LATEST ARBITRON RATINGS

- Chicago: WGN to double figures, WGCJ-FM up
- San Francisco: KCBS on KGO's tail
- Philadelphia: WMMP approaches 11 share
- Detroit: WJR retakes first, close to 10
- Boston: WBZ up 2%, WBCN gains a share
- Washington: WKYS takes lead, WMZQ-FM up two
- Dallas: KVIL, KKDA-FM hold on
- Cleveland: WMMS off, but lead increases
- Minneapolis: WCCO solid, KQRS up
- Baltimore: WLIF steady as WXYV, WBSS rise
- Buffalo: WBUF up four to take over Full 12+ results for these markets plus Anaheim, Hartford, Nassau-Suffolk, Providence, Riverside, and San Jose.

THE BATTLE FOR UNAIDED RECALL

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

KIIS IN THE AFTERMATH

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

IN THE NEWS THIS WEEK

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

Page 3, 4, 6, 7, 8, 10

RADIO SALARIES UP 7% IN TWO YEARS

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

Page 12

NEXT WEEK IN R&R

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

Newsstand Price $5.00

Hammmer manages WLWL

Dames, Layne New
WHN, WAPP VP/GM

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

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

As Layne moves to New York, WLQL OM Tae Hammer takes on the position of Station MAnager.

Reitman
GM At A&M

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

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

Benson Named ABC
Radio News VP

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

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

Bob Benson
and experienced people in the

Benson/See Page 4
Congratulations to WHTZ, KLAC/KZLA and WXRT

Great Stations Show
Healthy Arbitron Growth

The early returns are in. The smell of Spring sweep success — how sweet it is! We’re pleased to see these fine folks score so well in the latest Arbitrons for the top three markets . . .

New York, WHTZ:
Dean Thacker and Scott Shannon lead Z-100 to its second straight growth book, cementing Z-100’s dominance in the Big Apple.

Los Angeles, KLAC & KZLA;
A great start for the new Malrite team of Norm Epstein and Bob Guerra.

Chicago, WXRT:
Seth Mason and Norm Winer should be proud of their success, especially for achieving the highest cume in the station’s history.

We help stations win. If Arbitron victory is important to you, The Predictor™ diary-based positioning study is a key. Call Jeff Johnson, Larry Johnson, or Jhan Hiber for details and market availability. Then, down the road we can help you savor the sweet taste of victory.

JHAN HIBER & ASSOCIATES
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**PAGE THREE**

**JULY 25, 1986**

**AC REPORTERS: SUCCESSFUL & ACTIVE**

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

By Page 56

**Transactions**

- Washington Retail Report...
- What's New
- Street Talk
- Ratings & Research: Jian Haber...
- Ratings Results
- Image & Marketing:
  - Harvard Mednick
  - Networks: Reed Burell
  - Engineering: Boulding
- Management: Boulding
- On The Records: Ken Barnes
- Database: Bob Moody
- Records: Adam White
- Air Personalities: Dan O'Day
- Chit: Joel Denver
- Calendar: Brad Meuser
- ADR: Steve Feinstein
- Country: Lon Hetton
- Nashville: Nancy
- AC: Donna Brake
- Black/Urban: Walt Love
- News/Talk: Brad Woodward
- Marketplace: Boulding
- Opportunities
- National Music Formats: KSD
- Jazz Chart
- Country Chart: Boulding
- AC Chart
- AIM Chart
- Black/Urban Chart: Boulding
- Chit Chart: Boulding

**Mike, Mirabal, Sorrentino, O'Connor Tapped**

**AFC Restructures KFM Management**

After assuming control of KFM/MSan Diego July 1, American First City Broadcasting has appointed former KUSC/Los Angeles Asst. GM Nikki Mike as GM, and San Diego's Lee Mirabal and Mary Sorrentino as Station Managers.

John VP/GM At KDQJ

KCCY/Pueblo, CO GM Mike John has been named VP/GM at Fuller/ Jeffrey Group sister AOR facility KDQJ/Sacramento. John had worked at KCCY since 1979, and earlier served at WLOP/Portland, ME; WCAX/Burlington, VT; and WTSA/Salem, VT.

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

**Dempsey Back In Seattle Ring**

**KMFY & WAYL/Minneapolis**

VG Dempsey has accepted the VP/GM chair at Entercom's co-owned AC/Easy Listening combo KTCX & KBDR/Seattle. Dempsey had worked at the Seattle stations before as Promotion Director, Account Executive, and GSM prior to moving to Minneapolis in 1984. She succeeds 12-year-VP/GM Harriett Nelsen, who has left the stations.

**Tolliver Upped At WZAK**

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

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

"It's been great to work at WZAK," said Tolliver, who will continue as PD/morning man. "We've got a great staff and I'm looking forward to my expanded duties. We're going to continue to be the innovator in Urban radio in Ohio."

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

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

Shmerler's duties include the development of advertising, merchandising, and artwork materials, as well as campaign development, special projects, and concert merchandising. He reports to Sr. VP/GM Arista/Mercury, Don Jenner in the marketing area, and Sr. VP/Operations Roy Lot in creative services.

**Henderson Manages KKCI**

Twenty-two-year broadcasting veteran Mike Henderson has been named Trans-Columbia Communications GM for the company's recently purchased KCAL/KKCI Kansas City, PD Mark Mason now reports to Henderson.

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

Henderson's background includes posts as President of his own Minneapolis radio software firm, Radio Research Development, which he is still associated with, as well as terms as GM at KQRS-AM & FM/Minneapolis, GM at KZAZ-FM (now KSLV)/Seattle, and GSM at WRFI/Detroit.

"We've spent a lot of money on research," Henderson said, "and will continue to do so in order to understand this market and respond to it. It's great working with Eric again and (partner) Bob Herpe."

**Brooks OM/PA At WWIN**

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

"I feel great about this organization," Brooks told R&R. "When I was here before, we had a good degree of success together, and that's when it was just an AM operation. There will be some changes in both stations, but very little change musically. During the day, the FM will not be as laid-back as it was, and the AM will not be as top-of-the-line as before. However, there will still be a very distinct difference in the programming, with the AM being more hard hitting and the FM aimed more at adults."

Brooks continued, "The main thing I'll do here is to get things organized and start with the basics first. I'll continue doing my after-hours show, at least for now, as it gives me an opportunity to have a good feel for what we're doing."

"I'm still evaluating the staff, which is a good one. I'm looking forward to working with them and, of course, to turning them around to a very positive situation. From there, we'll work to take WWIN up in the ratings."

**Davison At WTRK**

Jerry Boulding

Boulding OM At WBMX

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

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

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

**Davis PD At WTRK**

Tony Davis

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

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

Before joining WTRK in May, Davis was MD/afternoon personality at KITH/Philadelphia. He also worked at CHR stations WBBM-FM/Chicago and Syracuse outlets WFLB and WOLF, having also programmed WGBK/Bash, ME.
Silver Enlists As KBIG GSM

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

Commenting on Silver’s appointment, KBIG VP/GM Kari Johnson Winstead said, “The depth of her expertise and vision are quite impressive. Her oversight of the entire sales focus will be greatly beneficial to our KBIG team. We are pleased to welcome her to our staff.”

Samuel GSM

At KZZC

After two years as KMBR & KMIR/Kansas City’s GSM, Arthur Samuel has been named GSM at WQEL’s crosstown KZZC. He replaces Iris Steigh, who joined a local advertising agency.

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

AFCT

Continued from Page 3

was OM/MD. Prior to that, she worked at neighbors KPSD, KCBQ, and KMBR. Sorrentino’s responsibilities will include KFMY’s daytime programming, which will remain AC but will be hand-programmed by a committee that also includes new MD/station vertical manager Jennifer M. Benson, who replaces the previous AC MD Mark Zegan, who exited.

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

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

Burns Programs KFMY-AM & FM

Burns

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

KFMY-AM & FM GM Eric Zieschang remarked, “Scott’s leaving us, and it’s good for all concerned, as he’s looking forward to some new opportunities. For us, this is a great opportunity to head in a new direction and have this station really make some noise in the market. I’ve heard nothing but good things about Brian’s background and abilities from everyone, Zieschang continued. “He’s got a fine track record and his philosophies fit very well into the direction that we in First Media want our programming to go.”

Hobbs

Continued from Page 1

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

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

Benson

Continued from Page 1

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

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

Benson had been VP/Sr. Exec. at ABC Radio Networks since September 1993. He previously served as VP/AFC News and Sports, Radio, and helped develop two of ABC’s six networks. Before moving to the network, Benson spent six years at ABC-owned AM Radio Stations.

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

Shmerler

Continued from Page 3

Baxter Adds WKXX VP/GM Duties

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

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

Coincidentally, 30 years ago, C. Rice Baxter’s father, Lionel F. Baxter, was named VP/GM at WRRC/AM-FM, the former calls of WERC & WKXX.
The week of August 11, the Westwood One Radio Networks spotlight the World's Greatest Rock & Roll Band in an exclusive three-hour music-and-interview special - The Rolling Stones: Made In The Shade. Hosted by Westwood One's London Correspondent Roger Scott and featuring material recorded by the BBC that's never aired on U.S. radio, it's an exciting look at the personalities, the music and the controversies that have kept The Stones on top for 23 years now.

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

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

The Rolling Stones: Made In The Shade - three hours of hot stuff exclusively from Westwood One (it's dirty work, and we're glad to do it!). For details on availability and market exclusivity, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.
Several factors are responsible for this up-and-down trend of the FM and adult networks. "What we're getting is a continuation of the pattern that we experienced in RADAR 22," explains NBC VP/Radio Research Nicholas Schiavone. "The FM Networks have started to mature, and they're finding that they are now subject to the same pressures in terms of clearance pressure that the adult networks had previously been subject to."

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

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

RADAR 33 includes 20 measured networks, up from 18 in the last volume. The two new entries in the network race are Satellite Music Network 2 and ABC Specials Radio Network. SMN2 effectively extends the network's listening past the previous 7pm cutoff; and ABC Specials Radio Network measured gains and 7 showed losses. The top six networks (average audience per commercial, 12+) were: ABC Information, ABC Entertainment, Mutual, CBS, and NBC. RADAR 33 was compiled by Statistical Research, Inc. of Westfield, NJ.
Manager, Promotion Director Tom Gowen is elevated to OM, MD/Assistant PD Gregg Swedenberg becomes PD while retaining music duties, and Research Director Dan Seeman is now Director Marketing/Promotion. A GSM in St. Louis has yet to be named.

Emmis VP/Broadcasting Doyle Rose told R&R, “Stuart Layne, during his tenure, has been an outstanding job in St. Louis, and has previous managerial experience in Country (KLOZ/El Paso). Combine that with New York as his hometown, and he’s also the perfect choice for WHN.”

Discussing WAPP’s prospects, Layne said, “There isn’t an obvious hole for us, so this challenge will be a huge one. The image of WAPP has been trashed through several ineffective format changes, so we’re probably looking at new calls, imaging, and possibly a new format down the line. I won’t begin a search for a programmer until we’ve decided our course.”

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

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

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

Gowan said, “I’ll be working very closely with Tae to help him oversee the relationship between sales and programming, reporting to Tae and Doyle.”

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

Billy Ocean, while playing New York’s Radio City Music Hall, received a platinum award for his “Love Zone” LP at a post-concert party on a boat dubbed the “S.S. Love Zone.” Pictured (l-r) are Jive VP Barry Weiss, Arista Sr. VP Roy Lott, Jive President Clive Coulter, Ocean, Arista Sr. VP Don Lennon, and Arista VPs Tony Anderson, Jim Cowley, and Abbey Kono-witch.

THE WEEKLY COUNTRY MUSIC COUNCETOWN

2-3 Exile
9-10 Ricky Skaggs
16-17 Hank Williams, Jr.
23-24 Sylvia
30-31 Ed Bruce

Culture Club
Kenny Loggins
Madonna
Rolling Stones
Mr. Mister

R&R FRIDAY, JULY 25, 1986/7
Bob Karson

Lou Tatulli

David Conrad

John Hammond

Bob Karson

eles, KOSI/Denver, Simpson previously Phoenix.

Listening-

Program Director

Production Manager,

later advanced to midday neighboring KIMN, where he began as Production Director in 1977 and later advanced to midday personality, Production Manager, and Assistant PD.

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

BOB SNOWDON, GM at Cavelle's WQFX/Guilford-Biloxi, MS, has transferred to newly-acquired News-Talk Easy Listening properties WKCN & WDXZ/Charleston, SC. The combo's new GM is DOUG SMITH, a former AE at WKU & WLYT/Raleigh. WQFX GM JIM LUCAS is now running station's acting GM.

JACK DeHAVEN joins WSGL & WSSL/Greenville-Charleston, SC as VP/GM. He brings 18 years' experience in sales/management positions with Susquehanna Broadcasting and Cozin Communications. GARY VINCENT is also appointed VP/Station Manager of WSGL.

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

LOU TATULLI has been appointed Director/Singles Sales & Sales Administration at RCAA/Midwest Distribution. He has been Director/Associa- ted Labels & Sales Administration for the past three years, and was previously Manager/Sales Administration. The division's four regional singles managers report to Tatulli; he reports to VP/Sales Pete Jones.

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

ALAN ANDERSON has been up- ped to President/COO of R&R (Robins & Ries) Broadcasting, Inc. He had served as the firm's VP-National PD since 1985, prior to that he spent three years at WPXI/New York as PD RONALD DOWLING has been ap- pointed Sr. VP/GM at R&R-owned WHYN & WHFM/Springfield, MA. During the past three years, and was previ- ously the WHFM's (now WHFM) GM.

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

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

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

JIM ESSLER has been named VP/ GM of WNFL & WKAU/Green Bay-DePauw, which were recently ac- quired by WeCom Communications. WNFL programs AC, while WKAU fea- tures a CHR format.

SUSAN FALCONER, a six-year KMP5-AM & FMS/Seattle personality, has been promoted to MID-radio traffic reporter. She replaces JIM WIL- LIAMS, who's left the Country sta- tions to start his own sound business. Falconer's previous experience in- cludes on-air work at crosstown KZOK and KGA/Spokane.

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

Chrysalis Into Icehouse

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

Golden Daydreams For Lennon

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

Crowded House At Capitol

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

### Biography Memo

**TO**

**PROGRAM DIRECTORS**

**FROM**

**WESTWOOD ONE**

**AIR DATE**

**AREA CODE**

**TIME**

**THE RIGHT NUMBER**

**NUMBER**

**713-204-5000**

**MESSAGE**

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Produced and created by Ron Cutler Productions
Hosted by Fast Jimi Roberts
Consulted by Larry Berger

**Hoker Lands WCRJ, WLLT For $12 Million**

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

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

Hoker currently owns KCFX/Kansas City. In addition to Hoker's interest, the company is partially owned by Communication Partners. HAW is principally owned by US Rep. Cecil Hefner, who is resigning from Congress to run for governor of Hawaii. Other HAW properties are KTNQ & KVLV/Los Angeles, WLUP/Chicago, and KS&K/KXU/Albuquerque. Justice Broadcasting is principally owned by former WBZ/Boston personality Larry Justice, and also owns WCBB/Falmouth, MA and W2EZ/FL Myers, FL.

WCRJ operates with 10 kw at 350 feet on 107.3 MHz with a Country format. WLWT operates with 27 kw at 640 feet on 94.9 MHz with AC programming.

Randy Jeffery of Chapman Associates brokered the Jacksonville transaction.

**WGBB/FREEm, NY & WBBB/BABYLON, NY**

Price: $12,975,000

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

Seller: 1240 Radio Co. and Long Island Radio Co., wholly owned subsidiaries of The Radio Co., Inc., Franz Alline, President. The company also owns WBWE/Portport, CT.

Dial position: 1240 kHz; 102.3 MHz

Power: 1 kw; 200 watts; 3 kw at 300 feet

Format: AC; AOR

Broker: Blackburn & Co.

**KJUN/PUYALLUP, WA**

Price: $430,000


Dial position: 790 kHz; 5 kw

Format: Country

**WETBD/JOHNSON CITY, TN**

Price: $350,000


Dial position: 790 kHz; 5 kw

Format: AC

**KXCC/LOCOMPOC, CA**

Price: $750,000; $250,000 down; remainder in assumed or new notes

Buyer: Broadcast Management Consultants, Clifford Hunter, President. He is the former Director of starring Recreation Organization’s Broadcast Division.

Seller: Golden Coast Broadcasting, Jensen Keller and Dennis Mandel, principals.

Dial position: 92.7 MHz; 3 kw at 710 feet

Format: Country

Broker: William A. Eline

**WLL & WGOJ-LYCHNBURG, VA**

Price: $1.35 million


Seller: The Jamerbo Corp., James Shirlcliff, President.

Dial position: 930 kHz; 98.3 MHz

Power: 5 kw, daytime; 3 kw at 240 feet

Format: Big Band; AC

Broker: Blackburn & Co.

**KOGO & KBBY/VENTURA, CA**

Price: $3 million

Buyer: Ventura Broadcasting Associates, Jack Woods, President. He was an air personality on KDB/BLVD and WAV/Awthorham.


Dial position: 1590 kHz; 95.1 MHz

Power: 5 kw; 28 kw at 315 feet

Format: AC

Broker: Blackburn & Co.

**WEEG/JEFFERSON, GA**

Price: $250,000

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

Seller: McNally Communications, F.L. McNally, President. It also owns WEK/Williamsburg, KY.

Dial position: 880 kHz

Power: 5 kw

Format: Country

**WWXX/NAVILLE, GA**

Price: $6.0 million

Buyer: Capitol Broadcasting Corp., Ken Johnson, President. It also owns WMUJ/Br Ethics, WLKSB/Mobile; WRKAI/Nashville; WLKV/Statesville, NC; WCAW /WPAF/Charlestown; WYF & WFM/Royston Mount, NC.

Seller: Group Three Broadcasting, Gordon Smith, President.

Dial position: 104.5 MHz

Power: 100 kw at 758 feet

Format: CHR

Broker: Blackburn & Co.

### Reporting

**Transactions To R&R**

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-882-7484) as soon as details are available. Sale closing photos and buyer news, such as personnel and office announcements, are also welcome.
"LOVE WALKS IN"
TO THE ROCK & ROLL ADDRESS OF THE YEAR: 5150

THE NEW SINGLE AND PRO FROM

VAN HALEN

Produced By Van Halen, Mick Jones and Donn Landee
Personal Management: Ed Leffler / E.L. Management, Inc.

© 1986 Warner Bros. Records Inc.
Radio Salaries Grew 7.4% In Two Years

Employees of radio stations received average compensation increases of 7.4% between 1983 and 1985, according to a survey of 183 stations released last week by NAB.

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

The largest average increases were registered by co-ops (8.3%), national sales managers (+20%), and operations directors (+15%).

GM Pay Omitted
NAB's report lists average and median compensation for 30 separate job categories. However, information is included for the key position of general manager. NAB Director/Financial and Economic Research Mark Fristrick said the category was deliberately left out of the survey. He declined to explain why.

One curious finding was that local and national sales managers earn more than general sales managers. Fristrick speculated that may be a "statistical anomaly," created by the fact that only larger stations have LSMs and NSMs, while even the smallest stations usually have GSMs.

Average salary expenses by department were:
- Sales: 132,523
- Program & Production: 119,634
- General & Administrative: 82,293
- News: 44,477
- Advertising & Promotion: 36,454
- Engineering: 25,076

In addition to the overall figures, NAB's report includes data broken down into numerous population and revenue categories. As might be expected, those show wide fluctuations. For instance, PDs in stations with over $2 million in revenue earn $45,982 on average, compared to $13,147 at outlets with revenues under $100,000.

Air personalities in markets over 2.5 million population earn an average of $25,660. But in markets between 500,000 and a million people, jobs take in only $17,726.

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

Fringe Benefits Detailed
The survey found that stations give an average of seven paid holidays and eight sick days annually. Major medical is the most common fringe benefit, furnished by 91% of stations, followed by surgical benefits (85%), hospitalization (80%), group life (78%), workshops and seminars (68%), tuition reimbursement (37%), dental (30%), HMOs (29%), profit sharing (19%), pension plans (16%), vision (10%).

Radio Salaries By Position

<table>
<thead>
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NAB COMPENSATION SURVEY

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

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

**FCC Asked To Pick AM Stereo Standard**

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

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

**Kahn-Motorola "Holy War"**
Clark, whose firm makes radio processing equipment, stresses that he is neutral in the Kahn-Motorola battle, which he asserts has evolved into a "holy war" without apparent hope of resolution.

