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KANSAS

'ALL I WANTED'

THE FIRST SINGLE FROM THE MCA DEBUT ALBUM 'POWER'

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MCA RECORDS
MCA CASSETTES AND ALBUMS

1984 MCA RECORDS INC.
Reinhart Becomes WLW OM/ PD

Dave Reinhart has been named OM/ PD at Republic Broadcasting's WLW/Cincinnati, where he has been a weekend personality for the past three years while working as a stockbroker for John Fain & Co. Reinhart was formerly one of the "Good Guys" on the city's original WSAI.

Republic Exec VP/Operations Randy Michaels, who retains that title as Republic merges into Jacor, commented, "Anyone who would leave a successful, well-paying job as a stockbroker to program a radio station is absolutely crazy, and we thrive on that around here. Dave is extremely bright and understands the product here. He is still knows how to have fun. And if you can't have fun in this business, you ought to get a real job. I'm really pleased that Dave's a guy who had a real job and got back in radio."

"I'm here because Randy Michaels has new dragons to slay on behalf of Jacor," Reinhart said. "I'm going to stick around and hold down the castle!"

LEWIS NEW SALES MANAGER

Kelly Returns To Program WDMT

Jeff Kelly

Jeff Kelly has returned as PD to Beasley Black/Urban station WDMT/Cleveland, replacing the exiting Deau Rufus. Kelly was OM and PD at WDMT between 1980-84 before being transferred to the station's WLAT & WYAV/Merriweather Beach. Also, Al Lewis, formerly GSM at WYAF/Charleston WV, has been named Sales Manager, while Calvin Hicks moves from Production Director at WYAV to the Assistant PD-MD job at WDMT.

"The thing that impressed me about both Jeff and Al," said WDMT GM Charles Slagle, "is that they're very professional both in their systems and their accountability, which is something we need very much here."

"Beasley is really growing and I'm really excited about getting back to Chicago," said Kelly. WDMT's summer Arbitron Bell 4.8-3.5, leading some observers to predict a format change for the station. But Kelly insisted, with several Cleveland outlets poised to switch, "We want to see what happens. I'm just going in there to observe and learn. There are weaknesses in some areas demographically, and while we want to shore those up, we don't want to totally mess up what's already been done."

"It's been quiet in Cleveland for a while. Now it looks like this is going to be a really changing market and I'm really excited about it," said Kelly. WDMT's summer Arbitron Bell 4.8-3.5, leading some observers to predict a format change for the station. But Kelly insisted, with several Cleveland outlets poised to switch, "We want to see what happens. I'm just going in there to observe and learn. There are weaknesses in some areas demographically, and while we want to shore those up, we don't want to totally mess up what's already been done."

Chandler Joins KBUC As Program Director

Veteran country programmer and air talent Ed Chandler has been named PD/afternoon personality for TK Communications Country combo KBUC-AM/FM- San Antonio. He replaces Jay Robbins, who was named PD three months ago and remains as the station's morning host.

While Chandler will be leaving his afternoon airstream at KPLX/-Dallas, he'll continue as PD/Country Division for Dallas-based Century 21 Programming, a position he's occupied since July.

TK Communications National PD Rick Peters told R&R, "Ed is a fabulous manager, great with people, and a great jock. What we saw was the chance to bring in a player who is absolutely an asset to the company plus the opportunity to let Jay concentrate on his morning show.

"Chandler commented, "This is a chance to get back to what I really love -- programming at the local level. It was real tough leaving my hometown and a great radio station like KPLX, but programming is where I want to be. With the support TK Communications gives its people and facilities, KBUC has a good chance to go to the top of this market."

Before his move to Dallas in mid-July, Chandler was PD for Transstar's Country network. Prior to that, he was morning personality at KGNN/Charlotte. Between 1971-83, Chandler was a San Diego Country programmer, working at KBUC from 1971-79, KBQV between 1979-81, and back to KCBQ from 1981-85.

Gariano Named Harris VP/Programming

David Gariano has joined Harris Communications as its third VP/ Programming. Tom Kelly and Chris Gable also hold that title with the company.

Gariano, a 14-year broadcasting veteran, served as PD of WZOU/ Boston, WLLZ/Detroit, KPOP/Sacramento, and KMJ/Las Vegas from 1983-86. From 1981-83, he was Director of Marketing for the Sebastian/Caskey & Associates consultancy. Prior to that, Gariano was Director of Research for WCOZ/Boston when it climbed 4-11.6 in just over a year.

Lynch Advances To KKRZ PD Post

Paul Harvey signed an exclusive seven-year contract with the ABC Radio Network last week, renewing his 35-year relationship with the company. Harvey, whose four news programs are heard on over 1,200 radio stations nationwide and on 400 stations Armed Forces Radio, had been courted by several other networks but chose to remain with ABC. The terms of the contract were not disclosed.

ABC Radio Networks President Aaron Daniels commented. "Paul Harvey is the most recognized radio news commentator in America today. We at ABC are pleased to continue our relationship with him." Pictured below the official signing are (l-r) Harvey, ABC's Daniels, and Mrs. Lynne Harvey.

A Lucky Night In Nashville

Any superstition surrounding October 13 didn't stop Reba McEntire (above), who walked away with both the Entertainer Of The Year and Female Vocalist Of The Year honors at the 19th Annual ACM Awards Show Monday night at the Grand Ole Opry house in Nashville. The many recognized talents included George Strait as Male Vocalist Of The Year, the Juuds (Vocal Group), Marie Osmond/Don Seals (Duo), and Randy Travis (Horizon Award, given to the top-up-and-coming artist), Dan Seals's "Bop Inn" triumphed as Single Of The Year, "On The Other Hand" by Paul Overstreet and Don Schiltz won as Song Of The Year; and Ronnie Milsap's "Lost In The Fifties Tonight" earned the Album Of The Year award. Many artists performed during the cavalcade, including such highlights as Alabama and Lionel Richie, Ricky Skaggs and Amy Grant, and the trio of Lnda Ronstadt, Emmylou Harris, and Dolly Parton (above). The late comedian White Ford and publisher Wesley Rose were inducted into the Country Music Hall of Fame. Hosting the star-studded, black-tie event were Kris Kristofferson and Willie Nelson.

Gariano (See Page 6)
Gregory New WBRY GSM
Fred Gregory has been named GSM at Devine Communications AOR WBRY/Buffalo. Former GSM Carl Gerace remains with the station as Local Sales Manager.
In the summer Arbitron, WBRY, which switched to AOR in June, debuted fifth 12+ with a 7.4, finishing first in adults 18-34. In the summer Burch, it placed second 12+ with an 8.2.

GMC WEST COAST LAUNCHES CAMPAIGN- To help kick off the West Coast’s AMC Cancer Research fundraiser campaign, A&M Chairman Jerry Mess (l) hosted a luncheon for industry leaders at a Beverly Hills restaurant. Also on hand were A&M President Dr. Marvin Rich (c) and AMC Anola President and CEO Elliot Goldman, the 1986 honoree.

Gregory is formerly of crosstown WYRK, where he worked his way up from AE to Sales Manager. “We have merely begun to fight,” he said. “It’s a tremendous feeling to be this successful in 90 days, but it’s also a big responsibility. We don’t expect anybody here to sit back and concede; the competition is going to get better. It’ll make us stay on our toes.”

WBGM Selects Main As PD
Stoner Broadcasting AOR, WBGM/Rochester has hired WDAY-FM (101)/Fargo PD Stan Main as PD, effective October 30. Main succeeds Greg Ausham, who left last month to take the programming reins at WQFM/Milwaukee. At WDAY-FM, Jack Lundy has been upped from MD to PD.
A 15-year radio veteran, Main had been PD at WDAY-FM for the last six months. He previously programmed KELP/El Paso and worked under Ausham, his WCMP predecessor, at KCPX/Salt Lake City as Assistant PD and KOSO/Modesto as MD.
WBGM is coming off a spring Arbitron of 15.6, first in the market and the highest rating in the station’s five-year history. When asked about his first shot at programming AOR, Main said, “This is a super-successful station which has been doing AOR for the past 18 years. Stoner is committed to the format and to maintaining dominance in the market. I’m simply going to continue with the methodology Greg put in place. I’ll be keeping the station very visible and promotionally active.”

Gorman Continued from Page 1
Several additional WMMS staffers have also joined WNXC. Former WMMS Program Coordinator Rhonda King has been named MD, while former WMMS Promotion Coordinator Gina Israel will become Promotion Director.
WNXC has drafted WMMS meteorologist Shane Hettel to handle similar responsibilities, as well as WHK & WMMS Chief Engineer Steve Church, who will oversee WNXC and sister WHK in a supervisory engineering role. Church will also bring along his Sunday night talk show “Live Wire” to WNXC.
The airstaff is still being assembled, but WGAR/Cleveland’s Paul Tate has signed on for morning drive. WHK/Cleveland PD Bernie Kibbie has joined WNXC as a personality, as has WMMS air talent Screenwriter Scott and Nancy Alden from WKUD/Akron.
Metropolis President and WDTX PD Jim Harper commented to R&R, “This will be the most competitive-sounding CHR in the history of radio. John is uniquely talented in putting basic formats together and in coming up with fresh ideas. The people in Cleveland are in for a real treat, as this station will be putting on some great radio.”
In reference to WMMS, Harper added, “The new calls don’t mean ‘North Coast Express,’ as WMMS has suggested on the air. We realize this will be a long and hard battle. We are street fighters and will definitely go the distance.”
“We will almost be beating myself,” Gorman said of his situation. “But it seems WMMS is making some changes which will make that easier to do. I’m not concerned with their changes, as we are simply put to build one hell of a radio station for the North Coast.”
Explaining the new calls, Gorman continued, “There hasn’t been a station in this market since WXXV to use an ‘X’ in years. As for a specific meaning, the letter ‘X’ gives us lots of creative room. While we will be programmed differently from sister WDTX, the same creative spark will be present here as well.”
“Both Denny and I were heavily influenced while growing up to CHR giants WHZ, WMEX, WCOP, and WNK5,” he continued. These were broad-based, personality-oriented stations playing a lot of current music. They were community-involved and highly informative in terms of news, traffic, and public affairs. In short, we are going to be a full-service CHR with a wide demo-graphic appeal. It will reflect Cleveland and expose it to new and different things.”
Gorman indicated his confidence will continue. “This will be very difficult to build something from the ground up and mold it into a winner. For the longest time, people have said WMMS could use some competition. It’s too soon to talk about projecting ratings, but we’re confident of success.”
Said Frank, “We’re so busy right now putting this together we’re not worried about specific price points of areas of record company, concert promoter, or client support. We’ll address those as they come along. We’re planning to pursue vigorously all the avenues we choose to, and the best station will win. I’m just glad I’m here.”
Instead of jingles, WNXC will utilize original liners provided by Ken Nardine (Taster’s Choice, Lev, etc.). Sanders said that the music will be primarily from CD, the stations will be “state-of-the-art.” There are plans to mass market the station through a variety of media.

Bennett Continued from Page 1
Commented MCA Music Entertainment Group President Irwin Ast, “I’ve long known and respected Bill, and it’s always wonderful to have your best competitor work for your team.”
Added label Exec VP/Marketing & Promotion Rich Palmese, “Album radio is not only important to our established artists, but we believe that the AOR format will develop the new rock artist of today into the star of tomorrow. We look forward to Bill’s contributions on both of these fronts.”
Bennett, who reports to MCA Sr VP/VP Promotion Steve Meyer, has relocated to the label’s Universal City headquarters. Prior to heading the album radio department at E/P/A, he held a variety of promotion posts at CBS, which he joined as a salesman in 1973.

Parker Upped To WGFQ PD
Tom Parker, a five-year station veteran and MD for the past three years at WGFQ/Schenectady-Albany, NY has been promoted to PD for the CHR outlet.
Said WGFQ/WMF Program Manager Michael Neff, “From day one, Tom has been a vital member of the staff in the areas of ideas and execution. A winning station needs a station manager, and Tom has really been the ‘point man’ on this.”
Many of the programming elements we introduced eventually fell into Tom’s lap and area of expertise to implement,” Neff explained. “Part of the main reasons for the promotion is his musical ability. He’s been able to audition, select, and air the hits and maintain a great relationship with the labels and promoters. Without question, much of our success as a music-intensive station goes to Tom.”
Parker, a native of Albany, has also been MD at crosstown station WPTR. He will continue to report to Neff.

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WHTZ GSM Fisher Earns VP Stripes

Gary Fisher
WHTZ (2100)/New York GSM
Gary Fisher has been elevated to VP/GSM, a newly created position within Malrite.

Gill Rosenwald, Malrite Exec VP and President/Radio Division, commented, "Gary is the first GSM to be recognized as a VP. While his accomplishments at WHTZ alone would justify this action, Gary's election was based on his contributions to the sales efforts, training, and operating philosophy of our entire radio group."

An executive at Z100 since its inception three years ago, Fisher told R&R, "I'm thrilled with the move, but in reality the credit should go to the passionate sales people who just sell the hell out of this station. With the kind of product (President/GM) Dean Thackery and (PD) Scott Shannon have crafted, and the quality of people within the sales department, it's rather easy to appear smart." Fisher was also GSM for ten years at crosstown WABC, and held various sales positions at neighbor WCBS.

Garino
Continued from Page 3 experience in research, consultation, and on-line radio programming will add even greater dimension and depth to our growing company. A veritable walking encyclopedia of radio, David has achieved success in a variety of formats including AOR, CHR, AC, and Country, and offers a broad perspective on the radio business.

Garino said, "This company is dedicated to providing quality broadcasters with the absolute best service and all the tools they need to achieve big ratings and big bottom-line returns. The application of computer technology is essential for winning in today's highly competitive radio environment. All this energy and excitement, plus Philly cheesesteaks and soft pretzels too!"

Camelot
Continued from Page 1
Camelot will release national sales information through its headquarters in North Canton, OH, but will not be able to give radio stations specific data pertaining to their markets. Camelot currently operates 191 stores in more than a dozen states, and is one of the nation's largest record retailers. The leading chain, Musicland, stopped its store managers from reporting to the trades this past summer. However, Musicland outlets locally are permitted to provide sales information to radio stations in their market.

Another major retail chain, Record Bar, recently stressed to its personnel the importance of giving out accurate sales information, and asked store managers to spend more time on reporting. The company is reevaluating its policy regarding the trades, but has no changes at present.

Roll Over, King Arthur
Reaction from radio programmers was mostly critical. "Upon hearing Camelot's news," said WFFZ/Kansas City PD Dene Hallam charged, "King Arthur would roll over in his grave. We all have problems with pressure, but we also have an inherent duty to help each other. In a sense, Camelot is reenaging on its commitment to this give-and-take relationship. They should have better checks and balances."

Said KTXQ/Dallas PD Andy Lackridge, "I think it's a counterproductive move for the entire industry. What happens in Boston or Seattle means nothing to us here in Dallas. We have access to enough national outlooks already, so does everyone else, so you could say the move is pretty ridiculous."

KHF/Atlanta MD Selby Edwards pointed out, "I understand their concerns but feel I'm being punished for nothing." Remarked WGKX/Memphis PD Dana Harmon, "I don't see how national figures will do a damn bit of good for us. I need to know with other retail outlets. It's important to me for my research."

KHTK/Louis PD Dave Robinson stated, "This is not good for the industry, as a whole, and certainly not helpful for stations like ours which require an effective retail base. The repercussions will be even stronger in smaller markets which don't have many alternative sources."

Concluded WRBQ/Tampa PD Randy Kiblich, "It's one-sided and shortsighted on their behalf. From now on, should radio pull out all its local reports so retailers won't know what to order? This can work both ways."

Store Report Pressure
Retail and label sources familiar with these developments confirm that the pressure for "favorable" store reports has intensified since the cutbacks in independent radio promotion. Many of the calls to local outlets of the big chains, they say, originated from independent promoting firms as well as from record company staffs. The issue was discussed in closed sessions during last month's NARM retail MANUFACTURER ADVISORY COMMITTEE MEETINGS IN San Diego last month.

Chain chiefs say they're worried about the effect on store managers. "They're too easily put in a compromising position," says Record Bar Vice Chairman Bill Golden. "It puts too much pressure on them." Musicland VP Gary Ross points to the potential for "possible under-activity." He adds, "However, we're very happy to report to a specific radio station what's hot in an area."

Explaining Camelot's stance, Sr. VP Joe Bresi told R&R, "The use of time being spent by the various labels and promotion people in extracting reports has been a little less than we felt was necessary. It became a burden for our managers, so we decided to stop the reports."

The information is available Fridays and Mondays, Bresi says, and derives largely from in-store and across-the-counter sales at Camelot outlets, not warehouse-to-store shipments.

Lippincott
Continued from Page 1
"Some fabulous candidates applied, but Ric's growth makes him the absolute right person to program Z95. He is coming in with a nice start, with a jump in the book from 2.0-2.5. Under his leadership we'll score even better."

Said Lippincott, "I'm going back for two reasons. One, because of the people I worked with before. Two, when I left I had (896 PD) Buddy Scott on the ropes, and I want to put him back there again. Sorry, nothin' personal. Buddy. It was an emotional decision to leave this station. I've been here for almost two and a half years and have some wonderful relationships. This is the only programming job that could have lured me away."

Lippincott went on to analyze the Chicago market and the strength of the format. "I'm glad to be going into a station that's Z95. Z95 is positioned where it should be, and with continued effort in the same direction it should be very successful. It goes without saying that the formula to success is easy, but when you try to keep expanding your demo it can lead to mistakes. From listening to this market, I'd say most of the stations are very lackadaisical in approach. That would explain why CHB hasn't been as dominant in Chicago as elsewhere."

A replacement hasn't been named at KYUU for Lippincott, who assumes his new duties fulltime October 27.

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**NEWS IN BRIEF**

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**MERLIN BOBB** has been appointed Director/ASR for the Black Music Division of Atlantic Records, based at the company's New York headquarters. Prior to joining Atlantic, Bobo was Music Consultant and an air personality at WBLZ/New York.

**BOB ZIEGLER** has been named PD and morning man for Inglad Broadcasting's KXL/New Ulm-Mankato, MN. He was most recently morning man at KXXL/Grand Forks, ND, and programmed WRJZ/Knoxville, TN from 1962-83.

**CRAG HUDSON** and **BOB LINDEY** have been named GM and PD, respectively, at KKLZ/Las Vegas. Hudson joined KKLZ after four and a half years as GM at KTVL/Sioux Falls, S.D. He previously established and was GM at the Continental Radio Network, managed WMMB/South Bend, and spent nine years with Fairbanks. Linden was formerly PD at KES/Edison, WV; KEVE/Chicago, and KEJQ/Omaha.

**TOM BIRR** has been appointed GM at Woodward Communications' KLM&KFMO/Lincoln, NE. From 1975-79, Birk had worked as an Account Executive at KFMO. His background includes stints as LSM at KPTM-Tulsa, Oklahoma, and President/General Manager at KFMO/Omaha.

**FRANK MOORE** has been named GM at WELLO/New Haven. He was formerly President/GM of WGTU & WOTY/TV's Traverse City, MI. Moore worked previously at WEUI from 1972-79 as VP/GM, and was SR VP/GM at WEUI sister stations WVCG & WYOMI from 1979-82. Former GM MARK WILDER has accepted a similar position at WMJZ/Birmingham.

**MIKE KASABO**, an independent promotion veteran and former seven-year AC Editor at Radio & Records, has become the Adult Contemporary Promotion Affiliate for The Music Group, TMG, headed by President JOE ISGRO, providing a "full-service" marketing company for the radio and record industry. The firm has moved to new headquarters at 3575 Cahuegua Blvd, Suite 650, Los Angeles, CA 90068, (213) 969-8133.

**RONN MOTT** becomes GM of AOR WZZQ/Kirkville, NY. Formerly of WJBK/Jerseyville, IL, he replaces **WILLIAM KEPLER**.

**TOM BIRR** is the new GM of KLM&KFMO/Lincoln. Formerly of KFMO-Albuquerque, he replaces **RICHARD RAVEN**.

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**PLATINUM PETS**

The Pet Stop Boys received platinum awards for their first LP, "Axis," recently. Pictured (l-r) are group's Neil Tennant and Chris Lowe, EMI America President Jim Maizes, and manager Tom Watkins.

**GENESIS OF BRILLIANCE**

A highlight of Atlantic Night at the recent WEA National Sales Meeting in Hollywood, FL was the presentation of special awards to Genesis for "two decades of musical brilliance." Pictured (l-r) are manager Tony Smith, Atlantic Exec VP/GM Dave Glew, label President Doug Morris, and Genesis's Phil Collins, Mike Rutherford, and Tony Banks.

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**IDB DISNEY REMOTE SERVES 135 STATIONS**

In what is regarded as the largest project of its kind in broadcast radio history, IDB Communications Group provided remote facilities for 135 radio stations covering the 15th anniversary of Walt Disney World from September 30-October 5. IDB President Jeffrey Sudikoff commented: "IDB has been involved in a host of exciting, often exotic projects, but this is our most challenging to date. This is not merely one remote going to 135 different stations, this is 135 different remotes going to 135 different stations. It's very complex, and we're proud that Disney chose us to be involved."

IDB facilities provided simultaneous transmission of programming for 50 stations via its two transportable uplinks, one located at Disney's Magic Kingdom and the other at Epcot Center. Each facility was capable of uplinking two different transponders simultaneously. IDB teamed up with Westar III's Transponder 2 (with 47 SCPC channels) and Salcom 15's Transponder 15 (2 channels, digital format). IDB's headquarters in New York and Los Angeles served as central switching points where the signals were downlinked and retransmitted to other transponders on Satan 1R for reception by stations across the country.

Walt Disney World invited more than 10,000 government leaders, entertainers, and members of the media to take part in the celebration, including media representing Canada, Europe, Japan, and South America.

**JOHN GRIFFIN** has been promoted from Production Director to Program Director at WPLR/New Haven. He's been with the AOR station for ten years.

**CHARLIE COOPER** has been promoted to PD at Capitol Broadcasting Corp.'s WWAJ/Charlotte, WV. He was formerly Asst. PD of co-owned WMJZ/Birmingham.

**ED LENANE** has been advanced to program director at WLIX/Bay Shore, NY, where he was previously afternoon drive personality. He formerly did afternoon drive at WLBP/Patchogue, NY.

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**STAFF**

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8/R&R FRIDAY, OCTOBER 17, 1986
We just signed up the top four radio personalities in the U.S.

Paul Harvey, often referred to as a one-man news network, has just signed a new contract with ABC Radio Network which lasts until 1993. Paul Harvey began his special brand of news and commentary for ABC Radio Network back in 1951, and has been a landmark here ever since. His list of honors and awards is endless. His unmistakable voice and style are delivered to more than 1,290 great radio stations, plus an additional 400 stations of American Forces Radio around the world.

We’re proud and delighted to have renewed the contract of The Number One Radio Commentator in America.

Thanks, Paul.

*Source: RADAR 33, Spring 1986, Persons 12+. Network audiences to Commercials within Programs, Average Per Broadcast.*
Duncan Grabs Oppenheimer Group For $38 Million

BUYER: Encore Communications Associates, George Duncan, President. Encore is in the process of purchasing KOKA & KXXR/Sheppard
SELLER: Capitol Cities Broadcasting, Dick Oppenheimer, owner. The firm retains KDOE & KKSY/Austin, TX, but will soon announce its sale also. Oppenheimer says he is "very confident" that both deals can be closed by year's end to enjoy favorable capital gains treatment. Oppenheimer says he will "probably" reenter radio in 1987.

KIXL & KHF/Austin
DIAL POSITION: 970 kHz; 98.3 MHz
POWER: 1 kw daytimer; 1.3 kw at 4:00 AM
FORMAT: Religious; CHR

KOKY & KZou Little Rock
DIAL POSITION: 1290 kHz; 98.5 MHz
POWER: 1 kw days/50 watts nights; 100 kw at 680 feet
FORMAT: Urban; CHR

CHAPMAN IS AT WORK IN THE SOUTHWEST:

The above properties represent over $25,000,000 in transactions which Chapman Associates has brokered over the past several months. If you're a Southernwestern owner/operator considering selling, call our Associate Bill Whitley today.