Although he believes the FCC's "marketplace" decision was a mistake, Mass Media Bureau Chief Jim McKinsey has maintained that the Commission can't go back and set a standard at this late date. Clark returns, "It's a tough decision, but it's the Commission's job. I don't think the Commission can live hiding under its bed for fear somebody's going to use them."
True professionalism comes through. Unlike other event broadcasts, the Conspiracy of Hope concert was impeccable. Westwood One triumphed over the difficulties of transforming the confusion of a live concert into a magical radio event.

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

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

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

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

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

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

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

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

WLLZ-FM/Detroit, MI – Doug Podell, PD

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

KRQR/San Francisco, CA – Chris Miller, PD

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

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

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

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

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

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

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

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

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

WAQX-FM/Syracuse, NY – Amy Dahlman, PD
WHAT'S NEW

Filmless Camera

The camera of the future has no film in it. Developed by Canon, Inc., the "RC-701" is the first filmless camera to be offered commercially. That is, if you don't mind a $31.600 price tag. Actually, the camera itself only comes to $2600. The remainder of the cost comes from the $10,000 "STILL Video System" - basically, a recorder and printer - and the $19,000 transceiver that allows you to send your photos over telephone lines.

Here's how the "RC-701 works. The camera contains a specially designed microchip that captures the visual image, which is then transmitted onto a two-inch "video floppy," an adaptation of the floppy disc used to store computer data. This video floppy places the image into a recorder that can then transmit the image as an electronic signal to any television (or a special printer).

According to industry analysts, this filmless camera system will be competitive with conventional photography by the year 2000. While the Canon filmless camera is due to hit the market in August, competitors Sony and Hitachi are expected to have their own versions of RC-701 available to industry professionals soon thereafter.

Canteen Cushion

Behold, the drinking man's stadium seat cushion, which doubles as an insulated beverage container that keeps liquids warm for up to eight hours or cools for up to eight hours. Featuring 1/4" of insulating polyurethane padding, a push-button dispenser, and a two-inch opening for easy insertion of ice cubes, this summertime sports promotional item is orthopedically designed for maximum comfort in the seat.

Packing a big, 5-gallon capacity, this stadium canteen cushion comes complete with an eight-ounce drinking cup and weighs under five pounds (empty). Priced under $50, this family favorite is available via the Hamburger Schlemmer Co. catalog at (800) 543-3386, for information call (312) 664-7746. Bootea-boca.

Introducing A New Way To Get Thousands Of New People To Sample Your Station

Imagine a direct mail campaign designed specifically for radio. Envision not a copy of the Publisher's Clearing House Sweepstakes, imagine instead a truly unique direct mail promotion that looks like a radio and sounds like your station, and you've got Eagle Marketing's new "PLAY IT AND WIN" promotion.

A PROVEN SUCCESS

The "PLAY IT AND WIN" concept has been fully tested and the results are astounding. For example, 50,000 pieces were mailed for a major market radio station. Their cure increased dramatically. A follow-up survey showed that an incredible 79% of the recipients listened to this piece.

LISTENED TO THIS PIECE?

Eagle's new "PLAY IT AND WIN" direct mail promotion actually mails a sample of your radio station, on a high quality Evatone stereo Sound Sheet. It is the only direct mail promotion that gives you the ability to showcase your station through the powerful medium of audio; and it provides instant motivation for the recipient to listen to your pitch!

INSTANT WINNING

"PLAY IT AND WIN" includes the "instant gratification" element, a proven method for increasing response. This powerful element is placed within the record so that the recipient must play the record to be an instant winner.

IT'S ALL NEW AND EXCLUSIVE

"PLAY IT AND WIN" is unique throughout, from the radio look of its design, to the novelty of the record and the major contest element, an on-air contest that encourages sampling in the exact day parts you want. "PLAY IT AND WIN" is available to only one station in a market. Don't wait. Reserve it for your station today. Call Paul Meacham of Eagle Marketing, collect at 303-484-4736, or mail the coupon below for samples and rates.

EAGLE Marketing Inc.

14/9R FRIDAY, JULY 25, 1986

FINANCIAL & LEGAL, OWNERS & INVESTORS

Broadcast Guides Available

Broadcast Investment Analysts, Inc. (BIA), a Washington, DC-based consulting firm, recently announced the publication of its "1986 Broadcast Financial/Legal Service Guide" and "1986 Ownership File" directories. The financial/legal service guide lists lenders and investment banking firms involved in communications lending, plus broadcast station brokers and law firms engaged in FCC and communications law practices. Beyond a mere compilation of names and addresses, this document contains the key loan criteria for these broadcast lenders, as well as the types of deals in which they are interested, typical loan terms and interest rates, the amount of loans outstanding and unfunded commitments, staff size and the lender's involvement in communications lending.

Brokers' areas of specialization and geographic preferences are also listed, while the attorneys' section spotlights the capabilities and specialties of each law firm, the total number of attorneys, and the number specializing in FCC work. Price: $125.

The "Ownership File" lists radio station ownership in the top 176 markets by owner, and has been updated with respect to station transactions as well as technical and call letter changes as of May 1986. This owner-by-owner analysis lists the radio stations owned, the markets in which they are owned, technical attributes, acquisition prices, formats, and Arbitron shares from fall 1983 through fall 1985. Price: $100. For additional information, call (703) 661-8515.

Execs Lose 4 Weeks A Year

The average executive loses nearly four work weeks per year simply because things are misplaced, misfiled, mislabeled, or merely missing — according to a recent survey conducted on behalf of the Accountants personnel service firm.

The survey, based upon interviews with vice presidents and personnel directors from 100 of America's largest corporations, asked these executives to estimate the amount of time wasted because they or their secretaries couldn't find paperwork or other items.

After some searching, the honchos came up with a figure of 7.4% of their total work time, which — based on a 40-hour work week — works out to three hours a week, or 150 hours yearly.

POLLSTAR

TOP 20 CONCERT PULSE

AW TW ARTIST

1 1 B. DYLAN/ N. PETTY
2 2 ZZ TOP
3 3 VAN HALEN
4 - 4 S. NICKSP. FRAMPTON
5 5 ALABAMA
6 6 OZZY OSBOURNE
7 - 7 KENNY ROGERS
8 8 HEART
9 9 JUDAS PRIEST
10 10 AEROSMITH. NUGENT
11 11 NEW EDITION
12 12 FIRM
13 13 EDDIE MURPHY
14 - 14 DEPECHE MODE
15 15 JACKSON BROWNE
16 16 SIMPLE MINDS
17 17 AMY GRANT
18 18 ROBIN WILLIAMS
20 20 HANK WILLIAMS JR.
21 21 DIO

The CONCERT PULSE is a weekly summarized report ranking each artist by their average box office gross reported per venue. Courtesy of POLLSTAR & a publication of Promotions/Link Promotions (602) 244-7363, and in California (210) 322-2631.

For the Best in a TRAVELING BILLBOARD® (Bumper Strip or Window Label) call Byron Crecelius, person to person, COLLECT 314-423-4411.

Edited by Don Waller
Quality People For Select Clients

E. Alvin Davis & Associates—
Looking for the best talent in America

We're privileged to work with some of the country's outstanding radio stations and broadcasting groups. Several of these stations presently have immediate employment opportunities. We are urgently searching for high-level broadcasting professionals to fill these desirable positions.

Immediate Openings:

- Major Market Program Director
- Major Market Morning Personality
- Medium/Large Market Program Director
- Medium Market Program Director
- Medium/Large Market Production Director
- Major and Medium Market Air Talent

If you would like to be considered for one of these positions, please send complete information, including tapes, resumes and related materials to Ted McAllister, E. Alvin Davis & Associates, Inc., 9851 Forest Glen Drive, Cincinnati, OH 45242.

Sorry, but we would prefer not to receive phone call inquiries.
Herrin KTFM LSM

Beth Ann Herrin

Beth Ann Herrin steps to the Local Sales Manager slot at Waterman Broadcasting’s KTFM/San Antonio. She was most recently an AE at KTHD/Dallas. Herrin’s background also includes AE stints at KBOX/Dallas and KEZK/Atlanta, plus a national representative post with Blair Radio.

Bolvin Chairs Radio/Radio Board

KGX/Dallas VP/GM Gene Bolvin has been appointed Chairman of CBS Radio/Radio’s Affiliate Board. He succeeds Manny Broussard, who continues as a board member. Additional officers and members are Vice Chairman Jack Bennett (VP/GM of WBBF/ Rock Island, IL), Treasurer Alan Noyes (VP/GM, WOR/Barre, VT), Secretary Phillip Zachary, (VP/GM, WATC/Charleston, SC), Carl Brenner (Exe. VP/GM, WORS-Bellmore), Charles Jones (VP, WAVE/Tampa), and Tom Chauncey II (Station Manager, KOOL-FM/Phoenix).

Moore Manages EPA/SA

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

CHRONICLE

Married:

- WJAD/Baldwinbridge-Albany, GA M/Atherton driver Bill Kelly to Cyndy Dodson, August 2.
- WRBQ/GT05/Tampa PD Randy Lane to Kim Smith, July 5.
- Indy program producer Danny Somach to MTV’s Kathy Levinsky June.
- KPOI/Honolulu morning man Bruce Whaley to Debbi Waterman, July 5.

Keep Yourself Informed with The Industry’s Weekly Newspaper

THE NO. 1 PUBLICATION FOR RADIO

Call 213-553-4330 For Subscription Information

16/R&R FRIDAY, JULY 25, 1986
WESTWOOD ONE RADIO NETWORKS PRESENT

SIMPLE MINDS

SUPERSTAR CONCERT SERIES

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

**"WHAT DOES IT TAKE"**

**NEW & ACTIVE**

One Of The "MOST ACTIVE" And This Is Why . . .

- WBEN 30-27
- WKSE deb 38
- WNYS 33-27
- WPBH 23-18
- WCAU add
- CFTR 40-35
- KRBE add
- KWDW add
- KHTR add
- KTOD deb 35
- WAMX add
- RI-104 add
- WMIQ 23-18
- WRCK deb 38
- WKIZ deb 40
- WKQB 30-24

Produced by Bruce Fairbairn Management: Stephen Prendergast/Head Office Management from the album The Big Prize on Warner Bros. Records and Cassettes.

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**HONEYMOON SUITE**

---

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

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

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

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

Eleven-year ARISTA veteran BILLY LEMMONS has resigned, effective September 5, while publishing/A&R veteran EDDIE LAMBERT has left MOTOWN as Director/A&R (see Pros On The Loose, Page 16). Meanwhile, is HANK CULLWELL, VP/GM of ATLANTIC's black music operations, leaving that label for a new post with the DICK GRIFFEN organization.

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

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

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

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

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

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

Great talent's hard to find! . . . But it doesn't have to be.

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Continued on Page 22
"THE MOTOWN SONG"

THE FIRST SINGLE

12" PR (PR 931)

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FROM THE ALBUM

FADE TO BLACK

ON ATCO RECORDS & CASSETTES
PAUL
THE NEW
YOU CAN C

PRODUCED BY PAUL SIMON
SIMON
SINGLE
ALL ME AL

ENGINEER: ROY HALEE
**KDAY /L.A.**

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

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**KDAY /L.A.**

Our condolences to KIIS/L.A.'s RICK DEES and family on the loss of his father.
HOLD ME
FROM HIS DEBUT ALBUM

MCA RECORDS
DIRECTION: TIM NEECE
PRODUCED BY: KEITH FORSEY
PART I

The Battle Of Unaided Recall

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

The logic behind this premise is difficult to argue with. Two ratings services dominate radio; one uses the diary placement technique and the other utilizes telephone retrieval. Neither of these techniques is inherently superior; nor will either win any awards for methodology. But methodology isn't the issue; reality is. Since we lack any electronic or coincidental ratings system, we must live by one or both of these methods. Interestingly, both do have one element in common: to a great extent, they measure unaided recall. What this ultimately means is that they don't measure actual at-the-moment listening behavior. Instead, they measure perceived -- recalled -- behavior.

Looking Back

Both ratings services have built-in biases which force the listener to "think back" to past listening. The minute the listener has to try to recollect what he listened to, a number of problems develop. Listeners can become easily confused. A station actually listened to on Tuesday night might be confused with a better-marketed competitor when a diary entry or 24-hour recall phone interview is made on Wednesday. A typically uninhibited listener whose favorite station is "the one under the third button" or "that rock station" might mention the first station that actually comes to mind. In either case, what's showing up in the ratings is probably not an accurate reflection of real listening, but reported listening instead. This is why unaided recall is so important.

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

A case in point: How many times have you heard a listener make positive comments about your morning disc jockey only to hear him later identify the DJ as being on another station? To be familiar with your jock the listener had to have tuned in. But for whatever reasons, you're not converting his real listening into reported listening.

Surviving The Drop

There's a key point here. When a station's numbers drop from a 4.0 to a 2.0, does this mean it has really lost 50% of its audience during a ratings period? Because the rating companies often measure perceived listening behavior rather than real listening behavior, fluctuations like this are all too possible. Furthermore, even though both ratings companies emphasize the word "estimates," drops and/or rises in the numbers are taken almost literally (some would argue bibli- cally).

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

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

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

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

By Rob Balon

Rob Balon is founder/President of Austin-based Balon & Associates, Inc. (512) 327-7010. He has a varied background in radio, television, and advertising, and earned a doctorate in communication research from the University of Michigan. He also developed Confrontation Analysis, a new research technique designed to re-place focus groups.
"Absolutely the most effective television campaign I've ever been involved with."

—Scott Shannon, Z-100
Arbitron Spring ’86 Advances 12+

Philadelphia
First Place WMMR Climbs To Double Digits; WEAZ Moves Into Second as WUSL, KYW Lose Ground; WCAU, WSN1 Both Up A Point

| WMMR (AOR) | 9.7 | 10.9 |
| WEAZ (B/EZ) | 7.3 | 8.1 |
| WUSL (B/EZ) | 7.4 | 6.9 |
| KYW (News) | 8.0 | 6.8 |
| WMGM (AC) | 5.1 | 4.9 |
| WCAU (N/T) | 3.7 | 4.7 |
| WSN1 (AC) | 3.7 | 4.7 |
| WPEN (B/Bd) | 5.0 | 4.5 |
| WCAL-FM (CHR) | 4.2 | 4.4 |

| WDAS-FM (B/U) | 3.9 | 4.0 |
| WWDB (Talk) | 4.7 | 4.0 |
| WKTM (Ctry) | 3.6 | 3.6 |
| WYSP (AOR) | 2.8 | 3.6 |
| WKXZ (AC) | 4.2 | 3.4 |
| WPH (AC) | 3.8 | 3.2 |
| WIOQ (AOR) | 2.8 | 2.6 |
| WFL (Gold) | 1.5 | 1.8 |
| WFLN (Class) | 2.1 | 1.8 |
| WTRK* (CHR) | 1.5 | 1.6 |
| WHAT (B/U) | 1.2 | 1.2 |
| WDAS (B/U) | 1.1 | 1.0 |

*Formerly WCOO

Hartford-
New Britain- Middletown
WTIC, WTIC-FM Both Gain In One-Two Punch; WRCH Drops, Still Third; WCCC-FM Stays AOR Lead From WHCN; WDRC Climbs As WDRC-FM, WIOF Slip

| WTIC (AC) | 16.3 | 19.2 |
| WTIC-FM (CHR) | 14.9 | 15.3 |
| WRCH (B/EZ) | 11.4 | 9.6 |
| WCCC-FM (AOR) | 3.0 | 4.9 |
| WKS (CHR) | 4.9 | 4.8 |
| WHCN (AOR) | 5.8 | 4.7 |
| WDRC (Gold) | 2.8 | 4.2 |
| WIOF (AC) | 6.0 | 4.2 |
| WDRC-FM (CHR) | 4.8 | 3.1 |
| WRCQ (B/Bd) | 3.7 | 3.0 |
| WPOP (News) | 3.6 | 2.6 |
| WPIL (AOR) | 1.1 | 2.3 |
| WWYZ (AC) | 1.8 | 2.2 |
| WKNX (B/U) | 1.0 | 1.8 |
| WAOY (AOR) | 1.8 | 1.2 |
| WKHT (Cry) | 1.4 | 1.1 |

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

| KGO (NT) | 7.6 | 7.2 |
| KCBS (N/T) | 6.6 | 6.6 |
| KNBR (Misc) | 2.9 | 4.9 |
| KSOL (B/U) | 4.6 | 4.4 |
| KABL-FM (B/EZ) | 4.2 | 3.7 |
| KMER (CHR) | 3.3 | 3.0 |
| KBLX (UA) | 3.2 | 2.9 |
| KYUU (AC) | 3.2 | 3.9 |
| KFOG (AOR) | 2.4 | 2.8 |
| KSAN (Cry) | 3.0 | 2.6 |
| KOSF (AC) | 2.8 | 2.7 |
| KIOI (AC) | 2.7 | 2.5 |
| KLOC-FM (AC) | 2.8 | 2.4 |
| KBAY (B/EZ) | 2.0 | 2.3 |
| KQOR (AOR) | 2.2 | 2.1 |
| KSFQ (AC) | 1.7 | 2.1 |
| KABL (B/EZ) | 2.2 | 2.0 |
| KNEW (B/EZ) | 2.0 | 2.0 |
| KITS (CHR) | 1.7 | 1.9 |
| KHOI-AP (Class) | 1.8 | 1.8 |
| KDY (AC) | 2.0 | 1.8 |
| KWSS (CHR) | 1.9 | 1.8 |
| KFRC (CHR) | 1.7 | 1.6 |
| KOME (AC) | 1.4 | 1.6 |
| KYA (Gold) | 1.5 | 1.6 |
| KDFC-FM (Class) | 1.7 | 1.3 |
| KXY (AOR) | 1.1 | 1.3 |
| KJJO (AC) | 1.1 | 1.1 |
| KBRR (Span) | 1.0 | 1.0 |
| KLIV (B/Bd) | 0.9 | 1.0 |

*Formerly KBSO (AC) *Formerly KMBS (CHR)

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San Jose
KGO Up One, Leads By Two; KBAY, KCBS Gain, Now Two-Third; KNBR, KBGR Rise As KSOL, KLZS Slip

| KGO (NT) | 7.5 | 7.4 |
| KBAY (B/EZ) | 5.8 | 6.1 |
| KCBS (NT) | 5.4 | 6.0 |
| KWSS (B/R) | 6.1 | 5.9 |
| KOMI (CHR) | 3.9 | 4.0 |
| KNBR (Misc) | 2.4 | 3.8 |
| KYUH (AC) | 3.9 | 3.6 |
| KSOL (B/Bd) | 5.2 | 3.5 |
| KBRR (Span) | 1.1 | 3.3 |
| KJJO (AC) | 1.1 | 1.1 |
| KBRR (Span) | 1.1 | 1.0 |
| KEO (AC) | 2.0 | 1.0 |
| KLZS (B/EZ) | 2.1 | 1.0 |

*Formerly KBGR (B/UE) *Formerly KBSO (CHR)
Start asking the highest rates in your market.

Our clients do! Harris Communications Corporation can help you win the Rates and Ratings War. We use the latest technology to research and target the most salable demos in your market. Harris can help you turn your station into a lean, mean Rates and Ratings machine.

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NATIONAL RADIO PROGRAMMING CONSULTANTS

1021 Lancaster Avenue, Suite 206, Bryn Mawr, PA 19010 215-525-0933

Home of AdultRock
### Arbiton Spring ’86 Advances 12+

#### Providence-Warwick-Pawtucket

<table>
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<td>WJAR (FM)</td>
<td>9.0</td>
<td>+2.0</td>
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<tr>
<td>WURI (AM)</td>
<td>8.7</td>
<td>+2.4</td>
</tr>
<tr>
<td>WHIN (AM)</td>
<td>8.4</td>
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#### Chicago

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<td>WKL (AM)</td>
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<td>WCFL (AM)</td>
<td>9.5</td>
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<tr>
<td>WUS (FM)</td>
<td>9.4</td>
<td>+1.0</td>
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#### Detroit

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<td>WWO (FM)</td>
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<td>+1.2</td>
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#### Nashville-Suffolk

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<td>WHZ (FM)</td>
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<td>WPLI (FM)</td>
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<tr>
<td>WBAB (AM)</td>
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<tr>
<td>WLYT (FM)</td>
<td>3.5</td>
<td>+0.5</td>
</tr>
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</table>

### Ratings

- **Arbiton Spring ’86 Advances 12+**
- **Providence-Warwick-Pawtucket**
- **Chicago**
- **Detroit**
- **Nassau-Suffolk**
- **Baltimore**
- **Buffalo**
- **Cleveland**
- **Cleveland**
- **Washington, DC**
- **Minneapolis**

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Listener and station response has been overwhelming. As a result, ROCK CONNECTIONS, the 15-week summer series - expands to 52 weeks a year.