CHAPMAN ASSOCIATES nationwide media brokers
William L. Whitley
510 S. Waterview, Richardson, TX 75080 (214) 680-2807

TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: $2,431,818,000
This Week's Transactions: $80,378,000

- Capitol Cities Broadcasting $38 million
  KIXL & KHF/Austin
  KOKY & KZou/Little Rock
  KWAM & WOXY/Baton Rouge
  KBFM/McAllen-Brownsville
  WGSM & WCTO/Nassau-Suffolk $9 million
  WHWH & WPST/Trenton, NJ $6.1 million
  WQNC & WXII/Gaston, NC $1 million
  WQCO & WJUD/Pensacola, FL $5.5 million
  WMFY & WERZ/Exeter, NH $5 million
  KACL-FM/San Bernardino-Riverside $1 million
  KLOC & KYSS/Missoula, MT $1.05 million
  KGE/Ft. O用途/Austin, TX $750,000

- WMYC & WERZ/Exeter, NH $5 million for 50% of stock
  BUYER: Capital Cities Broadcasting Corp., Larry Justice, President. It also owns WCW/Palmia, MA and WCGD/Plattsburgh, NY
  SELLER: Capitol Cities Broadcasting, John Mattus, VP, owner. It also owns WXII/Philadelphia, WDTO/Duluth, MN; WMMO/WBL/Atlanta, GA; WYNG/Evansville, IN; WYAV/Conway, SC; WPFI & WKML/Atlanta, GA; WWMO/Red-Island, NC; WFTC/New Orleans, LA; WPOW/Pawtucket, RI; WLEO/Fort Myers, FL; WALK & WYAV/Conway, SC; KFES/Dallas, TX; WKJQ/Raleigh, NC; WMSU/Baton Rouge, LA; WFXF/Atlanta, GA; and WQNC/Gastonia, NC
  BROKER: Porter Communications, Inc., Turner Winlow Porter, Jr., owner. It also owns WGGT-AM & FMP/Portland, ME
  POWER: 1540 kHz; 107.1 MHz
  DIAL POSITION: 5 kw daytimer; 3 kw at 300 feet
  FORMAT: AC; CHR
  BROKER: Richard A. Foreman Associates
  KACL-FM/Riverside-San Bernardino, CA

- WQCO & WJUD/Pensacola, FL $6.1 million cash
  BUYER: Norman S. Drubner. He is a Connecticut-based group broadcaster who owns WNL & WTDY/New London, CT; WNF/Palatka, FL; and WTP/Panama City, FL. Drubner is 30% owner of Bonnet Communications of Oregon, Inc., owner of KSLM & KXGY/Salem, OR
  SELLER: Summit Communications of Florida, Richard S. Stakes, Chairman, Peter Schulte, Executive VP
  RADIO Summit is based in Winston-Salem, NC and owns WREC & WJUR/Memphis, KCNN & KXXX/Oklahoma City, and WSJS & WTNH/Winston-Salem, NC
  DIAL POSITION: 1370 MHz; 100.7 MHz
  POWER: 5 kw; 100 kw at 1554 feet
  FORMAT: Nostalgia; CHR
  BROKER: Richard A. Foreman Associates
  KFNO/WACO, TX

- $2.8 million
  SELLER: Sunburst Communications, Inc., John Borden, owner.
  DIAL POSITION: 95.5 MHz
  POWER: 10 kw at 200 feet
  FORMAT: Country

- $80,378,000
  BUYER: American General Media, Anthony Brandon, owner. It also owns KERN & KZXR/Bakersfield, CA; KLFF/Winfield Falls, TX; KVOX/ Lubbock, TX; WYDE/Birmingham; and WWWW/Rochester, NY
  SELLER: KGEE Communications, Inc., John Patton, Ronald Driver and Jerry Reed
  DIAL POSITION: 99.9 MHz
  POWER: 10 kw at 500 feet
  FORMAT: Country

RADIO BUSINESS
It reaches beyond sight. Into the imagination. 200 million listen every week. Three and a half hours every day. On the road, at work, on the jogging path, 96% of all Americans sing its tune, hear its message. That's the power of radio. Radio advertising sells. How do we know? We've been measuring and describing radio audiences so you can turn the power of radio into money—for over 21 years. Arbitron. We know the territory.
CAPITAL GAINS ESCAPE HATCH

Tax Certificates To Bolster Minority Buyers In 1987

When the new year arrives, bringing with it a stiff hike in capital gains taxes, radio station sellers may find themselves caving about for innovative means of ducking the increased tax burden, which could run as high as an extra 8%.

One way to defer capital gains taxes entirely is to sell to a minority buyer under the FCC's tax certificate program. It appears that next year the program will put minorities in an unusually advantageous position to offer owners a hedge against heavier tax bites, while shoring up the palpably profitable minorities enjoy in ownership success.

The flight from capital gains is expected to drive an increasing number of sellers to the ambitious but largely ignored tax certificate program. To date, the FCC has issued only 105 tax certificates for sales to minorities.

"The tax certificate is primarily responsible for the number of sales to minorities that we've seen to this point," Chairman of BROADCAST, NAB's venture capital fund for minority owners.

"Cornerstone" Of Minority Ownership Policy

The FCC agrees, stating in a 1982 report on strategies for advancing minority ownership in telecommunications that tax certificates are "the cornerstone of the Commission's minority ownership policy."

But with only about two percent of all broadcast stations controlled by minority owners, even Thurston acknowledges the tax certificate hasn't revolutionized minority ownership.

However, Thurston indicated, that may change. "Under the tax laws, as they exist today and will exist next year, sale to minorities is clearly something that owners will want to consider, given the tax certificates."

In 1956, the first tax certificates were awarded as a means of financially solving the wounds of group owners who were ordered by the FCC to divest parts of outlaw AM-FM-TV newspaper combinations. Although the FCC rarely orders such divestitures anymore, it continues to offer tax certificates to group owners who willingly divest of combos. "grandfathered" under its cross-ownership rules.

In 1978, the FCC voted to extend the tax certificate program to situations where non-minority owners sell their stations to minority buyers.

Two-Year Or Indefinite Deferral

"It's similar to the situation you experience in selling a house," ex- Chairman Ray Stewart, of the FCC's Video Services Division. The certificate permits the seller to defer payment of the capital gains tax for at least two years. In that two-year period, the certificate's holder receives no other benefits or tax advantages. The tax certificate is not fully deductible. In that ruling, the FCC said its intent was twofold: to increase the incentive to sell to minorities, and to indirectly increase the minority owner, who is likely to be underfinanced, meet the purchase price. The tax certificate is effective only in those situations where the seller's capital gains savings exceed the difference in purchase prices offered by a non-minority and a minority purchaser," the FCC stated in 1982.

"Minorities are supposed to benefit through reduced tax payments," Thurston explained. "Whether it's been a just motivation for owners, or whether it's actually had an impact on prices, I don't know. It depends on the individual negotiations."

$70 MILLION DEAL

Resort Broadcasters Merging With Telstar

Resort Broadcasters, the first radio group up to the 12 AM-FM limit, is undergoing a three-way merger with Telstar Corp, and Golden West Television Productions to form a "diversified multimedia company."

Resort's 24 radio stations are valued at $70 million. Under a preliminary agreement subject to approval by boards of directors, regulatory agencies, and Telstar shareholders, Resort will become a div- ision of Telstar. Resort President/CEO Eliakim Seymore will join Telstar's management team.

Telstar is a publicly traded Los Angeles firm specializing in satellite delivery of television programming, including the Country Music Televis- ion video channel. Golden West is a television and distribution company. One of the new venture's first projects will be a home shopping TV service.

Seymour said in a statement, "Our broadcast stations will provide strong marketing backup to several of Tel- star's business segments, including cable television programming and special events. The combination would enable major distribution of programming and the advantages of cross promotion to strengthen our individual business activities."

Resort's radio stations are WVAB/ Virginia Beach, VA; WAKS-AM & FM/Raleigh, WVNB-AM & FM/Char- leston, SC; WGAI & WWOX/Colum- bia, SC; WFL/BFayetteville, NC; WVBS-AM & FM/Winfield, WV; WHJG/Georgetown, AL; WAWS- AM & FM/Crave, VA; WDSO & WNSS/Dillion, SC; WHEC & WNSN/Sheehy, NC; WET & WXTR/ Ocean City, MD; WDFR/Ocean City, NJ; and WYAK-AM & FM/Surfside Beach, SC.

VIACOM BOARD REBUFFS MANAGEMENT BUYOUT

Viacom's board of directors has turned down a bid by senior manage- ment to buy out the media company, despite efforts by the managers to boost the value of their original $2.7 billion offer.

President/CEO Terrence Elkas originally offered $40.50 for each of more than 53 million shares of com- mon stock. He upped the bid to $44 per share, comprising $35 in cash and partial shares of preferred stock worth $9.

Window Open On 106.7 FMs

An October 10-November 26 filing window has been set for 14 FMs to be licensed on 106.7 MHz in the Docket 80-90 proceeding. The drop- ins are available in Truman, AR; Ginn- nel, IA; Mt. Vernon, IN; Berea, KY; Cave City, KY; North Fort Polk, LA; Rayne, LA; Babbitt, MN; Mt. Vernon, MO; Semora, NC; Irondequoit, NY; Churchville, VA; Mateawan, WV; and Perryville, MO (subject to change on reconsideration by the FCC.)

CALL SIGN CHANGES

Albany, NY WWOM to WKLK (effective 11/15)
Amarillo, TX KROG to KGKH (new station)
Baker, OR KCMH (new, 10/3)
Barnwell, SC WLW (new, 10/1)
Bakersfield, CA WYEN (des Plaines, IL's license quested)
Baton Rouge, LA WIKE (new, 10/3)
Baton Rouge, LA W2GL (new, 10/8)
Burlington, VT WVLW (new, 10/3)
Evansville, IN WZIQ to W97 (9/29)
Fayetteville, AR WMTA to WXCL (11/11)
Fergus Falls, MN KJJK (new)
Fort Myers, FL WGLY to WWQX (11/2)
Germantown, TN KYKK to KSLQ (10/15)
Gray, KY WLYT to WTXZ (9/22)
Healdton, OK KZEA to KYX (re- ques- ted)
Henderson, NV KYYX to KLSQ (10/15)
Houston, TX KUHA (new, 10/8)
Houston, TX KSSR to KHXT (10/15)
Hyannis, MA WPHX (new, 10/1)
Jeffers, MN KCHN (new, 10/3)
Kissimmee, MT KCCA to KMTA (9/23)
Lafayette, LA KYOL to KRKR (re- ques- ted)
La Quinta, CA KZKT to KMTA (9/22)
Los Angeles, CA KZLB to KLSQ (9/27)
Lyons, KS KSLG to KSU (9/23)
McKinney, TX KSWM to WSM (10/8)
Macon, GA WPTC to WEDN (10/1)
McComb MS WCCA to WLLT (10/2)
McDonough, KY WKB (new, 10/1)
Moab, UT KMBO to KNCY (9/30)
Nampa, ID KNPA to KSBO (requested)
New Bern, NC WNQD to WLOJ (re- ques- ted)
New Hope, NC WAUG (new, re- ques- ted)
Pepperell, MA WSLH to WSLG (requested)
Portales, NM KNMT to KKHJ (11/1)
Pueblo, CO KCFR (new)
Quincy, IL WOGA-FM (new, re- ques- ted)
Quinlan, TX KGAF-FM to KSMF (10/1)
Redding, CA KSKG to KTH (9/30)
Riverside, CA KMKY to KPRO (10/16)
Riverside, CA KPRO to KDF (9/23)
Rochester, MN KMLE to KZSE (9/28)
Rochester, NY WMJQ (jennings assigned)
Rogers, AR KGFO-FM to KRPM (9/19)
Saginaw, MI WJSG to WGBR (9/9)
St. Augustine Beach, FL WAIA (new, 10/1)
Terre Haute, IN WTVS to WMG (11/1)
Toa, NM KTVN to KTAO (10/8)
Topka, KS KSFK to KERI (re- ques- ted)

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12/15 FRIDAY, OCTOBER 17, 1986
The Risks Were Immense -- We Needed a Proven Leader -- Coleman Research

"We needed to look at the format options available to us in New York - one of the most competitive markets. We wanted research that would give us answers. We turned to Coleman Research. Their list of successes is long. They're a proven leader."

- Mark Bench General Manager WNSR

Most broadcasters tell us there are really only two top research companies in our industry. Here's why many choose Coleman Research.

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1. Format Search
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NEWS BRIEFS

Main Studio Rule On FCC Agenda

The FCC this week was expected to issue a Notice of Proposed Rulemaking aimed at eliminating the main studio rule, which has come under increasing attack from broadcasters in the last year.

The rule requires stations to maintain a "main studio" in their community of license and to originate at least 50% of their non-network programming from that community.

A consortium of radio groups, acting as the Arizona Justice Committee, petitioned the FCC earlier this year to Daboish the policy. They say it imposes unnecessary economic burdens on stations, often forcing them to maintain two full studios.

The Commission was slated to take up the petition at a meeting this week (10/16). Mass Media Bureau Chief Jim McInerney has gone on record supporting abolition of the rule, and has predicted the FCC will ultimately agree.

Senate Bill Targets Digital Taping

Six U.S. senators have introduced legislation to curb infringement of digital audio tape (DAT) recorders that can be used for home taping. Under the bill, DAT devices not equipped with "copy-code scanners" to block duplication would be subject to a 35% import fee. Scanner-equipped machines would be subject only to the present fee of 4.1%.

DAT has the recording industry worried because it will permit consumers to make near-perfect recordings using the same technology as compact discs (CDs).

Cosponsor John Danforth (R-MO) says the pending legislation would "preserve the status quo until Congress has an opportunity to consider a comprehensive response to the home taping problem." Other sponsors are Mike Enzi (R-WY), Al Gore (D-TN), John Chafee (R-RI), Lloyd Bentsen (D-TX), and Alan Cranston (D-CA).

292 ACTIVATIONS IN 1986

Call Signs Permitted In EBS Tests

Acting on a request from WLIF/Baltimore, the FCC last week authorized stations, for the first time, to insert their own call letters into the language used on their weekly tests of the Emergency Broadcast System (EBS).

Historically, stations have been required to stick to the precise test script, which refers in several places to "this station." The Commission continues to require that stations air EBS tests at least once a week, at random days and times, between 8:30am and local sunset. Tests are not required if, within the test week, a station has activated the EBS system or participated in a coordinated test.

Varied Emergencies Reported

Meanwhile, the Commission announced that in the first nine months of 1986 the EBS system was activated 922 times by 125 stations. There have been 7633 reported activations since 1976.

Emergencies cited by stations this year include floods, tornadoes, hurricanes, snowstorms, "911" phone service outages, toxic leaks, high winds, tidal waves, water-spouts, earthquakes, power outages, forest and chemical fires, a volcanic eruption, an evacuation, and a possible dam break.

"Stations have an obligation to serve the public interest...the EBS is an excellent example of fulfilling that obligation."

The top user of EBS was KORQ/Ashiene, TX (165 times), followed by WOWO/Ft. Wayne, IN (70), KRLD/Dallas (70), KRED & KFBU/Eureka, CA (38) and WKNM-AM & FM/Youngstown, OH (38).

Public Service Commended

According to the Commission, the actual number of uses is probably higher, since stations aren't required to report EBS activations. The Commission commended broadcasters for using EBS, adding, "Stations, as the holders of a valuable public franchise, have an obligation to serve the public interest. And the use of the EBS is an excellent example of fulfilling that obligation."
“CEA’s market approach actually enhances the value of properties for sellers.”

“Radio is the most management-intensive medium in the communications industry. And there are more variables in a radio transaction than in any other kind of media investment.

Not getting enough information is the biggest mistake people make in radio station sales. Especially in today’s volatile marketplace, where declining interest rates and deregulation have pushed trading activity to its most competitive level ever.

It’s no longer enough to simply review a property’s financial statement. The success of a transaction depends on complete information. About the station. The competition. And the market.

That’s CEA’s forte. We go the extra mile for you by visiting each station, analyzing its operation, and thoroughly researching the market. All to show the station in the best possible light. Our enormous bank of research information and knowledge of the marketplace gives CEA clients a very real competitive edge.

We have developed a reputation for our professionally-researched, effective broker presentations for clients. Presentations that actually enhance the value of their properties. Presentations a buyer can take right to the bank.

In addition, our brokers have the experience and the contacts to identify a small, qualified pool of potential investors for every transaction. Quickly and discreetly.

And the CEA team is strengthened by our financial experts. We can handle every aspect of a transaction for our clients’ best interest, including the financing when necessary.

Experience. Professionalism. Information. It’s a combination that keeps us at the leading edge in the industry. CEAs emphasis on quality and best effort makes things happen for our clients quickly. With CEA working for you, you’ll always know you haven’t missed out on the action.”

GLENN M. SERAFIN
Director—Broadcast Services Division
Glenn Serafin began his career in radio in 1971, and has worked in every area, from programming to reporting and sales. He spent 10 years in management positions with Associated Press before joining CEA.
CBSI Marketing
Reorganizes

With the reorganization of its Marketing department, CBS Records International has named Mason Munoz Director/Marketing and Sales, Columbia; Frank Hendricks Director/Marketing and Sales, Classical & Jazz Product and Alan Street Director/Marketing and Sales, Specialty Products.

Steve Ripley is on special assignment from CBS Records U.K. as Director/Epic, Portrait, Associated Labels. Munoz joined CBS in 1975 and became a Product Manager in 1980, advancing to Director/East Coast Product Marketing. In 1985 he joined Bronze Records as VP GM. He returned to CBS this year.

Most recently Director/Marketing Administration for CBSI, Hendricks joined the label in 1985, handling various finance, accounting, and marketing posts.


PROS ON THE LOOSE

Christopher Alexander — OM
KSDK/S & KLRR/KRKK
Spring Spring, WY (307) 362-9022

Randy Chambers — Nights
KTK/Dallas (214) 680-3701

Joe Callins — PD KSL/San Luis Obispo (805) 549-1950

Michael Cross — Afternoons
KDW/Des Moines (515) 225-8088

A.J. Daniels — 7am-midnight
KGMG/San Diego (619) 728-1601

Johnny Dolan — Afternoons
KGNR/Sacramento (916) 924-6635

Barry Freeman — Director Talent Acquisition
Westwood One (818) 501-6732

Doug Hamand — Mornings
WXL/Winston-Salem (919) 446-0357

Robie Luse — Production Director
WIOD & WALTER/Miami (305) 861-0850

Mike O'Neil — Nights KRTLS
Los Angeles (818) 884-9321

Dale Taylor — PD WQIO/1019
Meridian, MS (601) 482-4720

Michael E. Taylor — Mornings
WHY/Z/Greenville, SC (803) 246-8432

Mark Ward — Weekends KDAY
Los Angeles (213) 296-8634

Arista Ups
DiRienzo and Jones

Donna DiRienzo fills the newly created position of National Manager/Artist Development for Arista Records. DiRienzo joined the label in 1981 and was most recently Administrative Assistant, Artist Development.

In other company activity, Sandy Jones has been named Manager/ AJ Artist Development & Publicity. Jones joined the label in 1985 as Administrative Assistant.

Cypress Records Bows

Cypress Records, headed by former CBS Records execs Craig Sussman, has scheduled the release of five albums in the next six months. Handling the label’s marketing responsibilities is Ted Cohen, who formerly served in various artist development posts for Westwood One Radio Networks and Warner Bros. Records. Jim Snowden will utilize his PARAS marketing services, while Jeff McCluskey and Rick Cooper will handle CHR promotion. For more information contact Sharon Walsz, (213) 652-1043.

Frank GM For Almo Irving

Mary Dell Frank has been promoted to GM of Almo Irving/Nashville. Having served for five years as A1’s Professional Manager for their Nashville operation, she previously handled administration and copyrights for Nashville-based Pi-Gen Music.

CHRONICLE

Born To:
• KSO/Rapid City, SD
• PM/ middy personality Jeff Michaels, with Julie, daughter Nicole Renee, September 24.

• A&M Records Co-Director/Regional Publicity Audrey Shahl, husband Tom, daughter Magda Shahl, Losonczy, September 30.

• WME/FI. Wayne middy Jack Tommy Allan, wife Terri, daughter Danielle, October 4.

Married:
• KLAC/Los Angeles night middy Maggie Ross to KFI/Los Angeles afternoon personality Roger Rose, August 24.

• KOST/Los Angeles morning personality Brian Simmons to Minda Kaylor, September 27.

Frank Rossmeyer WE
VP/Controller

Gordon Rossmeyer was appointed VP/Controller of WEA international. He joined Warner Communications in 1981 as Director/Financial Planning. Since 1984 he has been Assistant Controller for the company.

Also at WEA, Don Sweeney has been named Artist/Controller/Financial Analysis and Budgeting. Sweeney was most recently Manager of Budgeting/Planning, for Warner Home Video, and served as manager of WCI’s West Coast Division from 1970-1980.

Fresh Bows

Atlantic-based Fresh! Records has debuted, headed up by Arthur Hanson, Jr. as A&F/ Talent Acquisiton and Willie Hunter directing National Marketing & Promotion. The label’s first release is “The Girl’s With Me” by Ede. The label’s address is: 2542 Gerlad Way SE, Atlanta, GA 30354. (404) 642-2645.

TSF Bows

Major market production specialist Tyre Ford has established TSF, a company that helps sharpen airwaves’ writing, performance and operating skills, assesses/upgrades production systems, and provides new product information. TSF is based at 3804 Editor Rd., Baltimore, MD 21218. (301) 889-6201.

Johnstone Joins Earle Tones

Margaret Johnstone has exited her Director/Publicity post at Windham Hill to join Earle Tones Music as Publicity Consultant. Her new role with composer/performer Mark Isham will cover all aspects of his recording career, including involvement with his recording projects for Windham Hill.

Blair Taps Three

At Blair’s Radio Rep. Division, Dorothy Leonhardt was named Manager/East Coast Retail Development. Karen Harper was promoted to Manager/Trade Development, and Lisa Morrison became Exclusive Consultant. Leonhardt joins Blair from KGWR/Portland, where she was Manager/New Business Development since 1983. Harper joined Blair as Manager/West Coast last year after working at KIRO-TV/Sattle as Director/Market Development. Morrison has been Director of Blair’s Retail Development Program since its inception in 1984 and will now be responsible for the development of new vendor/retail selling approaches.
WESTWOOD ONE RADIO NETWORKS PRESENT

38 SPECIAL HALLOWEEN CONCERT

The rock & roll wizards at Westwood One have conjured up a super-special treat for you and your listeners this Halloween – 38 Special, that is, live via satellite in digital stereo from the Summit in Houston. Starting at 11 p.m. (ET) Friday, October 31, bandmembers Don Barnes, Steve Brookins, Jeff Carlisi, Jack Grondin, Larry Junstrom and Donnie Van Zandt will make their musical magic, delivering a 90-minute set featuring the best bone-rattling rock & roll from their seven albums.


Get ready for the witching hour with 38 Special live from Houston – exclusively from Westwood One, the leader in live concerts and big events! To scare up exclusivity in your market, contact your Westwood One Station Relations alchemist now at (213) 204-5000 or Telex 4996015 WWONE.
SOME PEOPLE

FROM THE FORTHCOMING ALBUM

BETWEEN TWO FIRES

CBS Inc.

PAUL YOUNG
Who says we're in this business just for fun? Forbes magazine has just released its annual "Forbes 400" list — the compendium of the 400 richest Americans — and it turns out there's a handful of radio and record types sitting on a nice nest egg. Tops among broadcasters is JOHN KLUGE, whose $2.5 billion from METROMEDIA places him second on the national list. Also among those likely never to buy a lottery ticket are DICK CLARK ($1.80 million), BERRY GORDY (also at $180 million), and talk show host-station owner MERV GRIFFIN ($235 million).

Likely to join the list in a year or two is BILL COSBY, who is shaping up as a key player to purchase the RKO RADIO stations. Cosby's COZZIN COMMUNICATIONS has already filed against all but one RKO license (WHBQ/MEMPHIS being the exception), and at a price that figures to be well into the hundreds of millions Cosby may find himself with more pudding than he can shake a stick at.

With transaction fever continuing unabated this month, don't be surprised to see EDENS BROADCASTING announce the purchase of a San Diego FM this week.

Rev. JESSE JACKSON met with leading blacks from the music, broadcasting, and entertainment communities Sunday (9/12) in Los Angeles. On the agenda were his initiatives against WARNER COMMUNICATIONS, as well as industry issues affecting blacks in general. Jackson apparently reported that WCI Chairman STEVEN ROSS has replied to his original letter: "denying the allegations it contained and expressing a wish that the problems might have been discussed more privately than publicly. But a meeting between the two has not yet been scheduled. What's next for the Jackson campaign? Stay tuned.

GROUP W is severing its relationship with BLAIR's SELECT RADIO REPRESENTATIVES. Effective November 27, all 13 Group W O&Os will be reped by RALPH GUILD'S INTEREP, which will form a "dedicated rep organization" just to handle the group. The out for Group W came when Blair was taken over by RELIANCE, triggering a clause giving the company review rights in the event of a Blair ownership change.

Speaking of Blair, JOHN BLAIR & CO. has confirmed that it's been holding discussions with several potential purchasers for its radio stations through DREXEL BURNHAM. Looks like Westinghouse is interested in buying the group's WFLA & WPDS/TAMPA, this in addition to a possible (and widely-rumored) deal with GE-NBC for some O&Os.