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WITH MIKE HARRISON

ROCK CONNECTIONS is one hour each week, with three-hour special editions planned for Memorial, Independence and Labor Day Weekends. CBS RADIO reserves the right of final selection of affiliates.
FINDING THE INGREDIENTS FOR SUCCESS

Learning From The Major Marketers

Half of this column’s title is “Marketing,” mostly because you devote at least half of your time to marketing your station. If, after spending half your time doing this, you still don’t know what marketing is, Webster provides a simple definition: “an aggregate of functions involved in moving goods from producer to consumer.” In even simpler terms, this means that you are the producer, and the listener/advertiser/agency/other station department heads constitute(s) the consumer.

Having established these basic ground rules, let’s look at the top marketing successes of 1986 and see what we can learn from them. These success stories are published by Marketing & Media Decisions, which polls readers, industry analysts, and marketing specialists to assemble a list of candidates. They then apply a strict list of criteria, considering “only companies or brands that increased their market share in a meaningful manner: turned around a fading position through the use and execution of a canny marketing strategy; introduced a major new product that had a beneficial impact on the company, bested the competition or kept rivals at bay; or satisfactorily accomplished some other marketing objective, such as consistently remaining at the top of an industry regardless of business conditions.”

Common Threads

As expected, a number of common threads unite all the MM&D winners. These threads, which would be best committed to memory or posted in a conspicuous place, are featured in the above highlight box.

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

Find Niche — Then Fill It

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

Another battle often fought on a daily basis is market segmentation. This became quite clear at Sunbeam, which discovered that consumers were not buying the same old products updated to appear modern. Sunbeam’s competitors were producing small appliances based on euro-style, under-the-cabinet applications and state-of-the-art technology, but consumers were quick to realize that all they had before them was old products with a couple of new twists. The Sunbeam people researched the objections to food processors (too big, too complicated to use, too expensive) and introduced Oskar (small, simple, $89). Oskar met all of the objections head on — and beat them. The tip here: find out what consumer dissatisfaction is with your rivals and then make your product meet them — and marketing beat them!

Narrow Marketing

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

Reebok is a prime example of arriving at a strategic marketing plan by understanding their niche and outlining their target. The result: a strategy which focuses on more style, more comfort, more fit and fashion — particularly for women. As a result they adopted a marketing structure which still prevails after six years. This includes heavy concentration in specialty periodicals, lighter buys in related general-interest magazines, and media exposure by select, successful athletes. Reebok also concentrated on heavy grassroots involvement.

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

Reposition For Success

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

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

Staying On Top

As the adage says, “When you’re on top there’s nowhere to go but down.” This is a real threat in consumer marketing, one which Coleco faced with its Cabbage Patch Kids. From June through December 1983, Coleco shipped $55 million in dolls and capitalized on media attention which was worth untold millions more. In 1984 it shipped $40 million worth, believing 1985 would be a down year. Instead, the line, which was number one on the “toy hit parade” for a record six straight months, closed 1985 with $600 million in shipments. Coleco’s research, conducted quarterly, showed that consumers who already purchased the dolls were willing to buy more Cabbage Patch products. In fact, the number of dolls per home is on the upswing. Understandably, the Coleco folks are not changing their ad strategy in 1985; instead they are following another old adage: “If it ain’t broke, don’t fix it.”

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

A Problem Is A... Problem Is A

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

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

We have developed a special research plan specifically for stations who have just experienced a down or flat book. This comprehensive series of audience research studies will (1) tell you whether you've really lost listeners and, if so, to whom, (2) specify whether your problems are programming, promotion, or advertising-related, (3) define your station's strengths and weaknesses, (4) pinpoint your competitors' weaknesses, (5) optimize your music, and, most important, (6) help your management team develop a strategy for winning in the Fall book.

Strategic Radio Research has almost a decade of experience in helping management teams get higher ratings. In fact, because of our track record in growth situations we're willing to make this incredible offer: We guarantee you better ratings in the Fall book... or we'll refund every cent you pay for the research. This is a limited offer and some restrictions apply. For complete details, call Kurt Hanson, President, Strategic Radio Research, today at (312) 280-8300.

The Fall book is approaching rapidly. If you want to win big, you have to fight smart.
ON THE MONEY

Bruce Williams: The Host With The Most

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

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

Finance Or No?

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

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

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

BW: We generally talk about everything except sex and wine. I tend to leave those two subjects up to Sally (Jesly Raphael) because she's such a connoisseur of both. R&R: How did you get to be an expert on everything except sex and wine?

BW: I was around the block four or five times. I've owned a lot of businesses in my life; some were gigantic successes and some industrial strength failures. In any case, the format we do has something going for it that other shows don't. For instance, if you turn on Larry - or any topical show, for that matter - if he's talking about a topic you're interested in, he's got you. But if Larry gets on something you have absolutely no interest in, you're gone for the night.

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

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

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

BW: I think I'm good at what I do. I work very hard at it. My mind wanders a lot: a no-questions-asked. It's all that bright light goes on, whatever's on my mind in terms of personal problems or otherwise, I leave that behind for three hours on the air.

On The Stump

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

BW: Yes. But when I get stumped I just say, "I don't know." This may make my show a little different from most of the others, both local and network. We have a special telephone number, however, so I can say, "I need a lawyer to help bail me out. Please call me." If I need a guy from the IRS, we usually get one to call in.

Success Explained

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

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

BW: If you're talking about something that's not necessarily top of the line, you're not going to have a lot of listeners. If you're talking about something that's on the air, you're not going to have a lot of listeners. If you're talking about something that's on the air, you're not going to have a lot of listeners.

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

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

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

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

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

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

The Lonely Guy

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

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

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

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

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

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

HEART
“If Looks Could Kill”
CHR NEW & ACTIVE
85 CHR Reporters

PAUL McCARTNEY
“Press”
CHR NEW & ACTIVE
One Of The “MOST ADDED”
First Week 107 Reporters

QUEEN
“A Kind Of Magic”
CHR NEW & ACTIVE
116 CHR Reporters

Capitol

WATCH FOR THE BEATLES
"TWIST AND SHOUT"
**NETWORK FEATURE FILE**

**MUSIC FEATURES**

**The Week Of**

**August 4 - 8**

**American Music Magazine** (USP) with Rick Dees
- Berlin (8/2)
- G.D. & the Georgia Line (8/3)
- Lonesome Sound Machine (8/4)
- Silly Ocean (8/5)
- Hot Lewis & The News (8/6)
- Country Calendar (CW)
- Wexler JoJo (8/4)
- Carl Perkins (8/5)
- Son Thomas Carter (8/6)
- Southern Pacific (8/7)
- Michael Johnson (8/8)
- B.J. Thomas (8/9)
- T.G. Sheppard (8/10)

**Country Report** (WRN)
- Charlie Daniels Band/Michael Johnson (8/2)
- Easter Thomas Carter/Charlie Daniels Band (8/3)
- Michael Johnson/East Thomas Carter (8/4)
- Charlie Daniels Band/Michael Johnson (8/5)
- Earth奖 (WO)
- Vincent Price/Oscar, Joaquin (8/2)
- Pat Simmons/Boz/Nathan Jones
- Encore With (WO)
- William W. Williams (8/2)
- 14/48: Sammy Kaye (8/3)
- Line One (WO)
- KOS
- Live From Gilley's (WO)
- Off The Record (WO)
- Off The Record Special (WO)
- Steve Miller
- Pop Concerts & Star Trak Profiles (WO)
- Supertram
- Rock N Roll Newsletter (USP)
- Rock Stars (ABC)
- Scott Lee Roth (WO)
- Rock Today (MJI)

**Rush** (WO)
- Shootin' The Breeze (WO)
- Pat Leclaire/KSBE/George Clinton

**Solid Gold Country** (USP)
- August calendar (8/2)
- Mac Rents to Beans Cask (8/3)
- Britney Spears (8/4)
- Male titles birthdays special (8/5)
- Feature over 1977 (8/6)
- Heritage "Whiskey" (USP)
- Solid Gold Scrapbook (USP)
- Legend of FM Operator (8/4)
- This week in (8/10)
- Profile: Psychedelic Nuggets (8/9)

**Special Edition** (WO)
- Billy Ocean
- Star Trak (WO)
- Muddy Blues/Andy Taylor/Montella

**The Weekend**

**August 2 - 3**

**American Eagle** (DIR)
- Herc Williams, Jr.

**Christian Countdown** (AMERICA)
- Scott Wesby Brown

**Countdown** (USP)
- Steve Arrington/Steve Wonder

**Country Report** (USP)
- Dale Newton/Johnny

**County Today** (MJI)
- Gary Moore

**John Lees's** (USP)
- Dr. Hammond

**Great Sounds** (USP)
- Home Like

**John Landers** (USP)
- Music Map

**Kool Biscuit Flavour Hour** (DIR)
- Trump

**Music Hall** (USP)
- Salute to Pete; Carlo Lawrence; "We B battery"

**On The Radio** (NSBA)
- Planets in Music (DIR)
- "One Rock"; Cheap Trick; "Foxy Carmen"

**Power Cuts** (USP)
- "Hurley Likes/Ride On (8/3)

**Rich Dees' Weekly Top 40** (USP)
- "Stevie Moriones"

**Rock Chronicals** (WO)
- "Keith Emerson/The Calf On The Road"

**Scott Muni's Ticket to Ride** (DIR)
- Dave Clark

**Sports Explosion** (USP)
- Josh Gossen/Ryker/Cowgill/Croflett

**Superstar Rock Concert** (USP)
- Peter Gabriel/Na/Sean Connolly

**That's Country** (USP)
- "Oscar and the Girls"

**Weekly Country Music Countdown** (USP)
- "Ezra (1-1-2)

**NEWS & INFORMATION FEATURES**

**July 28 - August 1**

**GENERAL INFORMATION**

**COMEDY**

**Comedy Hour** (MJI)
- Penn & Teller/Terry Crystal/Robert Klein
- "Cfcs" (WC)

**Comedy Show With Dick Cavett** (WC)
- "Woody Allen" (WC)

**Daily Feat** (DCA)
- "Sail" (WC)

**Earl Thomas** (USP)
- "Squid In PNI"

**Earl Williams** (USP)
- "Woody Allen/Carl Reiner/Mel Brooks"

**Funny Bone** (DCA)
- "Blink" (WC)

**Laff Machine** (DCA)
- "Papa Joe Nobody/Steve Wright"
- "Alex & George Carlin/Rob & Doug"
- "Bill Cosby/Chewie/Dick Martin"

**Mel Blanc's** (ASR)
- "Blankety Blanks"

**National Lampoon's** (ASR)
- "True Facts"

**Party Drop-ins** (ASR)
- "House party/TV promo/Pierre La Grue"
- "Beverly/Mercury/house party #2"

**Radio Hotline** (ASR)
- "Love you/I'm not on the air/ you're on my part/portrait"

**Steve & Gron's Comedy Drop-ins** (ASR)
- "Concert information"

**United Sounds Of America** (ASR)
- "Bosco's/seinon/The Right Stuff/Bag/|

**NETWORK PEOPLE**

- Bob Moon has been elevated to AP Network News. Prior to this, Moon was AP's morning anchor and chief correspondent.
- In a move, Brad Kalbfeld and Jan Thomas have assumed the posts of Managing Editor and Assistant Managing Editor/Operations, respectively, for AP Broadcast Services. Kalbfeld has been with the wire service since 1977 and was most recently Assistant Managing Editor/news at their Washington Broadcast News Center. Thomas joined AP in 1984 as anchor and reporter, prior to which she was morning-drive anchor at KTAR/Phoenix.
- Also at AP, Mark Thayer becomes Associated Press Broadcast Executive for South Texas. Thayer's new responsibilities include coordinating AP's broadcast membership and sales activity for the South Texas region. Prior to this appointment, he acted as National Cable Executive & Marketing Manager for AP Broadcast Services in their Western Region.
- United Stations Radio Networks has signed on Ted jubalbl as an Account Executive for their Chicago sales office. He comes over from an AE stint at WWY/WChic, and before that, at WYFE & WKKI/Rockford and KCAF-AM & FM/Albany.

**PROGRAM DIRECTORS:**
the SELECTOR System will make your life easier and your station sound better than ever!

Meet the SELECTOR music scheduling system – the most powerful tool available to the radio professional. Software that provides consistency, variety, balance and control – far more effectively than any system you have ever imagined.

SELECTOR can make your station sound consistent, from day to day and day part to day part. It varies variety in the sequence, and makes a playlist sound much larger than it is. It allows you to balance your sound in ways that will appeal to your target audience. And, it gives you control of the sound of your station.

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Use It Or Lose It

By Elliott Klein

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

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

Docket 86-144

Of great interest is the public release (April 21, 1986) of MM Docket 86-144. It deals with the adoption of new technical parameters for new FM allocations and, most importantly, the classification of existing FM stations. The docket, now part of the FCC’s Rules and Regulations, consists of sweeping changes in the allotment process and has a new index section which classifies existing FM stations by way of a mathematical formula, using the station’s ERP and antenna height above average terrain. As authorized by Docket 80-90, the Commission now licenses six classes of FM broadcast stations – A, B1, B, C1, C2, and C – to provide different levels of FM service. At one extreme is the class A station, which was designed to serve about 700 square miles with primary coverage. At the other extreme is the class C station, designed to serve over 10,000 square miles. The rest of the classes fall somewhere in between.

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

Prepare Now

A listing of minimum/maximum powers and antenna heights may also be found in Section 73.311 of the Commission’s rules. The Commission allows different classes of stations to operate in different parts of the country. These zones (there are three) are based on population density. In general, lower power stations C and B classifications are permitted in densely populated areas to allow for more stations.

FCC rules allow for an antenna to be heightened to such an extent that it exceeds the maximum for the next class of station, the effective radiated power must be reduced to restrict the signal range to the equivalent of that provided by the normal maximum height/power for that class.

If you intend to upgrade your FM station, now’s the time to prepare the required filing forms. As of this writing, it’s taking the FCC six-seven months to grant construction permit applications.

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

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

By Clark F. Smidt

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

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

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

A 'Real' Definition

The art of total packaging doesn't cost additional dollars; it simply demands extra thought planning and timely execution. Not every station has the luxury of format exclusivity in its market. And even if you do, there are always folks in the audience who can't really define if you're "lite" or "beautiful." News or Talk, CHR or AOR. The primary ingredient is the unique selling proposition, often aided by a strong positioning slogan.

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

I introduced the term "Softrock" on WEEI-FM/Boston in August 1977. It was a natural and caught on within weeks; so well, in fact, that it's now generic. But then, it was the identity of the station, the format, and our Arbiter slogan. It also spawned dozens of definitions of what Softrock was: "The Eagles. Without the turkeys." "Sgt. Pepper Without General Chaos." "Steely Dan. Without the heavy metal." "The Starship. Without the zeppelin." In short, "The Hits. Without the pits."

When advising WIFP/Hartford in 1983, we positioned the oldies show (which started against one already on the air at the competition) as having "Connecticut's Number One Oldie Collection." Define a situation as real ... and it happens because you have a radio station to get the word out.

A positioning statement is only the surface, but it's a very important part of your total packaging. Great radio stations paint a clear surface, but underneath there are other things that don't broadcast.

If you do, there's a very special kind of focus group. Everyone participates ... brains cook ... worthwhile plans evolve because everyone feels a part of it.

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

Are You Listening?

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

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

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

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

Contents To Contests

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

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

By Clark F. Smidt

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

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

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

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

Jump To It

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

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

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

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

KFI/KOST
L.A.’s #1 Combo!

#1 ADULTS 25-54 ★ 7.8 Share!
#1 WOMEN 25-54 ★ 8.9 Share!

DON DALTON
1932-1986
Vice President & General Manager KFI/KOST

“Your Spirit and Guidance Will Be With Us Always . . .”

WITH LOVE,
KFI/KOST STAFF

Randi Allison
Tony Altieri
Kim Amidon
Roberto Arreguin
Tina Ayers
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Patty Barrera
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Joanbeth Shepard-Morriss
Mark Wallgren
Barbara Whitesides
John Whittaker
Rick Willis
Ron Young
Ted Ziegenbusch

Cox Enterprises, Inc.

* Winter and Spring, 1986 ARBITRON quarterly ratings numbers, Los Angeles survey area (Monday-Sunday 6AM-Midnight. Subject to limitations inherent in reporting and methodology)
THE TRIUMPHANT RETURN OF...

Great Moments In R&R Advertising (Part III)

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

For now I want to wrap up the years '74, which will take two installments (one next week). As always, the choices and comments are presented in the spirit of fun, and although I might get a little sarcastic (or at least heavily ironic), there's no malice intended.

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

JIMMY BUFFETT has a new hit called:

PENCIL THIN MOUSTACHE

and to celebrate we are giving you a genuine, real official

BOSTON BLACKIE MOUSTACHE

all you do is cut on the dotted line, put it on and you too will look like

A FAMOUS SLEUTH

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

GET READY FOR THEIR NEXT HIT

PAPER LACE
"The Black-Eyed Boys"
FROM THEIR NEW ALBUM

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

"Second Avenue" by Tim Moore
on Asylum Records

``Second Avenue'' became a hit by the Bay City Rollers and Art Garfunkle would go-go on to star in "Good To Go."

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

.38/R&R FRIDAY, JULY 25, 1986
First South Africa Boycott & Other Distant Early Warnings

MONDAY, JULY 28
1957: Jerry Lee Lewis makes his TV debut with the first of three appearances in as many months on the "Steve Allen Show."  
1973: The largest of the pre-competitive charity music festivals draws 600,000 to Watkins Glen. Headliners are the Grateful Dead and Allman Bros.  
Birthdays: Greg Gutfrie 1954, Rudy Vallee would be 85.

TUESDAY, JULY 29
1968: The Byrds leave for a tour of South Africa without Gram Parsons, who thus becomes one of the first rockers to boycott apartheid. Parsons then forms the Flying Burrito Brothers.  
1974: Mama Cass Elliot dies in London at age 32, either by choking on a ham sandwich or of a heart attack.  
1977: Barry DeVorzon sues A&M, K-Tel, Columbia Pictures, and Percy Botkin Jr., because the single of "Nada's Theme" which began as a piece of incidental music in "Bless The Beasts & Children," thus the Columbia Pictures connection doesn't credit him as author.  
1983: Friday Night Videos — TV's first pay-for-play video program — premieres on NBC, garnering the network's highest ratings ever in its time slot.  
1985: Philadelphia International, after nearly 15 years with CBS, moves its affiliation to Manhattan.  
Birthdays: Gaddy Lee (Rush) 1954, Dean Pitchford 1951.

WEDNESDAY, JULY 30
1954: Hank Ballard & The Midnighters record "Annie Had A Baby."  
1968: The Beatles give up on their Baker Street Apple boutique and give the contents away.  
1976: Rick Derris is named PD at WMPS/Memphis. Within a few weeks, he'll be fired in a conflict-of-interest dispute after "Disco Duck" becomes a hit. On the same day, George Jones & Tammy Wynette's "Golden Ring" goes #1 Country.  
Birthdays: Kate Bush 1958, Paul Anka 1941.

THURSDAY, JULY 31
1957: The "Distant Early Warning" radar system immortalized by Rush on a 1984 single begins operations.  
1964: Jim Reeves is killed in a plane crash.  
1967: Mick Jagger's three-month jail sentence on drug charges is reduced to probation. Keith Richards' conviction is thrown out by a London Appeals Court.  
1979: James Taylor plays a free concert in Central Park publicizing New York's campaign to save the park's Sheep Meadow area.  
1980: John Phillips is arrested for conspiracy to distribute narcotics at his summer home on Long Island.  
1981: Harry Chapin hosts an episode of "Solid Gold" taped before his recent car-crash death. Also, WXL/New York, longtime CHR #1, becomes B/U leader WRKS.  

The big BUZZ

"Velcro Fly"

ZZ Top
The New Single From Afterburner

CHR NEW & ACTIVE

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

130/47

Management: Bill Ham/Lone Wolf Productions.
© 1986 Warner Bros. Records Inc.

R&R FRIDAY, JULY 25, 1986/39
Spreading King-Size 'Rumors'

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

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

As a teenager, King used to live in Vallejo, Ca., about 30 miles from San Francisco. It’s the hometown of Con Funk Shun, and he recalls how friends in high school would laugh at him as an attempt to write songs for the band. “I used to stand across the street from (leader) Michael Cooper’s house and wait for him to come outside so I could wave at him.”

Anchorage Date

Later, when King was living in Alaska, he says that he helped promote an Anchorage concert by Con Funk Shun. At their suggestion, he moved back to California to make demos of his material. In group member Fenton Pliate’s studio, King met and began working with Dennis Foster and Thomas McElroy. A couple of their releases on indie Triangle Records, “The Battle Beat” by Frost and “The Test” by Sorvary, failed to sell and, King says, encouraged him to start his own label.

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

The “guys” were the Timex Social Club, and they laid down “Rumors” this past January. “We made a lot of changes in the record,” says King, remembering that group member Marcus Thompson—who wrote the song with Alex Hill and Mike Marshall—was uncomfortable with them. “I told Marcus, ‘I’m spending the money, I’m the producer, I’m the record company. I’m not going to do anything to hurt your song—we’re just trying to make it better. If it’s a bomb, we’ll take the blame if it’s a hit, we’ll take the credit.’” Estimated cost: $500.

Macola’s Role

King shopped his material to major labels on the West Coast, but they showed no interest. Then he connected with Don Macmillan of Hollywood-based pressing plant Macola Records. (“I got Don’s name from the back of an album cover!”) Says Macmillan, “They came in with the record, but they didn’t have any money. We made an agreement for manufacturing, distribution, promotion, and everything else.”

Confirms King, “Don confronted me everything.” “Rumors” was released in February, “and the record just sat,” according to King. Indie promoter Randy Rand, whom he met through Triangle Records, suggested trying to break it in Texas.

Rand went on a promotional tour through the state, tying in locally with Terry Wilson. “Terri Avery at King/Dallas was the first to play the record,” explains King, “and then KDJS/SHreveport. But we ran out of money, and I had to get Fenton Pliate to put airline and room charges on his credit card to get Randy home. It was real crazy, and I was on the phone all the time from morning to night. I prayed: ‘God, you know how hard I’ve worked for this — just give me one chance.’ Then one day, an order came out of Texas for 500 records.

By this time, says King, new people were on the scene. “John Brown started doing some promotion with us in Los Angeles, and Neil Spinnelli loaned me a couple of dollars to keep things going. Andre Broder, a friend from Alaska, gave me $500. Finally, the mechanism started rolling. The record really started taking off.”

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

Complications

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

King is disappointed by the group’s decision to leave and highly critical of Luechsen. (The Danya chief could not be reached for comment.) But he has moved on to a new project, Jesu Seix, which he will employ many of the ideas originally intended for the Timex Social Club. The deal with Warner Bros. calls for the release of a 12-inch, a “Rumors” sequel called “Jealousy”—followed by an album.

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

Project Control

His new deal is also right, according to King, because “it gives me the same type of control I had with the ‘Rumors’ project.” And, he adds, “Once this record does what we think it’ll do, there’ll be nothing more. I think they’ll be interested in doing other things with us.”

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

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

And that includes having an earlier ambition fulfilled. On the new Con Funk Shun album, “Burnin’ Love,” is a song entitled “Jo Jo” written and coproduced by Jay King.

Only On Compact Disc

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

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

With that in mind, the repertoire was recorded at top digital facility CBS Studios in London, with prominent session musicians conducted by Ettore Stratta. The shows from which the songs were drawn include “Chelse,” “Girls,” “Porgy And Bess,” “West Side Story,” and “The Mystery Of Ed- win Drood.” The result is apparently so powerful that a special note has been included to warn listeners about damaging their audio equipment.

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

40/R&R FRIDAY, JULY 25, 1986
The Program Director
As Disc Jockey ... And Vice Versa

A while back I got a call from WSM/Nashville's Dave Donahue, who asked a simple question: How does an on-air program director get his or her on-air work critiqued?

That got me thinking about the special challenges involved in doing what essentially are two full-time jobs at once. So I got on the phone with eight on-air PDs across the country. These are five different formats, in markets ranging from small to large. Like most PDs, all were on-air disc jockeys when they tackled their first programming jobs.

Our panel:
Roger Gaither, WKQB/Charleston, SC (on-air 9am-noon)
Dan Kiley, KKRC/SiouxFalls, SD (on-air 6am-9pm)
Tony Dean, WWDM/Samter, SC (on-air 5-8am)
Mark Larson, KFMB/San Diego (on-air 10am-6pm)
Bob Buchmann, WBAB/Long Island (on-air 6-10pm)
Michael Dalfonso, WSHE/Ft. Lauderdale (on-air 3-6pm)
Art Sanders, KDKR/Spokane (on-air 6-9am)
Bill Stedman, KSAN/San Francisco (on-air 10am-2pm)

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

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

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

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

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

Larson: There were a lot of things that weren't happening that could be, a lot of creative things that I thought we could be doing and which we've implemented over the years.

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

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

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

Suffering Showtime

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

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

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

Dalfonso: No, I think it actually improved my airwork, because I was thinking, "How can I criticize a jock for screwing up when I do it? I've got to be better than the rest of my air staff!"

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

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

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

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

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

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

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

Self-Censorship

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

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

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

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

Buchmann: My attitude when I'm on the air is, "Screw the program director." When I'm on the air, I'm not the PD. People don't come in when I'm on the air and ask me a programming question, because they know I'll freak out. I'm two different people; when I'm on the air I'm as irreverent to programming as I can be while maintaining the station's position.

Larson: Sometimes I have to remind myself not to be overly concerned with management. But I don't think I censor myself more.

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

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

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

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

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

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

KIIS-FM, once the dominant station, was bumped out of first place by Dodgers baseball flagship ABC Talk outlet KABC (11.7-0), as KIIS took another down book (7-4.5). The station was also edged by L.A. music crown by Urban Contemporary KFWR (Power 106), which took a spectacular 4.4-6.0 leap.

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

Here Are The Facts

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

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

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

KIIS "Powered" From Number One By A Hair

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

When your station is dominant, as KIIS has been for so long, it's easy to spot a strong competitor. As mentioned before, KIIS didn't kick in. Some argue it didn't have enough money to spend; others point to its dial position at 85. In either case, Gerry seemed poised for the attack.

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

"I've really got to credit everyone on the staff for their readiness. I think (outgoing President/GM) Wally Clark and (new GM) Lyna Anderson-Powell have been extremely realistic. (Asst. PD, now acting PD) Mike Schaefer and (MD) Gene Sandblom were right there with me. In fact, everyone was probably enough to know there was a void and we filled it, to an extent by default. It was obvious someone would come in and put an Urban Contemporary format on the air with a good signal. It had to hurt us."

Fine-Tuning Time

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

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

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

Redevelop Music Image

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

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

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

KIIS Beach Scene '86

While Los Angeles is still considered the number one radio market behind New York, it surely beats NYC in total square miles, making the L.A. market very difficult to cover promotionally. Sure, you can send out vans to Weekend Warm-Up Parties, but KIIS has decided to hold a huge, two-day party for the...
"Lonely Is The Night" ASR-9511

The new single from Air Supply.
Produced by John Boylan

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

ARISTA
KIIS "Powered" From Number One

Continued from Page 42

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

Full Speed Ahead

So far the lineup includes Andy Taylor, Belinda Carlisle, Device, Level 42, El DeBarge, Nu Shooz, Stacey Q, Sparks, SOS Band, LA Dream Team, Fire On Blonde, and others. "And we're going to

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

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

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

MOTION

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

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

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

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

"WRAP IT UP"

The new single from the Gold LP TUFF ENUFF

CBS ASSOCIATED RECORDS
CONTEMPORARY HIT RADIO

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

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

BITS

• Lost In The Love Zone — WGRD- Grand Rapids celebrated July 4th by getting listeners primed for Billy Ocean. Numbered callers were picked to win Billy’s “Love Zone” LP and assorted freebies. They were then registered for a ticket giveaway. 15 pairs of tickets were handed out, four with backstage passes. The two who won the grand prize netted two front row seats, backstage passes, and a weekend at the Amway Grand Plaza, complete with gift certificates for many of the plaza shops.

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

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

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

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

COULD BRING ATLANTIC GREAT HITS LIKE THESE!

REGINA
“BABY LOVE”
Produced by Stephen P. Bray
From the soon-to-be-released CURIOSITY!

NU SHOOZ
“POINT OF NO RETURN”
From POOLSIDE
Produced by John Smith and Rick Waritz

STACEY Q
“TWO OF HEARTS”
From the soon-to-be-released LP!

CHR CHART: 30
BLACK/URBAN CHART DEBUT 30

On Atlantic Records & Cassettes
* Available on Compact Disc
NEIL DIAMOND
"The Story Of My Life"

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

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

LISA-LISA and CULT JAM with FULL FORCE

"All Cried Out"

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

LOVE
"Heaven Is"

A NATIONAL MUST

WXKS  WNYS  KRBE  WBEN  PRO-FM  WRN

Taken from the Original "TOP GUN" on
"This is one of our biggest response records of the year. For three weeks it's been #1 phones and hits hot rotation with calls from all demos."

Frankie Blue
WHTZ (Z100)/New York

BILLY JOEL

"A Matter Of Trust"

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

Motion Picture Soundtrack
Columbia Records 40323
Good Ol’ Homegrown Ingenuity

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

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

What a light system! Almost anything that you could imagine happening at a radio station, some engineer had long ago rigged up a signal light for it, and to the left of the jock was a list of what the lights meant, which was really necessary, because from looking at the lights themselves, you’d be pretty confused, on account of the lights took up so much room that there wasn’t really enough space to have proper labels, so the lights were identified only by initials beside them, such as T.B.D which meant what I already said, that someone’s at the back door, remember?

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

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

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

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

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

NASA launch today: the National Aeronautics and Space Administration was created in 1958 shortly after the Soviets placed the first artificial satellite “Sputnik” in orbit.


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

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

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

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

Birthdays: Arnold Schwartzennager 59, Linda Ronstadt 40, Paul Anka 45.

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


First Mass Sniper
FRIDAY, AUGUST 1 — America’s first mass sniper was Charles Whitman, who climbed to the top of the University of Texas Tower 20 years ago and began shooting his rifle at pedestrians and motorists (1966). In the 80 minutes before the tower was stormed by Austin police, Whitman killed 15 people and wounded 32.

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

Birthdays: Jerry Garcia 44, Dom DeLuise 53.
Cover Me!

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

How To Work the Press

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

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

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

As any good assignment editor would, you thank the radio contact for this scoop and say you'll see if you can send someone down to cover it. No further effort is seriously made to cover this "story."

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

But in a newsroom, so many gobs call up begging for coverage that newsmen get turned off and ignore their pleas, just out of principle. I've sat on both sides of a news desk: as a newsmaker making decisions that alter the fate of coverage-seeking organizations, and also as a marketing director desperately trying to get my call letters on the evening news.

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

Make Story Fit Their Needs

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

When the Massachusetts lottery jackpotted the $7 million figure, WAAF bought 2500 lottery tickets to give away on the air. We also staged a party for all our ticket winners to gather and watch the numbers drawing on television.

Maggie Dugan

But a great contest wasn't enough — we wanted press coverage. We called the Boston TV stations, usually hesitant to cover radio events, and couched it like this: "Aren't you tired of covering the lottery with stories about long ticket lines in the grocery stores?"

The answer was always, "YES!" To which we were ready to respond: "WAAF has 2500 lottery tickets in one place, with 24 winners each holding 105 tickets. One of them is bound to win some amount of money. Would that be a different angle for you?"

It must have been — all three Boston network affiliates did their first story live from WAAF's party.

Easy On Press Releases

Press releases get filed immediately — in the trash. If you send out releases on a regular basis, beware after repeated mailings, envelopes become recognizable and get trashed before they even get opened. Save your press notices only for important, newsworthy occasions.

When you must send a press release, keep it short and make it outrageously. Send gadgets to arouse interest.

When WAAF was soliciting press for our annual Boston Comedy Quest, we sent out格lue Marx nose and glasses and WAAF wooly cushions. When it was time to make follow-up calls, we'd break the ice with press people by mentioning these off-the-wall gifts. It kept in line with the comedy theme, and helped us get better coverage of the comedy talent search.

Make Presentation Dramatic

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

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

Build A Relationship

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

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

Make It Newsworthy

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

In some markets, it's easier to curry press from television stations. But in larger markets, like Boston, TV stations are less generous in sharing their medium — they're less willing to consider radio stunts as newsworthy events. This is when you have to be sure that your call to the press is not a false alarm.

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

Seven Steps To Better Publicity

By Rich Sutton

As AOR radio becomes the choice of more 25-34-year-olds, we see that it's difficult to attract new cume in this age cell with traditional AOR promotions. The typical 31-year-old doesn't frequent rock clubs, record stores, or concerts as often as the younger rock radio listener does. These prime listeners have become more concerned with mortgages, car payments, insurance, and their families. They spend a lot of time in places where you can't reach them with promotions.

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

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

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

By Maggie Dugan

Make it Easy To Cover You

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

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

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How To Work The Press

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If you want media people to come to your event, send them directions! Send them maps! And don’t notify the press a day before the event. Call two weeks before, then a week before, then the day before, and then the day of your promotion.

Work The Press

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

SEGUES

KLAQ/E Paso evening man “Magic” Mike Ramsey adds MD duties. WSTM-TV/Syracuse Sports Director Roger Springfield and meteorologist Wayne Mahar are added to the morning team of crosstown WFRX (95). Wendy Bennett moves from WZOU/Boston to nights at crosstown WAMQ. KNAC/Long Beach, CA names Long Paul to evenings. Larry Poole is new to WKRQ/Anchorage overnight. Shana Lee moves from KSJO/San Jose weekends to the same at KRQR/San Francisco. Mick Rinn joins XCAL-FM/Riverside for weekends. Ex-KRQR/San Francisco Marketing & Promotions Director Bob Jenkins goes to crosstown WKOX as Director/Marketing, while Carolyn Carr is upped to Promotions Director. Claireen Lacey joins WXRK/New York as news Director replacing Cathleen Sebold, who segues to WPLN/Richmond.

THE KAT SHOWS ITS STRIPES — KATP, Amarillo’s “KAT,” gave Stripper a purfect welcome. From left: Promotion Director Jack Randall, the band’s Robert Sweet, and OMG Mark Meredith.

On the heels of The Top Ten Success “NO PROMISES” comes “CROSS THE BORDER” The Next Digital Track From The CD And Album “Measure For Measure”

ICEHOUSE Measure for Measure

8/3 San Francisco 8/12 Boston
8/5 Los Angeles 8/14 New York
8/7 Denver 8/9 Chicago
8/11 Toronto

WKLS Puts Up Its Dukes

Sure, your station does football, baseball, basketball, hockey, and may be even soccer promotions. But have you ever linked up with the sweet science of jujitsu? As part of WKLS’s sponsorship of a WBA Cruiserweight title fight at Atlantic’s Ome, the station’s “8th Rock Roll Girl Contest” selected four women to carry around the ring cards announcing the number of the upcoming round.

On a slightly more traditional note, KLZQ is doing a “Psychedelic Mad Friday Pm Sane” (you’re stretching, guys) at a local theater every Thursday morning. It offers picnics (so am I) like “Yellow Submarine” and “Easy Rider” at reduced prices.

KGGO Goes Tacky

KGGO/Denver Moines likes to spoof its moving suburban of about 50 people, with events like Berwick parades on April Fool’s Day, play-by-play broadcasts of the annual Agar-Berwick University, homecoming dances, etc. The latest stunt, a Berwick Scavenger Hunt, drew 300 participants in search of items such as a lime green leisure suit jacket, a Shriner’s fez, and a black velvet panting of Elvis.

Radio Activity

Happy Birthday, Baby

WKUR/New York is celebrating its first anniversary with a series of “one-year-old” concerts with Southside Johnny and Jackson Browne. Congratulations to WHEN-FM/New York on their 15th anniversary with the station... The Rhode Island General Assembly resolution congratulating WBRU/Providence on its 20th anniversary, calling the commercial station operated by Brown University, students “the choice of congressmen of rock and jazz programming, a leader of community spots, and the forum for minority causes and culture.”

Seven Steps To Better Publicity

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When you’ve got a key story, a short, pointed letter is much more effective. You may even want to handwrite the information. When (WBAB VP/Programming and morning man) Bob Bachmann was selected one of the 13 most attractive deejays by Playboy, a handwritten note got a story and Bob’s picture in the New York Times and Daily News.

1) Write short, pointed letters. Often print what you’re mailing, and may be more likely to take an interest in your story.

2) Develop good contacts by being a good source. Make sure you keep your newspaper’s media column well-fed with your station’s information and gossip. Help them do their job, and they’ll help you get yours done.

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

4) Call critical media outlets before and after you send out important letters and releases. Prime the pump — give a writer advance notice of what you’re sending. Then follow up — call a few days later to find out if he received your release and if he has any questions or needs any further information. Two phone calls to MTV along with a press release put our “Rock Marathon for Charity Begins at Home” and Billy Joel’s appearance on the channel’s “Music News.”

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

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

(Rich Sutton was Director/Marketing & Promotion for WBAB/Long Island before being appointed Station Manager of sister WGBB recently.)
There Is No Reality — Only Perception

By Al Greenfield

Q: Does Country have the same ingredients, and adult appeal, as do AC, Easy Listening, and Nostalgia?
A: Very few of today's radio listeners are exclusive listeners of only one format. In order to attract and appeal to those listeners, the music and its presentation must be somewhat similar to other adult formats. This includes the technical quality, the arrangement, the instrumentation, etc.

Q: Are Country's demographics and psychographics so different that radio stations must position themselves differently from mainstream America?
A: Absolutely not. Just because some listeners enjoy country music as much as, or more than, any other form of music, they are not uniquely different from other listeners. They can still enjoy ice cream flavors other than vanilla or chocolate, they can own a sports or luxury car instead of a pick-up truck or used car, they can be college educated, they can hold an executive position in a major corporation, and they can have a six-figure income or take vacation trips to Europe, the Caribbean, Hawaii.

Q: Should Country-programmed stations promote only country concerts and not be considered for dollar advertising non-country acts such as Bill Cosby, Joan Rivers, Gallagher and Doug Henning?
A: No. The country listener has many interests that don't include a strictly country orientation. Advertisers and broadcasters are both overlooking a huge responsive segment of the population by not considering the country listener in these categories.

Q: Does an adult male or female, whose preference in music leans toward country, have no concern for what goes on in his or her community other than country night clubs, rodeos, country concerts, and square dances?
A: This perception couldn't be further from the truth. The country listener is very family-oriented and extremely vocal about the community in which he or she lives. He is often the first to respond to charitable fundraiser drives, to support local school functions, and to participate in non-country activities such as marathons, bike races, softball, and basketball games.

Q: As a responsible member of the community, does the country listener feel the need to support cultural activities such as symphony, ballet, opera, museums, the zoo, just as much as his neighbors?
A: The country listener is very concerned with the cultural activities of his/her community. It is of great importance to that listener to support — and participate in — the many cultural activities of the community.

Q: Why are Country broadcasters compelled to program 16 songs in a row without identifying any of them, proudly promote few interruptions, and apologize for running commercials while alienating the sponsors that make the station's existence possible?
A: The lack of personality on any radio format is eventually going to lead to an erosion of the total listening audience. Personality can mean the entire station, not just the announcer. The listener is not as familiar with the music and the new and old artist categorization as the announcers. Therefore, if the announcer does not mention song titles and artists, the audience is left completely in the dark. Would we promote a concert without naming the performers? Do television or newspapers apologize for running advertising on their respective media? There seems to be a bit of publicity annually with regard to the spot rate within the Super Bowl; perhaps television is more proud of its product than radio is of its.

Q: Is there no place on the dial for an adult general market radio station that appeals to today's adult music listener?
A: There is entirely too much preoccupation by broadcasters with narrowcasting. This may be necessary if you are a rocker competing with 12 other stations in your format. Most markets, however, have a maximum of only two Country formats. Consequently, those formats need not be dramatically different. Concern yourself with the overall sound and positioning of your station, not just the music.

Q: Does country music have to be either contemporary only, or traditionally only, to be successful in today's radio marketplace?
A: The successful Country station in today's marketplace is the one that plays today's country music.

Q: What country station in today's marketplace is the one that plays today's country music?
A: The successful Country station in today's marketplace is the one that plays today's country music.

Q: Should advertisers only buy time on Country stations to advertise western-oriented movies, down-home form type movies, movies about country music and its artists, and movies about the Southeastern region of the U.S.?
A: Advertisers are the least informed about the country marketplace. We broadcasters make very little effort to properly explain to them the psychological makeup of our audience. This is where perception isn't hurting us. . . it's killing us.