Ever since the rumored jazz/new age show from UNITED STATIONS bit the dust a few weeks back, WINDHAM HILL lovers have been waiting for another program supplier to take a stab at it. It may be DIR BROADCASTING's turn; seems it's been "looking into the idea." LEE ABRAMS, who's got a new age format on the drawing board, keeps popping up as a possible consultant on the show.

Speaking of formats, THE PROGRAMMING CONSULTANTS (formerly TM PROGRAMMING) has joined forces with DICK BARTLEY to produce and syndicate "Rockin' Oldies," a solid gold format. "Rockin'" is slated to debut mid-November.

Meanwhile, Dallas-based TM COMMUNICATIONS has purchased all shares of TECFILMS, INC. stock for an undisclosed price. Tecfilms is a specialist in the production of media aids for corporate and government interests.

With 810/WASHINGTON morning man JOHN MURPHY moving to mornings at KKRZ/PORTLAND, and former Q107 and WPQC morning star JIM ELLIOTT grabbing Murphy's gig, is the three-city HOWARD STERN simulcast rumor over? Maybe, maybe not. INFINITY, which has Stern simulcasting on WXRK/NY and WYSP/PHILADELPHIA, may have plans to slip Stern into Washington, although it's been denying this move ad infinitum.

Is something exciting is about to happen to ARISTA VP/Promotion PHIL QUARTARARO? The full story as soon as the ink is dry.

DANNY GOLDBERG's new venture, GOLD CASTLE, appears to be heading for POLYGRAM distribution. Described as a label for survivors of the '60s folk scene, its first release will be an album by PETER, PAUL & MARY. Goldberg 'spartner in Gold Castle is movie maker JULIAN ("No Nukes") SCHLOSSBERG.

You have to hand it to KDAB/OGDEN's MIKE BUTTS, who shook his way into the record book by gripping 16,615 hands last week — shattering the old record of 12,387. For six hours Mike toured several colleges, hospitals, and state agencies to press the flesh and raise over $16,000 for United Way.

"My hand is like mush," Butts said after it was all over.

What's all this we hear about Broadcasters Against Drugs? While KIIS-AM & FM's RICK DEES, LORNA LOVE, and Coach CHARLEYE...
THE ROBERT J. BURTON AWARD
TO
"DON'T CALL IT LOVE"
Dean Pitchford • Tom Snow
Careers Music, Inc. • Pzazz Music • Snow Music

SONGWRITERS OF THE YEAR
Dennis Morgan • Sonny Lemaire • J.P. Pennington

PUBLISHER OF THE YEAR
Tree Publishing Co., Inc.
Carly Simon is back on top again.

She has the #1 AC single this week in R&R, pulling heavy requests and selling through at retail, and we’re ready to bring this smash around to CHR.

You can play it now, or wait until later, but you will play it because...

Arista is committed!

“Coming Around Again”

The first Arista hit by Carly Simon is coming home.

ARISTA

P.S. Great Job, Bruce

WXXS-FM/BOSTON’s DALE DORMAN’s car was stolen from the station’s parking lot last week, so he gave a description of the car and license plate to the radio. A loyal listener spotted the vehicle and called the station. Dale was able to track the car and recover it almost all of it. The only thing missing: the radio.

Also out of Boston: JOAN RIVERS has WMRE to thank for getting her show on television. The scheduled outlet WNXE-TV (owned by the CHRISTIAN BROADCASTING NETWORK) decided Joan was too saucy for its tastes; in response the AM station began a “Banned In Boston” campaign, which succeeded in getting Joan’s show on the air. Just wait till FOX takes over...

Is automated AOR KOLA/RIVERSIDE-SAN BERNARDINO about to go live CHR? Station Manager AL BARNETT says there’s no format change to announce, but stay tuned. “Should we take that as a yes or no?”

It’s musical chairs in Atlanta as former 293 MD/afternoon driver CHRIS THOMAS is now the night rocker at crosstown CHR-WARM(Power-96.7). Over at 293, six-year night veteran and Promotion Director LYNDSEY BURDINTE becomes MD.

Longtime KZZP/PHOENIX afternoon driver STEVE GODDARD has left to do mornings in detroit for PD RALPH CARROLL at KKFR. KZZP PD GUY ZAPOLENLY will have an on-air replacement for Goddard shortly, but meanwhile KEVIN WETHERLY has added MD duties to his Research Director responsibilities.

Hold the presses! FALCO has come out in favor of a worldwide home taping royalty. The “Amadeus” rocker made his position clear at the recent International Confederation of Authors, Composers and Publishers Congress in Madrid. “The best things in life are not always free,” he said. “That is why I want to be paid for the use of my songs.”

Former WCHX-AM/DETROIT personality JYL JACKSON has moved to New Orleans for middays at WNDE.

L.A. AOR vet BILLY JUGGS has joined the city’s Classic rocker, KLAX. He’s doing mornings for the time being, but chances are he’ll eventually end up on another shift.

MCA President IRVING AZOFF has been named the 12th annual recipient of the T.J. MARTELL FOUNDATION’s Humanitarian Award. The award is in recognition of Azoff’s continuing and active participation in aiding numerous humanitarian causes, and will be presented in New York next April.

Too many dates to keep track of? Mark ’em down on the new 1987 Country Calendar, now available from the COUNTRY MUSIC FOUNDATION. Featuring the JUDDS, GEORGE STRAIT, EXILE, the STATLERS, and other country artists, the calendars are available in bulk at discount prices.

JPC THE INNOVATORS
GREG AUSHAM ON JOINING
AS PROGRAM DIRECTOR
LOUISVILLE 213-459-8556
JEFF POLUCH COMMUNICATIONS, INC.
NEW YORK 212-315-5889

CONGRATULATES!
DURAN DURAN
NOTORIOUS

7" & 12" AVAILABLE NOW
FROM THE FORTHCOMING ALBUM
NOTORIOUS

Produced by Nile Rodgers & Duran Duran
Engineered & Mixed by Daniel Abraham

Capitol
Here's your chance to tell R&R your favorite radio/record "Turkey Tale"—and get paid for it!

The line that sent you packing (we might even send you some handsome luggage).

The photo you've kept hidden for years—but are greedy enough to show off now!

These and any other stories you'd care to share with us can win you fabulous numbers of US Treasury "Turkey Dollars"—Susan B. Anthony silver dollars—and other exciting prizes!

Send your entries (you may enter anonymously—but then you can't win any prizes!) to:

Thanksgiving "Turkey" Special
Radio & Records
1930 Century Park West
Los Angeles, CA 90067
Attn. Reed Bunzel

But hurry—entries must be received by R&R no later than November 7, 1986...which also happens to be the birthday of one of our nation's foulest politicos, Spiro T. Agnew.

Gobble up all the winners in our first Radio & Records Thanksgiving "Turkey" SPECIAL—November 28. Don't be a cluck, enter now!
Segue Segue Subject

Once upon a time, sequencing songs by their subject matter was strictly a job of the pants maneuver, solely up to the whims of the individual air personality. Now, the recently published 1987 "Green Book" has made the art of the segue into a virtual science. Compiled by R&R Managing Editor Jeff Green, this newly updated, 400-page paperback breaks over 15,000 popular songs down into more than 450 subjects, ranging from "adolescence" to "writing."

While the "Green Book"'s contents span the spectrum of radio formats (AOR, CHR, AC, Country, Jazz, Big Band, etc.), Green has chosen to primarily focus on the biggest and best-known hits in each. More important, he has limited most of his selections to songs currently in print; all titles found here are matched with the appropriate album and record label for easy access. Given the propensity for golden oldies to slip in and out of print, these listings are by no means complete. A quick check of the "food" category reveals no mention of the Spuds' 1964 neo-classic, semi-hit "Gator Tails And Monkey Ribs," but then the "Green Book" is perhaps most useful as a launching pad for the whims of the individual air personality. The "Green Book" is priced at $4.95 (postage included); order from Pro-ADvertising Age report, Gatorade, which currently accounts for nearly 90% of the $200 million U.S. isotonic drink market, found itself suffering product shortages in its most popular sizes and flavors, forcing the company to step up its advertising of powered mixes and single-serving cans.

Line extensions introduced by the company, such as a lemonade-flavored version and four packs of 16 oz. bottles, increased the firm's sales by 23% to $170 million in 1985. Meanwhile, a host of competitors has sprung up, hoping to chip away at the leader's commanding market share. Industry experts believe the expanding market for isotonic beverages, coupled with a concurrent explosion in prime user demographics, make the emergence of a "number two" brand inevitable.

What this means to your radio station is increased billings via the necessary advertising battle. Among the challengers are the Max Energy & Fluid Replacement Drink from Coca-Cola Foods of Houston, USA Wet from Plano, TX-based Texas Wet, 10-K from New Orleans-based Kenwood Spring Water, Originalade from the Atlantic Beverage Co. of Baltimore, and TQ from Omaha-based Wagner Juice.

Once those companies who are choosing to fight the industry via health and sporting goods stores instead of in the supermarket. These include Exceed from Columbus, OH-based Ross Laboratories, Tour de France from Santa Clara, CA-based Unipro Inc., Body Fuel from L.A.'s Vista Foods, and Prohis Plus from White Plains, NY.

Gatorade Sweating Shortages

This summer's Southeastern drought has brought a smile to the faces of America's isotonic drink manufacturers. According to a recent Advertising Age report, Gatorade, which currently accounts for nearly 90% of the $200 million U.S. isotonic drink market, found itself suffering product shortages in its most popular sizes and flavors, forcing the company to step up its advertising of powered mixes and single-serving cans.

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WHAT'S NEW

International Tapetronics Corporation/3M

The World Leader
In Cartridge Machines

More International Tapetronics Corporation/3M cartridge machines are installed in radio stations around the world each year than all other manufacturers' cartridge machines combined...and for good reason. For almost two decades, ITC equipment has maintained the standard of excellence in reliability, audio quality, the long-term cost effectiveness, backed by ITC's legendary status as the industry's service leader.

International Tapetronics Corporation/3M's professional audio products include the most complete line of cartridge machines featuring state-of-the-art microprocessor based logic for increased operational flexibility, reliability and easy maintainability. ■ 998 Cartridge Machines, "The Best," offering the patented ELISA automatic cartridge preparation feature which includes azimuth aligning for maximum phase response performance ■ DELTA Cartridge Machines, "Today's Most Popular Cartridge Machines" ■ OMEGA Cartridge Machines, "Affordable Performance You Can Trust" ■ ESL VE raster/splice locator, combining quick erasing and splice locating into one simple step ■ ScanCarteR & Broadcast Cartridges, reel-to-reel audio performance and five times the average life of its nearest premium cartridge competitor ■ The FB-1 Interface converts an ITC cartridge machine into a potentially profitable telephone information service

3M's vast financial and technological resources have combined with ITC's proven commitment for delivering uncompromising product quality to insure that when newer technology emerges, it will come from International Tapetronics Corporation/3M, "The Leader in Reliability and Service."

Call today for more information and ask about ITC's new lease purchase plan. In the U.S., call toll-free 800-447-0414, or collect from Alaska or Illinois 800-828-1881. In Canada, call Murano Electronics, Ltd. 416-255-9108.

International Tapetronics Corporation/3M
2425 South Main Street
P.O. Box 241
Bloomingon, Illinois 61702 0241

3M

Writer's Block Available

After coming up with that oh-so-preciously clever headline, quite frankly we were stymied in our efforts to create an equally good lead. Which leads us to the subject at hand, the "Original Writer's Block."

This branch of Cal State Bakersfield professor Russell Travis is an 11-inch square of laminated oak and walnut "meant to bring focus and a sense of comic relief to creative artists of all kinds." Recommended to those who suffer from "procrastination, blank-page panic, Nobel-piece complex, terminal literacy, or print overdose," this glorified paperweight has been handled, beveled, and waxed and comes in either light or dark colors. They are individually priced at $15 (postage free). For additional information, contact the inventor at (805) 327-8232.

Poll Star Top 20 Concert Pulse

LW TW ARTIST
1 1 Neil Diamond
2 2 Van Halen
3 3 Elton John
4 4 ZZ Top
5 5 Bob Seger
6 6 Steve Winwood
7 7 Whitney Houston
8 8 Huey Lewis...
9 9 Kenny Rogers
10 10 ABBA
11 11 Beach Boys
12 12 Alabama
13 13 Moodie Blues
14 14 Run D.M.C./Kid 'n Play
15 15 Cool J
16 16 Eddie Murphy
17 17 Monkees
18 18 Ozzy Osbourne
22 22 38 Special
18 18 Jackson Browne
20 20 Steve Winwood

The CONCERT PULSE is a weekly computerized report ranking each artist by record sales data and is published every Wednesday. It is an index compiled from the following national panels:

- Billboard
- Cashbox
- R&B Report
- Alternative Report
- Pop Report
- Country Report
- Contemporary Report
- Black Report
- Adult Report

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

R&R FRIDAY, OCTOBER 17, 1986/25
Need Confidence In A Summer Survey?

The summer Arbitron will present surprises for broadcasters, and more will benefit from them than seems possible. It will reveal that demographic groups other than teens have their listening peak in the summer relative to other seasons. It will also show that some dayparts are relatively stronger in summer than in the rest of the year. Therefore, the summer book is worth studying.

Arbitron released some highlights of a release titled "Radio Year-Round" at NAB's Radio '86 Convention. This release can be very helpful in pointing the way to some of the assets of a summer survey. The data are presented to highlight variations by season relative to the year's listening level by demographic group and daypart. But let's focus on summer.

The daypart which benefits broadcasters the most by summer measurement is Mon-Fri 7pm-midnight. This is true for each major age grouping for both men and women. The listening levels are from five to 12 percent above the annual average. Women listen about two percent more than men in every age group. For teenagers, this daypart is below average, probably because teens use radio to accompany their homework during the rest of the year.

Do you actively market your summer evening listening? Are your rates the same as in other seasons, or do you just "give the time away," assuming there is a smaller audience out there? This could be a daypart, where any increase in revenue drops directly to the bottom line.

The daypart Mon-Fri 10am-3pm has its greatest listening audience in the summer, and not just because of teen listening. The listening by women 18-34 and men 35-64 also peaks during summer. Depending on how your audience shows, you may find your adults 25-54 are similarly affected. Summer is at or above the annual level for all adult demographics.

Here is another opportunity for marketing your seasonal audience to your advantage, with knowledge that could help you sell schedules which cover months rather than weeks. It will rate protection over the summer period to spring and autumn.

You can document the audience you deliver that warrant the higher rates. Let the advertisers benefit by giving them a lower cost per thousand, while you reduce your inventory and increase your summer billings.

Summer has its lowest adult audience on the Mon-Fri 6-10am daypart. This is true for men, women, and teens. Afternoon drive (Mon-Fri 3-7pm) is also somewhat lower. However, for whatever reason, listeners benefit by giving them a lower rate than during the rest of the year and the same rate after the summer.

Let us consider some practical considerations for the use of Arbitron's Summer Diary. Your best hint of what to expect can be obtained by looking at the differences between your previous spring-to-fall surveys. Do not use fall-to-spring (it would cover winter). Fall will generally be the lowest point in the year. The differences and variations provide the range of expectations from summer measurement.

Among the unusual dayparts which have summer value is a new one for which there is little information readily available. To get information on the Mon-Fri 1am-5am daypart, special analyses need to be purchased. A post-midnight or " Overnight" daypart will appear with the winter Arbitron book. This daypart has its highest listening level in summer, which should help you with those long-term contracts and ways to provide "made goods."

These nationwide general performance levels may or may not be applicable in your market. Study your market's history. Determine where there are strengths and weaknesses. Try to find a rationale for why the numbers look like they do. Next, think about your market and start looking for the success stories that are particularly applicable to your situation.

Arbitron's summer survey should begin to build greater stability into the audience estimates because there are fewer dayparts, due to "overlapping" survey areas, will be more consistent over the year. Previously, Arbitron has observed single sets have swings in sample size in a given county based on its measurement in more than one market, with each market at a different measurement frequency. With 77 markets being measured four times a year, in theory, daypart-to-daypart by county between surveys will be reduced. However, this condition will still exist in those counties/metros which are only measured once or twice a year. This is the largest of these situations occurs in Los Angeles, where the metro of Anaheim-Santa Ana is completely overlapped by the Los Angeles metro.

The survey should be able to evaluate your summer survey with greater confidence since you have new data. Arbitron's evaluation of your AQH and cume. In addition, the fact that agencies will have 77 markets should change the way they look at the value of summer information for the placement of summer buys.

Also New for Summer

Arbitron started using its Daypart Diary with the summer survey period. This diary was designed to eliminate confusion in diary entries which either omitted AM/PM or PM entries which could be interpreted as crossing noon or midnight. The Daypart Diary eliminates the AM/PM confusion, maintains listening levels, and should provide some increase in response rate. The Daypart Diary should not cause any changes in station shares or performance.

Metro definitions changed in Arbitron's Chattanooga, San Francisco, and Portland markets.

Birch Radio is excited about the delivery of its summer quarters ahead of Arbitron's. Bear in mind, however, that Birch has changed the dates for each of its Quarterly Reports.

New for Fall

For Arbitron: New metro definitions will be in effect for Dayton and Salt Lake City.

New procedures for males 18-34 start with fall. Here we should see better representation and larger intakes for that demographic group. This change should improve the overall reliability and audience stability between books. Don't expect any one format to benefit. The greater number of male 18-34 diaries will actually have smaller weights, which are necessary to ensure that proper representation is still provided. For audiences to change, the added 18-34s will have to listen quite differently than those currently available, which is not likely.

The way the "Race/Nationality" question is asked will change. The question will ask if the respondent is black or white, and then if the respondent is Hispanic or not. This should improve Hispanic representation in some markets.

Arbitron has introduced a series of factors, each of which could act to improve return and response rates. Expect an improvement, but it will be very difficult to estimate how much improvement there will be. We and Arbitron will just have to wait and see.

Birch Radio will have no changes in its format and procedures for the fall quarterly service.
GIVE YOUR EARS
THE BEATING
THEY DESERVE.

PAIN
IS SO CLOSE TO
PLEASURE.

The New Single By

QUEEN

Available Now: 7" & 12"

FROM
Capitol
WHAM!
"Where Did Your Heart Go?"

Third Straight Week Of Hot ADD-Tivity

ONE OF THE MOST ACTIVE
NOW ON OVER 85 CHR REPORTERS!
Including
K106  WPHD  Y100  KHTR  KS103
WXKS  WBLI  B96  KIIS  KPLZ
WBEN  WCAU  WMMS  KKRZ
WKSE  PRO-FM  KBEQ  KMJK

BANGLES
"Walk Like An Egyptian"

Heavy Phones; Explosive Chart Movement

CHR CHART: DEBUT 40 103/41 — 43%!
ONE OF THE MOST ADDED
ONE OF THE MOST ACTIVE

TOP TEN:
Z93 7-3  KUBE 7-5  KITY 7-5  KZZU 2-2  KOZE 5-1
KPLZ 6-4  KZZB 2-1  99DTX 3-5  WCIL 14-9  KZFN 10-5

"Walk Like An Egyptian" has just unseated "Walk This Way," which had been #1 requests for over 3 months.

MARK ST. JOHN, PD, WAVA/WASHINGTON, DC
GREGORY ABBOTT
"Shake You Down"

Graces the top of the urban charts and has a host of CHR and AC stations that couldn’t wait any longer.

52/20 — 22% The Major Market Lock-Up Continues

<table>
<thead>
<tr>
<th>WXKS</th>
<th>Y100 27-20</th>
<th>Added This Week:</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKSE</td>
<td>WNVZ deb 20</td>
<td>Q100</td>
</tr>
<tr>
<td>WPLJ add 19</td>
<td>B96 add</td>
<td>WTIC 94Z</td>
</tr>
<tr>
<td>Z100 add 20</td>
<td>FM102</td>
<td>KC101 WKZL</td>
</tr>
<tr>
<td>94Q</td>
<td></td>
<td>WKQB 99DTX</td>
</tr>
</tbody>
</table>

The OUTFIELD
"Everytime You Cry"

Their album has now broken the 1.5 million unit mark and is racing towards double platinum.

Now On 80 CHR Reporters!

Check These Moves:

| WKSE add | WSSX 16-14 | 95XXX 31-23 |
| WPHD deb 38 | KWES 23-17 | OK100 22-18 |
| KEGL deb 31 | WKDD 14-11 | 95XIL 20-17 |
| KRBE 38-34 | KJ103 29-25 | KISR 38-34 |
| KWK 24-19 | WRQN 7-6   | Y94 27-20    |
| WAMX 11-9 | KZZU 18-12 | WSPT 40-34   |

The BURNS SISTERS
"I Wonder Who’s Out Tonight?"

It’s early start at one of the most-watched radio stations in the country spells a hit in the making:

KZZP 26

STABILIZERS
"One Simple Thing"

It’s accelerated growth at AOR makes it a candidate for immediate CHR consideration.

AOR TRACKS: 48 - 38
San Francisco
KGO Retains Lead; KABL Combo Up; KCBS Dips; KQED Ties KFOG.

### San Diego

**KFMB Increases Dominance; KGB Takes AOR Lead; KSBD-FM**

**Gains As KSBD Slips.**

<table>
<thead>
<tr>
<th>KSBD-FM (AC)</th>
<th>KFMB (AC)</th>
<th>KGK (AC)</th>
<th>KQED (AC)</th>
<th>KGB (AC)</th>
<th>KFMB (AC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7</td>
<td>2.0</td>
<td>1.8</td>
<td>1.5</td>
<td>2.0</td>
<td>1.5</td>
</tr>
</tbody>
</table>

### Chicago

**WGN Slips. Still Leads; WCFL-FM Increases B/U Lead; WQXO & WBMB-FM In Close Battle.**

<table>
<thead>
<tr>
<th>WCFL-FM (B/U)</th>
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<th>WQXO (B/U)</th>
<th>WBMB-FM (B/U)</th>
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<tbody>
<tr>
<td>12.4</td>
<td>11.4</td>
<td>10.7</td>
<td>8.9</td>
</tr>
</tbody>
</table>

### Boston

**WXRS-FM Leads; WBZ Drops; WJBB, WRKQ, WZLX Increase; FM AC Race Tightens.**

<table>
<thead>
<tr>
<th>WXRS-FM (CHR)</th>
<th>WBZ (AC)</th>
<th>WJBB (CHR)</th>
<th>WRKQ (AC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.7</td>
<td>6.2</td>
<td>5.3</td>
<td>5.1</td>
</tr>
</tbody>
</table>

### Nashville-Suffolk

**WALK-AM & FM Tie With WHTZ For Lead; WPJL Takes Third; WXRR Closes In On WNEW-FM; WOR Up; WCTO Nearly Doubles.**

<table>
<thead>
<tr>
<th>WALK-AM &amp; FM (AC)</th>
<th>WCTO (AC)</th>
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<tr>
<td>7.1</td>
<td>7.4</td>
<td>6.4</td>
<td>5.6</td>
<td>4.9</td>
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**San Francisco**

**KGO Retains Lead; KABL Combo Up; KCBS Dips; KQED Ties KFOG.**

| KGO (NT) | KSB (B/U) | KCBS (NT) | KNBR (Mix) | KRM-AM & FM (B/EZ) | KMBL (CHR) | KYU (AC) | KLOK-FM (AC) | KBAY (B/EZ) | KBLK-FM (A/A) | KDOT-FM (AC) | KFGO (AOR) | KEY (AC) | KAA (AC) | KIIS (FM) | KQFY (FM) | KV foam (FM) |
|----------|-----------|-----------|------------|-------------------|------------|----------|-------------|-------------|---------------|--------------|-----------|----------|---------|---------|---------|---------|-------------|
| 7.2      | 7.3       | 6.8       | 4.9        | 5.7              | 3.0        | 2.9      | 2.4         | 2.3         | 2.9           | 2.7          | 2.8       | 2.2     | 2.0     | 1.8     | 1.4     | 1.0     |

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<td>8.9</td>
</tr>
</tbody>
</table>

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**TALKING HEADS**

**HAVE A WILD LIFE**

ONE OF "MOST ACTIVE" 92/26

**THIS WEEK'S ACTION:**

| WXKS deb-32 | WPHD 13-12 | WCAU add-40 | B94 20-17 | PRO-FM deb-34 | Q107 add | WAVA add | 94Q 31-28 | Z93 36-33 | KTKS 30-26 | KRBE deb-30 | Y100 add | WRSR 28-25 | Z95 17-16 | WMNS on | WKTI deb-27 | KDWB add-38 | KWK 33-26 | WLOL 12-9 | KFIY add | KFMY add |
|-------------|------------|-------------|-----------|--------------|----------|---------|----------|---------|----------|------------|---------|----------|---------|---------|----------|---------|---------|---------|---------|---------|---------|
| KIIS 17-14  | KKKRZ 31-28 | KWOD deb-33 | KMEL 31-25 | KPLZ 36-33 | KLX 104 deb-30 | B106 add | WKRZ add | KXX106 add | WBCY deb-34 | KIJS add | WDLX add | KWGRZ 34-25 | WIXX add-38 | WAG 16-12 | Z104 11-9 | KZ93 add | KHY 17-11 | KFMY add | KFMB 20-14 |
MICHAELMcDONALD sings hits.
Here's his new one.