Q: Is there still a heavy percentage of closet country listeners?
A: No, but due only to the fact that the stations they listen to are positioning themselves in a manner that forces the listener not to be proud of the station. It is only human nature that we all want to be considered "with it" and project a contemporary image, but it is very difficult to do when your favorite station positions itself as a dinosaur.

Q: Is today's country artist confined to only one type of music because of his or her inability to perform other forms?
A: Today's country performer is far more versatile than at any other time in history. They are more experienced in other forms of music and have played to audiences that are not steeped in country.

Q: What's wrong with the current format of the Nipper 500?

R&R FRIDAY, JULY 25, 1986/53
A SOFTSHOE WON'T DO.
—Ralph Guild, CRMC

Selling radio means more than tripping the light fantastic. Becoming a Certified Radio Marketing Consultant means you’re playing the Palace. CRMCs are radio’s top 1%. They earn more, clients respect them and they advance faster.

Test yourself.

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

There Is No Reality – Only Perception

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tradition. In 1986, for instance, a country performer starred on Broadway in an opera, wrote a non-country Broadway play, appeared in a successful weekly television series, and starred in several non-country major motion pictures.

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

A: The perception of the Country station in many markets is that of a second-class citizen. Outsiders think that these stations are programming country music due to a void in the market because no one else wants to be associated with that product. The unspoken attitude is that Country broadcasters couldn’t be competitive in some other format. But it’s time for them to lead their communities, rather than lagging behind with an “I’m just proud to be here” attitude.

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

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

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

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

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

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

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

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

CMA Can Help

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

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

Let’s commit the next few months to proving that the country “myths” are definitely not reality — but only perceptions!
Broadcast Personality Finalists Revealed

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

Small Market
Dotta Dee, KSJB-Jamestown, ND; Jay Kinder, KJNE/Waco, TX; Dana Webb, WBHP/Huntsville, AL; Chuck Webster, WKTE/King, NC; "Consi" Ray Woolfrey, WPV/Durham, NC.

Medium Market
Tom Allen, KASE/Austin; Coyote Calhoun, WAMZ/Louisville; Eddie Edwards, WSIX/Nashville; Sabrine Sproutes, WQJK/Jacksonville; Al Wynar, WSM/Nashville.

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

As you know, nominees are selected in two rounds of voting by CMA members in the Audio/Video Communications and Broadcast Personality categories. Then, an anonymous panel of judges (all of whom are leading broadcasting figures) will review airchecks from each finalist and select a winner in each market. Winners will be announced on the CMA Awards show on October 15.

ACM Installs New Board Members

The Academy of Country Music announced its new board members and officers for 1986-87. Officers are: President, Gene Weed; VP, Cliffie Stone; Secretary, Rose Vegas; Treasurer, Selma Williams.

This is the first presentation of IEO. The organization was formed this spring to educate the industry and public on the role of the independent music industry. The forum will begin at 6 pm, and there will be an admission charge.

Haggard's Road Manager Dies

We at R&R offer our deepest sympathy to the friends and family of Lewis Augusta Bailey (58), of Bakersfield, CA. Bailey, a country music star and Merle Haggard's longtime friend, road manager, and mentor, died of a heart attack on Haggard's houseboat July 9, on Lake Shasta. He had been recovering from a stroke he suffered four months ago. Haggard and his band were on tour at the time.

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

In Haggard's biography, "Sing Me Back Home," he said, "To me, the word 'star' meant a man like Lewis Bailey." In the book, Haggard went on to tell about the time he took his first disciples to Bailey's studio and his ultimate rejection, but he said, "Still, there was something about that first meeting. Even though I felt rejected, I didn't feel stripped of hope. I believed Louise was sincere when he had told me there was a possibility that we could do business later." And do they did . . . for some 19 years.

Bandy Has Witnesses

Moe Bandy was headlining a show hosted by KERB/Edmonds, OK, when shortly after the show had begun, KERB morning man Dave Martin interrupted Bandy to introduce Woody Bowles (Bandy's new manager). Bowles explained to the audience that he and Bandy had joined forces in early April and had been working to secure a new recording deal. He then presented the artist with an actual final draft of his new MCA/Curb recording contract and asked him to sign it right there in front of the crowd. Now, that's one way to put an artist on the spot. But, our sources reveal that Bandy was obviously surprised and delighted as he signed the document.

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

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

Just thought you'd like to know!
A PARTLY CLOUDY ISSUE

Reporting Under The AC Umbrella

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

While your sales department is busy hacking the numbers a thousand different ways, we R&R editors are awfully busy too, checking out the individual markets. Not to play the martyr mind you, but at least you guys only have to review the book for our market. We have to review them all.

Why? Because with the spring ratings comes the reevaluation of all format reporters. And since the Adult Contemporary umbrella includes so many different formats and splinter groups, and because the field has to be kept at a manageable level in terms of number, this can often be a partly cloudy task.

The Criteria

All year long, I’ve asked this question by fine radio stations across America: “How can I become an R&R reporter?” Here’s what we primarily look for:

“The chart is designed to reflect the airplay activity of current AC music on current AC stations.”

- Stations must have respectable ratings in the metro Adults 25-49 demo cell for mainstream-intensive stations and Adults 25-54 for full-service stations. We look to recruit stations which are format dominant in their market, but that’s not always possible. (More on that later.)

- Geographic need, taking into account population-dense areas.

- Stations which are responsible to — and play a healthy percentage of — current mainstream AC music. These stations are on the leading edge of determining current AC hits and trends. But because AC works from such a large oldies and recurrent base, and because there are often so many formats of AC per market, this can become a sticky issue.

And this, by far, is the most difficult criterion to explain to prospective reporters.

Recurrent ACs

We recognize there are many successful radio stations classified under the AC umbrella which have no interest whatsoever in playing new music. These stations aren’t exactly Oldies stations either.

In general, a close examination of the “current” playlists from these stations would reflect records that had actually peaked at current AC stations maybe as long as six weeks ago. I guess you could call these stations “recurrent ACs.”

Often, these stations aren’t interested in reporting. Once in a while, however, I’ll get a call from a dominant recurrent AC to the contrary. The PD will say, “Hey, I’m the number one AC in the market!” Then comes the part of the conversation where I try to explain what the R&R reporter relationship is all about:

- The chart is designed to reflect the airplay activity of current AC music on current AC stations.

- A recurrent-based AC station simply mirrors the biggest AC records long after they’ve been reflected on the R&R charts.

You might argue that recurrent ACs are in the “sweet position” of setting back while active ACs break records — then deciding which of those are the “safest” to play in their most current recurrent category. On the other hand, you could argue that if enough recurrent ACs were reporters, the chart would become cannibalistic — simply eating itself away after awhile. But enough melodrama.

The point is that a station whose reports merely regurgitate R&R’s information doesn’t help anybody, including the recurrent stations.

Keeping the field limited to current ACs provides useful information not only to other current ACs but also to the recurrent stations. It keeps pumping fresh AC product into those various forms of AC.

Alternative AC

But there are the other stations that get caught under the AC umbrella. These are alternative AC/splinter stations which target adults but don’t really fall into any existing format definition. Consequently, they don’t meet the mainstream AC reporting criteria. These dare-to-be-different stations

“A recurrent-based AC station simply mirrors the biggest AC records long after they’ve been reflected on the R&R charts.”

are interesting, not to mention great fun to observe and explore. The most successful ones are so market specific that if a chart did exist to reflect their musical posture, they’d be the single reporters to it. These include KBLO/San Francisco, the new WAII/Miami, KNX-FM/Los Angeles, some of John Sebastian’s New ACs, some Quiet Storm, and other similarly formatted outlets.

These stations are extremely responsive to current music and the particular “groove” they seek for their specific markets. They are so tuned in that they can practically smell the right music to play before hearing it.

These stations become trendsetters and influence not only the other ACs in a given market but, depending on their musical slant, other formats as well. Frequently, they don’t really care about reporting owing to the gut-oriented philosophy of the musical approach.

I hope we’ve moved from partly cloudy to mostly clear on the R&R reporting front. Meanwhile, I’ve got to get back to this mile-high stack of ARBIs. Until next time...

ACCELERATION

Barry James has been named Assistant PD at Q103/Denver and Linda Lanel lands the same post at WNCI/Detroit. Everett Greene is new MD at KFBS/Joplin. Dean Hanna is the new PD at WLK/Lakeland, FL. At WZNY-Augusta, GA, Bob Williams joins as News Director and Tod Alexander will do evenings.

John Labelle leaves KZEW/Dallas to do middays at WTIC/Hartford.

Doug Carrick is the new evening talk show host at WMED/Peoria.

Riley O’Neill moves from afternoons to mornings at WROK/Rockford.

Carolyn Bacon joins KIT/KONO/San Antonio as Assistant Promotion Program Director.

Adam Stubbs has been promoted to Assistant PD at WQPO/Harrisonburg, VA.

John Russ becomes News Director at KMA/Seattle.

Toni Curtis is new part-time at WSKY/Montpelier.

Jeff Hilary becomes News Director at KMGC/Dallas.

WFMG/Richmond, IN personality Larry Martin is promoted to PD.

Jim Van Dyke has been appointed Assistant News Director and Sondra Burke is afternoon anchor at WYNN/Jackson MS.

Russ Spooner is Operations Manager at WAII/Norfolk-Virginia Beach.

Rick Slatton is upped to MD at K106/Beaumont.

Dave Marish is the new morning personality at WCB/Paufford, MA.

Peter Fenstermaker joins WTIC-Hartford as Production Director.

Angela Bryan leaves the BBC to join KKLV/Anchorage for evenings.

Corky Corson joins KGW/Portland for middays, leaving KUPO/Portland where he was doing mornings.

New lineup at KZZQ/Amarillo: Larry Green, mornings, Kent Harris, middays; R.P. MacMurphy, afternoons, Brian Todt, evenings, and Steve Murdock, overnight.

AN UNCANNY RESEMBLANCE — WWIN/Atlantic City recently had a party promotion at the Atlantic Casino Hotel, and a couple of familiar faces popped in. Pictured between Bruce Springsteen and Lionel Richie vocals are WWIN’s Greg Gaston (left) and Vince Scarlino.
An Open Letter To AM Broadcasters:

It appears at long last that the battle over AM stereo is nearing an end. This is not the good news that many had hoped it would be. Unfortunately, it does not mean that we as broadcasters have resolved the issue of not having a national standard system. What it means is that AM stereo receiver manufacturers have begun withdrawing from the market due to lack of consumer demand.

Pioneer has discontinued production of the KEA-433-AM in-dash, car radio, their only AM stereo product. Sony, once an ardent supporter of AM stereo, has discontinued two of their three AM stereo receivers. Removed from production were the SFR-A1, AM stereo "Walkman," and the SFR-A100, the hand-held receiver to which most broadcasters first listened to AM stereo. Some industry watchers had theorized these were discontinued to make room for a newer AM stereo product to be released soon. This theory is not based in fact. These products were discontinued due to lack of demand. No replacement products are waiting in the wings.

An editorial in the June issue of Broadcast Engineering magazine likened the battle over AM stereo to "...the Hundred Years War." It continued..."...AM radio is getting killed in the marketplace." The same editorial went on to say "AM stereo must get off the ground in a big way, and soon. Otherwise, the receiver manufacturers that have gone out on a limb and produced high-quality AM radios will conclude that AM isn't worth the trouble." The cover story of the June 16th issue of The Pulse of Broadcasting magazine opened with the statement "AM stereo, that noble experiment, appears to be failing." The title of the article was "AM Stereo Is Dead...Long Live AM Stereo."

The birth of AM stereo presented an awkward "chicken-or-egg" dilemma. No station could see financial benefit to implementing AM stereo unless consumer receivers were available in quantity. Similarly, manufacturers would find no demand for their receivers if no AM stereo service were available for the listener. One group or the other would have to perform an act of faith and act first, believing that the other group would follow. Someone had to go out on a limb.

The receiver manufacturers took the initiative with enthusiasm and produced AM stereo receivers in all shapes and sizes. Manufacturers from Radio Shack to J.C. Penney provided in-home receivers. VW and SAAB made AM stereo standard in some model cars. Chrysler included AM stereo at no extra charge with every FM stereo radio sold.

When it came time for AM broadcasters to do our part, a grim reality presented itself: we did not have a national standard. Many stations which would have converted to AM stereo did not, because it was not and is not clear which system would be the eventual victor in the marketplace decision. Two of the original four proponents of AM stereo systems have withdrawn, leaving many broadcasters with a multi-thousand-dollar investment in a transmitting system which no one can hear.

Ten-thousand dollars is a significant amount of money, even to the largest station. No one wants to guess wrong on the remaining two systems. No one wants to spend the money until it is clear that it will be of value to the station for at least longer than it takes to install it. So most AM broadcasters sit and watch...and wait. To this date, only about 10% of licensed AM stations have invested in AM stereo.

Another reality is that the fixed costs of a manufacturing production line are prohibitively high. Without demand for the product produced by that assembly line, the manufacturer has no choice but to close it. "It can't happen here" is simply not a realistic outlook. Those who doubt this should look to the disappearance of the television video disc player.

The point is not that large electronic manufacturing firms are losing money and we as broadcasters have a moral obligation to bail them out...to make their unprofitable divisions profitable. The point is that one day AM broadcasters will resolve the issue of a national standard and will find that it no longer matters. Receivers will not be available in sufficient numbers or from a sufficient variety of sources to make it a competitive medium. Once the receiver manufacturers are gone, the damage will be permanent and irreparable. Once burned, the receiver manufacturers will not return. Our inability to organize ourselves will also negatively impact the image which manufacturers have of us, and dampen their enthusiasm the next time we need a new product, such as FMX receivers.

Some ideas are simply bad ideas and deserve to die. AM stereo is not a bad idea. It is simply an idea without an established standard.

It is not our purpose to become embroiled in the midst of the holy war that the choice of an AM stereo system has become. Certainly there are knowledgeable and honorable people who advocate each of the remaining two systems and it is not too difficult to imagine that both of the remaining systems work sufficiently well to get the job done.

The purpose of this letter is not to advocate one system over the other, but to say that we need ONE NATIONAL STANDARD, and we need it very soon. Without it, AM stereo will die, very soon...and so will AM radio as we have known it.

Your government in Washington can best help you if you help them. Let them know how AM stereo is doing (or not doing) in your market. If you have an opinion regarding the current state of AM stereo, or if you have other information which you believe would be of interest to the Commission regarding AM stereo, please send it to:

Mr. William Tricario
Secretary
Federal Communications Commission
1919 M Street, N.W.
Washington, DC 20554

The more thought that appears to have gone into your letter, the more credibility it is likely to receive when read. A dispassionate presentation of your opinion or facts is to be preferred over impassioned rhetoric. FCC staff members are people too and an emotion-packed letter is just as draining to read for them as it is for you. Your letter will be more effective if it advocates the positive aspects of one viewpoint rather than ridiculing another...if it addresses what can be done in the future, not what has happened in the past.

If you have something to say, please say it now. AM stereo and AM radio can still be saved, if we are able to unify behind a national standard. But we must act now.
DANCING THE WEEKEND AWAY

It's All In The Mix

Friday and Saturday are party nights on Black/Urban radio. Not only is most of black America on its way out for the evening, so are most of the others who enjoy the format. Since many station fulltimers are working a club or partying themselves on weekends, and since a lot of parttimers aren't ready to work on these showcase nights, the dance party is a solution employed by many stations. Not only do most of L.A.'s B/U stations run some sort of special mix show on Saturday nights, but CHR KIIS-FM recently added one. This week, I talked with four people involved with mix shows about this phenomenon.

WVEE/Atlanta's Ray Boyd is a nine-year industry veteran and has been at W-103 four years. He recently succeeded the late Scotty Andrews as PD. Boyd says, "We do a show on Friday nights called the 'Fresh Party.' The majority of the music is rap and scratch type things. The show airs from 10pm-midnight. We use a lot of rap mixes as a hook for our audience, like that sort of thing.

"We have a person who puts the mixes together for us, but the show itself is done by one of my weekend air personalities. We test a lot of mixes during these hours. Part of our strategy is to find out what pieces of rap music should be integrated into our daily music programming. Since we don't air that much rap and scratch, we test and be as sure as we can about what new things we should give more attention to.

"The majority of our Fresh Parties are locally sponsored. We give them an opening billboard and a close. Naturally, they have a pre-designated amount of spots within the show itself. Our organization is making the Fresh Party pay off for us both in regards to spots and revenue. We've been doing this program for a little over a year."

Gulf Coast Jam

KHYS/Port Arthur PD Mark Petry doesn't go as far as Boyd, but he still uses some mixing to make sure his Saturday nights stand out. "We don't have a weekend music mix show, but we do (take advantage of) mixes and their popularity. We have a person who does all of our mixing on a weekly basis. Between 10pm-jam on Friday and Saturday nights, we add in our spe-

KIIZ

KIIZ/Killeen, TX PD Bill St. John runs his special mix program 12-1pm on Saturday. "Since we're only a daytimer, we have to use our music as a backdrop for other things they have to do: washing the car, mowing the lawn, washing the windows, etc."

Daytime Jam

KIIZ/Killeen, TX PD Bill St. John's special mix program 12-1pm on Saturday. "Since we're only a daytimer, we have to use our music as a backdrop for other things they have to do: washing the car, mowing the lawn, washing the windows, etc."

Finally, there is a definite need for party programming on Black/Urban stations? Petry says, "I don't think specific mix programming is a must for Urban-formatted stations: it's not as important as it was two years ago."

—Mark Petry, PD

KIYS/Port Arthur

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KIYS/Port Arthur
DOUBLE BREAKER PLUS!

COUNT YOUR BLESSINGS
ASHFORD & SIMPSON
CHART DEBUT 36

HEY GOOD LOOKIN'
GEORGE CLINTON
CHART 29

I WANNA BE WITH YOU
MAZE featuring FRANKIE BEVERLY

#1 "MOST ADDED"
MOBILE PHONE FORCES

Cellular Phones Transform Traffic Reporting

What station can afford to have thousands of traffic reporters roaming the streets and highways of its community feeding in traffic tips at all hours? Surprisingly, practically any station can.

The mobile telephone revolution wrought by cellular technology can now put radio into instant communication with a corps of drivers, who are stuck in the very traffic jams you want to identify and can report quickly to your listeners.

News/Talk stations with strong news and traffic images are ideally suited to tap the cellular phone market. But you'd better hurry.

Lots of music stations are getting in on the action. Even stations unwilling to foot the bill for airborne reports can chip away at your traffic franchise by mobilizing their "call-in listeners.

First, a brief technical lesson.

Until recently, mobile phone systems could handle only a few calls at the same time. Now they're setting up literally hundreds of mini-transmitters. As a car passes one "cell" (hence the name cellular) to another, the signal is passed off to the next antenna. Consequently, hundreds of calls are handled simultaneously, resulting in the current mobile phone boom.

WWWE's Win-Win Partnership

WWWE, Cleveland's organized its Cellular One Mobile Phone Force in June, and regularly gets ten to 12 solid traffic tips each day. Operations Manager Joel Rose expects that number to rise dramatically when bad weather rolls in next winter.

News/Talk Listener Profile

Torbet Radio recently released some interesting Simmons data profiling News/Talk listeners:

- 53.8% male, 46.2% female
- 62.1 married, 19.4 single,
- 96 widowed, 89 divorced/separated
- 24.6 college graduates; 18.5 attended college; 37.6 high school graduates
- 37 manager/administrators, 19 technical/clerical/sales, 11.6 professional, 7.4 precision craft
- 58.8% household income $25,000+; 6.2 $20-25,000; 7.7 $15-20,000; 11.9 $10-15,000; 13.4 under $10,000

"For us, it provides a real adjunct to our helicopter traffic coverage. It gives us tremendous depth."

— Joel Rose, WWWE

"No money changes hands," Rose says of WWWE's arrangement with Cellular One, the mobile phone firm participating in the project. "We feel we each get what we need. They get mentions, but we say human operators are very valuable. They can evaluate very quickly whether it's a valid call, and they can ask questions and elicit information."

No Crank Calls

According to Rose, the vast majority of calls produce usable tips. "The people who have these cellular phones are mostly business and professional people," Rose reasons. "They're not the kind who will call you with fluffy stuff. It's a well-heeled and well-educated constituency.

WWWE's traffic phone is presently monitored in the newsroom from 4am-30pm. That will be extended to midnight during the winter, and an extra staffers will man the phone on snow days.

Live Operators Best

Rose says some stations feed their mobile phone tips to an automatic recorder, but he doesn't recommend that approach. "It's been one of those promotions that really touched a nerve. It works on every level."

— Dave Forman, KFWB

or near the scene of breaking news stories.

In summary, Rose offered. "I'm really happy with it. Nobody else in the market was doing it, and I'm gratified that people are using it. I can't wait for winter!"

KFWB Requires Advance Signup

In Los Angeles, KFWB has a somewhat different pact with the city's largest mobile phone company, PacTel. The telco gets in-air mentions, but its only major contribution to the project was printing, stuffing, and mailing a promotional piece to 40,000 subscribers. Significantly, L.A. tipsters have to pay for their calls to KFWB, at hefty per-minute rates.

KFWB requires drivers to sign up in advance and receive an identification code. So far, 4,000 have done so. Tipsters are asked for name, code when they call, so their legitimacy can be checked before any information goes on the air.

KFWB never puts caller voices on the air or mentions the names of its "spotters." In fact, the calls terminate at L.A. Network Traffic, the station's traffic service, and are only forwarded to the newsroom if a hard news tip is involved.

Hundreds Of Calls

Since the project started in May, Executive Editor Dave Forman says the call volume has ranged from a handful on quiet days to as many as 190 in a single drivetime shift when traffic is "crazed."

Forman admits he inherited the concept and wasn't thrilled about it at first, fearing non-cellular listeners would feel left out. But the program's success has made him a believer. "I used to hear so many complaints about our traffic," he recalls. "It was disgusting, I swear since this started I haven't heard that."

Contributed To Strong Book

"It's been one of those promotions that really touched a nerve. It works on every level."

— Dave Forman

KFWB Mobile Phone Force has generated a good deal of local news media attention, and was even profiled on ABC's "Good Morning America."

Furthermore, Forman credits the promotion, which is heavily promoted on-air and in the station's newspaper ads, with contributing to KFWB's strong (3.3-3.7) winter Arbitron showing.

Forman wrapped up with this advice for other stations: "Just do it, own it, and make sure the competition can't even come close to duplicating it."

TALK TAKES

Dr. Donald Dossey

WPLP/Tampa adds pop music critic

Whitney Johnson

Former KFWB/Los Angeles anchor John Swaneys pens KGL/San Fernando, CA as morning host. WTOP/Washington suffers twin blows; loses rights for Washington Bullets basketball and Capitals hockey. WCAU/Philadelphia signs Valenova basketball for three years. KIEV/Los Angeles debuts "Fear Buster" show two nights weekly with stress-phobia expert Dr. Donald Dossey. Substitute host Isadora Alman, sex educator, gets Sunday 7-9pm slot on KGO/San Francisco. New KNX/Los Angeles reporters are David Singer and Thomas Simmons. KFYI/Phoenix picks up morning news anchor Larry Shepard and noon-3pm talk host Jimi McFerren.

60 RR FRIDAY, JULY 25, 1986

MEET ME IN ST. LOUIS — KXOK/St. Louis showcased its program lineup and personalities in a ten-page tabloid style newspaper that highlighted the station's role as the information source for the city's annual VP Fair celebration.
Increase Sales Results
The radio and record industries are big markets to cover with a limited sales force. So R&R will put R&R Marketplace to work for you. It's a sure way to generate qualified sales leads. Just call: (213)553-4330 for more information.

PROFESSIONAL SERVICES

Kartier Limousine Service
- Color TV
- AM-FM Cassette
- VCR
- Moon Roof
- Airport service
- Pack-Up & Drop-Off service
- Wet Bar

Curing the "ULTRA" LINCOLN
(213) 672-LIMO

MARKETPLACE

PROFESSIONAL SERVICES

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MARKETPLACE
OPPORTUNITIES

WEST


News anchor/reporter sought for Seattle metropolitan AC, TAM & S&R. Experience preferred. Send resume: WREX, 1405 W. 1st Street, Suite 204, Seattle, WA 98121. EOE (7-18)

 finer audio products. Send resume: WYLT, 117 W 8th Street, Suite 2, Jena, LA 93891. EOE

RED BOX

LEADING CHICAGO AC

Looking for America’s Best Morning Talent. Fun, entertaining, original, individual or team. Send tapes & resumes to Radio & Records, 1930 Century Park West, #392, Los Angeles, CA 90067. EOE (7-18)

ASSISTANT PRODUCTION DIRECTOR

WNIC-AM/FM in Detroit is looking for an experienced Asst. Production Director with good organizational & production skills. Send tapes & resumes to: Dave Ervin, WNIC AM/FM, P.O. Box 1316, Dearborn, MI 48126. EOE (7-18)

MIDWEST

Looking for motivated, energized people for future openings at CHM near big college town. TAM & Jeff Sampson, Stevens 54, P.O. Box 789, Junction City, KS 66441. EOE (7-18)

A & G seeks evening announcer. Minimum two years experience. No calls. TAM & Jeff Sampson, 1051 N.E. 68th Street, Kansas City, KS 66127. EOE (7-18)

CJ sought to head radio group. Seek knowledge of all types of building plus ability to coordinate group operations. Resume: Bob Holiday, Box 1272, Laurel, NE 68044. EOE (7-18)

Western area talent sought at promotion-oriented CHM/Easy Listening.promotion opportunities available. TAM, Pete Spencer, WATTWAVEZ, Box 230, McCall, ID 83638. EOE (7-18)

Join talented San Valentin FM. Statica company. Variety drive only. Write J.B. Russell, KDDM, 110 NE 48th, Oklahoma City, OK 73109. EOE (7-18)

Full-time opening for experienced announcer. Enthusiastic, warm, a provocative, charming woman with a creative flair. TAM & Jeff Sampson, 1051 N.E. 68th Street, Kansas City, KS 66127. EOE (7-18)

AX, WLYC, Lafayette. Experienced closer, self-motivated with proven track record. Existing list available. Resume: GM, Box 7095, Lafayette, LA 70503 or (318) 444-5501. EOE (7-18)

Accepting T&M for midday-FM in Lafayette, LA. Possible partnership openings. TAM & Jeff Sampson, KDDM, Box 815, Casta Rapias, LA 70504. No calls. EOE (7-25)

PM DRIVE PERSONALITY

Legendary New York market AM/AM station is looking for a high-profile adult female PM drive personality. Let’s see who’s selected. Send T&M resume to Radio & Records, 1930 Century Park West, #392, Los Angeles, CA 90067. EOE (7-18)

PM DRIVE PERSONALITY

Legend FM in Sacramento is seeking a full-time personality for FM in University market over 100,000. Good production skills required, station is located; Send T&M resume to Radio & Records, 1930 Century Park West, #392, Los Angeles, CA 90067. EOE (7-18)

NEUSSER/BURCH

CLASSICAL OR BIG BAND-NOSTALGIA?

Experienced in Classical or Big Band-nostalgia formats? If you are a warm, professional, play by God knew the music, a growing West Coast chain needs your tape and resume for future west-coast positions. NO CALLS, please. KTHY, MATT WILLLS, 2640 S. First Avenue, Portland, OR 97201. EOE (7-18)

WANTS L.A.

AMBITIOUS ... INVENTIVE

Major Market Promotion Director for radio station or production house. Multi-track skills with many voices ... good pipes and a music mind and style. Imaginative, tape and resume ... P.O. Box 515561, Dallas, TX 75221. EOE (7-18)

NEWS IN ALASKA

Alaska opportunity! Small market AM/FM needs help. Applicant must be voice-oriented co-piller, No 9- to-5 types. Typical smaller market coverage, government emphasis, stars required. This is not an isolated backwoods environment but so serious requiring a top personality position. Send T&M resume to: Paul Ryder, 1107 West 9th Street, Juneau, Alaska 99801. EOE

ALASKA BROADCAST OPPORTUNITY!

NEED NOW for AM/FM radio location seeking for ma- terials/sound engineer Midway Market. We need one person who can relate to 3-4 ABSURDANCE, T&M: TAM, Radio & Records, 1930 Century Park West, #392, Los Angeles, CA 90067. EOE (7-25)

NEWS DIRECTOR

Straiteshaven-FM in San Francisco is in need of streetwise news director to cover local news in rapidly growing area. Must have experience in both gathering and sharing news. Tape and Resume to: Box 2772, Concord, CA 94529. EOE (7-18)

RADIO OPPORTUNITY


News anchor/reporter sought for Seattle metropolitan AC, TAM & S&R. Experience preferred. Send resume: WREX, 1405 W. 1st Street, Suite 204, Seattle, WA 98121. EOE (7-18)

Traffic reporter KQY-Phoenix has a once-in-a-career opportunity, maybe for you. We need a bright, up, quick personality for morning and afternoon drive airborne traffic reports. Pilot’s license a plus, but not required. TAM to: Chick Matkis, KQY Radio, 840 N. Central, Phoenix, AZ 85004. EOE (7-18)

POSITIONS SOUGHT


Alaska is in 50 km County. I would like a change of pace. DOH ST JOHN. No relocation. TAM to: Reid Holism, KPP/Ken/Phoenix available. Country, Folk, format. SW. CALL (907) 947-9877 (7-17)

Six years in my area. Format, with or without. TAM to: Read all areas considered. JEF 806-664-8037 (7-17)

Seven-year Chili pro on the lines. Phones, drops, bits, personal. I am your engineer. ANDY: (940) 752-1547. After 5pm (940) 742-1583. EOE (7-17)

Top-notch, down to business performer/sports personality seeks AM/AAP market. TAM on request. ALAN’S GUESS: (516) 349-1191 (7-17)

Air personality seeking late-night, experienced AAP takes top org. TAM (516) 222-3773 (7-17)

Seek an overnight shift in the NE. Experienced with exceptional personality. TAM & All Markets considered. TAM to: Randy Robbins, WYK-SPACE, Box 1777, Garden City, NY 11530. EOE (7-17)

Peering my dual Volunteer production and or experience. TAM seeks entourage personality. Creative, tan. TYKE: J&J 310-486-2700 (7-17)

Raw talent needed. TAM seeks personality position. Some experience, no must. TAM seeks good offer, will relocate. CALL: (318) 735-3641-0 (7-17)
Date appearing at the end of each listing signifies first week listed.

**R&R Opportunities Advertising**

Radio & Records provides free (24 words or 3 lines) classified ads to radio stations and record companies in Openings. Free listitems of the same length are also available to individuals seeking work in the industry.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 pm PST, or by 3 pm PT.

**Display Advertising**

Display: $40 per inch per week (maximum 35 words per inch) includes border and logo.

Display: $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 accepted by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.
Bonneville Broadcasting
Kevin McCarty (805) 831-1600
Alpha
C. ANDERSON & G. LORING "Friends & Lovers"

Broadcast Programming
John Bremmesday, Altraight (915) 636-9600
Adult Contemporary
LIONEL RICHE "Dancing On The Ceiling"
Modern Country
EXILE "It's Me"
MICKEY GILLEY "Doo-wah Days"
SYLVIA "Nothin' Ventured, Nothin' Gained"

Century 21
Greg Stephens (214) 934-2121
The Z Format
ZZ TOP "Vato Fly"
DARYL HALL "Dreamtime"
BILLY OCEAN "Love Zone"
HEART "I'll Always Love Him"
38 SPECIAL "Somebody Like You"
HUEY LEWIS & THE NEWS "(Shuck It) With You"
SIMPLY RED "Money's Too Tight (To Mention)"
C. ANDERSON & G. LORING "Friends & Lovers"

The AC Format
BANANARAMA "Venus"
KEEP IT DARK "Dreamer"
PAUL McCARTNEY "Press"
STARSHIP "Where Do I Go"
BILLY OCEAN "Love Zone"
SHEENA EASTON "So Far So Good"
HUEY LEWIS & THE NEWS "(Shuck It) With You"
Super-Country
LEE GREENWOOD "Didn't We"

Concept Productions
Evan chicago (915) 782-7754
CHR
REGINA "Baby Love"
ZZ TOP "Vato Fly"
BILLY OCEAN "Love Zone"
RUN D.M.C. "Walk This Way"
DUBLI "The Captain Of Her Heart"
SIMPLY RED "Money's Too Tight (To Mention)"
C. ANDERSON & G. LORING "Friends & Lovers"

Country
LEE GREENWOOD "Didn't We"
RESTLESS HEART "That Rock Won't Roll"
WILLIE NELSON "I'm Not Trying To Forget You"
SCHUYLER, KNOBLOCH & HUEY LEWIS "(Shuck It) With You"
AC
BILLY OCEAN "Love Zone"
THOMPSON TWINS "Nothing In Common"
MARY JANE GIRLS "Walk Like A Man"

Drake-Chenault
Bob Lawrence (813) 955-7400
XT-40
REGINA "Baby Love"
KLYMAXX "Man Size Love"
ANDY TAYLOR "Take It Easy"
TIMEX SOCIAL CLUB "Rumors"
HUEY LEWIS & THE NEWS "(Shuck It) With You"
Contempo 300
WHITNEY HOUSTON "All At Once"
C. ANDERSON & G. LORING "Friends & Lovers"

Great American Country
CRYSTAL GILCAL "Cry"
STEVE EARLE "Guitar Town"
E.T. CONLEY & A. PIONTE "Too Many Times"

Media General
Broadcast Services
Bob Dumas (915) 320-4433
ACtion
KEEP IT DARK "Dreamer"
STARSHIP "Before I Go"
BILLY OCEAN "Love Zone"
JOHN MARTYN "Lonely Love"
UMAHL "Love In Your Eyes"

MEDIA GENERAL CONTINUED
Your Country
EXILE "It's Me"
CRYSTAL GAYLE "Cry"
J PATRICK "Man Size Love"
BILLY OCEAN "Love Zone"
GLASS TAI "Don't Forget Me"
MADONNA "Somebody To Love"
MAY JANE GIRLS "Walk Like A Man"
MONKEES "That Was Then, This Is Now"

Peters Productions, Inc.
George Jones (954) 273-5631
Country Lovin'
EXILE "It's Me"
GARY MORRIS "Honeycomb"
MICKEY GILLEY "Doo-Wah Days"
GIRLS NEXT DOOR "Slow Boat To China"
SCHUYLER, KNOBLOCH & "You Can't Stop Love"

The Ultimate AC
BILLY OCEAN "Love Zone"
LIONEL RICHE "Dancing On The Ceiling"

Radio Arts
John Bremmesday (915) 636-9605
Country's Best
EXILE "It's Me"
STEVE EARLE "Guitar Town"
MADONNA "Somebody To Love"
SCHUYLER, KNOBLOCH & "You Can't Stop Love"

Soft Contemporary
BILLY OCEAN "Love Zone"
LIONEL RICHE "Dancing On The Ceiling"

Satellite Music Network
Pitt Converse (214) 931-9200
The Starstation
JEFFREY OSBORNE "You Should Be Mine"
C. ANDERSON & G. LORING "Friends & Lovers"

Country Coast-To-Coast
FORESTER SISTERS "Lonely Alone"
LACY J. DALTON "Working Class Man"
MADONNA "Somebody To Love"
SCHUYLER, KNOBLOCH & "You Can't Stop Love"

Rock 'N' Hits
ZZ TOP "Vato Fly"
EYURYTHMICS "Masonary Man"

TM Programming
Car Day (214) 934-6551

NEW & ACTIVE
WBEN add 39
KUBE 32-30

Wipse 33-29
KNBQ 39-33

B94 deb 26
KIQ 37-30

B97 26-23
WTIQ 34-30

W66 29-30
WSX 28-25

Wczy 39-35

KLS 29-35

KISS add 35
KAMZ 20-17

KMYK add 39
WBWB 27-24

KL 35-31
B105 31-27

KML 21-16
942 deb 29

KPLZ 39-33
KTXU add

OK95 39-29

BLACK/URBAN CHART: 23

R&R FRIDAY, JULY 25, 1986/65
62% of its rotations. Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.

George Clonton

Hey Good Lookin' (Capital)

62% of its rotations. Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.

Evelyn "Champagne" King

"I'm Coming Out" (Atlantic) 29/11

Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.

KID FRESH

"The Way To Love" (Arista) 28/11

Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.

K lobby

"Return" (Atlantic) 28/11

Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.

Omar Hakim

"Tell Me" (Arista) 27/4

Radio 105, Mediums include. WDMT, KOXL, WTKL, WXOK, WPDO.
Anubreaker from Prince

"Another Loverholenyohead"

From The Album Parade
Music From The Warner Bros. Motion Picture
"Under The Cherry Moon"
GLENN JONES
His hit single
"Giving Myself To You"
7" PB-14395
12" PW-14396
BB 47 * R&R 26 * CB 44 *
#2 Most added R&R 7/4
#3 Breaker R&R 7/11
Sales Breakout
Cleveland/Atlanta
from his latest LP
"TAKE IT FROM ME" AFL1-5807

FIVE STAR
Their new single
"Can't Wait Another Minute."
7" PB-14421
12" PW-14422
Hot import forces early release in U.S. from the brand new LP
"SILK & STEEL" AFL1-5901
Video available now.
Soon to be on tour in U.S.
**TOP 30**

**JULY 25, 1986**

1. BOB JAMES & DAVID SANBORN/Double Vision (WB)
2. JIMMY SMITH (Go for Whatcha Know (Blue Note)
3. MAKOTO OZONE (Saxifrage) (Columbia)
4. YELLOWJACKETS/Shades (MCA)
5. INGRID LEMISMA/For Earth & Heaven (Zebr/MCA)
6. SPYRO GRYA/Top to Top (Windham Hill)
7. KRONOS QUARTET (Barenaked) (TBA/Paio)
8. TOM MCINTYRE/Ask Me To Your Dream (Passport Jazz)
9. STEVE BACH/Grappa (Columbia)
10. MIKE MATHERY/Dig It Out (MCA)

**NEW & ACTIVE**

- **T. LAVITZ** ("Storytime" (Passport Jazz) 16:6
- **WILLIAM ACKERMANN** ("Whistlin' When The Moon Is Low" (Windham Hill) 12:2
- **SCOTTY YOUNG** ("Caste In"
- **HENRY BUTLER**/Franklin (Blue Note)
- **JESSICA WILLIAMS** ("We Make It But The Truth" (Black-Hawk) 10:6
- **BOB COOPER & KNOXY YOUNG SEXTET** ("Is A MetamFP" (Contemporary/Fantasy) 10:4
- **TERRY GIBBS** ("Dream Band" (Contemporary/Fantasy) 10:6
- **RODNEY FRANKLIN** ("The Right Track" (Columbia) 9:6
- **TOM HARRELL** ("Play Of Light" (Pittsburgh) 9:4

**MOST ADDED**

- BOBBY McFERRIN (10)
- JIMMY SMITH (8)
- RODNEY FRANKLIN (6)
- T. LAVITZ (6)
- ANDREAS VOLLENWEIDER (4)
- JIMMY STeward (4)

**HOTTEST**

- BOB JAMES & DAVID SANBORN (24)
- JIMMY SMITH (18)
- MICHELE VOLLENWEIDER (14)
- SHADOWBOX (10)
- SPYRO GRYA (9)

**REGIONALIZED ADDS & HTS**

**EAST**

1. BOBBY McFERRIN (5)
2. JIMMY SMITH (3)
3. RODNEY FRANKLIN (3)
4. JIMMY STeward (3)
5. ANDREAS VOLLENWEIDER (3)

**SOUTH**

1. BOBBY McFERRIN (5)
2. JIMMY SMITH (3)
3. RODNEY FRANKLIN (3)
4. JIMMY STeward (3)
5. ANDREAS VOLLENWEIDER (3)

**MIDWEST**

1. BOBBY McFERRIN (5)
2. JIMMY SMITH (3)
3. RODNEY FRANKLIN (3)
4. JIMMY STeward (3)
5. ANDREAS VOLLENWEIDER (3)

**WEST**

1. BOBBY McFERRIN (5)
2. JIMMY SMITH (3)
3. RODNEY FRANKLIN (3)
4. JIMMY STeward (3)
5. ANDREAS VOLLENWEIDER (3)

49 Regionalizing Stations
46 Current Reports

KPLU/Seattle, WUZZ/Detroit, and WKSU/Kent called in Frozen playlists this week.
**TOP 50**

**JULY 25, 1986**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heartbeat In The Darkness</td>
<td>DON WILLIAMS</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>Strong Arm</td>
<td>T.G. SHEPPARD</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Save My Love For You</td>
<td>PAKE McINTIRE</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Sometimes A Lady</td>
<td>EDDY RAEVIE</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>The Wolf Survivor</td>
<td>WAYLON JENNINGS</td>
<td>MCA</td>
</tr>
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</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Reports/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heartbeat In The Darkness</td>
<td>DON WILLIAMS</td>
<td>160/2</td>
</tr>
<tr>
<td>Strong Arm</td>
<td>T.G. SHEPPARD</td>
<td>151/1</td>
</tr>
<tr>
<td>Save My Love For You</td>
<td>PAKE McINTIRE</td>
<td>150/0</td>
</tr>
<tr>
<td>Sometimes A Lady</td>
<td>EDDY RAEVIE</td>
<td>154/2</td>
</tr>
<tr>
<td>The Wolf Survivor</td>
<td>WAYLON JENNINGS</td>
<td>158/0</td>
</tr>
</tbody>
</table>

**HOTTEST**

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Country</th>
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<td>The Wolf Survivor</td>
<td>WAYLON JENNINGS</td>
<td>MCA</td>
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</table>

**BREAKERS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breaker 1</td>
<td>Crystal Gayle</td>
<td>Columbia</td>
</tr>
<tr>
<td>Breaker 2</td>
<td>Exile/Ellie</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**CRYSTAL GAYLE**

*CRY (WB)*

On 61% of reporting stations. Rotations: Heavy 6, Medium 44, Light 81, Total Adds 38 including WFTL, WTCN, WTKU, KLYL, KSL, WMZ, WDOR, WDSL, WONE, WFM, WCX, KJIO, KTPR, KFDI, KUYU, KFRE, KGJ, KRAK, KSAN, KGA, KBS. Moves 43-33 on the Country chart.