MICHAEL McDONALD • OUR LOVE
(Theme from No Mercy)

The New Single Produced By Michael McDonald and Ted Templeman

© 1986 Warner Bros. Records Inc.
### Baltimore

**WBAL Soars To Top; WLIF Down; WXYV Gains A Share; WBSB Down.**

<table>
<thead>
<tr>
<th>Station</th>
<th>Spring '86</th>
<th>Summer '86</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBAL (N/T)</td>
<td>6.9</td>
<td>9.1</td>
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<tr>
<td>WJZ (B/EZ)</td>
<td>10.2</td>
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</tr>
<tr>
<td>WXXV (B/U)</td>
<td>7.7</td>
<td>8.7</td>
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<tr>
<td>WBSB (CHR)</td>
<td>7.3</td>
<td>6.7</td>
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<tr>
<td>WXYV (AC)</td>
<td>6.4</td>
<td>6.1</td>
</tr>
<tr>
<td>WPAC (Cry)</td>
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<td>5.8</td>
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<tr>
<td>WFBR (AC)</td>
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<tr>
<td>WQDC-FM (AOR)</td>
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<tr>
<td>WMKO (CHR)</td>
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<tr>
<td>WHTH (B/Bd)</td>
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<tr>
<td>WGBR (Rel)</td>
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<td>2.8</td>
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<tr>
<td>WYST-FM (AC)</td>
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<td>2.6</td>
</tr>
<tr>
<td>WWIN-FM (B/U)</td>
<td>2.8</td>
<td>2.7</td>
</tr>
<tr>
<td>WACO (Cry)</td>
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<td>2.4</td>
</tr>
<tr>
<td>WJUR (B/U)</td>
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<td>WBBR (B/U)</td>
<td>2.3</td>
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<tr>
<td>WGSR (Goxd)</td>
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<tr>
<td>WRGH (CHR)</td>
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<td>1.8</td>
</tr>
<tr>
<td>WHRQ (AOR)</td>
<td>1.2</td>
<td>1.7</td>
</tr>
<tr>
<td>WWIN (B/U)</td>
<td>1.2</td>
<td>1.7</td>
</tr>
<tr>
<td>WCBM (AC)</td>
<td>1.4</td>
<td>1.4</td>
</tr>
<tr>
<td>WHFS (ACR)</td>
<td>1.2</td>
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</tr>
</tbody>
</table>

### Philadelphia

**WMMR Increases Lead; WEAZ Down; WUSL Steady; WMGK AC Champ.**

<table>
<thead>
<tr>
<th>Station</th>
<th>Spring '86</th>
<th>Summer '86</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMMR (AOR)</td>
<td>10.9</td>
<td>11.5</td>
</tr>
<tr>
<td>WJZ (B/EZ)</td>
<td>8.1</td>
<td>7.2</td>
</tr>
<tr>
<td>WUSL (B/U)</td>
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<td>6.9</td>
</tr>
<tr>
<td>KYW (News)</td>
<td>6.8</td>
<td>6.5</td>
</tr>
<tr>
<td>WKBW (Talk)</td>
<td>4.0</td>
<td>4.3</td>
</tr>
<tr>
<td>WMGK (AC)</td>
<td>4.9</td>
<td>5.0</td>
</tr>
<tr>
<td>WCAC-FM (CHR)</td>
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<td>4.7</td>
</tr>
<tr>
<td>WPEN (B/Bd)</td>
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<td>4.7</td>
</tr>
<tr>
<td>WCAU (News)</td>
<td>4.7</td>
<td>4.1</td>
</tr>
<tr>
<td>WDAS-FM (B/U)</td>
<td>4.0</td>
<td>3.9</td>
</tr>
<tr>
<td>WTXU (Cry)</td>
<td>3.8</td>
<td>3.8</td>
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<tr>
<td>WYSP (AOR)</td>
<td>3.6</td>
<td>3.6</td>
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<tr>
<td>WKSZ (AC)</td>
<td>3.4</td>
<td>3.3</td>
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<tr>
<td>WSNI (AC)</td>
<td>4.7</td>
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<tr>
<td>WIP (Misc)</td>
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<td>WIOO (AOR)</td>
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<tr>
<td>WFLN (Class)</td>
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<tr>
<td>WTV (Gold)</td>
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<tr>
<td>WTRK (CHR)</td>
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<tr>
<td>WDAS (B/U)</td>
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### Detroit

**WJR Hits Double Digits; WLJB Level; AOR Race Tightens; WWJ Drops.**

<table>
<thead>
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<th>Station</th>
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<th>Summer '86</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJR (Msc)</td>
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<tr>
<td>WLJB (B/U)</td>
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<tr>
<td>WJDJ (B/EZ)</td>
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<tr>
<td>WRF (AOR)</td>
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<td>5.3</td>
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<tr>
<td>WCYZ-AM &amp; FM (CHR)</td>
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<td>5.1</td>
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<tr>
<td>WLLZ (AOR)</td>
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<td>5.0</td>
</tr>
<tr>
<td>WWJ (News)</td>
<td>6.3</td>
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<tr>
<td>CKLW (B/Bd)</td>
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<tr>
<td>WYTM (CHR)</td>
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<td>4.0</td>
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<tr>
<td>WMNC-AM &amp; FM (AC)</td>
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<td>4.3</td>
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<tr>
<td>WWWW (Cry)</td>
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<tr>
<td>WYXT (Talk)</td>
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<td>WLM (AC)</td>
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<td>WQRS (Class)</td>
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<td>WQBH (B/U)</td>
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<td>WHMD (Goxd)</td>
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### Cleveland

**WMMS Holds First; WQAL Gains; WMJ Widens AC Lead; WZAK Urban Champ.**

<table>
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<th>Station</th>
<th>Spring '86</th>
<th>Summer '86</th>
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<tbody>
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<td>WKQO-AM &amp; FM (CHR)</td>
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<td>KRQF-FM (Cry)</td>
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<tr>
<td>KODA (B/EZ)</td>
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<tr>
<td>KGBF (CHR)</td>
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<tr>
<td>KTRH (News)</td>
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<td>5.8</td>
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<tr>
<td>KSEQ (AC)</td>
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<td>KLOL (AOR)</td>
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<td>KPNC (N/T)</td>
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<td>KQJE (AC)</td>
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<td>KJNY (AC)</td>
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<td>KLFT (Hyper)</td>
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<tr>
<td>KYOK (B/U)</td>
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</tbody>
</table>

### Format Legend

CBS World Series Lineup

After playing more games in one season than most pro football players go through in a lifetime, the boys of summer are finally heading into the final days of autumn. The long 1986 baseball season is almost over—no strikes, very few player holdouts, and clear runaways in each of the four major league divisions. The World Series begins tomorrow (10/18) — and for the 11th consecutive season the CBS Radio Network is broadcasting the play-by-play.

More than 250 CBS affiliates will carry the broadcasts in the US, and more than 400 international outlets will air the best-of-seven series through Armed Forces Radio. In addition, the network will also produce a Spanish language broadcast scheduled to be carried by 25 Caballero Network stations in the US and a total of 175 worldwide.

Producing a sportscast for radio is less of a logistical nightmare than doing one for television. Instead of involving dozens of different camera angles and scores of technicians, radio can broadcast the game with two or three microphones, a cassette recorder, and several expert announcers. Covering an event with the scope of the World Series also presents some challenges. Says CBS Executive Producer Frank Miller, "Television has a mammoth operation going on. Just the number of cameras, not to mention their pre-and post-game shows, dwarfs us in size.

"Still, we have a lot of basic arrangements we have to consider," Miller continues. "These include ordering booth facilities, working with the Commissioner’s Office and the various clubs, ordering our satellite system, arranging the engineers, and installing lines into the home team dugout and dressing rooms. There are a lot of considerations we have to work out."

The CBS announce team broadcasting the World Series play-by-play includes Jack Buck, Sparky Anderson, and Win Elliot. Buck has called the Series action for CBS since 1978, and also has been Sports Director at KMOX/St. Louis for 30 years and is co-host of "The NFL Tonight" on CBS.

Anderson is back in the World Series commentary chair for the eighth year and also manages the Detroit Tigers. He made history in 1981 when he became the first manager to win 100 games in a season with two different teams and win a World Series in both leagues. Elliot has provided pre-and post-game summaries for the Series for the past ten years and has covered virtually every professional sport.

The Spanish broadcasts will be called by Juan Vene and Gustave Lopez Moreno. Vene is known to the Hispanic community as the voice of the New York Yankees, and also anchors the Spanish language version of “This Week In Baseball.” Moreno has been a San Diego Padres announcer for 10 years, and has teamed up with Vene for 11 years of CBS post-season broadcasts.

The World Series broadcasts are scheduled to run through October 26, if necessary.

Syndicate It Unveils "Essence"

Syndicate It Productions, in a joint effort with Essence magazine, has developed a new program targeted to Black/Urban radio stations.

"You...From The Pages Of Essence Magazine," aimed at the black female audience, deals with self-help topics based on articles published in the magazine. Leading experts will comment on a variety of topics including beauty, mental health, relationships, money, nutrition, and career strategies. "You..." is hosted by broadcast journalist Gillian Harris, who says, "It’s a show for contemporary and progressive people. This is information that you can use as soon as you hear it."

Essence Editor-In-Chief Susan Taylor adds, "All of us are excited about the show. We think that our teaming with Syndicate It makes a winning combination. The pages of Essence, with their current topics of interest to women, will be reinforced in the radio message."

The programs are set to run on a daily basis for 13 consecutive weeks.

FROM ORANGE PRODUCTIONS:

New Special, Heritage Programs

Narberth, PA-based Orange Productions has introduced two new radio programs: "Something Special," an MOR-oriented weekly hour-long music show; and "Reflections On The Black Experience," a daily Black/Urban series.

"Something Special" is described as "an intimate hour of music and interviews," and features traditional and contemporary MOR artists. The show is hosted by "Sounds Of Sinatra" host Sid Mark, and is targeted at a 25+ audience. "I’ve enjoyed a terrific relationship with artists like Steve and Eydie, Tony Bennett, Vic Damone, and newcomers like Pia Zadora," says Mark. "We’ll get their music and their personality across to the audience."

"The great artists are not nostalgia," Orange Productions President Lisa Cohen adds. "They and their music are as vital, as ever to the station’s core audiences, and programmers recognize this.

"Reflections" is a 5 minute vignette focusing on black heritage. "We found that stations are very interested in serving the community with information on black heritage and history," Cohen explains. "By creating a daily 5 minute feature we’ve given stations the opportunity to be good programmers and good neighbors."

The program is written and produced by noted black historian Mark Hyman, who stresses that black heritage should be a year-round interest, not just something to highlight during Black History Month in February.

All Star Tap-Dance

All Star Radio has signed radio's first (they say) tap dancing newscaster, Sondra Lowell, who has covered the news while demonstrating her fancy footwork on KABC/Los Angeles as well as several TV talk shows, is now available to dance and sing the news nationwide.

Lowell first taped out the news while dancing to "Tea For Two," but the song's publisher disagreed with her choice in music. She now uses her own composition, "Tap Dance The News," as the musical background for her delivery. Lowell claims to be the first reporter to report a tap dance newscast from behind the iron curtain, and also taped out coverage of the 1986 royal wedding of Prince Andrew and Sarah Ferguson.

"Says Lowell of her news delivery: "Someone had to fill the gap between news and entertainment. I'm glad I could be of service."

Chicken Nuggets, Cactus Cooler
Santa Barbara-based A Production

All Star Tap-Dance has two new weekly programs available for national syndication.

"Black At The Chicken Shack" features artists involved in the development of early rock and role and urban music, including Big Joe Turner, Richard Berry, Screamin' Jay Hawkins, and Koko Taylor. Artistic interviews are mixed with original recordings to present vintage material in a contemporary setting.

"The Cactus Ranch Barn Dance" applies nostalgia to country programming through interviews with such artists as Wanda Jackson, Tommy Collins, Billy Walker, Rosie Maddox, and Charlie Walker.
October 25-26

American Egie (DIR) Metaphisop
Tin T. Hall Roger Mills
Virgil
Vanzing
Countdown America (CCA) Music Of America (ABCR)
Rick Farah/White Heart
The Countdown (WO) Lary Gatlin & the Gatlin Brothers Band (10/26)
With Dick Clark (US) Music Starstreams (FF)
Ferroc Blackwell
Countdown America (US) National Howard Stern Show (DIR)
With Dick Clark
Ellen Jern
John Leader's (CUSA) Country Report Countdown(WRN)
Rec Occasen
County Report (CUSA) John Schreffler/Bo Porter/Staff
Country Today (MJJ) Jim Mabrey
Dick Clark's (DIR) Rock, Roll & Rumsey (USP)
Smokie Robinson & the Miracles
Do: Decap (WO) Pete Townsend
Halloween show
Ervis Hour (CRS) The King pins
Entertainment
Coast To Coast (CBSR) Dinner shows/Gary Sinise/Mark Martin/McLenn/Massena/Price
Future Hits (WO) Paul Young/Suzanne
Great Sounds (USP) Louis DePristo
Hollywood in Review (WO) In other cities (DIR)
McGeorge/Cristal/Singleton
Pioneers In Music (DIR) Texas rock of the 70's. 70-60, 70-65, 70-66
Waxman, Wes/Moody, B. Davis/Reilly/Music Brings Em/Thomas Ely/Elkowitz
Powercuts (WO) Pete Townsend
Prevention/NBC band
Realin' & A Rockin' (RB) Robert Palmer/Woo/Pop Band
Reelin' In The Years (WO) Ed/Olsen/Jeffmann/Arapo
Rock Chronicles (WO) producer of the year (10/28)
Steve Westwood/David & Dead
Rock Watch (WO) David Lee Rusk
Scott Muni's Ticket To Ride (DIR) music mind
Scott Shannon's (DIR) Rockin' America Countdown(WO)
Don Johnson/Tulip
John Landers' (HSP) Hit Music USA
Ellen John Van Manen/TV
Hot Rocks (USP) B. Gean
King Biscuit (DIR) flower Hour
Jazz Shout (GBR) Mix
World's Sandborn (NBCS) Lee Atkinson
Legends Of Rock (USP) Schiffs
Live Album Party (NBC) Rick Tresmond
Live From The Apollo (WO) Laughin/Getaway
Lawel

October 27-31

American Music Magazine (US) Metaphisop
Jami Jackson (10/27) David Half (10-26)
Oke (10-26)
Clem (10-26)
Clint Eastwo (10-26) T. Graham Brown (11-2)
Country Calendar (ABCR) Lee Greenwood
Central Valley (10-26) Charlie Daniels (10-26)
Confetti Raffy, Tanya Wynn (10-21)
Steve Earl (10-26) T. Graham Brown (11-2)
Country Report
(ABCR) Jorden From
The Week (WO) Live Love
Earth News (WO) Edith Murray/Russ Landmark & Kirk Douglas
Escape \\
Country Hour (WO) Ernest Ford
County Countdown (ABCR) Mimi Phyllis/Keifer
Johnny West
Muscle Beach (US) Fern Blackwell
National Howard Stern Show (DIR)
TalkRadio/Enric Wong
TalkRadio/Enric Wong
Waxman, Wes/Moody, B. Davis/Reilly/Music Brings Em/Thomas Ely/Elkowitz
Powercuts (WO) Pete Townsend
Prevention/NBC band
Realin' & A Rockin' (RB) Robert Palmer/Woo/Pop Band
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John Landers' (HSP) Hit Music USA
Ellen John Van Manen/TV
Hot Rocks (USP) B. Gean
King Biscuit (DIR) flower Hour
Jazz Shout (GBR) Mix
World's Sandborn (NBCS) Lee Atkinson
Legends Of Rock (USP) Schiffs
Live Album Party (NBC) Rick Tresmond
Live From The Apollo (WO) Laughin/Getaway
Lawel

Weekly Country
Music Countdown (USP) Westwood One
Wayne Jennings

The Week Of

American Music Magazine (US)
Jami Jackson (10/27)
David Half (10-26)
Oke (10-26)
Clem (10-26)

Clint Eastwo (10-26)
T. Graham Brown (11-2)

Lee Greenwood

Central Valley (10-26)
Charlie Daniels (10-26)
Confetti Raffy, Tanya Wynn (10-21)
Steve Earl (10-26)
T. Graham Brown (11-2)

Jorden From

Ernest Ford

Mimi Phyllis/Keifer

Johnny West

Fern Blackwell

TalkRadio/Enric Wong

TalkRadio/Enric Wong

Waxman, Wes/Moody, B. Davis/Reilly/Music Brings Em/Thomas Ely/Elkowitz

Pete Townsend

Prevention/NBC band

Robert Palmer/Woo/Pop Band

Ed/Olsen/Jeffmann/Arapo

producer of the year (10/28)

Steve Westwood/David & Dead

David Lee Rusk

music mind

Don Johnson/Tulip

Hit Music USA

Ellen John Van Manen/TV

B. Gean

flower Hour

Mix

Lee Atkinson

Thomas Schiffs

Rick Tresmond

Waylon Jennings

Wayne Jennings

Amatellin U

Radio-in-store repetitie up and begins to cut the wire. wire-in-store promotions under way.

Bobby Job Amberry's

Bar & Grill

Shaggs noise tape appears perfect partner at closing time butbreakfast

Country Hour

MJI


Comedy Show

With Dick Cavett

CBSR

Kathy Springer

Rye

The Blimp

PM

9:30 p.m.

Test

Roll your eyes at the Iceland nonsense songs joke... and... only... The Saturdays... The Saturdays... The Saturdays...

Rags to Riches

Steve Waum

America's Next Top Model

Mako

Paul Young/Genesis

Fabulous Thunderbirds

Blood

Cowboy Up

Europe.

Reach

Jr.

Paul Young/Genesis

Rags to Riches

Steve Waum

America's Next Top Model

Mako

Paul Young/Genesis

Fabulous Thunderbirds

Blood

Cowboy Up

Europe.

Reach

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Paul Young/Genesis

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America's Next Top Model

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Fabulous Thunderbirds

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Europe.

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Blood

Cowboy Up

Europe.

Reach

Jr.

Paul Young/Genesis

Rags to Riches

Steve Waum

America's Next Top Model

Mako

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Fabulous Thunderbirds

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Fabulous Thunderbirds

Blood

Cowboy Up

Europe.
STILL SIZZLING

HOT ROCKS: It toutes the margins of its listeners... scores in the ratings... and may well be the hottest program ever to hit CHR.

But its listeners wouldn't let it end there. Demand was so intense we had to extend the run to a regular weekly schedule through the year.

And HOT ROCKS fever is still spreading. And it looks like the program just might run forever.

HOT ROCKS: Each weekly 60-minute program brings you the music of, and an interview with, the single hottest artist or group of the moment. The program is, in fact, so up-to-the-minute even we can't say when absolute certainty who will be featured on any given date. It all depends on who's at their hottest. Take a look at just a few of the artists being featured:

- Jackson Browne
- Genesis
- Bon Jovi
- Eurythmics
- Hot Rocks
- Phil Collins
- Madonna
- Robert Palmer
- Journey

HOT ROCKS: It can only get hotter. Call today and reserve it in your market. New York, you're really cooking!

For sales information in New York, call (212) 375-6100.

TNT

The Image Issue

By David Franklin

Imagine two cans of green beans on a grocer’s shelf. One is generic, and the other is a national, name-brand product. The generic can has a plain white label with black printing. The name-brand’s label is quite colorful. Which can will the average consumer reach for, put in the car, and purchase? The generic product, in most cases. The next question is: which can of beans is comparable to your station?

Consumers purchase name brands more often than generics not only as a result of strong product merchandising and advertising, but also because of another type of merchandising that is just as important: the product’s label or packaging. A combination of both prior promotion and on-the-spot merchandising creates what is known as the “image” of the product. The image you create for your “product” will do as much work selling it as your best salesperson can.

Remember the two cans of green beans? Both contain essentially the same product; the only difference between the two was in the packaging. To the consumer, the product with the inferior packaging was an inferior product.

One of our greatest sales tools available is the ability to create our own image—not of what our stations are, but of what we persuade the listeners to believe they are. A radio station is really just a bunch of people’s voices, some music, and technical equipment. Sounds a little generic, doesn’t it? Without the proper packaging, that’s all you are to the people in your market—a faceless, generic radio station.

Go back and imagine a can of beans again—only this time the can is your station. Into the can put your music, personalities, news department, contests, and local features; all the ingredients that make your radio station a unique product.

Your next task is to let the consumer know your product is available. Just as the name brands merchandise their products through the various media, so should you, through billboards, print, TV, community involvement, and other methods. Consumers will not purchase a product they do not know is available.

Next, you must concentrate on your on-the-spot merchandising, or packaging of your product. It must be colorful and it must stand out to keep the consumer (listener) listening to it. Through on-air promotions, slogans, and jingles, you package your product and complete the image of what you have persuaded listeners to believe your radio station is.

So ask yourself what image your product has, whether it’s good or bad, and what you can do to enhance the image. Let today be the day you start merchandising your product more effectively. You might find it’s like opening a whole new can of beans.

David Franklin is an air personality at KTWN/Texarkana, TX.


INTERACT

WITH THE MOST ACTIVE

MUSICSCAN Plus is winning favor with top radio programmers across the U.S. and in Canada—but fast.

MUSICSCAN Plus is working for them now, winning ratings.

MUSICSCAN Plus is the HOT music scheduling system from TAPSCAN.

MUSICSCAN has already become the industry definition for efficient music rotation. The system provides every tool you need for precise control over the broadcast day...it’s that versatile. And now it’s interactive. Schedule a 24-hour pre-log in ONE minute; retest any song, then MUSICSCAN will suggest possible replacements. You can swap elements instantly within any hour or across the entire day. All changes are immediately reflected in your “History” files for absolute accuracy.

MUSICSCAN is as dynamic as radio...new features are developed and added constantly. Yet MUSICSCAN will never become "too complicated"—the system’s ease of operation is self-evident, even if your first time with MUSICSCAN is your first time with a computer.

Ask anyone who has worked with the system...use it once, and nothing else will do. The hottest stations in the country are switching to MUSICSCAN. And no one who’s ever begun using MUSICSCAN has ever stopped.

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Or Call Toll Free: 1-800-634-3322; When Dial Tone Returns, Dial 726

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IN CANADA: 60 ST. CLAIR AVENUE EAST, SUITE 510 TORONTO, ONTARIO M4T 1N5
PHONE: (416) 963-9944

SALES

SPOTS

• Blair’s Radio Representation Division conducted a “We Talk Radio” contest/giveaway for advertising agencies covered by the national sales offices of the division’s Select Radio, Blair Radio, and Torbel Radio. AE’s distributed 2000 radios with moving lips that lip-sync the music, news, or talk being broadcast. Accompanying the radios were entry blanks for a Monteigo Bay vacation giveaway. A total of four trips were awarded on October 15.

• Major Markett Radio has selected to replace Metria as national sales rep for the United Broadcasting Co. United stations now represented by MMR include: KSOL/San Francisco, KALI/Los Angeles, WRCO/Cleveland, WJMJ/Cleveland, WKMY/New York, WST-AM & FM/Baltimore, and WINK/Rockville, MD. The company’s WD/J/Washington will be represented by Weiss & Powell. MMR has also announced its representation of KEC/OKlahoma City, formerly represented by Torbel Radio.

• RAB has released a booklet that includes findings from its “Media Targeting For The 90’s” research project conducted by R.H. Bruskin and Associates. The results offer an up-to-date comparative analysis of the major media, using time spent as a criteria. For more information, contact RAB’s Danny Flamberg at (212) 254-4800 (w/pic).

This column was coordinated by Jim Dewson.
Managerial Minds Really Do Work Differently

At this year’s BPME meeting I found not only that the quality of promotion/marketing people has increased, but that these professionals have very real ambitions to move upward in our industry. Since the development and execution of long-range marketing plans is an integral part of upward mobility in our field, I thought you’d be interested in some new research you can use to assess your own management potential. It will also help you deal with managers you must work with — both the ones at your station as well as those at the client, agency, and advertiser level.

After years of studying the subject, behavioral scientists have concluded that there is indeed something distinctive about the workings of the executive mind. The expert who has labored longest in this field is Elliot Jacques, director of the Institute of Organizational and Social Studies in England. He bases his findings on a 30-year study of an engineering outfit in England. The results are shared by you here courtesy of Fortune magazine.

One Dominant Thought

The core of Jacques’s findings is a concept he calls the “time frame” of the individual. He has found that individuals vary dramatically in terms of the time periods they can think out, organize, and work through. As you have no doubt found, maybe at your own station, it takes some folks to figure out what they have to do, and in what order, for the day. Jacques claims that others, namely executive types, can see a long way. They are not only able to identify the steps necessary for moves that will take years to complete, but can also envision the consequences of each step and take the appropriate measures to set plans in motion.

“Executive types are not only able to identify the steps necessary for moves that will take years to complete, but can also envision the consequences of each step and take the appropriate measures to set plans in motion.”

The Good Stuff

Jacques found that there is a sort of natural structure to organizations engaged in work. Most jobs can be classified according to the time frame required of the worker. There are tasks that always get by with a one-day horizon. Persons holding base-level managerial positions, if they’re to be any good at them, must be capable of at least a three-month time frame. (Got that?) The little thinking ability. For example, a large organization is capable of envisioning an entire year. Only one person out of several million is capable of a three-year time frame. To give you a target to shoot at, Jacques noted that Konsuke Matsuya has laid down a 250-year plan for the giant Japanese company (of which Panasonic is a small part) that bears his name.

Time Frame

Time frame is an important gauge.

Time frame is believed to be the best indicator of broader mental capabilities called cognitive power. Cognitive power is not IQ, it does not reflect raw brainpower, but how perception and thinking are frame longer and how they operate. An individual capable of thinking one year ahead has one level of cognitive power, someone capable of thinking out two years at the next level, and so on.

Each level has a characteristic mode of thought. For example, a person capable of thinking out ten years can shape whole systems. He can understand how a large organization (such as a group of stations) fits together, imagine how its boundaries might be expanded (such as by getting into cable or production), and reason through the second or third-level consequences of such a move.

What This Means To You

If you believe this information is valid, you now have a gauge to measure your peers and superiors. This is useful because a large part of our jobs involves planning ahead. An individual who looks forward ten years to complete, but can also envision the consequences of each step and take the appropriate measures to set plans in motion.

If you’ve now started to measure yourself with an eye towards a GM stripe or better in the future, be aware that this type of person typically becomes able to handle progressively longer time frames over a lifetime. However, this trait is not developed smoothly. It occurs in spurts that carry the individual from a minimum one-year frame to a three-year time frame, and after a reasonable interval at each stage, to one-year, two-year, five-, ten-, and maybe lifetime frames. I was surprised to find that most of the population is never capable of planning out more than a three-year span. Even if you plan a quarter in advance promotionally, you’re part of the norm. A smaller group is capable of envisioning an entire year. Only one person out of several million is capable of a three-year time frame. To give you a target to shoot at, Jacques noted that Konosuke Matsuya has laid down a 250-year plan for the giant Japanese company (of which Panasonic is a small part) that bears his name.

“A near-genius IQ does not guarantee superior managerial thinking, and there is no test to determine executive thinking ability.”

ONE YEAR AGO TODAY

● Jim Harper programs WDTX/Detroit
● Rick Bais ONMO at KESH, Louis
● Arbitron announces four surveys per year for top 75 markets

FIVE YEARS AGO TODAY

● CHR: “Arthea’s Theme” — Christopher Cross (WB) (3 wks)
● AC: “Hard To Say” — Dan Fogelberg (Full Moon/Epic) (2 wks)
● BIZ: “Take My Heart” — Koool & The Gang (Dre-Lite/Polygram)
● Country: “Never Been So Loved” (in All My Life) — Charlie Pride (RCA)
● LP: “Tattoo You” — Rolling Stones (Rolling Stones Atlantic) (2 wks)

TEN YEARS AGO TODAY

● CHR: “Rock N Me” — Steve Miller (Capitol)
● AC: “If You Leave Me Now” — Chicago (Columbia) (5 wks)
● Country: “You & Me” — Tammy Wynette (Epic)
● LP: “Songs In The Key Of Life” — Stevie Wonder (Tamla/Motown)
TURNING ON A NEW STATION

KFSO: Up From "Nothin" In 30 Days

In the last week of September, there were no less than four new Gold stations in top 50 markets. By the time you read this, given the current ferocity of the Gold rush, there will probably be more. The speed at which these changes are taking place— at least three of them occurred after the fall book started— means that many of these outlets haven’t had much startup time. (At least one major market PD says his switch had to be implemented over the course of four days.)

KFSO/Fresno PD Mike Bushey’s advice to programmers of new Gold outlets is, “You’ve got to try and come on with all the pieces in place, or at least as many of the pieces as possible.” KFSO, until 14 months ago known as KNTN/Visalia, hadn’t shown in the Fresno book for several years; it was completely rebuilt after American bought it in April 1985. Bushey came on board June 6 and kicked off the new format on July 3. While it was still. KFSO was a good example of a station springing into action without a lot of lead time.

Raising The Boom

KNTN—known derivatively as “K-Nothin” in the market—had an even tougher job than many stations because most of the physical plant had to be overhauled. “We had to replace everything: microwaves, studio-transmitter link, control boards, countertops, walls, ceilings, and lights,” Bushey said. “I’ve seen turnarounds before, three of them in fact. But this is the silliest one I ever saw. We even had to replace the microwave oven; they had a chair, casters, holding the microwave up.”

As that was happening, KFSO also went to work on perhaps the hardest part of a change to Gold—creating a new music library. Much of its starter list came from consultant Jeff Pollack. “We found a syndicated service that would, for a fee, do something they don’t normally do for us,” Bushey recalled. “Rather than send us music on reels, they took Dynasound tape, recorded the songs, then cut and wound them on carts so that most of our carts are custom length and reduce in 10-15 seconds.”

Of the 1200 titles K-Fresno turned on with, roughly 1000 were obtained this way. “The way the format has grown in recent months,” Bushey said, “I think more titles would be available from the syndicator now.

Music Bee

KFSO also made early attempts to localize the music library. Bushey noted, “I put an ad in the Fresno Bee looking for people who had collected old Top-40 hits, and we found some. Since the beginning, we’ve tabulated requests. We kind of prompt listeners for information.” One example of how this effort paid off is “Gloria.” In Fresno, they won the cover battle, so both its version and the Shadows Of Knight version are used. Other titles added as a result of listener research are Tower Of Power’s “You’ll Still A Younq Man” and Quicksilver Messenger Service’s “Fresh Air.”

“We told Jeff Pollack and (associate) Dave Brewer we thought we should add records based on what we could find out. Their attitude was, as always, ‘If you’re sure, go ahead.’” Even with those additions, Bushey said the one thing he would do differently if he were signing on now would be to start out with greater library depth. He also commented, “The national charts sometimes mislead you on a song’s potency. That’s one thing a consultant helps a lot with.”

“I put on my dirty clothes and spent weeks crawling through the cobwebs with a couple of announcers, pulling out records and carring them up.” —Mike Bushey

Flame thrower on Low

Even before Bushey arrived at KFSO, want-ads soliciting new announcers had run in the trades. Only one member of the sign-on staff, the evening person, had been with KNTN. “Our morning man came from KBND/Beed, OR. I did mid-days. My PM drive person was stolen from KFYE, which was Transstar AC outside drive at the time. He was being totally wasted running the carts. My overnight person was from (local Country outlet) KNAK.

“I looked for good jocks first, since we think of ourselves as a CHR station that happens to play oldies. Everything is in stereo here, even the commercials. Believe it or not, that is unusual in Fresno. The station is a flame thrower set on low, so I looked for people with AC backgrounds who could be kicked up 10 mph.”

One area where many Gold stations trip themselves up is music image: in start-ups, it’s often possible to hear “Hanky Panky” back-sold as from 1968 or something equally wrong. One consultant recently estimated that, on new stations, 80% of his listeners knew more about the music than his jocks. One way to avoid ID snags, according to Bushey, is not to talk about the past very often. We communicate amongst ourselves that time is a continuum. I once had a morning sidekick who would refer to deceased people as if they were still there somewhere, never in the past tense. We try to treat songs the same way.

“Everybody here is in his late 30s or early 30s, so a large chunk of the library is familiar to them. And most of them were natives. My morning man and I went out and learned the city—went to Bulldog football games and everything. Since I’m single, I just did what I normally do and went out a lot at night. I didn’t tell people what I did for a living, but I listened to them talk and learned certain pronunciations. We flag things in the studio phonetically to protect ourselves from being stupid.

“The other thing that has to be learned in this format is that we have an 18-song-an-hour clock. ‘The Letter’ is #1. ‘Shut Down’ is #3. ‘Fun Fun Fun’ is #3. Most jocks under age 30, and even people like me in their early 30s, have forgotten exactly how fast that is.”

Say Hello

“We wanted to be on by July 4,” continued Bushey, “because from a promotional viewpoint for the fol-Continued on Page 38

AND THIS IS NOW—WFLI/Philadelphia recently staged a contest for tickets to the Monkees’ local show; those winners also qualified to vie for tickets to the group’s Los Angeles performance. Mickey Dolenz, Davy Jones, and Peter Tork rank WFLI’s Jerry Blau.

NEW HEROES—KRTK (AM)/Los Angeles awarded its first “Hometown Hero” plaque to Loraynn Lamas for her work with needy families. Shown making the presentation on KJU-TV’s “Mid-Morning LA” are hosts Meredith McRae & Tommy Hawkins, Lamas, KRTK’s Al Cooners, and Marilyn Lamas, who nominated her mother.
KFSO: Up From "Nothin'"

Continued from Page 38

KFSO's new Gold outlet stood in time advantages. For 48 hours before we signed on, we ran a 35-second endless loop of a music box winding up, then playing "Somewhere My Love." My GM's voice would say "92.9 is recycling. Please stand by." There'd be a two-second pause and it repeated, approximately 600 times. There's a store down the block with 500-watt car stereo; these people had the music box ticking away so loud it was rocking the walls of the building adjoining them.

"I signed on with 'Layla' because I knew it would scare (AOR) KKDJ, which I confirmed after the fact. I have a history of AOR. The company has a history of CHR. Pofflack was AOR first, although he does many other formats. So we were trying to send as many confusing signals as possible."

While Buxtray said the new K-Fresno "wasn't complete by any stretch of the imagination," he added, "We came on conceptualized. You've got to get as much done as you can before you open the microphone the first time. When I signed the station on, I had my first rap all written out and had practiced the clock. The other jocks had all done run-throughs. The library was at least two-thirds ready. We knew what the station should sound like."

"We were probably a little rough around the edges at times. But by coming on the air with no summer book last year we were able to have it totally tuned by the time the fall book began."

While KFSO had money and time advantages that not every new Gold outlet possesses, it understood the importance of offering its new name a relatively finished product. Top 75 market stations will never have the luxury of airing on outside a book again. But it's still possible to hit the ground running."

At last...all your music can sound cleaner, clearer and punchier.

GoldDiscs are superior to ordinary CDs because every song's a research-proven hit. Century 21 CDs eliminate "flip sides" and "fillers" that tune-out listeners.

GoldDiscs feature Auto-Segue* indexes that trigger the next song for smooth, hands-free music blends.

Be first in your market to find out about GoldDiscs for your station. You can get CHR, AC, oldies or MOR in 1986 and country will be available soon in '87. Call Century 21 in Dallas for details: (800) 582-2100 toll-free or (214) 934-2121 collect.

GOLD

GOLD EXCHANGE

WIFI-Philadelphia honored the twentyninth anniversary of its switch to Top 40 in 1966 with a day-long on-air reunion. Among those who showed up: Ron Scott, Don Rose, Dave Parks, J.J. Jeffries, Jay Cook, Lee Sherwood, Alan "Brother Love" Smith, Tom Tyler, Banana Joe Montione, and Dick Heatherton. George Michaels made a cameo appearance via telephone, and several WFL engineers from the '60s and '70s showed up to be board ops again. (Yes, it's the same board!) APD Carole Harris coordinated the entire event. Look for reunion pictures in a future issue.

With XBZ/Fresno converting to Classic Rock KLKS, Charlie Tuna moves to mornings on sister KRLA. The rest of the KRLA lineup is touring local clubs backed by the Rock & Roll All Stars and performing "New Orleans-style '50s and '60s rock."

KLZZ/San Diego, recently converted to "California Classics," adds cross-town XETRA staffers Michael Boss and Gary Beck for PM drive and evenings, respectively. Beck had been with KLZZ during its now distant AOR incarnation as KPII. At XETRA Nicky Silver moves from part-time to nights, leaving PD Jim LeManci with an afternoon opening. CHR-styled jocks with knowledge of the format should send T&R to 4891 Pacific Hwy., San Diego, CA 92110.

At WVMX/Boston PD Don Daniels moves to mornings. Midday jock Ron Scott is named APD. And veteran Boston Gold personality Little Walter joins the station for 10am-3pm Sundays. KFY has received FCC permission for a translator in Central Costa County, the portion of the San Francisco metro that manages to thwart almost every Bay Area radio station.

Syndicated R&B history program "Haram Bait Parade" has entered its second season, with veteran rocker Ruth Brown hosting. More information is available from Felix Hernandez or Karen Jefferson at (718) 745-4273.

KAMP FOLLOWING — KAMP/El Centro recently made listener Pat Abubo (printed) its guest weather personality for the day. Abubo is flanked by PD John Dionne and MD Ed Ubel.

All Your Oldies on Compact Discs

PUBLIC MEMORIES — WJMK (Magic 104)/Chicago sponsored a lunchtime concert at the BNios Center Plaza. Dick Blondi MC'd and "all-girl '50s band" Mickie & The Memories (pictured) entertained.

VETERAN ARTISTS NEED HANDOUTS — Lou Christie and Lesley Gore stopped by WCBS-FM/New York to promote their new "Since I Don't Have You Medley." They're seen in the classic "arms outstretched" pose with MD Jeff Matzke (c).


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GOLD
THE GOOD NEWS GETS EVEN BETTER!

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40/R&R FRIDAY, OCTOBER 17, 1986

K.I.S.S. Rule Still Valid

An enjoyable blast from the past occurred the other day when I visited the Hollywood studios of KFWB, the Westinghouse All-News outlet for Los Angeles, to have a look at the layout and engineering setups which smoothly handle nonstop news and information seven days a week.

My host was Westinghouse Chief Engineer Richard Rudman, a friend from days gone by, and one of the more capable and cooperative engineers around. We worked together back in the early glory days of KGB-FM/San Diego, the 1960s birthplace of the first Homegrown Album, the first Charity Ball rock concert, and the famous Chicken.

Today, as back then, Rudman's philosophy is based on making an air studio reliable, cost-effective, simple and convenient to use. Very convenient.

Many of his former co-workers recall that, prior to the rebuilding of the KGB newsroom, Rudman used a collection of cardboard boxes to make full-scale mockups of the equipment he was purchasing. In cooperation with all the people who would eventually be using those machines, he shuffled the mockups here and there in the studio to determine the best possible placement, so everything would be line-of-sight and within easy reach.

The studio turned out to be the best in which many of us had ever worked, because it worked. The engineer had followed the K.I.S.S. Rule: Keep It Simple, Stupid!

Today at KFWB, Rudman still appears to be refining the ergonomics of air studios, partly through even more stringent simplification. For instance, there are no VU meters in front of the anchors. "They don't have time to ride levels," says Rudman, "so we installed devices to do that for them."

Rudman still refuses to speak the native tongue of engineering, mumbo jumbo. During my visit, someone approached him about a project and said, "We'll have to develop a protocol for that." Dick's reply was, "A protocol? Do you mean a way?"

Still simplifying.

Capitalism Okayed By Red China

MONDAY, OCTOBER 20 — The Communist government of China announced in 1984 that it was liberalizing the national economy to allow individual capitalistic competition.

The second Reagan-Mondale presidential campaign debate was held in 1984. Three members of Lyndon B. Johnson's administration, John Codey, Lyndon B. Johnson, and Lyndon B. Johnson Jr., were in attendance.

Last week, the world's first successful electric light bulb was switched on 150 years ago at Thomas Edison's laboratory in Menlo Park, New Jersey (1884). It burned out after 40 hours and was then dismantled for inspection.

Edison Saw The Light

TUESDAY, OCTOBER 21 — The world's first successful electric light bulb was switched on 150 years ago at Thomas Edison's laboratory in Menlo Park, New Jersey (1884). It burned out after 40 hours and was then dismantled for inspection.

The first major Vietnam antiwar demonstration drew 35,000 participants to the Pentagon, and resulted in more than 600 arrests, in 1967.

R.J. Reynolds introduced the first machine-rolled national cigarette brand, Camel, in 1913.

Houston Became Texas President

WEDNESDAY, OCTOBER 22 — 150 years ago, Sam Houston was sworn in as the first President of the Republic of Texas, an independent nation (1836). General Houston had been the hero who led Texas to victory in the battle of San Jacinto with the battle cry "Remember the Alamo."

The world's largest crossword puzzle, with 12,308 clues covering 18.5 square feet, was published in England in 1979. President John Kennedy announced an air and naval blockade of Cuba in 1962 to stop a buildup of Soviet missile bases.

Chester Carlson, inventor of the Xerox machine, made his first copy in 1938. The FBI shot Pretty Boy Floyd in 1935.

Princeton University was chartered (as the college of New Jersey) in 1746.


Father of Canned Food

THURSDAY, OCTOBER 23 — Nicolas Appert, born in France on this date in 1785, invented canned food. His method of heating food and sealing it in airtight containers made it possible, for the first time, for people to have fresh food from crops which were not in season. Appert, who became very wealthy, also invented bouillon cubes.


Princeton University was chartered (as the college of New Jersey) in 1746.


Wall Street "Black Thursday"

FRIDAY, OCTOBER 24 — "Black Thursday" hit Wall Street in 1929 as stocks began plunging in panic selling.

Within a week, some blue chips lost two-thirds of their value (Wall Street "crashed" Oct. 29) and the market continued to nosedive until America was hopelessly enmeshed in almost ten years of Great Depression.

Two years ago, a Philippine panel reported the top military commander had been involved in the conspiracy to murder Benigno Aquino Jr. (1984). A major snowstorm in Colorado in 1956 ended a 66-day drought in Denver. Vietnam was established in French Indochina in 1945. The George Washington Bridge across the Hudson River, linking New Jersey and New York City, opened in 1931.

125 years ago, the first instant coast-to-coast communication was achieved transcontinental telegraph between California and New York (1861). United Nations Day, Christmas two months from tomorrow.

Birthdays: Bill Wyman and David Nelson, 50. Y.A. Tittle, 60.
Custom Covers For Specific Formats

Gloria Loring & Carl Anderson called it "Friends & Lovers" and scored a massive CHR/AC hit. Eddie Rabbitt & Juice Newton dubbed it "Both To Each Other" and took it to the top of the Country charts. Two titles, two duos, but just one song.

It’s not that common for different versions of the same song to succeed in different formats. Usually a song with multiformalt appeal will cross over in its original form. But Country these days is so isolated from other formats that Rabbitt & Newton were able to revive an age-old tradition and customize a cover version for a specific format.

The dual versions on this song were noted by United Stations' Chris Charles and Ed Salamon, as well as R&R's Sean Rees. Thanks to all of them for the idea.

As long as there have been forms (in the sense of musical styles), there have been competitive covers. Pop singers have done R&B and country hits long before rock & roll came into the picture. The chart I compiled, however, begins with the early days of rock, since what I know about pre-rock music could fit into one of R&R's 36-word Openings ads.

Some definitions: Because there are approximately 73,427 cover versions recorded since rock began, according to the authoritative Encyclopedia of Random Numbers, I had to put some limits on this chart. I restricted it to sizable hits (mostly covers recorded within a year of the original, so there was some semblance of competition. Therefore, the Rolling Stones' cover of "It's All Over Now" by the Valentines qualifies, since it came within a few months of the original R&B hit, but the Stones' version of " Ain't Too Proud To Beg" doesn't make it, since it came eight years after the Temptations' version.

It's important to note (important to me, anyway, for reasons of self-respect) that this is not a definitive chart, listing every instance of customized cover hit. It's a sampling, one I hope has most of the important examples, but one I'm sure is missing some perfectly valid entrants. As always, I'll be happy to print the ones you remind me of at a later date.

Long Trends Running

Using the sample compiled here, you can note that most of the '50s covers followed the classic pattern, the one cited ad nauseam in all the rock history books, of white pop artists covering R&B hits. This practice had a flurry of revival in the mid-sixties, when British Invasion artists like the Stones and Moody Blues covered their favorite R&B artists and got the pop/rock hits as a result. But in recent years the black-to-white syndrome has become far less common (although not extinct, as a recent example that doesn't quite fit the one-year requirement, Robert Palmer's cover of Cherrelle's "I Didn't Mean To Turn You On," testifies). The lack of competitive covers between 1899-69 is an interesting phenomenon for which no ready answer comes to mind. (Same for the less drastic gap in 1978-81.) In the late '60s you begin to see more R&B covers of country pop songs, as well as country covers of pop hits. And there are still pop covers of country covers, which continue into the '70s and '80s. These more recent times reveal more interaction between pop and country than pop and B/U, probably because it's become easier for B/U records to achieve significant pop impact, while country records are finding it virtually impossible.

Of particular interest are those rare songs that score triple versions, across Country, B/U, and CHR/AC, the "Ode To Billie Joe"/"Every Breath You Take" type. It's a neat trick to write a song with such broad multiformalt appeal.

Anyway, there are many more conclusions to draw from this data and other examples. It's obvious that the Loring/Anderson & Rabbitt/Newton situation is not unique, but it's quite unusual these days and a phenomenon worth noting.
Datebook

Bootsy's Birthday & Earlobotomies

Monday, October 20
1954/Levern Baker records "Tweedlee-Dee" in New York City.
1956/Elvis Presley's "Love Me Tender" charts at #2.
1969/John Lennon releases his second solo single, "Cold Turkey," after the rest of the Beatles refuse to put the group name on it.
1977/Lynyrd Skynyrd's Ronnie Van Zant, Steve Gaines, and Cassie Gaines die in a plane crash near Gibsonton, FL.
1980/KIMN/Denver's Steve Kelly sits in every seat of Denver's Mile High Stadium to raise money for the American Cancer Society. The project takes three days.

Tuesday, October 21
1965/Elvis Presley's drummer/combo leader Bill Black dies in Memphis at age 39 following surgery for a brain tumor. Also, the Kingsmen perform "Louie Louie" on "Shindig."
1971/Mick & Bianca Jagger's daughter Jade is born in Paris's Belvedere Nursing Home.
1979/A Vietnam vet holds 27 people hostage in a West Virginia church until WCHS/Charleston allows him to make a public statement about poor health care for vets.
1983/"Islands In The Stream" #1 Country, Yes's "Owner Of A Lonely Heart" released.

Wednesday, October 22
1964/EMI rejects a demo tape from the Who.
1965/Ernest Tubbs is elected to the CMA Hall of Fame.
1966/Edo Arnold is elected to the CMA Hall of Fame.
1975/Keith Moon plays his last North American show with the Who at Toronto's Maple Leaf Gardens.
1979/Then-Elektra/Asylum President Joe Smith takes an open letter in the trades asking radio not to track entire LPs.
Birthdays: Annette Funicello 1942, Silv Bators 1956, Eddie Brigati (Rascals) 1946.

Thursday, October 23
1969/Twenty years after recording "It's All In The Game," ten years after it was a hit, Tommy Edwards dies.
1976/Rum, sodomy, and the gash: Jane Mo-dette tears the earlobe of a pre-Pogues Shane MacGowan at a Clash concert.
1978/But at least his earlobes were okay: Sid Vicious tries to kill himself at Rikers Island.
1979/City-owned WHN/New York makes its first broadcast of nine names of arrested prostitutes' customers.
1981/"George Thorogood & The Destroyers set out for a 50-day/50-state tour in a Checker Cab.
1982/Culture Club's "Do You Really Want To Hurt Me?" #1 UK.
1984/Aid for Ethiopia begins to trickle in after the first pictures of that country's famine surface on Western TV.

Friday, October 24
1970/Does this mean that congressional wives have more power than former presidents? Richard Nixon publicly asks record companies for a reduction in sex and drug lyrics.
1973/After days of being sentenced in France for another drug bust, Keith Richards is fined $500 and conditionally discharged for four drug and three firearms charges.
1975/"Lee's version of Austin Roberts's death-rock "Rocky" goes #1 Country. The German pop hit, incidentally, went to Frank Farian, later responsible for Boney M and then the Far Corporation.
1980/Donna Summer's "The Wanderer" and Linda Ronstadt's "Greatest Hits Vol 2" are released. And WMMS/Cleveland's Kid Leo appears on the "From Cleveland" comedy show as the leader of a street gang called "The Buzzards."
Birthdays: Bill Wyman 1936, Ted Templeman 1944.

Saturday, October 25
1964/The Rolling Stones make their first appearance on the "Ed Sullivan" show.
1970/As part of his battle with US immigration, John Lennon sues the government charging that his phone was tapped.
1974/BTO's "You Ain't Seen Nothin' Yet" goes #1. Also, Louis Newman, then the promotion director for Frank Zappa's Disciple Records, advertises the lyrics to "Don't Eat The Yellow Snow." The copy charges radio to "have some balls, play a hit."
1980/Paul Kantner suffers a stroke at age 39.
Birthdays: Jon Anderson 1944, Helen Reddy 1942, Glen Tipton (Judas Priest) 1948.