**EXILE**

*I'll Be Me (Epic)*

On 69% of reporting stations. Rotations: Heavy 3, Medium 25, Light 71, Total Adds 38 including WGIN, WOKG, WDSY, WXY, KRRV, WNYK, WWM, KFLX, WDVE, WAMZ, WDQ, WBB, WWKQ, WFM, KFFK, WIL, KJHS, KGJ, KUYU, KJSS, KFRE, KUP, KJOL, KMPS, KGO. Moves 47-39 on the Country chart.

Breakers are those records that have achieved concurrent airplay at 60% or more of reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status.
Country radio's own RESTLESS HEART is back with their first hit from their brand-new RCA LP WHEELS...on your turntable—and rolling!

COUNTRY is RESTLESS
<table>
<thead>
<tr>
<th>EAST</th>
<th>MIDWEST</th>
<th>SOUTH</th>
<th>WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MOST ADDED</strong></td>
<td><strong>HOTTEST</strong></td>
<td><strong>MOST ADDED</strong></td>
<td><strong>HOTTEST</strong></td>
</tr>
<tr>
<td>Tamia Tucker (G)</td>
<td>Don Williams (G)</td>
<td>Earl Thomas Conley (RCA)</td>
<td>Don Williams (Capitol)</td>
</tr>
<tr>
<td>(Epic)</td>
<td>(Epic)</td>
<td>(Epic)</td>
<td>(Epic)</td>
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<td><strong>HOTTEST</strong></td>
<td><strong>MOST ADDED</strong></td>
<td><strong>HOTTEST</strong></td>
</tr>
<tr>
<td>Randy Travis (G)</td>
<td>Merle Haggard &amp; The Strangers (MCA)</td>
<td>Crystal Gayle (RCA)</td>
<td>Merle Haggard &amp; The Strangers (MCA)</td>
</tr>
<tr>
<td>(MCA)</td>
<td>(MCA)</td>
<td>(RCA)</td>
<td>(MCA)</td>
</tr>
</tbody>
</table>

**COUNTRY ADDS & HOTS**

**161 Reporters**

152 Current Reports

The following stations reported no change in their rotations this week:

KEAN/Allentown
WKH/K/Atlanta
WCAC/Baltimore
WCLU/Grand Rapids
KCC/Colorado Springs
KRKY/OR/Oklahoma City
WNYR/Rochester
KTM/Salt Lake City
W/icon/St. Cloud

The following stations failed to report this week and their rotations were frozen:

WYAY/Atlanta
WYNG/Evansville
WKYK/Kokomo
WMIL/Milwaukee
KBCB/Minneapolis
WCLP/Purdue
WYMP/Willsport
**TOP 20**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Peter Cetera</td>
<td>&quot;Glory Of Love&quot; (Full Moon/WB)</td>
<td>Heavy</td>
</tr>
<tr>
<td>2</td>
<td>Billy Joel</td>
<td>&quot;Privacy&quot;/&quot;The Calling (Mediterranean)&quot;</td>
<td>Heavy</td>
</tr>
<tr>
<td>3</td>
<td>Monkees</td>
<td>&quot;Total Add&quot;</td>
<td>Heavy</td>
</tr>
<tr>
<td>4</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>&quot;Every Little Little Thing&quot; (WB)</td>
<td>Heavy</td>
</tr>
<tr>
<td>5</td>
<td>Jackson Browne</td>
<td>&quot;Take My Breath Away&quot; (Columbia)</td>
<td>Heavy</td>
</tr>
<tr>
<td>6</td>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot;</td>
<td>Heavy</td>
</tr>
<tr>
<td>7</td>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot; (Phil)</td>
<td>Heavy</td>
</tr>
<tr>
<td>8</td>
<td>Queen</td>
<td>&quot;Is This Love?&quot; (Phil)</td>
<td>Heavy</td>
</tr>
<tr>
<td>9</td>
<td>Phil Collins</td>
<td>&quot;Lola&quot; (Phil)</td>
<td>Heavy</td>
</tr>
<tr>
<td>10</td>
<td>The Monkees</td>
<td>&quot;I'm A Believer&quot; (Phil)</td>
<td>Heavy</td>
</tr>
<tr>
<td>11</td>
<td>Elton John</td>
<td>&quot;Your Song&quot; (Phil)</td>
<td>Heavy</td>
</tr>
<tr>
<td>12</td>
<td>Peter Cetera</td>
<td>&quot;Glory Of Love&quot; (Full Moon/WB)</td>
<td>Medium</td>
</tr>
<tr>
<td>13</td>
<td>Billy Joel</td>
<td>&quot;Privacy&quot;/&quot;The Calling (Mediterranean)&quot;</td>
<td>Medium</td>
</tr>
<tr>
<td>14</td>
<td>Monkees</td>
<td>&quot;Total Add&quot;</td>
<td>Medium</td>
</tr>
<tr>
<td>15</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>&quot;Every Little Little Thing&quot; (WB)</td>
<td>Medium</td>
</tr>
<tr>
<td>16</td>
<td>Jackson Browne</td>
<td>&quot;Take My Breath Away&quot; (Columbia)</td>
<td>Medium</td>
</tr>
<tr>
<td>17</td>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot;</td>
<td>Medium</td>
</tr>
<tr>
<td>18</td>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot; (Phil)</td>
<td>Medium</td>
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<tr>
<td>19</td>
<td>Queen</td>
<td>&quot;Is This Love?&quot; (Phil)</td>
<td>Medium</td>
</tr>
<tr>
<td>20</td>
<td>Phil Collins</td>
<td>&quot;Lola&quot; (Phil)</td>
<td>Medium</td>
</tr>
</tbody>
</table>

**NEW & ACTIVE**

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
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<td>&quot;The Shape Of A Heart&quot;</td>
<td>Heavy</td>
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<tr>
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<td>&quot;The Shape Of A Heart&quot;</td>
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<tr>
<td>Peter Cetera</td>
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<td>Medium</td>
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<tr>
<td>Bruce Hornsby &amp; The Range</td>
<td>&quot;Every Little Little Thing&quot;</td>
<td>Medium</td>
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<tr>
<td>Jackson Browne</td>
<td>&quot;Take My Breath Away&quot;</td>
<td>Medium</td>
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<tr>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot;</td>
<td>Medium</td>
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<tr>
<td>Bette Midler</td>
<td>&quot;The Shape Of A Heart&quot; (Phil)</td>
<td>Medium</td>
</tr>
<tr>
<td>Queen</td>
<td>&quot;Is This Love?&quot;</td>
<td>Medium</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>&quot;Lola&quot;</td>
<td>Medium</td>
</tr>
</tbody>
</table>

**MUST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huey Lewis &amp; The News</td>
<td>&quot;Wouldn't It Be Nice&quot; (Chrysalis)</td>
<td>Heavy</td>
</tr>
<tr>
<td>The Monkees</td>
<td>&quot;I'm A Believer&quot;</td>
<td>Heavy</td>
</tr>
<tr>
<td>El Debarge</td>
<td>&quot;Wonder Where You Are&quot;</td>
<td>Heavy</td>
</tr>
</tbody>
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**SPECIAL ACTION**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larry Carlton</td>
<td>&quot;Smiles And Smiles To Go&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>Huey Lewis &amp; The News</td>
<td>&quot;Wouldn't It Be Nice&quot; (Chrysalis)</td>
<td>Heavy</td>
</tr>
<tr>
<td>El Debarge</td>
<td>&quot;Wonder Where You Are&quot;</td>
<td>Heavy</td>
</tr>
</tbody>
</table>

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**Full-Service AC**

**Radio & Records National Airplay**

**Keep Yourself Informed with The Industry's Weekly Newspaper**

**The No. 1 Publication For Radio**

Call 213-553-4330

For Subscription Information

**R&R**

74/R&R FRIDAY, JULY 25, 1986
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Format</th>
<th>Market</th>
<th>Popularity</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILLY OCEAN, Love Zone (Jive/Arista)</td>
<td>Heavy</td>
<td>70%</td>
<td></td>
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</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS, Stuck With You (Chrysalis)</td>
<td>Heavy</td>
<td>61%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEEP IT DARK, Dreamer (Elektra)</td>
<td>Heavy</td>
<td>51%</td>
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</tbody>
</table>

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Format</th>
<th>Market</th>
<th>Popularity</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>BANANARAMA, &quot;Voices&quot; (London/PolyGram)</td>
<td>Heavy</td>
<td>61%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY &amp; THE WAILERS, &quot;Get Up, Stand Up&quot; (Tuff Gong)</td>
<td>Heavy</td>
<td>60%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENESIS, &quot;Selling England By The Pound&quot; (Atlantic)</td>
<td>Heavy</td>
<td>59%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIKE &amp; THE MECHANICS, &quot;The Love You Save&quot; (Polydor)</td>
<td>Heavy</td>
<td>58%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS, &quot; Pipes AndDDucts&quot; (Apple)</td>
<td>Medium</td>
<td>57%</td>
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<td></td>
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<tr>
<td>JOHN MARTYN, &quot;I'm A Realist&quot; (Island)</td>
<td>Heavy</td>
<td>56%</td>
<td></td>
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</tr>
<tr>
<td>PAUL McCARTNEY, &quot;My Love Is Gone&quot; (Epic)</td>
<td>Heavy</td>
<td>55%</td>
<td></td>
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<tr>
<td>JOHN COUGAR MELLANCAMP, &quot;rumBLEs&quot; (RCA/PolyGram)</td>
<td>Heavy</td>
<td>54%</td>
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</table>

**SIGNIFICANT ACTION**

<table>
<thead>
<tr>
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<th>Format</th>
<th>Market</th>
<th>Popularity</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>DARYL HALL, &quot;Dreamtime&quot; (RCA)</td>
<td>Heavy</td>
<td>53%</td>
<td></td>
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<tr>
<td>JOHN MARTYN, &quot;I'm A Realist&quot; (Island)</td>
<td>Heavy</td>
<td>52%</td>
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<tr>
<td>JOHN COUGAR MELLANCAMP, &quot;rumBLEs&quot; (RCA/PolyGram)</td>
<td>Heavy</td>
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**ROTATION BREAKOUTS**

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<th>Popularity</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILLY OCEAN, Love Zone (Jive/Arista)</td>
<td>Heavy</td>
<td>70%</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS, Stuck With You (Chrysalis)</td>
<td>Heavy</td>
<td>61%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEEP IT DARK, Dreamer (Elektra)</td>
<td>Heavy</td>
<td>51%</td>
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**BREAKERS**

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<tr>
<td>BILLY OCEAN, Love Zone (Jive/Arista)</td>
<td>Heavy</td>
<td>70%</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS, Stuck With You (Chrysalis)</td>
<td>Heavy</td>
<td>61%</td>
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<tr>
<td>KEEP IT DARK, Dreamer (Elektra)</td>
<td>Heavy</td>
<td>51%</td>
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RADIO Records National Airplay

AOR ALBUMS

JULY 25, 1986

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<tr>
<th>Rank</th>
<th>Album</th>
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<th>Label</th>
<th>Format</th>
<th>Market</th>
<th>Airplay</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Throwing&quot;</td>
<td>Genesis</td>
<td>Invisible Touch (Atlantic)</td>
<td></td>
<td></td>
<td>159+2</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Higher&quot;</td>
<td>Steve Winwood</td>
<td>Back In The High Life (Island)</td>
<td></td>
<td></td>
<td>159+1</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Rain&quot;</td>
<td>Peter Gabriel</td>
<td>So (RCA)</td>
<td></td>
<td></td>
<td>154+0</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Walks&quot;</td>
<td>Van Halen</td>
<td>5150 (WB)</td>
<td></td>
<td></td>
<td>128+0</td>
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<tr>
<td>5</td>
<td>&quot;Secret&quot;</td>
<td>David Lee Roth</td>
<td>Fat 'Em And Smile (WB)</td>
<td></td>
<td></td>
<td>130+7</td>
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<tr>
<td>6</td>
<td>&quot;Eurythmics/Revive&quot;</td>
<td>Eurythmics</td>
<td>(RCA)</td>
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<td>149+29</td>
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<tr>
<td>7</td>
<td>&quot;Make It&quot;</td>
<td>Fixx</td>
<td>Walkabout (MCA)</td>
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<td>136+0</td>
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<tr>
<td>8</td>
<td>&quot;Bob &amp; The Silver&quot;</td>
<td>Bob Seger &amp; The Silver</td>
<td>Like A Rock (Capitol)</td>
<td></td>
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<td>122+0</td>
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<tr>
<td>9</td>
<td>&quot;38 Special&quot;</td>
<td>CINDERELLA</td>
<td>Strength In Numbers (A&amp;M)</td>
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<td>125+0</td>
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<tr>
<td>10</td>
<td>&quot;Heart's&quot;</td>
<td>Genesis</td>
<td>&quot;Lives Rich Pageant&quot; (MCA/Legacy)</td>
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<td>141+4</td>
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NEW & ACTIVE

<table>
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<tr>
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<th>Title</th>
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<th>Market</th>
<th>Airplay</th>
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</thead>
<tbody>
<tr>
<td>38</td>
<td>&quot;New World&quot;</td>
<td>Bob Dylan</td>
<td>Knocked Out Loaded (Columbia)</td>
<td></td>
<td></td>
<td>66%</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Living On Water&quot;</td>
<td>Neil Young</td>
<td>Landing On Water (Columbia)</td>
<td></td>
<td></td>
<td>79%</td>
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<tr>
<td>40</td>
<td>&quot;The Other Side Of Life&quot;</td>
<td>MOODY BLUES</td>
<td>(Polydor/PolyGram)</td>
<td></td>
<td></td>
<td>60%</td>
</tr>
<tr>
<td>41</td>
<td>&quot;Rumble &amp; The Range&quot;</td>
<td>Mike &amp; The Mechanics</td>
<td>(Atlantic)</td>
<td></td>
<td></td>
<td>40%</td>
</tr>
<tr>
<td>40</td>
<td>&quot;Other Side Of Life&quot;</td>
<td>BOB DYLAN</td>
<td>Knocked Out Loaded (Columbia)</td>
<td></td>
<td></td>
<td>60%</td>
</tr>
<tr>
<td>42</td>
<td>&quot;Myth&quot;</td>
<td>Glasses Tiger</td>
<td>The Thin Red Line (Manhattan)</td>
<td></td>
<td></td>
<td>59%</td>
</tr>
<tr>
<td>43</td>
<td>&quot;Shake&quot;</td>
<td>GLASS TIGER</td>
<td>(MCA)</td>
<td></td>
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<td>58%</td>
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<tr>
<td>44</td>
<td>&quot;KISS&quot;</td>
<td>GLASS TIGER</td>
<td>(MCA)</td>
<td></td>
<td></td>
<td>58%</td>
</tr>
</tbody>
</table>

FOR THE FUTURE

R.E.M.
"Lifes Rich Pageant"
C.D. ON YOUR DESK THIS WEEK.

FEATURING THE SINGLES, FALL ON ME

OTHER SONGS TO PLAY
I BELIEVE THESE DAYS
HYENA
PRODUCED BY DON GHEMAN

1986/77
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---

### BREAKERS

- HUEY LEWIS & THE NEWS
  - Stock With You (Chrysalis)
  - 33% of our reporters on it.

**VAN MORRISON**

- Ivory Tower (Mercury/PolyGram)
  - 60% of our reporters on it.
Bonnie Raitt "No Way To Treat A Lady" (WB) 27/27 (0)

Most Added

Hue Lewis & the News "Stuck" (129) Daryl Hall "Dreamtime" (90) Paul McCartney "Press" (49) Bob Dylan "Mind" (30) Bonnie Raitt "Footprints" (24) David & David "Welcome To The Bootcamp" (AAM) 43/22 (24/14)

New & Active

David & ADV "To Be Continued" (AAM) 45/22 (24/14) Adds including KWSR, ASR, WENE, WLRQ, WMPR, WHTC, W3BO, WLOK, KQBD, KYT, KILO, KJMY, KZKL, KMU, WMGK, KKKV, KDSY, KZAP, WHEB, KZOO, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, WZEW, WZDC, WXRT, KZAP, WHEB, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, kKSPN, KVRE.

Radio & Records National Airplay

AOR Tracks

Hottest

Steve Winwood/Higher (96) Van Halen "Love (94) 38 Special "Somebody (88) David Lee Roth/YS (74) John C. M. "Cuddle Campground (78) Fixx/PT (82) Peter Gabriel/IT (92) Emerson, Lake & Powell/T (92)

Chart Climbers

David Lee Roth "Tobacco Road" (WB) 82/13 (73/28) Adds including KWSR, WENE, WLRQ, WMPR, WHTC, KQBD, KYT, KILO, KMU, WMGK, KKKV, KDSY, KZAP, WHEB, KZOO, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, WZEW, WZDC, WXRT, KZAP, WHEB, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, KVRE.

New & Active

Continued from Page 77

Heart "Heart" (Capitol) 23/6 (18/9)

Most Added

Steve Winwood/Higher (95) John Waite/Walsh/Winwood (96) Genesis (43) Peter Gabriel (39) 38 Special (35) D'Vine Attractions (29) David Lee Roth (27) John C. M. "Cuddle Campground (78)

AOR Albums

"From A Different Point Of View" (CBS) (39)

Fixx (7) Ran D.M.C. (7) Emerson, Lake & Powell (16) Journey (16)

Sirens, LTD, New York, NY 10013 B) From A Different Point Of View (CBS) (39)

- New & Active

David Lee Roth "Ladies Like Us In Buffalo" (WB) 29/3 (28/5) Adds including KWSR, WENE, WLRQ, WMPR, WHTC, KQBD, KYT, KILO, KMU, WMGK, KKKV, KDSY, KZAP, WHEB, KZOO, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, WZEW, WZDC, WXRT, KZAP, WHEB, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, KVRE.

Steve Winwood "Take It As It Comes" (Island) 85/8 (85)

"Fixx" (Island) 74/7 (74)

Fixx (7) Ran D.M.C. (7) Emerson, Lake & Powell (16) Journey (16)

Bonnie Raitt "No Way To Treat A Lady" (WB) 27/27 (0)

Most Added

Hue Lewis & the News "Stuck" (129) Daryl Hall "Dreamtime" (90) Paul McCartney "Press" (49) Bob Dylan "Mind" (30) Bonnie Raitt "Footprints" (24) David & David "Welcome To The Bootcamp" (AAM) 43/22 (24/14)

New & Active

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Radio & Records National Airplay

AOR Tracks

Hottest

Steve Winwood/Higher (96) Van Halen "Love (94) 38 Special "Somebody (88) David Lee Roth/YS (74) John C. M. "Cuddle Campground (78) Fixx/PT (82) Peter Gabriel/IT (92) Emerson, Lake & Powell/T (92)

Chart Climbers

David Lee Roth "Tobacco Road" (WB) 82/13 (73/28) Adds including KWSR, WENE, WLRQ, WMPR, WHTC, KQBD, KYT, KILO, KMU, WMGK, KKKV, KDSY, KZAP, WHEB, KZOO, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, WZEW, WZDC, WXRT, KZAP, WHEB, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, KVRE.