Sunday, October 26
1970/"Doorsbuck" debuts nationally. Over the next 15 years, there are several recorded spinoffs, among them "Ginny's Song" by Jimmy Thudpickler and Reatha Bean's "Rap Master Ronnie," but none of them chart.
1974/Al Green gets his first gold single for "Tired Of Being Alone."
1975/Walter Murphy's "A Fifth Of Beethoven" LP goes gold.
1984/Ted Turner's Cable Music Channel, the best publicized although not the only attempt to compete fulltime with MTV, debuts... briefly.
Birthdays: Bootsy Collins 1951, Maggie Reche 1951.
STRIKE IT RICH WITH

POINTER SISTERS

GOLDMINE
THE GLITTERING NEW SINGLE

THE FIRST RELEASE FROM THE
POINTER SISTERS' DAZZLING NEW ALBUM,

HOT TOGETHER

START PROSPECTING! 7" AND 12" HIT RADIO THIS WEEK. LP FORTHCOMING IN EARLY NOVEMBER.

PRODUCED BY RICHARD PERRY

THE POINTER SISTERS. ALWAYS HOT TOGETHER.
Stress Reduction Measures 4x12

You probably saw those recent newspaper reports about the video game industry's plans for a comeback at Christie's. The news reminded me how the music business reacts — in a less than cool way — to the competition from PacMan and friends last time around.

Music survived that onslaught, of course, and this Yule, we've even got a boxed set from the Boss to help us do battle with the new generation of Space Invaders. But the consumer continues to be courted by many other industries for his leisure-time dollars. This fact was reiterated during last month's NABM meeting of label and retail executives in San Diego, in a discussion about the industry's approach to cassette packaging.

Sounds exciting, right? Actually, it is an important issue in the music and merchandiser community. Two leading security forces — WEA and RCA/Ariola — want to see the 4x12 cassette package become standard, as opposed to the original, small Norelco box. Some large retail chains, such as Camelot and Musicland, support this initiative. Others oppose it, especially chains which merchandise cassettes on wall shelves or in special floor fixtures (with security boxes) — and which would have to bear substantial refactoring costs.

In The Non-LP World

The potential upside for the leisure dollar helps put this issue in perspective. In San Diego, WEA/VP of Marketing Development Russ Bach told the consumer is aging, and very likely to be overloaded with stress factors in his life. Rock and roll is 30 years old this year. If the consumer cannot easily find a selection, or cannot read the cassette when he does find the selection, he may just as well take the leisure-time product for one that will be less stressful to his life.

Bach was referring to the fact that the consumer shopping for music currently "has easy reference to the LP for graphics and other information to help make the purchase decision." He added, "We well noted the CBS research of last year that showed 65% of cassette-only buyers stopped the LP section before making their cassette selection. If this cassette-only buyer finds it impossible to shop the LP section because retailers are not buying many LP selections — and this same consumer can't shop the CD section because CDs are not day-to-day with the LP or cassette — then we need to know that that 12x12 display begins to diminish because the configuration is not selling, we record manufacturers will be in trouble."

WEA has been researching consumer and merchandiser reaction to the 4x12 with a number of titles, including albums by Madonna, Julian Lennon, Van Halen, Jethro Tull, Genesis, Prince, Steve Winwood, David Lee Roth and Talk-Box, among others. Results of sales by the Pretenders and Yes will also employ this packaging. Maxfield and Camelot stores have been involved in specific WEA-sponsored tests; the results have proved "inconclusive" so far. But Bach, because of data collection snafus. More information, in a second round of testing, is needed. The 4x12 is to be tested before we come to any conclusions," he added. Even so, he said 4x12 sales amount to "some very nice numbers." Among these:

45s — Get Fresh!

Talking to people in the music industry these past few weeks about the single — and its future — was informative and thought-provoking. I hope you felt the same about the resultant columns.

To conclude this survey I also interviewed a number of CHRI PDs, who were asked to mix feelings about the single. "The 45 remains a good barometer when you're checking sales," he says, "but on the other hand, it worries me when I go out and see who's actually buying those things. If I did that too much, I'd probably never use them."

Watch The Consumer

What he means by this, of course, is teens. "I don't see too many adults going out to buy singles," he continues. "But damn it, they still seem to pretty well predict the pulse of the market. It's like two plus two does not equal four, but in a roundabout way, it does.

Bach notes aren't the only consumers buying singles. Comments WTIC-FM/Hartford PD Garry Wall, "It depends on the record and the artist. You can't tell me that Ania Baker is a teen artist, but she's still selling singles. The Lorin/Anderseu duo is probably big on teen appeal, he adds, "but that's also a record that skew s 12 to whatever."

Spending time at retail and watching consumer buying habits is very much endorsed by Q105 Tampa PD Randy Karheiser. "It's a very good exercise which every programmer should go through," he says. "When you have teen buyers come in and buy one record, that's fine. But when you see an adult buy a single or two, then you obviously have to make a mental note of it and that has to weigh heavily in your mind as to what adults will buy.

Also, Kabrieh wonders why labels don't use singles to test an act's commercial viability "before they invest more time and money in an album." That's the same point made in a letter here last week, it's also the way much of the UK music business operates.

Make It Collectible

Another question is why record companies don't market singles more aggressively to the consumer — a view expressed by Tower Records' Stan Goman (R&R, 10/10). "Just wish they could work well together," he says. "But it would become more valuable than just because of the song which happens to be on it," says this pro-

Sharing that view are Dave An-

thony and Garry Wall. "There are a number of S-1s that go in for the collectors' and limited-edition stuff," Wall states. "You could put out a 45-pack at Christmas, sell a 45 with the cassette, and press it in blue vinyl."

"Singles could just be imaged in such a way that would make them more collectible," Anthony adds. "I mean, people save damned baseball cards, and they're just pieces of cardboard. The single is very salvageable, and I don't see why record companies can't make a profit from them — properly done. It's an old idea; all they have to do is freshen the idea."

Catalog Cassettes

Another test which may be conducted soon, according to the WEA executive, will be the effect of 4x12 in the catalog cassette section of retail stores. This would try to discover how it performs vs. the 12x12 in the new release bans and Top 20 sections. "We want to find out how cassette product performs when it's merchandised without the LP next to it," said Bach.

RCA/Ariola's support of the packaging will be visible through this selling season via approximately 40 titles, several sources from Ariola and A&M. According to Goldman, the company is making them available in both Norelco and 4x12, and retaining the extra costs involved in the latter "as long as we can.

There are several reasons why other manufacturers aren't ready to convert; at CBS the primary reason is cost. The 4x12 concept has the support of the company's Sr. VP/GM of Marketing, Paul Shew, but it's thought that current economic pressures within CBS Inc. form a stumbling block. RCA will test a number of new age titles in 4x12 this month, while Poly- Gram and the Capitol labels are watching developments. Commented Russ Bach, "We're hoping that the position we're getting for our product will force some other people in that direction as well. Right now, we feel that we have an advantage, because the package is an attractive piece of point-of-purchase in the stores."

Marketing Future

To hear Bach tell it, this entire issue is vital to the industry's well-being. WEA wants retailers' and wholesalers' continued use and support of the configuration, he says, as well as the participation of other manufacturers. "This truly is our marketing future," he concluded.

So what happens in the unlikely event that 4x12 isn't eventually adopted industry-wide? Elliot Goldman expressed concerns that consumers "are going to browse for music with their heads cocked to one side, trying to read the side of a Norelco box." He is also worried, as is Russ Bach, that the consumer may be turned off. Video games, anyone?
UH-OH
IT'S
ANOTHER
HIT!

MIAMI SOUND MACHINE.
"FALLING IN LOVE (UH-OH)."
The 4th Hit Single From
The Platinum Album, "Primitive Love."

ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.

Produced by Emilio Estefan, Jr., Scott Brothers Music & Nánao Artists Management. "Epic" and "Primal" are trademarks of CBS Inc. © 1986 CBS Inc.
Survivor
"Is This Love"
First Week 72 Adds!
#1 Most Added

Weird Al
"Living With A Hernia"
On Your Desk
This Week

Joan Jett
And The
Blackhearts
"Good Music"

The
Fabulous
Thunderbirds
"Why Get Up"

On Your Desk
This Week

Now On Over 50 CHR Reporters!

WXKS
WKSE
PRO-FM
KRBE
WRSR
WMMS
KDWB
WFLY
Q100
K104
WERZ
93Q
WRCK
Q100
WBBQ
WLRS
WHHY
KTUX
WRQN
K104
KIXX
KDON
KCPX
KRQ
KATD
KIYS
BREAKING THE RULES

An Around-The-Clock Zoo At KZZU

What would you do if someone told you, "Here, take this radio job, but there's a catch. We're going to pay you well, but you have to be able to break just about all the rules you've ever thought should be broken in radio."

Some dyed-in-the-wool liner-card readers would panic and run — but for people such as KZZU/Spokane on-air PD John Langan it would be a dream come true. "We basically get on the air and screw around," Langan said. "This is every radio guy's dream: to get on the air and be allowed to break the rules."

Out Of The Cage

Langan credited much of KZZU's success to this attitude. "Our focus is really mass appeal, and our demos are huge (see sidebar), especially with the crazy stuff we do. We are a zoo around the clock."

"The jocks are always encour-aged to make it fun and reflect the way we are. We have gotten away from putting listeners on the air having orgasms over winning an album. If there is something to say, the jocks can say it. They're all familiar with our direction.

"Now, don't get the impression things are totally carefree and without structure," he cautioned. "We are well-formatted musically, and pretty aggressive. I might add. Generally, we are early on product, and are playing no more than 15% noncurrent music."

Tongue In Cheek

"The promotions and the way we approach the listeners are very loose. We don't take ourselves too seriously on the air. Because we make fun of ourselves, we can make fun of everything else."

If you think John and his staff keep tongue firmly planted in cheek most of the time, you're right. "We're silly but cool, like David Letterman. Around the clock, it's like one continuous morning show — not from the standpoint of a lot of talk, but from our attitude."

A 13-year radio veteran, Langan became PD last January. He replaced PD Bill Stairs, who went to Constant Communications for all of five minutes as its VP/Programming. "Yes, that was slightly longer than the two minutes I spent with ex-partner Mike West doing mornings at KMET/Los Angeles," Langan quipped. His other credits include mornings at Seattle AORs KZOK and KISW.

Diverse Background

Langan's background isn't all in AOR; he's even done a bit of Country. "I did CHR at KILT/Houston, and was PD at WWV Jacksonville in the mid '70s. Programming KZZU is like coming back and doing the fun things all over again," he said.

"This job really is a lot of fun. In many ways, it's more fun than AOR. You can break new music in CHR. I find most AORs tired-sounding, with so many clichés. CHR is vibrant, alive, and stimulating."

Comparing his experience in Seattle with the approach he takes in Spokane, he said, "The two-hour show I do is to keep my hand in being on the air. It allows me to keep a feeling for our station, which is important here. The folks in Spokane have one foot in Seattle and the other in Billings. It's a mixture of the Pacific Northwest and the West/Midwest stereotype."

Calling All Wiener

One of the most important aspects of KZZU's success is the way the station promotes. "Over $30,000 in cash has been handed out in 'Cash Call' during the last year and a half, but when we did an 'All Wiener Weekend,' with 'a wiener an hour,' we got more talk going than with the cash. Why? Because it was fun and quite unexpected. We made the three-day wiener weekend sound like the Second Coming."

"It's simply a matter of picking and choosing things your audience will have fun with. If it's not fun, then KZZU won't do it. Make the big things small, and the small things big. Just like David Letterman does."

Programming & Sales

The station almost three years ago. He also shed light on the cooperative efforts between VP/GM Barry Beddor and the sales department. "A month ago, some stereo liquidators came into town and bought spots on every station. Their spots were the screaming, super-hype variety, so we did a 'no liquidators weekend.' We had the audience listen for the sound of the 'exploding liquidator,' and then call in to win a Walkman. No other sales department I know of would let us do that."

KZZU celebrated its second birthday earlier this month. According to Langan, "We cranked between 5000 and 6000 folks over the evening into a place that was designed for about half that many. It was nuts. There were police barricades, and folks were lined up around the block. It was like a Rolling Stones concert. All we did was throw a party with local bands and prizes, and the folks came out and 'boogied till they pulsed.'"

Competition

As far as direct CHR competition, there hasn't been any up until now. KVXO is gearing up to do battle. But who does John see as the major challenger? "No one is really a threat, but AOR KEZE is our biggest competitor. As far as KVXO goes, we expect them to be good until they prove themselves otherwise. Any competition really makes us stronger in the long run."

"You know, just because we haven't had someone take a run at us doesn't mean we don't stay sharp," he stated. "I work with my jocks all week long. We talk all the time, and they seem to look forward to as much as I do."

"We've only lost an afternoon man since I've been here. I replaced him with Ken Hopkins, who started as an intern almost three years ago. Now he's Assistant PD and has a 2-5 share in afternoon."

Breakfast Boys

But what about the "Breakfast Boys?" "Jim Arnold & Craig Johnson are two of the ugliest and funniest men we know," he joked. "When I first got here, I pulled them off the air for two days and made it a bit. We never said they were fired. In their place we put on the 'Breakfast Guys' — two of our salesmen. The town went nuts and really put up a stink."

"So, when Arnold and Johnson suddenly reappeared, they did 36 hours straight on the air and raised money for the local food bank. 93XO/Spokane got tons of TV coverage. It went off better than I ever could have hoped."

Speaking of TV, KZZU spends the bucks on tube-time for promotional purposes. Its last campaign featured Langan in a Sam Kinison type role, asking the remaining five or six listeners in the market to tune in the station. It soon turned to begging, then outright hysteria.

As it hit crescendo, the screen went black and the calls appeared. Along with the TV time, a liberal outdoor campaign completed KZZU's marketing efforts.

Shining Future

I asked Langan what KZZU has up its sleeve for this book. "We are starting something called the 'Cash Cow.' We air a disgusting cow-sounder, and people call in to guess the amount — which is always $10. Then the cow unceremoniously 'dumps' the money."

"We have a secret contest coming in the back half of the book," he said. "It's something done years ago at KRLA/Los Angeles, which I grew up listening to..."

Continued on Page 50
...and a whole new meaning to the expression "A Roaring Success." GLASS TIGER. THE THIN RED LINE is their career breaking debut album. The first single DON'T FORGET ME (WHEN I'M GONE) is a smash. The video is in MTV's top 10. They're on one of the major tours of the fall, opening for Journey.

AL CONNELLY—GUITAR

ALAN FREW—LEAD VOCALS
new breed...

This is just the beginning. SOMEDAY. The next smash (and there's more) from GLASS TIGER.

SOMEDAY

ON TOUR WITH JOURNEY

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PROVIDENCE 11-2-86  PROVIDENCE, RI
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HAMPTON VA 11-6-86  HAMPTON, VA
CHARLESTON, WV 11-8-86  CHARLESTON, WV
CHATTANOOGA 11-9-86  CHATTANOOGA, TN
MEMPHIS 11-12-86  MEMPHIS, TN
BALTIMORE MARYLAND 11-14-86  BALTIMORE, MARYLAND
RICHMOND 11-16-86  RICHMOND, VA
GREENSBORO 11-18-86  GREENSBORO, NC
CHARLOTTE NC 11-20-86  CHARLOTTE, NC
COLUMBIA, SC 11-22-86  COLUMBIA, SC
ATLANTA 11-24-86  ATLANTA, GA
PHOENIX 11-26-86  PHOENIX, AZ
HOUSTON 12-1-86  HOUSTON, TX
AUSTIN 12-2-86  AUSTIN, TX
WASHINGTON DC 12-4-86  WASHINGTON, DC

MICHAEL HANSON—DRUMS
WAYNE PARKER—BASS
SAM REID—KEYBOARDS
An Around-The-Clock Zoo At KZZU

Continued from Page 47

along with KFWR."

As for any predictions for the next book, Langan said, "Nothing but success. I really look at this station as a baby yet. We are committed to the format and the market on a long-term basis. During the last six months these people and I have gotten to know each other, and I look at the coming months as being even better. As long as this station can remain irreverent within reason, yet warm and community-oriented, it will remain dominant."
The Sound of the Town That Set Music On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts. Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of MOTOR CITY BEAT, a new guaranteed ratings-grabber from US.

MOTOR CITY BEAT will include a focus on a different star or topic each week, with track after track of Detroit's best. Between the tunes the artists will tell their stories in brief capsule form. Each show will also highlight a year in the history of the Motor City's music.

We'll play every one of your favorites: Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Mitch Rider and The Detroit Wheels and scores of other superstars.

So don't spin your wheels. Call today and rev up your ratings with the hottest new show around!

MOTOR CITY BEAT is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington D.C. at (703) 276-2900.

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The Most Popular Adult Hits
- More variety, great oldies and no hard rock.

New Weekly Specials
- VH-1's Hit List
  - New Countdown Show every weekend.
- New Visions
  - New Age/Jazz every Saturday.

New Studio & Set
- More versatile facilities and more stages for more specials.

New VJ's
- Nationwide talent hunt for three more personalities with proven adult appeal.

You crave more rec
VH-1 has put their f
More Celebrity Interviews
- Monthly interview specials with today's hottest stars.

OSIMIOP

New Programs
- Love Songs Hour every night at 10pm EST Monday-Friday.
- Celebrity Hosts at 9pm EST Monday-Friday.

More Concerts
- Farm Aid II,
- Everly Brothers,
- Peter, Paul and Mary.

WILLIE NELSON

Hourly Entertainment Updates
- Rona Elliot of the Today Show reports on the Entertainment Watch every hour.

RONA ELLIOT

ord-buying adults? Inger on it!

Independent nationwide research from the Street Pulse Group, Opinion Research Corp. and A.C. Nielsen all dramatically indicates that VH-1 sells records and tapes to adults, 25-54. Why? VH-1 is where they see it and listen to it before they go out and buy it! In response to further consumer research we've taken these steps to keep VH-1 in its unique and one-of-a-kind position to help you market music to those elusive (and music-loving) 25-54 year olds.
AOR = ALL OLD RECORDS?

Why The Format Has A Bad Rap At Record Companies

Rock radio seems to always be in the doghouse with someone. Not too long ago, it was the pariah format of the broadcasting industry. The resurgence of CHR made ratings inroads on AOR, which many people predicted was on its deathbed. After some soul searching, the format reevaluated its target audience and adjusted its presentation accordingly. The result is that ratings are now better than ever.

But those very changes—deeper, less metal, more AOR listeners—have cast AOR in an increasingly unfattering light in the eyes of record companies. More oldies means fewer slots for currents, so the point where many record executives might suggest that "AOR" stands for "All Old Records." Less metal has cut back on the genre's only outlet for radio airplay, while skewing its results in the format reaching less of the 12-24 audience that buys the bulk of records.

In particular, many record companies are beginning to question AOR's ability (and even desire) to break new artists. It's seen as too conservative in stepping out on new acts, too slow in its rotations, and doing a lackluster job of spotlighting new music on the air.

Credit Where It's Due

Defenders of the format would point to recent breakthroughs on AOR by exciting new acts such as David & David, Bruce Hornsby, Smitherines, and Timbuk3. Bands such as the Fabulous Thunderbirds and Icehouse scored their first major airplay this year, and rock radio supported Peter Gabriel and INXS prior to their breakthroughs on recent albums. In '86, first singles by the Hooters and Outfield went on AOR before subsequent releases took hold in other formats. Also, rock radio has been keen on AOR, such as the Black Crowes, Peter Gabriel, and Steve Ray Vaughan—e'en without substantial CHR play.

This line of defense would hold that those stations usually find and champion the new acts that are the pick of the litter, while most of the records that don't get played simply don't have the goods or are inappropriate for the format's target audience.

Of course, such reasoning as "it's all in the grooves" or "survival of the fittest" begs the question: "But what about all the worthy acts it doesn't play . . . deserving acts that fall between the cracks?"

Worthy Artists Neglected

That's Columbia VP/AOR Promotion Paul Rappaport's contention. "Look at the number of qualified artists being released and look at the number that get pushed through. It's not as if the acts not getting played are no good while the cream is rising to the top. Everything we release isn't a hit, but more and more time and care is being taken by A&R departments to bring in good records. There's fewer records released and there's more nurturing of acts today than there was years ago when we signed everything and threw it all at the wall to see what would stick."

Perception Vs. Reality

A&M Associate AOR Director Al Cafaro feels there's a gap between what album radio is and what record companies think it should be. "It's a perception vs. reality problem. The perception among record companies is that album radio is (or should be) there for new artists, when in many cases it's just not. The format is that it's a format that deals with 70% old music and 30% new."

That reality doesn't jibe with Chrysalis VP/Promotion DanielGlass's definition of genuine AOR. "The only true form of album radio I know of is where stations get excited about new music, play more than one track from a new group, have more artist heritage than CHR—is at college radio and at a few very commercial stations."

Still, Glass bears no malice towards AOR. "A lot of record people have chips on their shoulders and are pissed off at album radio. I'm not. It's making money, doing what it should be doing to grow with its audience. I just think it's up to us to find alternative ways to promote records."

"If we get a number one AOR track and don't cross it over to another format, what have we really done? We've hit the average 25-34 year-old, but is he really going to buy that record?"—Daniel Glass

He questions the value of targeting only the AOR listener: "If we get a number one album radio track and don't cross it over to another format, what have we really done? We've hit the average 25-34 year-old, but is he really the one who's going to buy that record? Or do we really want an 18 year-old? A heavy rotation on a college station may actually sell more records, concert tickets and merchandise, which is really our goal."

Other executives also note that AOR may "break" a record in terms of giving it extensive airplay, but few acts "break" in terms of sales with only AOR play. Another observation is that Hooters and Outfield notwithstanding, AOR is seen as reluctant to try a second track by a new artist whose first single didn't cross over to CHR. Says Cafaro, "When an act's first track does well for AOR but hasn't had some degree of CHR acceptance, invariably the act is then perceived by AOR as a failure. You'll hear, 'Well, the first track didn't do anything.' That cramps our ability to further impact with a new band."

AOR As Starter

Record reps acknowledge AOR's role as a proving ground for rock records that cross over to other formats. They just wish it would play that role more often. Atlantic AOR Director Sean Coakley: "AOR does continue to be the starter and does build acts for future breakthroughs. Bon Jovi is a great example. It's going to be a multi-platinum record, and nobody can say it started anywhere other than AOR. Our problem is that those stories are so few and far between because playdates are so heavily weighted with oldies."

He also bemoans what he feels is a lack of on-air attitude and enthusiasm when presenting new music: "Album radio by-and-large is not excited when it does play new music. The new songs often get sandblasted ..."
KILLER MILLER

I WANT TO MAKE THE WORLD TURN AROUND

THE NEW SINGLE BY THE STEVE MILLER BAND
FROM THE FORTHCOMING ALBUM LIVING IN THE 20TH CENTURY

Produced by Steve Miller for Sailor Music

7" & 12" ON YOUR DESK TODAY!
Why The Format Has A Bad Rap At Record Companies

Continued from Page 54

wished in between the classics, and listeners aren't told who the artist is and why they should be excited about it.“

Cafaro adds, “That lack of excitement at album radio is compounded by its inability to deal with sales stories. It's one thing if you can't hear a record, but it's another thing when you don't read the roadmap. When you tell them that UB40 is over a quarter-of-a-million records with no airplay, they just say 'that's nice.'

"Most AORs also don't devote enough resources to answering and logging requests. When was the last time somebody in your studio answered the phone and paid attention to it?"

Oldies Backlash:

How Soon?

No analysis of this situation would be complete without stating the obvious -- radio trends are cyclical, and the emphasis on gold won't last forever. But that's little consolation to Rappoport, who worries, "Where will album radio go? When do you finally just care about hearing these old records anymore? When does it burn itself out and become extinct? Are we putting ourselves in a big hole that we're not going to get out of?"

Coakley says AOR will change only when faced with declining ratings. "I'm realistic enough to admit that album radio is more profitable than ever before in its history. It's not going to turn back from playing a lot of oldies until it experiences a severe ratings stock. I would submit, though, that more stations could get to the way WBCN has -- by not rigidly segmenting every record and turning down so many because they're too soft, too hard, not appealing to this or that demographic, etc."

In lieu of getting more currents on the air, what would Cafaro, Coakley, Glass, and Rappoport like AOR to do? Their suggestions include:

- More thorough sales research
- Involving more of the staff in music decisions. "When they're involved in the musical activity of a station, you can hear it on the air by the way the music is presented," says Coakley.
- Air new music shows like Scott Muni's "Things From England" on WNEW-FM/New York, where new records get exposure and become candidates for adds to the playlist.
- Ideally, they'd also like to see a new rock format for 12:45 disenchanted by AOR. Says Glass, "A new kind of station has to evolve. There's nothing for these 16-23 year-old kids to claim for their own."