New & Active

Continued from Page 77

Heart "Heart" (Capitol) 23/6 (18/9)

Most Added

Steve Winwood/Higher (95) John Waite/Walsh/Winwood (96) Genesis (43) Peter Gabriel (39) 38 Special (35) D'Vine Attractions (29) David Lee Roth (27) John C. M. "Cuddle Campground (78)

AOR Albums

"From A Different Point Of View" (CBS) (39)

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Sirens, LTD, New York, NY 10013 B) From A Different Point Of View (CBS) (39)

- New & Active

David Lee Roth "Ladies Like Us In Buffalo" (WB) 29/3 (28/5) Adds including KWSR, WENE, WLRQ, WMPR, WHTC, KQBD, KYT, KILO, KMU, WMGK, KKKV, KDSY, KZAP, WHEB, KZOO, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, WZEW, WZDC, WXRT, KZAP, WHEB, WRAF, WRUF, WBAB, WHJY, WSHE, WNOR, KSPN, KVRE.
### Regional AOR Activity

**Playlists** — An artist’s name is listed once per playlist in the highest rotation that any of their album's tracks were reported. For example, if tracks from the same album are reported in both heavy and medium rotation, the artist will appear in heavy rotation. Records being played in power are included in a station’s heavy rotation.

For all stations, light rotation is condensed to include only those records added to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols:
- ‘A’ — Record is newly reported or additional tracks have been added.
- (M) (L) — Other tracks from that album are in those rotations (medium or light).

An artist’s name with no abbreviations means all airplay is in the listed rotation.

**Symbols**:
- **ONE** Parallel Two:
  - **TOP**
  - **P.ER**
  - **GTR**

### East

#### Parallel One

<table>
<thead>
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<th>Station</th>
<th>Frequency</th>
<th>Format</th>
<th>City</th>
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<td>WYI</td>
<td>201.1 MHz</td>
<td>Adult Contemporary</td>
<td>Scranton</td>
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<tr>
<td>WBOS</td>
<td>98.7 MHz</td>
<td>Classic Hits</td>
<td>Boston</td>
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<tr>
<td>WOXY</td>
<td>97.1 MHz</td>
<td>Classic Rock</td>
<td>Cincinnati</td>
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<td>WCAU</td>
<td>94.7 MHz</td>
<td>Hot Adult Contemporary</td>
<td>Philadelphia</td>
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<tr>
<td>WDVE</td>
<td>102.5 MHz</td>
<td>Alternative Rock</td>
<td>Pittsburgh</td>
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#### Parallel Two

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<td>WZLX</td>
<td>93.3 MHz</td>
<td>Classic Rock</td>
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<td>WOOD</td>
<td>105.1 MHz</td>
<td>Country</td>
<td>Columbus</td>
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<td>WMMR</td>
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### South

#### Parallel One

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<td>Classic Rock</td>
<td>Kansas City</td>
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<tr>
<td>WNDE</td>
<td>101.5 MHz</td>
<td>Classic Hits</td>
<td>Nashville</td>
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<tr>
<td>WEZI</td>
<td>100.5 MHz</td>
<td>Country</td>
<td>Birmingham</td>
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<td>98.1 MHz</td>
<td>Alternative Rock</td>
<td>Bridgeport, CT</td>
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<td>WLFQ</td>
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<td>WUSB</td>
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### South (Continued)

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<td>Adult Contemporary</td>
<td>Various artists in different genres</td>
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<td>WAKL</td>
<td>98.5</td>
<td>Classic Hits</td>
<td>Various artists from the 1960s to the 1980s</td>
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<tr>
<td>WDRF</td>
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<td>Active Rock</td>
<td>Various artists in different genres</td>
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<td>WCLX</td>
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<td>Hot AC</td>
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<td>WDRK</td>
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<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WTVJ</td>
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<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
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<tr>
<td>WQCB</td>
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<td>WZBB</td>
<td>105.3</td>
<td>Country</td>
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### Midwest

#### Parallel One

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<tr>
<td>WMRT</td>
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<td>WZST</td>
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<td>WQCD</td>
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<td>WZXT</td>
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<td>Various artists associated with country music</td>
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#### Parallel Two

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<th>Frequency</th>
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<tr>
<td>WNZQ</td>
<td>98.5</td>
<td>Classic Hits</td>
<td>Various artists from the 1960s to the 1980s</td>
</tr>
<tr>
<td>WMRT</td>
<td>100.3</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WZST</td>
<td>102.7</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WQCD</td>
<td>103.5</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WQVV</td>
<td>104.3</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WZXT</td>
<td>105.3</td>
<td>Country</td>
<td>Various artists associated with country music</td>
</tr>
</tbody>
</table>

### Parallel Three

<table>
<thead>
<tr>
<th>Station</th>
<th>Frequency</th>
<th>Format</th>
<th>Programming</th>
</tr>
</thead>
<tbody>
<tr>
<td>WZC</td>
<td>96.9</td>
<td>Adult Contemporary</td>
<td>Various artists in different genres</td>
</tr>
<tr>
<td>WZQ</td>
<td>98.5</td>
<td>Classic Hits</td>
<td>Various artists from the 1960s to the 1980s</td>
</tr>
<tr>
<td>WMT</td>
<td>100.3</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WZS</td>
<td>102.7</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WQCD</td>
<td>103.5</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WQVV</td>
<td>104.3</td>
<td>Classic Rock</td>
<td>Various artists from the 1970s</td>
</tr>
<tr>
<td>WZXT</td>
<td>105.3</td>
<td>Country</td>
<td>Various artists associated with country music</td>
</tr>
</tbody>
</table>

### Continued on next page
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>PD</th>
<th>MD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z-93</td>
<td>Atlanta</td>
<td>John Young</td>
<td>Chris Thomas</td>
</tr>
<tr>
<td>WDQ 100</td>
<td>Miami</td>
<td>Robert W. Walker</td>
<td>Greg Rolling</td>
</tr>
<tr>
<td>Kiss 106.7</td>
<td>Miami</td>
<td>Kipper McGee</td>
<td>Mamie Michaels</td>
</tr>
<tr>
<td>WHYT 101.1</td>
<td>Kiss 107.5</td>
<td>Kevin Haines</td>
<td>Mary Ann Rayment</td>
</tr>
<tr>
<td>Q102</td>
<td>Columbus</td>
<td>Jim Fox</td>
<td>Dave Allen</td>
</tr>
<tr>
<td>KKBQ</td>
<td>Houston</td>
<td>John Lander</td>
<td>Kevin Harris</td>
</tr>
<tr>
<td>WBEM 106.5</td>
<td>Chicago</td>
<td>Buddy Scott</td>
<td>Joe Bohannon</td>
</tr>
<tr>
<td>WWJ 960</td>
<td>Detroit</td>
<td>Dave Anthony</td>
<td>Buddy Scott</td>
</tr>
<tr>
<td>KDWB 95.5</td>
<td>Kansas City</td>
<td>Greg Yelkov</td>
<td>Stacy Kay</td>
</tr>
<tr>
<td>ZZQX 100.5</td>
<td>Kansas City</td>
<td>Gary Lusk</td>
<td>Shelly George</td>
</tr>
<tr>
<td>WRNO 1000</td>
<td>New Orleans</td>
<td>Mike Costello</td>
<td>Wayne Waters</td>
</tr>
<tr>
<td>WRQX 98.7</td>
<td>New Orleans</td>
<td>John Landry</td>
<td>Ron Parker</td>
</tr>
<tr>
<td>WKTI 97.1</td>
<td>Milwaukee</td>
<td>Denise Lauren</td>
<td>Mike Davis</td>
</tr>
<tr>
<td>Station</td>
<td>City</td>
<td>Format</td>
<td>PD/MD</td>
</tr>
<tr>
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</tr>
<tr>
<td>WLOL 99.7</td>
<td>Minneapolis</td>
<td>CHR</td>
<td>Gregg Swedberg</td>
</tr>
<tr>
<td>WMMS 100.3</td>
<td></td>
<td>CHR</td>
<td>John Gorman</td>
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<tr>
<td>KWSS 94.5</td>
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<td>CHR</td>
<td>San Jose</td>
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<tr>
<td>KS103FM</td>
<td></td>
<td>CHR</td>
<td>San Diego</td>
</tr>
<tr>
<td>KMEL 96.5</td>
<td>San Francisco</td>
<td>CHR</td>
<td>Mike Preston</td>
</tr>
<tr>
<td>KNBO 107</td>
<td></td>
<td>CHR</td>
<td>Sandy Lovell</td>
</tr>
<tr>
<td>WPKN 94.5</td>
<td></td>
<td>CHR</td>
<td>Bob Case</td>
</tr>
<tr>
<td>KUBE 98.9</td>
<td></td>
<td>CHR</td>
<td>Wendy Richardson</td>
</tr>
<tr>
<td>WLS AM 89</td>
<td>Chicago</td>
<td>CHR</td>
<td>Chuck Crane</td>
</tr>
<tr>
<td>Z104</td>
<td>Kansas City</td>
<td>CHR</td>
<td>Jon Barry</td>
</tr>
<tr>
<td>WZLZ 95.7</td>
<td></td>
<td>CHR</td>
<td>Mark Allen</td>
</tr>
<tr>
<td>WLLC</td>
<td></td>
<td>CHR</td>
<td>Mike Preston</td>
</tr>
<tr>
<td>WMMS 100.3</td>
<td></td>
<td>CHR</td>
<td>Rob Silva</td>
</tr>
<tr>
<td>KJAZ 92.7</td>
<td></td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
<tr>
<td>ZIII</td>
<td>Los Angeles</td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
<tr>
<td>KISX 102.7</td>
<td></td>
<td>CHR</td>
<td>Todd Cavanah</td>
</tr>
<tr>
<td>KMXO 106.7</td>
<td></td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
<tr>
<td>KXLY 101.</td>
<td></td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
<tr>
<td>Y103FM</td>
<td>Denver</td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
<tr>
<td>KIMN 100</td>
<td></td>
<td>CHR</td>
<td>Mike Preston</td>
</tr>
<tr>
<td>Z100</td>
<td>Portland</td>
<td>CHR</td>
<td>John Driscoll</td>
</tr>
</tbody>
</table>
R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

### EXAMPLE

#### 100/25 - 100 CHR reporting stations on the week including 25 new adds.

**Regional Reach** - Percentage of reporting stations playing the song within each region.

**National Summary**

- 
- 

**Up 51** - Number of stations moving up in the chart.

**Debut 20** - Number of stations debuting the single this week.

**Same 5** - Number of stations reporting the same placement every week.

**Down 5** - Number of stations moving down in the chart.

**Add 25** - Total number of stations adding it this week.

---

### JOHN DOE

**"Her Song" (An Irving)**

<table>
<thead>
<tr>
<th>Report</th>
<th>National Summary</th>
<th>Regional Summary</th>
<th>Date</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

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### CARL ANDERSON & GLORIA LORING

**Friends & Lovers (Columbia/CBS)**

<table>
<thead>
<tr>
<th>Report</th>
<th>National Summary</th>
<th>Regional Summary</th>
<th>Date</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

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### PETER CETERA

**"Glory Of Love" (Full Moon/WB)**

<table>
<thead>
<tr>
<th>Report</th>
<th>National Summary</th>
<th>Regional Summary</th>
<th>Date</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>

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### DEVICE

**"Hanging On A Heart Attack" (Chrysalis)**

<table>
<thead>
<tr>
<th>Report</th>
<th>National Summary</th>
<th>Regional Summary</th>
<th>Date</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

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### PARALLELS

- **EXAMPLE**
- **233 Reports**
- **126/31 - 64%**
- **216/20 - 85%**
- **26/03 - 75%**
- **231/00 - 90%**
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
<th>Format</th>
<th>Market</th>
<th>Station</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>HONEYMOON SUITE</td>
<td>What Does It Take (WB)</td>
<td>LP: Big Train</td>
<td>82/10</td>
<td>27%</td>
<td>National Summary</td>
<td>UP 15</td>
<td>E-327</td>
<td>Davenport 12</td>
</tr>
<tr>
<td>JOURNEY</td>
<td>Suzanne (Columbia)</td>
<td>LP: Giant On Many</td>
<td>1984/3</td>
<td>83%</td>
<td>National Summary</td>
<td>UP 15</td>
<td>E-327</td>
<td>Davenport 12</td>
</tr>
<tr>
<td>KLYMAXX</td>
<td>Man Size Love (MCA)</td>
<td>LP: Running Scared Soundtrack</td>
<td>1984/4</td>
<td>90%</td>
<td>National Summary</td>
<td>UP 15</td>
<td>E-327</td>
<td>Davenport 12</td>
</tr>
</tbody>
</table>

**Additional Information**

- **Parallels**
- **Regional Reach**
- **N/A**
- **National Summary**
- **UP**
- **Davenport 12**

---

R&R FRIDAY, JULY 25, 1986/89

*Note: The document continues on the next page.*
**PARALLELS**

**SIGNIFICANT ACTION**

| BIG COUNTRY | Look Away (Mercury/PolyGram) | LP: The Sex | 200 29-29 | 193 27-27 |
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BREAKERS

HUEY LEWIS & THE NEWS

"Stuck With You" (Chrysalis)
90% of our reporters playing it. Moves: Up 6, Debuts 0, Same 1, Down 0, Adds 200 Including Z100, 94Q, Q105, B96, Z95, KIIS, KEMEL. Complete airplay in Parallelis.

DARYL HALL

Dreamtime (RCA)
75% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 175 Including WXKS, Z100, B97, WMMS, WLQD, KZSP, KEMEL. Complete airplay in Parallelis.

MONKES

That Was Then, This Is Now (Arista)
63% of our reporters playing it. Moves: Up 61, Debuts 27, Same 37, Down 0, Adds 21 Including 93FM, WNZW, WHY4, Y108, WTIC, WZOK, KNOEL. See Parallelis, debuts at number 37 on the CHR chart.

REGINA

Baby Love (Atlantic)
62% of our reporters playing it. Moves: Up 83, Debuts 28, Same 12, Down 0, Adds 20 Including K106, WCAY, 93FM, Y108, WKYS, KNOE, WXKS. See Parallelis, debuts 38-30 on the CHR chart.

KLYMAX

Man Size Love (MCA)
60% of our reporters playing it. Moves: Up 66, Debuts 31, Same 28, Down 0, Adds 14 Including K106, WBEN, CKOI, Y100, 92X, 94Z, WPZL. See Parallelis, debuts at number 39 on the CHR chart.

NEW & ACTIVE

DAVID LEV ROY "Youthquake Rose" (WB) 136/9
Moves: Up 62, Debuts 19, Same 16, Down 0, Adds 8 Including KRBE, Q105, Z95, KKKR, KKKU, KKWT, WXKS 30-24, WRZ 16-10, WHPD 11-10, YRPG 14, BR22 9-8, KKSS 33-25, WRZ 21-4. See Parallelis, moves 39-34 on the CHR chart.

DOUBLE "The Captains Of Her Heart" (A&M) 138/17
Moves: Up 61, Debuts 24, Same 53, Down 0, Adds 6 Including KKKR, Q105, Z95, WHY7, KXIS, Q105, WXKS 30-26, WRZ 20-18, KKSS 27-19, WRZ 23-16. See Parallelis, moves 37-31 on the CHR chart.

ZZ TIPTOP "Prep School" (WB) 136/47
Moves: Up 3, Debuts 33, Same 41, Down 0, Adds 47 Including WXKS, WBFS, BRM, G955, Z95, WRGK, R2X, Khrr, KTRV, KUW, WRSP. See Parallelis, debuts at number 30 on the CHR chart.

CARL ANDERSON & GLORIA LINDSAY "Loving Friends and Lovers" (Carra) 125/31
Moves: Up 48, Debuts 31, Same 14, Down 0, Adds 43 Including KHAB, KRR, WBFS, BRM, G955, Z95, WRGK, R2X, Khrr, KTRV, KUW, WRSP, KDOC 20-32, QRZ 32, Same 16, Down 0. See Parallelis, debuts at number 30 on the CHR chart.

RUN DMC "Walk This Way" (Profile) 123/72
Moves: Up 7, Debuts 23, Same 21, Down 0, Adds 73 Including WXKS, B94, Z93, Y100, WQUE, WXKS, BRM, KZSP, R104.

BILLY OCEAN "Love Zone" (Jive/Artista) 123/64
Moves: Up 19, Debuts 68, Same 40, Down 0, Adds 0 Including B104, BQ65, WPJU, Z93, Y100, B94, WHM, WRZ, KBGG, KXIS, KHAB, KW2, WRZ.

PAUL McCARTNEY "Press" (Capitol) 107/187
Moves: Up 2, Debuts 0, Same 0, Down 0, Adds 107 Including K106, WBEN, KBK, WQBD, WCUP, KG10, BS46, BRM, Z95, WRGK, R2X, Khrr, KTRV, KUW, WRSP, WBFS.

MARY JANE WILDS "Walking Through The Rain" (Motown) 117/17
Moves: Up 82, Debuts 8, Same 38, Down 0, Adds 6, KKM, F1020, WWFM, WQBD, WCUP, KG10, BS46, BRM, Z95, WRGK, R2X, Khrr, KTRV, KUW, WRSP, WBFS.

HEART "It Looks Like It'll Rain" (Capitol) 85/71
Moves: Up 26, Debuts 5, Same 31, Down 0, Adds 17 Including WXKS, WKAL, WMK, WQBD, KXIS, WRQ, KQBD, KTRV, KUW, WRSP, WBFS.

CHAKA KHAN "Love Of A Lifetime" (WB) 83/73
Moves: Up 28, Debuts 6, Same 5, Down 0, Adds 31 Including WMC, PR-RM, WQBD, WKMM, KXIS, WRQ, KQBD, KTRV, KUW, WRSP.

SIMPLY RED "Money's Too Tight (To Mention)" (Elektra) 80/12
Moves: Up 2, Debuts 0, Same 0, Down 0, Adds 168 Including WXKS, WQBD, WRGK, R2X, Khrr, KTRV, KUW, WRSP, WHY7, WQBD, WQBD, WRGK, R2X, Khrr, KTRV, KUW, WRSP.

HEARTBREAKER "Time In Your Eyes" (Columbia) 68/69

MICK JAGGER "Ruthless People" (Elektra) 82/45
Moves: Up 1, Debuts 1, Same 0, Down 0, Adds 49 Including WXKS, WQBD, Q90, Z95, WRGK, R2X, Khrr, KTRV, KUW, WRSP.

HOTTEST

MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
MADONNA (187) PETER GABRIEL (183)
**Contemporary Hit Radio**

**Top 40**

1. Peter Cetera - "Glory Of Love (Full Moon/WB)"
2. Peter Gabriel - "Sledgehammer (Geffen)"
3. Madonna - "Papa Don't Preach (Sire/WB)"
4. Genesis - "Invisible Touch (Atlantic)"
5. Rod Stewart - "Love Touch (WB)"

**Breaker**

- Peter Cetera - "Glory Of Love (Full Moon/WB)"
- Peter Gabriel - "Sledgehammer (Geffen)"
- Madonna - "Papa Don't Preach (Sire/WB)"
- Genesis - "Invisible Touch (Atlantic)"
- Rod Stewart - "Love Touch (WB)"

**Adult Contemporary**

1. Peter Cetera - "Glory Of Love (Full Moon/WB)"
2. Miami Sound Machine - "Words Get In The Way (Epic)"
3. Jeffrey Osborne - "You Should Be Mine (A&M)"
4. Genesis - "Invisible Touch (Atlantic)"
5. Jackson Browne - "In The Shape Of A Heart (Asylum)"

**Breaker**

- Peter Cetera - "Glory Of Love (Full Moon/WB)"
- Miami Sound Machine - "Words Get In The Way (Epic)"
- Jeffrey Osborne - "You Should Be Mine (A&M)"
- Genesis - "Invisible Touch (Atlantic)"
- Jackson Browne - "In The Shape Of A Heart (Asylum)"

**AOR Tracks**

1. Steve Winwood - "Higher Love (Island)"
2. Eurythmics - "Missionary Man (RCA)"
3. Van Halen - "Love Walks In (WB)"

**Breaker**

- Huey Lewis & The News - "Shake It (Chrysalis)"
- Peter Gabriel - "Red Rain (Geffen)"
- Big Country - "Look Away (Mercury/Polygram)"

**Black/Urban**

1. Anita Baker - "Sweet Love (Elektra)"
2. Jean Carne - "Closer Than Close (Omni/Atlantic)"
3. Luther Vandross - "Give Me The Reason (Epic)"
4. Shirley Jones - "Do You Get Enough Love (RCA/Manhattan)"
5. Melba Moore & Kashif - "Love The One I'm With (A Label) (Capitol)"

**Breaker**

- Boney M - "The First Time (RCA)"