Cafaro asks, "Is there someone out there picking the GMs that they can profit by being involved with the active 12:45?" Countering this, however, he points to the skyrocketing costs of radio properties as putting a damper on formatted innovation.

Rappoport concludes with a commitment to support stations that play musically aggressive.

"We can't give enough to people who are excited about the music. We go over the top for them with promotions that help the station and build the act. We're there for people who help us explore new areas. We have an investment in the format, and we have long memories."

Next week, VPs/Promotion speak out. In two weeks, we hear from programmers. Coming soon, we'll debut our New Artists Chart that spotlight the progress of new artists.

SEGUES

Ligget Broadcasting's new Fresno property will reportedly have call letters of KLGQ. Does that indicate a Classic Rock format? Reaching WRUX/Jackson, TN OM/PO Roy Gregory at (901) 424-1310.

KKED/Fayetteville PD Greg Mull leaves to program AOR-to-be WLEX/FT Myers... WPRL/New Haven promotes Production Director John Griffin to PD... With KCAL/PM/Riverside's sale, GM/PM Jim James will exit, with Jeff Salgo set to become PD.

WXRK/New York is no longer consulted by Jeff Pollack, with no replacement named.

Ex-WKLC-Charleston MD Mike Richter replaces David Miller on KTIZ Columbia nights... Paul "Lobster" Wells returns to middays at KSJO/San Jose, where Shanna Lee takes on overnight.

KKOZ relocates to 760 St. Louis Union Station. The Annex Suite 101, St. Louis MO 63103, (314) 621-0094.

Sherrie Gregory takes over 6:10pm at WFYV/Jacksonville... HSTR/Miami Production Director Robin Luce exits... Shelly Hammer resigns KICT/Wichita middays to concentrate on Z-Rock weekends. Also, Dave Richards exits KICT nights.

Terry Miles from KHTZ/Reno takes on afternoons at WHEB-FM/Pompton.

RADIO ACTIVITY

KBCO: Tacky, Tacky

Are you the type of person who, when travelling, looks for the tackiest postcards you can find? If so, you'll get a kick out of KBCO/Denver's "Tacky Postcard" contest in which the station asked listeners on vacation this summer to send in the campiest cards they could find. 'BCO received 500 cards, ranging from shots of fur-bearing trout in Michigan to beach bunnies in Florida. There was no grand prize for the tackiest card, but some of the "best" were put on display in shopping malls.

KSJO'S GREAT AMERICAN SIGN OFF -- Enough already with those silly "Baby On Board" rear window stickers and all their variations, said KSJO's San Jose. The station offered a free album to anyone who beautified America by removing his sticker and turning it in. Hundreds of listeners took up the offer and local newspapers and TV outlets covered the stunt. Pictured with some of the signs affixed (temporarily) to the KSJO van are (l-r) Promotion Director Jim Sheehan, newsmen Rudy Koerner, and personalites Laurie Roberts and Ted Kulpits.

Good Deeds

KGO/Portland flew 80 listeners, sponsors, and celebrities to Las Vegas for the station's first Celebrity Golf Tournament, hosted by morning team Mike Turner & Iris Harrison. Michael Jordan of the Chicago Bulls was among the celebrities. $15,000 was raised for the Make-A-Wish Foundation, which grants wishes to terminally ill children.

A WFXR/Charlotte KMA free ride to any motorcyclist who rode to the tune of $1,50. While KAT'S has an adhesive back bumper sticker and is distributed for free.

KSJO/RAVINE'S GIVEAWAY -- Enough already with those silly "Baby On Board" rear window stickers and all their variations, said KSJO's San Jose. The station offered a free album to anyone who beautified America by removing his sticker and turning it in. Hundreds of listeners took up the offer and local newspapers and TV outlets covered the stunt. Pictured with some of the signs affixed (temporarily) to the KSJO van are (l-r) Promotion Director Jim Sheehan, newsmen Rudy Koerner, and personalites Laurie Roberts and Ted Kulpits.

THIS CAR ROCKS -- On the other hand, KSHE/St. Louis and KATT/ Oklahoma have chosen to harp rather than try to buck it. KSHE's sign attaches with a suction cup and is sold for $1.50 while KATT's has an adhesive back bumper sticker and is distributed for free.

Presidental Giveaway

This one's a little dated, but too good to not pass on. When a supporter of Ferdinand Marcos took over in a hotel in Manila and capped it off by calling the Philippine embassy in Washington to inform them of the change in leadership, the stunt received extensive coverage from the local media.

"I think my favorite singer is ROBERT CRAY. It's not fair that he can play the guitar like that at the same time."

—Jimmie Vaughan

The Fabulous Thunderbirds

— "ROBERT CRAY: Give me more!"

—Keith Richards

PolyGram Records

56/RaR FRIDAY, OCTOBER 17, 1986
CMA LARGE MARKET PERSONALITY OF THE YEAR

Terry Dorsey: More Than Just Another Witty Hiney

"There aren't a lot of rewards you can put your hands on for doing a good job in this business. Sure, somebody may come up and say 'nice job,' but after that it's gone. After 20 years it feels great to get something from somebody who says 'Hey - you're doing a great job.'"

That's how KPLX/Dallas morning talent Terry Dorsey expressed his thoughts after winning the Country Music Association's Large Market Personality of the Year award.

Dorsey's road to the CMA award began some 20 years ago. Born and raised in Cincinnati, he never had any thoughts of going into the military till after high school. "I went to college for a few weeks and decided that wasn't any fun at all," he said. "As a matter of fact, I even flunked golf. At any rate, one day I was driving an office supply truck and heard this commercial for a career at the Cincinnati School of Broadcasting. I signed up for a six-month course. It consisted of sitting in a booth from noon to six, listening to pronunciation records. Twice a week I got to go in and run a board, we also had to move to New York City during that time and everybody who took the course stayed in a hotel. That was kind of scary for someone who've never been out of Cincinnati."

At the end of the course, the CAB found Dorsey a job through their placement service. He went to WFKY/Frankfort, KY, where he spent a year and a half doing 3-5pm, taking an hour for supper, and then returning for 6-midnight. "I was like a pig in heaven," laughed Dorsey, who was then in his early '60s through mid-'68. "This was show biz."

Headphones To Helmets

The above dates are especially meaningful to those of you over 35, who may already have an inkling of where Dorsey's next gig was: K-ARMY. Unable to get into Armed Forces Radio, he chose instead to enter through the draft, serving two years as a combat engineer - including a year in Vietnam.

Prior to getting out, Dorsey entered a program designed to help GIs reenter the work force in their chosen field. "The Army got me a job at KYSN/Colorado Springs, which is near Fort Carson, doing one shift on Sunday, 5am-8am," he remembered. "When I got out of the Army, KYSN offered me the all-night shift, and they sent me to Sarasota to get my first phone through one of those quickie six-week courses. The deal was if I came back, I would get my first class ticket I had a job. If I didn't, I didn't."

Dorsey did the overnight show there for eight months, and then it was back to KYON/Richmond, IN, where he did afternoons for a year. All this time, though, he'd been harboring the secret desire to get back to Cincinnati. "I grew up listening to WSAI, and I wanted to work there. When I got out of broadcasting school, I went right over to 'SAI PD Roy Cooper and said here I am, I'm ready! While WHON got him close, Dorsey decided a move to Dayton would get him even closer, so in '72 he moved to Top 40 WTUE, where he did mornings for five years.

"This was the pivotal time in my development," said Dorsey. "The station had been automated, but decided to go live, and we had a ball. I cut my personality teeth at WTUE with the teaching of PD Bill Struck. He helped me more than anybody along the trip by offering constructive criticism. I learned how to talk to other people, which is the key element of a morning show. And I learned to live a punch line, and I learned if you're going for humor do it in as few lines as possible."

When the numbers began to slip WTUE moved to AOR. Neither the company nor Dorsey felt he fit into the AOR sound, so he was switched to afternoons at Country sister station WONE. Six months into this gig, he decided he wanted to make some money in the radio business, so he left the station to take a job in sales at his former employer, WHON - thus setting up one of those great radio stories.

Dorsey's replacement at WONE was a kid named Bobby Kraig, who had come from Terre Haute. As Dorsey recalled it, "Three months later I got a call from WONE. They wanted me back and I went. They moved Bobby to 7-midnight, but despite the fact that I replaced him we became good friends."

The story picks up in the fall '81. By this time Dorsey had been doing oldies at WING/Dayton for two years. Kraig, who had since become PD at KPLX/Dallas, called his old buddy - the one who'd bumped him from afternoons to evenings in Dayton - to come and do mornings for him... where he's been ever since.

Anatomy Of A Hiney

No Terry Dorsey story can be complete without a recount of the Hiney Wine tale. As a matter of fact, outside of those who have bought and aired the Hiney Wine...,

CMA MEDIUM MARKET PERSONALITY OF THE YEAR

Coyote Calhoun: Louisville Slugger

The last several years have been pretty good for Coyote Calhoun, and he's the first to admit it. So good, in fact, that he's been in these pages a lot recently. So much, in fact, that I wasn't sure what we could talk about for this article. But, knowing Coyote, I knew we'd come up with something.

KPLX/Louisville is the station he programs, and has led the market twice in the past two years. While Coyote is still morning over this spring's second place finish (WAMZ's 12- of 15.7 ranked behind sister station WHAS and its 17.6), last spring WAMZ received the ACM award as "Station of the Year."

In the spring of '86 Coyote received the ACM trophy for "Performance of the Year," but for him the capper is this year's Medium Market Personality of the Year Award. For a more detailed story of Coyote's career (like the story about his Dad firing him) check the May 17 Country column in R&R. If you've misplaced yours, Coyote still has two or three hundred.

"I made the switch from rock to Country in 1980," Coyote reminisces. "I remember going to my first few conventions, not knowing anyone and just standing around listening to people talk. Then I began to make friends on both the radio and record end. Coming up that way, it's very gratifying to receive the nominations and awards for both myself and the station."

Despite the earlier awards, Coyote was genuinely ecstatic about winning this one. "What makes this so great is you gotta send your tape and resume in and it's actually judged in competition with four other extremely talented people. To have been chosen by a panel of professionals is really what makes this one special."

Afternoon Delight

Afternoon jocks typically play more music than their morning counterparts and use fewer of the elements typically allowed in mornings. WAMZ features a more music format, and Coyote's bits must fit into that structure. "I don't do as much as guys who do morning shows," he explained. "They may have five or six breaks where they do bits, but I don't even have that many breaks. When we do stop and do a bit, however, I can be more selective and make the bits better. They may stand out more in people's minds since I'm not doing one every few minutes. I look at it as quality as compared to quantity.

The vast majority of Personality Of The Year winners are on in the morning. Since getting up at 4:30am would conflict with Coyote's lifestyle, he would ever think of doing mornings somewhere?

"Never, ever, ever, ever!" was his reply (followed by seven more "evers."). "I would never consider doing mornings."

He did admit, however, that he did mornings once. "And I won't ever do another one. I don't remember anything that happened before 8:30. I've made every ex-
COUNTRY

**CMA SMALL MARKET PERSONALITY OF THE YEAR**

**Dana Webb: He's Got Huntsville In His Net**

Dana Webb lived and worked in Indianapolis his entire life before moving to Huntsville two years ago to program and do mornings. Not many people get the chance to be on hometown radio in their life, but that's where Dana Webb's career started.

After receiving his undergrad and graduate degrees from Butler University in Indiana, Webb decided he wanted to teach broadcasting. “I couldn't be teaching broadcasting couldn't do it, and I thought I could make a greater impact because I wanted to teach by choice.” He ended up teaching high school for seven years.

“But about two years in, however, with my first child on the way, WHEL-FM/WDJQ had asked me to work weekends and all summer vacations,” Webb recalled. “Six years later, in 1980, I was asked to do the weekday drive time.”

In 1984 WIRE decided to drop Country. Subsequently Webb made the move to WBHP, where he took over PD/morning personality. His arrival in February 1985 signaled a remarkable turnaround at WBHP. "The station was 12.5 and the Washington DC market was 9.5; the following year it was 22.5 and the recently released 1996 yearbook was a 20.6. The morning 12-3 numbers in Webb's first book went up 11.5 and were 26.5 this year out.”

WBHP is a 1000-watt AM station in competition with two other Country AMs and two 100,000-watt FM Country outlets. None of the other four are in double digits.

WBHP is owned by Baster Pollard and has been in his family since no one can pinpoint the early days of the station. It is truly a Huntsville tradition. Huntsville is a market of 147,000 people and has doubled in population over the last five years.

Also, with heavy aerospace and high-tech industry in the market, the education level and average income is well above the national average. That's why we're getting huge numbers with an AM Country station,” laughed Webb.

Dana’s Place

Webb bills his show as “Dana’s Place: Where people can come for the information they need to get their day started.” He commented: “The topics, information, and presentation make us sound like a full service AC in a major market. This package is strong enough to work in markets much larger than this.”

Webb is joined each morning by newswoman Gayla Haas (who recently arrived following two years at NBC in New York), a local TV strapped down by somebody else’s research. I understand how to get an audience. You have to bend sometimes to create talk about what you think is right.” Webb explained, “I don’t want some one telling me ‘it’s outside of the research – don’t do it’.”

Offering his on-air philosophy, Webb said, “I try to come up with things that are comfortable and present them in such a way that people feel they’re listening to a member of their family. I come from a big family and have thought about all the roundtable discussions we used to have. I try to picture them in my mind. I know they’re going to be my family and I know what I can and can’t get away with.

I try to keep the things I talk about within those confines while being friendly and personable.

And those qualities come across the airwaves extremely well. Congratulations on being the CMA Small Market Personality of the Year!”

Describing his own strengths, Webb said, “There are a lot more talented people around, but my strength is being able to pull best from the people around me – both on the air and as PD. It has to do with listening, and I think that comes from my seven years as a teacher.”

**The Envelope, Please**

When asked his thoughts on winning:

Webb said, “I can’t believe I won this award. I always thought it was political, I’d always heard the stories that you had to play the right records sent by labels, and play all those games.”

Webb continued, “I’ve been told for so long that programming, not air work, was my strength, and I felt like I couldn’t convince me of that. I never thought of my airwork as good, simply as ‘adequate.’ I was surprised as the field of participants was narrowed down that I was still in the running. I was completely off guard when the call came saying I won. As a matter of fact, I thought it was a crank call.”

Just as many of the other small market winners I’ve talked to over the years, Webb is very content with where he is and what he’s doing. “I’m really very happy here,” he insisted. “It would take a lot for me to leave, although I’d love to program an AM-FM combo.

I’m reluctant to move up as talent only,” he continued. “I want the free reign I get as PD. I need the freedom, and I don’t want to be sportscaster, a local TV weatherman, and a traffic reporter. Doing traffic in a small market may sound odd at first, but Webb explained that the city’s population growth has outstripped the road expansion. Thus, the need for traffic reports.

Terry Dorsey:

Continued from Page 57

bits, few people are aware that Terry is the originator of what is perhaps the single most successful syndicated radio bit ever. If you’ve never heard of Hiney Wine, don’t go running down to your local liquor store – send for a demo. (The vitals are: Dorsey & Donnelly, 1170 Governor Dr., Suite 207, Arlington, TX 76010, (817) 640-0392.)

Dorsey described the origin of the idea: “I once was sitting in a car Wash featuring the fictitious ‘Babs Kneen’ Bar & Grill’ (she knew 57 different ways to make a spam). Spooling a beer brewed locally, Babs also made her own brand called Double B. Of course, I told everyone to go out to the bar and grill and grab Babs’ double B. The grill had a punch line I wanted to use, aimed at singles who wanted to go out and screw on Friday nights. It was: ‘go out and get a little hiney wine.’ But I wasn’t sure how to work it in. The idea actually came from one of the WING AAs I was having lunch with and grew from there. Essentially this entire bit was built to make that one line work. I just de-hualled it from there, and Hiney Wine was spun off.”

At this point, Hiney Wine was on the back of Webb’s fear that programming, not air work, was his strength. “I’ve been told for so long that programming, not air work, was my strength, and I felt like I couldn’t convince me of that. I never thought of my airwork as good, simply as ‘adequate.’ I was surprised as the field of participants was narrowed down that I was still in the running. I was completely off guard when the call came saying I won. As a matter of fact, I thought it was a crank call.”

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The show is basically Mark, Bob, and myself. Bob’s in the studio 75% of the time; he’s the Ed McMahon of the group. Most of the jokes are aimed at him, although I take some of the shots. We feel it’s important to protect Mark’s news integrity. Otherwise, it’s just a big round table where everyone sits around and has fun. There’s one empty chair where listeners feel free to get involved, and we let them do this by taking lots of calls.”

The folks in Dallas who listen to KGLX know how close they came to never hearing about Hiney Wine, or Terry Dorsey. “It’s a good thing Bobby Kraig didn’t hold a grudge and I concluded.”

Congratulations on being the CMA Large Market Personality of the Year!”
If You Want It In, Turn It In

Country Radio Broadcasters, Inc. has mailed out 2500 questionnaires to fulltime and parttime Country stations to gather comprehensive information for next year’s Country Radio Seminar program book. This directory will appear, free of charge, in the 1987 Seminar Program Book.

Station managers are asked to complete and return the questionnaire by November 10. Directory information covers GMs, PDs, MDs, SMs, air personalities, and CES, plus syndicators and label promotion personnel. The questionnaire, being sent along with this year’s program book, should be returned to: CRB, 50 Music Square West, #104, Nashville, TN 37203.

If you don’t return the questionnaire by November 10, your company’s information won’t be listed.


ASCAP has promoted Eve Vaupel to Public Relations Liaison for the Nashville Membership Office. She will head up press relations for such special events as ASCAP’s CMA Week activities and songwriters’ workshops.

Ben E. Payne, Jr. is now Operations Manager for Mel Tillis’ Musplex Group, Inc. Rob Battle is now with Entertainment Artists, Inc. as an Agent.

Sharon Dangel and Curtiss Pittman have formed Multi-Talent Entertainment, Inc., for booking and artist development. Their new offices are at 4815 Trousdale Dr., Suite 350, Nashville, TN 37220 and P.O. Box 5100, Suite 108, Tyler, TX 75712 (214) 625-5987. or contact Jeff Walker at Arista Publicity: (615) 320-5491.

Inkings: Ronnie Sessions to Complant Records; the Canooses to Mercury; Jeff Stevens and The Bullets to Atlantic America; Steve Wariner to Entertainment Artists, Inc. and “Head”.

The Lens Of Kenny Rogers


In conjunction with the book, ASCAP’s Country Music Hall of Fame & Museum is introducing a new exhibition on Rogers starting November 1. The presentation, “Kenny Rogers America,” exhibits 35 duotones taken from the book collection. This view of America, as seen through Kenny’s eyes, will be on display throughout October 1987.

Previous museum profiles have featured Willie Nelson and Dolly Parton.

Alabama Special

In their first network TV special, popular group Alabama will appear on the CBS feature “My Home’s In Alabama,” scheduled to air November 28. The Dick Clark production was taped last summer at the group’s fifth annual June Jam in Ft. Payne, AL. It also stars Willie Nelson (performing with a broken thumb), the Judds, and Charlie Daniels.

During the hourlong special, Alabama group members reflect on their lives and careers over the past five years, the Judds visit Randy Owen’s mother’s house to sing “Grandpa,” and guests Willie and Charlie sing a gospel finale, “I’ll Fly Away,” with the native sons.

BMI Student Awards

Attention students! You may not have to be present to win, but you do need to be a resident of the Western hemisphere to compete in the 23rd annual BMI Awards Student Composers competition.

The licensing organization awards $15,000 in prize money (varying from $500 to $2500) in cooperation with music educators and composers, and is designed to encourage the creation of concert music. The deadline for entering a solo composition is February 10, 1987 for contestants under the age of 26.

There is no limit to instrumentation, style, or length of work submitted.
Despite the stereotype that all ACs are conservative in their music selections, there are plenty of AC stations willing to find a few songs that set them apart from and above their competition. The quest for such material has led a good number of stations to use B-sides of current singles or album tracks by hot artists.

We talked with KOST/Los Angeles Station Manager Jhani Kaye, KVEC/Daytime Coordinator Executive VP/Programming Dan Armstrong, U82/Knoxville Asst. PD Larry Trotter, and WTIC/Horizontal PD David Bernstein about why they were going off the beaten tracks and adding these songs. All said it was to preserve their texture sound. As Armstrong put it, “A lot of the AC material that comes out is hard-sounding. For that reason, it doesn’t fit in with my perception of this radio station’s sound.”

Bernstein added, “The sound of the record is what’s really important. We’ve added several records that did not appear on any chart, because they sounded good. We added Kiri Te Kanawa when that came out, because it had such a nice sound to it.”

Trotter noted that he doesn’t look for non-single tracks from every album that comes in, but does search through new LPs from key artists. “We have a good solid core of women and we always like to treat them with the kind of tunes that they like.”

“If a record company releases a single and it happens to fit, sure we’re going to play it,” said Kaye. “But if a major single is released that doesn’t fit us, we may look into the album and see if there’s something else we can play.”

“Let’s face it, there’s nothing wrong with the songs.”

—Dan Armstrong, KVEC

EVENTS

* BUCKING FOR THE BRONCOS — G103/Denver handed out 75,000 bright orange pom-poms (pom-poms) to Bronco fans for the game against the New England Patriots. Each pom-pom contains a Mako premium lead-free gasoline.

* THE COLOR OF FAME — KYUU San Francisco morning man True Don Bleu teamed up with KPIX-TV’s “Evening Magazine” to produce his second rock video. It’s called “Hall Of Fame” and finds Bleu singing and dancing at a variety of Bay Area landmarks. A single has been released, with proceeds going to Pros For Kids. The flip side is called “Bluesperts,” which teams Michael Marshall of the Temptations with Bleu.

** SHOOTING WITHOUT 45s **

Music Of A Different Caliber

By Hurricane Heeran

Neither U2’s PD Gabe Hobbs nor Trotter actively go hunting for different sounds. “Most of the time it’s something we may have been alerted to via the trades or a program director from somewhere else. In the case of Lionel Richie’s ‘Deep River Woman,’ we were just listening to the album, heard that song, and knew it was something we just had to play because of Alabama’s popularity around here and Lionel’s popularity everywhere.”

Bernstein explained his method as keeping a stack of singles beside the turntable and putting them on at random. “I just keep these songs in the background, and if one catches my ear I put it on cassette and listen to it a second time in the car.”

Armstrong also lists cassettes in the car. “One of the things record companies are doing now is that I particularly like is sending cassettes. As I’m driving, I put the country music from artists such as Crystal Gayle, Rosanne Cash, or Anne Murray. So I look at the Country chart to see what’s doing well. There’s nothing wrong with the songs. They’re very pop-sounding, have good, strong melodies, and shouldn’t be aired only on Country. A good full-service or AC station can use them as well.”

All For Whitney

All four of the interviewees’ stations played Whitney Houston’s “All At Once.” Armstrong felt it was a safe pick, since she is a hot artist. “It was easy to go with another song even if it wasn’t going to be a single, because it added to the station’s sound.”

According to Trotter, “That week, for our radio station, there was a safe pick, since she is a hot artist. “It was easy to go with another song even if it wasn’t going to be a single, because it added to the station’s sound.”

“She said, ‘I’ve got to play this beautiful song for you.’ When I heard it and saw how excited she was, I knew it would be perfect.”

—David Bernstein, WTIC

Unlocking Key Artists

All four agreed that key artists whose singles are usually automatic adds are most likely to yield usable album cuts. “Anne Murray, Neil Diamond, Ronnie Milsap, and Air Supply — those are easy artists,” commented Armstrong. “Sometimes an artist may not be well-known, and that’s where you take your chance. You put your trust in the sound of the tune.”

He added that being different-sounding is good. “For example, with album cuts. ‘I find it hard to force someone to play that was on our album. That was the best song to play that week.”

“My wife was listening to the album and called my attention to the song,” said Bernstein. “She said, ‘I’ve got to play this beautiful song for you.’ When I heard it and saw how excited she was, I knew I would be perfect.”

Different Songs

Kaye gave another example: “If we’re playing ‘You Can’t Take Away My Memory’ by Dan Johnson, which is having incredible response on the phones for us. For an Adult Contemporary audience, you couldn’t ask for a better artist. We couldn’t play ‘Heartbeat’ because it’s a little too overproduced for KOST. So we looked on our own for something that sounded ‘KOSTish.’”

A B-side which wasn’t on any album but received plenty of AC airplay was John Cougar Mellencamp’s version of “Under the Boardwalk.” As Trotter explained, “Beach music is really big in this part of the country. Since that was an old Drifters tune, it was a natural.” (It should be noted that “beach music” has more to do with the soul music vacationers would hear at a Myrtle Beach resort than the surfin’ craze.)

“You go down on Frat Row at UT (University of Tennessee) on Saturday night and you’re going to see an eight- or ten-piece soul band — a beach band from the Carolinas — playing at eight or ten frat houses. They play Drifters, Tams, and Platters songs, and everybody goes nuts. Since frat people grow up to be yuppies and people that are part of our demographic, we really want to look at those tunes. John Cougar Mellencamp is a current artist with a song that people are emotionally tied to. Boy, did it work well.”

Could this be a trend, further separating the AC and CHR formats? Maybe it could lead to singles with one side geared towards CHR, the other to AC. For now it gives the audience one more reason to tune in to AC.
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Jhani Kaye
Operations Manager/Program Director
KOST-FM/Los Angeles

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Linda Ronstadt Appear Courtesy of Elektra/Motown Records
James Ingram Appear Courtesy of Qwest Records

MCA RECORDS
ONE YEAR LATER

Joyner Continues To Fly

On October 15 Tom Joyner will complete one full year of on-air service for two stations located in different cities. First, he does afternoons at WKCI-FM (K104)/Dallas. Then Joyner hops an airplane and flies to Chicago, where he does afternoons at WGCJ-FM. He shuttles between both cities five days a week.

Saturdays find him once again on K104 mornings.

When Joyner started this venture, I had the pleasure of flying with him the first day. To say the least, it was an exciting experience just five days shy of the first anniversary, however, people are wondering about the future of this arrangement.

You may remember that Joyner hadn't been totally upfront about the contracts he signed with each station—both discovered the dual commitment after the fact. The folks in Chicago seem to have taken the situation in stride. But the folks in Texas didn't care for it from the beginning. And from what informed sources have told me, they like it a whole lot less a year later.

You're probably thinking the problem concerns ratings. But the numbers are still strong in both markets and when I called KDJA owner Hyman Childs, he only said, "We have no comment at this time." I was able, however, to reach Joyner and WKCI-AM & FM Operations Manager/ PD Lee Michaels. I asked Joyner if he was surprised that he's been able to keep up with the routine. "I figured I could do this, but everything really did happen very quickly," he said. "I've been surprised at the results in each city. The ratings are good, but I honestly thought it was going to take a lot more time for me to be a winner in both markets."

He also expressed surprise about the exposure he's received. "No one could have ever told me that I would have gotten all of this publicity. That's been the biggest pleasure about this entire situation. I really think the publicity had a lot to do with my ratings success in each city."

I asked him how he's feeling physically and mentally after a year of jetting up and off airplanes daily. "I'm probably in better physical health now than I've ever been in my life," he answered. "As long as I do what the doctors have told me to do each day, I feel fine. When I get tired, it catches up with me and I might start feeling a little tired."

When the conversation shifted to what was happening in Dallas, Joyner replied, "Things are the same. The numbers are real good, and I'm still working a six-day week. The people in Chicago have been very nice by allowing me a five-day week. I'm about to go to four days a week so I can stay home (in Dallas) and have more time with my family. I'll be satellite one show per week live to Chicago. Listeners will think I'm right there with them as always."

Michaels added, "Tom's situation is working out for us very well. He currently has ratings in the 8+ share range, depending on which Arbitron service you use. I must say that when I first heard that Tom was going to be doing this fly-back-and-forth thing, I really wasn't a believer in the concept. (At that time Michaels was PD of WBMK/Chicago.) I didn't think one human being could hold up under all of the travel and keep his family life together."

"When I took over the programming reins, we made some adjustments to what Tom was doing. At that time he was essentially doing a morning show during the afternoon hours. Now that we've gotten things taken care of, we're on track. He's very popular and well liked by his Chicago audience, and we're very pleased."

"We've been working on making sure Tom can keep his spontaneity with his audience, because he does a lot of bits and things by phone. As long as we can keep the high quality presentation. Tom's one-day-a-week show from Dallas will more than likely come about in the near future."

The Nashville Black/Urban Story

An unlikely success story for an Urban Contemporary radio station is happening in Nashville, of all places, where WQQK-FM and sister WVOL are really making their presence felt. In the spring '86 Arbitron WQQK jumped 5.8-9.3 in persons 12+. WVOL, with its Oldies format, fell 2.8.

WQQK is now fifth in the Nashville market overall. J.C. Floyd is Operations Manager/PD of both stations. Floyd, a 15-year industry veteran, has had success programming WAMO/Pittsburgh on two different occasions. He's been in Nashville for a year and a half. Floyd has found out some very interesting things about his market through research. "Nashville is a very young (by age demographics) city," he said.

"We also found out that there seems to be a gap in population between the ages of 25-34. So we've tried to do in the youth-oriented audience (12-24) something they like with '90Q,' and give the older audience something with our WBMX approach."

"From 10pm-2am Sunday through Thursday we simulcast our 'Quiet Storm' program. This helps us with our 18-49 listeners, and especially the females. When we want to air a rap song for example, we put that on WQQK during the earlier hours of the evenings, if then."

Addressing the "Big Chill" phenomenon, Floyd said, "We're using the best music from the baby boomer era, and that's more than Motown, we've gotten into some great things by Sly & The Family Stone, The Chambers Brothers, and Buddy Miles."

Floyd mentioned that the station's has also gotten into things by Rufus Thomas and his daughter Carla. "We've got a lot of input from our listeners, the music we play is 15-20 years old, they're amazed. Doing these two formats has been a real learning experience for me as a programmer. It's also enjoyable."

The late '70s also encompassed the disco era, and Floyd talked about its lack of influence on the Nashville market. "Music from that period didn't sell well for us. People said they'd rather hear some of those great Whispers tunes like 'Lady,' and classic Isley Brothers songs. We've found that in this market these groups and songs test very well, and we've gotten some real results playing them."

I asked Floyd what he thought about his FM's showing in the spring '86 ARB. "We had a remarkable increase in our share, but we feel that Arbitron finally did a better job of sampling our market as opposed to us doing so much better. One of the things we found out about the spring book was that we have nearly as much as blacks listening to our station. We have approximately 59% black listenership and 41% Caucasian."

WJZJ/Albany, GA has posted a fantastic success story again this year. Last year the station earned a 33.8 share in persons 12+. This year it claimed a whopping 42.6 share. Albany is still a one-book-per-year market, but next year the market will go to two books—spring and fall.

When I spoke with GM Fred "Doc" Satties last week, we talked about just how high WJZJ expected to climb. Well, this year's ratings yielded the unexpected.

"Just how unexpected: AAST/ PD/ MD Tony Wright said, "When we last talked, we really didn't think we could do too much better. To be honest, I didn't think anything like this would happen to us. We're all just blown away by the current numbers."

I asked Wright why he thought this kind of success was possible in the Albany market. "The key to our success is the fact that we keep personality on the air at all times. We have strong personalities, we play the best music, and we're community-oriented. When you're in a small town, you always have to show true concern about the people and the community if you plan to stay there."

"A number of FM stations in the Black/Urban format have gone to a laid-back style. We don't lay back at all. We're a 100,000-watt FM that does play some ballads and blues, but we keep our music flow moving at all times. We have to make sure we give the people what they want. Uptempo dance music mixed with blues and gospel does a lot of things for us. It gives us variety and helps keep our tempo up. We get soft, but nothing like the 'Quiet Storm'-type stations."

"Gospel is very big with WJZJ, and I asked Wright to explain the station's gospel positioning. "We do gospel shows three times a day. Our first show is from 4-6am. After I complete my morning contemporary music program, we go back to gospel shows."

Tony Wright

Lee Michaels

J.C. Floyd

"I think Tom has set some new standards for our industry. Certainly, any organization that offers a contract to a personality these days will make sure of what the terms are going to be. I'm not trying to be negative, but you must admit that this is a situation that had never taken place in our industry."

"When Tom is in the middle of a crowd, he's truly a performer. His ability to work a live audience is outstanding: that's another way that he's an asset to an organization. With him flying all the time he doesn't get the chance to be involved in live promotions in either city as much as he could if he was only working for one station. You know, I believe that you've got to win in the streets to win on the air."

It will be interesting to see if Joyner can continue to win on both station fronts. Stay tuned to this section for future updates.
GREGORY ABBOTT

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YOU THINK OF COLUMBIA RECORDS

BLACK/URBAN PICTURE PAGE

YELLOWJACKETS BUZZ INTO L.A. — Shown backstage after the Yellowjackets' Los Angeles appearance are (I-r) the band's Ricky Lawson, KUTE's Teileys Trigueros, KACE's Brad Williams, the group's Russell Ferrante, MCA's Sara Melendez, Marc Russo, Yellowjacket Jimmy Haas, and MCA's Ricky Schultz; kneeling (l-r) are KACE's Paul Perrodin and MCA's Cynthia Johnson.

WJLB DRIVES PONTIAC — WJLB/Detroit sponsored its third annual "Strong Songs Labor Day Jam" at Pontiac's Phoenix Center. In the first photo, WJLB's Lynn Briggs emcees. In photos #2 and #3, Mazarati and Michael Henderson entertain the 15,000-person crowd.

GOODE TO GO — WUSL/Philadelphia was the winner of a city-wide "Philadelphia . . . Get To Know Us" competition sponsored by Mayor Wilson Goode's office. Pictured (l-r): WUSL's PD Tony Quartarone and Lauren Kates, Goode, WUSL GM Bruce Holberg, Loraine Morris, and Clint Frye.
Syndication: Easy Choices

It's that time again to get out the roloex and make sure all the services you may ever need are in there with correct addresses and contacts. The following is a list of syndicators marketing the format. Most are available in blocks as well as 'round-the-clock.

Bands Of Gold
1222 Glosarm Place
Denver, CO 80204
Contact: Ed Wren

Bonnieville Broadcasting
4980 Commercial Ave.
Northbrook, IL 60062
(800) 331-1600
Contact: James Opstein

Churchill Productions
130 E. Campbell Ave.
Phoenix, AZ 85014
(602) 264-3331
Contact: Tom Churchill

Concept Productions
2224 Coloma Way
Roseville, CA 95678
(916) 792-7794
Contact: Dick Wagner

Radio Arts
210 N. Pass Ave., Suite 104
Burbank, CA 91505
(818) 941-0225
Contact: Larry Vanderven

Yesco
951 Yale Avenue North
Seattle, WA 98109
(206) 926-9520
Contact: Steve Ward

Program Suppliers
The following are syndication companies which supply shows to fit the Easy Listening format. A brief description of each company's product is below each listing.

A COMPREHENSIVE CHECKLIST

A New Beginning

Greetings! I've just joined the front lines of R&R as your Easy Listening Editor. I'm green, I admit it. But I know my color will change as I grow in efforts to serve you.

Easy Listening is a powerful, winning approach to radio. Interestingly, however, the format (quote, unquote) itself is quite indefinable. There's just so much out there! Content and delivery varies from station to station because, in addition to new musical forms entering the realm, many standard but different forms are sometimes included in one implementation of the idea.

And that's only the music. We could go on forever about positioning and its effects on revenue. But I'll save that for future columns.

In the meantime, I expect to spend most of my working hours on the telephone communicating with you. These are your columns, after all, and I want them to be a window on the Easy Listening world.

What do you need to read? I welcome your thoughts, ideas, news, criticism, and everything else. Write me too many letters, call me too many times! I'll be waiting. And if I don't get a call from you, expect a call from me.

YVONNE OLSON

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WAYL MINNEAPOLIS
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John Sherman/Aug 1300 West 69th St

Alpha
LIONEL RICHIE "Love Will Conquer All"
KENNY ROGERS "They Don't Make Them Like They"

Easy Listening
DAVID FOSTER "The Best Of Me"
PAUL MAURIAT "Part Time Lover"
ORCHESTRA MANHATTAN "Perfect Strangers"
RICHARD CLAYDERMAN "Wonderland By Night"

Broadcast Programming

John Sherman/Aug 1300 West 69th St

Adult Contemporary
CHRIS CROSS "Loving Strangers"
BEACH BOYS "California Dreamin"

Modern Country
DON WILLIAMS "That's Love"
MERLE HAGGARD "Out Among The Stars"
CONWAY TWITTY "Fallin' For You"
SWEETHEARTS OF THE RODEO "Since I Found You"

Century 21

Greg Stahlin/Aug 914-2171

The Z Format
ELTON JOHN "Heartache All Over The World"
HOWARD JONES "You Know I Love You Don't You"

Super-Country
O'KANES "Oh Darlin"
STEVE EARLE "Someday"
PAKE McENTIRE "Bad Love"
MEL McDANIEL "Stand On It"
MERLE HAGGARD "Out Among The Stars"

Concept Productions
Eno Krymer/Aug 316-786-7354

CHR
CAMEO "Word Us"
Ben E. King "Stand By Me"
ROBBIE NEVIL "C'est La Vie"
ORAN "JUICE" JONES "The Rain"
BANGLES "Walk Like An Egyptian"
TALKING HEADS "Wild, Wild Life"
ELTON JOHN "Heartache All Over The World"
HOWARD JONES "You Know I Love You Don't You"

Country
DAN SEALS "You Still Move Me"
GARY MORRIS "Leave Me Lonely"
GIRLS NEXT DOOR "Baby I Want It"

AC
MONKEES "Daydream Believer"
HOWARD HAWK "I'm For Real"
SÉRGIO MENDES "Take This Love"
WHAM! "Where Did Your Heart Go"

Media General

Broadcast Services
Bud Gurney/Aug 310-4433

ACTION
OMD "Forever (Live & Die)"
GORDON LIGHTFOOT "Stay Loose"
BILLY OCEAN "Love Is Forever"
GREGORY ABBOTT "Skate You Down"
JEFFREY OSBORNE "Room With A View"
ANITA BAKER "Caught In The Rapture"

Your Country
PAKE McENTIRE "Bad Love"
JUDDS "Cry Myself To Sleep"
STATLER BROTHERS "Only You"
T.G. SHEPPARD "Half Past Forever"
REBA McENTIRE "What Am I Gonna Do About You"

Hit Rock
BILLY IDOL "To Be A Lover"
TIL TUESDAY "What About Love"
PRETENDERS "Don't Get Me Wrong"
BEACH BOYS "California Dreamin"
STEVE WINWOOD "Freedom Overspill"
HEU LEWIS & THE NEWS "Hip To Be Square"

Peters Productions, Inc.
George Jones/Aug 215-951

Country Lovin'
DAN SEAL "You Still Move Me"
MICHAEL JOHNSON "Give Me Wings"
BILLY JOE ROYAL "I Miss You Already"
The Ultimate AC
WHAM! "Where Did Your Heart Go"
G. KNIGHT & B. MEDLEY "Loving On Borrowed Time"

Radio Arts
John Benincato/Aug 818-841-0225

Country's Best
JOHN CONLEE "The Carpenter"
DON WILLIAMS "Then It's Love"
MERLE HAGGARD "Out Among The Stars"

Soft Contemporary
MADONNA "True Blue"
HUMAN LEAGUE "Human"
SÉRGIO MENDES "Take This Love"
JANET JACKSON "When I Think Of You"
BRUCE HORNBY & THE RANGE "The Way It Is"

Sound 10
DARYL HALL "Footloose Pride"
SÉRGIO MENDES "Take This Love"

Satellite Music Network
Pat Clarke/Aug 214-991-2900

Country Coast-To-Coast
HOLLY DUNN "Daddy's Hands"
GEORGE JONES "Wine Colored Roses"
HANK WILLIAMS JR. "Mind Your Own Business"

Rock 'N' Hits
TIMBUS "The Futures So Bright I Gotta Wear Shades"

The Programming Consultants
Dave Grauzer/Aug 800-843-7807

Stereo Rock
DARYL HALL "Footloose Pride"
ROBBIE NEVIL "C'est La Vie"
ORAN "JUICE" JONES "The Rain"
ELTON JOHN "Heartache All Over The World"
HOWARD JONES "You Know I Love You Don't You"

AC
MADONNA "True Blue"
HUMAN LEAGUE "Human"
BRUCE HORNBY & THE RANGE "The Way It Is"
KENNY ROGERS "They Don't Make Them Like They"

Country
MEL McDANIEL "Stand On It"
DON WILLIAMS "Then It's Love"
CONWAY TWITTY "Fallin' For You"
NICOLETTE LARSON "That's More About Love"

Transtar

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Mike Turner/Aug 213-461-3832

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Florida Contemporary Country seeks creative air & promotion personnel for weekend & future openings. T & R: Darvin, 310-11, Box 5089, Gainesville, FL 32608 EOE (10/10)
WTM/WTW has an immediate drive opening. T & R: J. Michael Pruett, Box 954, Tupelo, MS 38802 EOE (10/10)
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Afternoon drive position for ContempoStations/former Big Bill & WEKKS- FM. Box 3394, Florence, SC 29501 EOE (10/11)
FL CHF seeks creative, aggressive morning person. Over-night position included. Creative samples & T & R: Brian Ortener, Z-103, Box 13548, Tallahassee, Fl 32317 EOE (10/13)
Seeking natural-sounding air/personal talent. T & R: David Backoul, WLSQ, Box 5000, Montgomery, Ala. 36104 EOE (10/13)
Seeking experienced morning drive. Send T & R. Jeff Brown, Box 6367, Tyler, TX 75771. Also need your salary require- ments. EOE (10/13)
Seeking announcers both young & old for AM nostalgia station. Also PM Chf. Reply to the initials coded in the FL ad. WJKF, Box 975, Madeira Key Crest. West, FL 33104 EOE (10/17)
Female voice needed. 4-track recording capability, reverb and effects, paragraphic equalizer. 4-track recording capabil- ity, studio communicator and more. What we are look- ing for is you! You do production and weekend show what interested? Send tapes and resumes to: Radio & Rec, Box 487, 1930 Century Park West, Los Angeles, CA 90067 EOE

NUDE-PRODUCTION PRO
For adult material on Sir Mix-A-Lot radio stations, 50% commission on revenue. Digital effects, graphics, as- sociative equalizer, 4-track recording, mastering, editing. Please send resume, references, and demo to: Radio & Rec, Box 487, 1930 Century Park West, Los Angeles, CA 90067 EOE

MISSOURI

MORNING PERSONALITY
Our morning talent has left for a TV career. We have a witty, creative, on-line and off-line, need a warm, personable communicator who is strong on his on-air-ness and can relate to the female viewer. This individual must be articulate, intelligent and motivated to become actively involved in Music City. Good personal appearance is a must. Send cassette tape, resumes, and photo to: David Manning, General Manager, WAKL, 1 Music Circle East, Nashville, TN 37203. No phone calls please. M/F EOE

SAN ANTONIO

MORNING PERSONALITY
San Antonio's leading A/C FM is looking for a zany morning sidekick who's into pseudo songs, character voices & the bizarre to work in a great city with the great morning atmosphere searching for full- and part-time air talents. Contact Jay Scott, P.O. Box 512, 646-0105, Rush Tape and Resume to: KSMG-FM, 8930 Four Winds, Suite 500, San Antonio, Texas 78239 EOE

NEEDDED: PRODUCTION PRO
For adult material job. 50% commission. Digital effects, graphics, associative equalizer. 4-track recording, mastering, editing. Please send resume, references, and demo to: Radio & Rec, Box 487, 1930 Century Park West, Los Angeles, CA 90067 EOE

ATTENTION TRAFFIC
Traffic: A FM in a very competitive Wisconsin market is looking for an experienced traffic manager with a strong knowledge of the trade and a proven ability to manage a team. Background in LI and/or production experience is a must. T & R: KSMG, Box 798, La Verne, CA 91750 EOE (10/17)

Shane Media Services
6157 Richmond Ave., Suite 311
Houston, TX 77057

Southern California: If you seek the best, prove it! A position is open at all media of the San Diego Metro. Responses: Bob Tucker, 8494 Pacific Highway, San Diego, CA 92130 EOE (10/10)
Midwest Operations manager needed. T & R: Don Finik, KDLM, 1276 1st Avenue, St. Joseph, MN 56374 EOE (10/10)
Seeking experienced talent seeker in California. Top 75 mar- ket. Excellent salary & agency status. Contact: Ed Manchester, 900 W Camel- lina, Tempe, AZ 85283 EOE (10/13)

JOIN THE WINNING TEAM
I-95 is searching for a creative, mid-morning 10-AM personality. Send tape and resume to: John McCatty P.D., WATI-185, P.O. Box '1988, Baltimore, MD 21207 EOE

TALENT SEACH
The talent search is on for great air personalities to add to a winning team at South Florida leading AM AC station. Key shifts for key people. EOE. Send tape and resume to Radio & Records, #493, 1930 Century Park West, Los Angeles, CA 90067 EOE (10/12)

EASY LISTENING
One of our clients is looking for a General Manager. The position will be perfect for you if you are a dynamic, hardworking professional. You must have a strong track record of growth and development. For consideration, please call us on your current call or use the service number above. M/F EOE

SAY GOODBYE TO DOWNtown...Bite the bullet...move to West Palm Beach...let's go...THE UPGRADE
NOW IS HERE!!

OPPORTUNITIES

WASHINGTON

ATIN: Air talent in Minnesota, The Dakotas, Wisconsin, Montana, Michigan to the snow belt. ANNOUNCER: announces 1: A 7-11 month summer, complete with sunshine, and 2: An open for a fantastic talent who'd love to join Tulsa Country station for Fall/ Winter. 1993 Country Park West, West, Los Angeles, CA 90067 EOE

WEST

A GREAT JOB FOR INNOVATIVE AIR TALENT
Can you communicate with adults using the telephone and today’s music? This is a personality-driven, full-service radio station in a major, major market. Send tape, resume and support materials.

SHANE MEDIA SERVICES
6157 Richmond Ave., Suite 311
Houston, TX 77057

R & R FRIDAY, OCTOBER 17, 1986/69

POSITIONS SOUGHT
Aggressive personality with broadcast degree & production experience seeks entry level audio technician. Prefer S.C. or Columbia.

PERSONAL DISC喬ER: Seeking 130-watt in E-WA. Four years’ experience. AL 31233-3133. EOE (10/10)

Desperately seeking a rocket man! Will accept any market. Experience & good numbers sought. Contact: Ed Manchester, 900 W Camelina, Tempe, AZ 85283 EOE (10/13)

Female announcer with seven years’ experience. Can handle AOR/CHR. Prefer AOR/Mix. Southern CA. areas only. Seeking weekend shift. PENNY: 310-536-4398 (10/10)
OPPORTUNITIES

POSITIONS SOUGHT

Wanted: advanced music director. Six years' experience. Curious, creative character & ideas. More than 2,000 M.E. tracks. Excellent working AC DJ. Extensively original. Fax: (703) 552-3306 (10/17)

Marketing, doubled MO/AOR. PD: seeking opportunity to work at your station. Prefer WA. Fax: (303) 794-2256 (10/17)

Good ad line, ten-year CHR veteran seeks position in SE. (803) 483-4566 (10/17)

Two years exclusive broadcast experience. Seeking PD position in medium-market market in NC or CA. (803) 242-7669 (10/17)

Seems to be more than just a game. My experience in FPD & sport can make you a winner. (212) 255-8145 (10/17)

Classic Rock/AOR MD scouting opportunities. TPFF: (930) 384-1656 (10/17)

Have you found your next PD or OM? Now available - 11 pro with success at CHR/AC/Odyssey. Programming and management skills excellent. Ready for your challenges anywhere. Bob Raleigh (205) 251-3762.

New GM. New PD. I'm looking to Anchor expanding business in Miracle Highway or PM Drive. 20+ shares Men/Women 25-49. Experienced. D.C., San Francisco, Miami. Mike Taylor (503) 941-7285 (10/17)

New GM. New PD. I'm looking to Anchor expanding business in Miracle Highway or PM Drive. 20+ shares Men/Women 25-49. Experienced. D.C., San Francisco, Miami. Mike Taylor (503) 941-7285 (10/17)


English-Chinese pen/producer with six years' experience in SE. Including many markets. Always a reliable go-getter. Prefer West Coast/SE. Fax: (404) 437-4789 (10/17)

Attention warm medium markets. 18 years' experience as morning program show. Good voice, available yesterday. LARRY KAY (717) 322-8302 (10/17)

Assume director/sales market opportunity seeking medium market position. MD: (717) 597-9229 (10/17)

Five years' experience in top 20 Production, continuity & on-air personality. Will get you the numbers you seek. CHAPMAN (718) 343-2192 or 343-476 (10/17)

I'm seeking. Great eyes & excellent references. Twelve years experience in Boston, Kearney, Kansas City, Anchorage. (202) 288-2976 (10/17)

Major market radio personality seeking production sale in all-market market. Have ten years' experience. Prefer large/medium. (501) 708-2429 (10/17)

Promotion, community-minded PD/morning seeks stable position. Eight years' street/club experience. Prefer standards. If you see the ad, call M.L. (215) 322-8190 (10/17)

Experienced announce/talk team; player. I pull my own weight. Small market salaries. DANNY (512) 285-2101 (10/17)

Four-year Country jack with sales experience. Seeks better offers, moving, or a job on TV. Any market. RON: (512) 2055-196. (10/17)

Good looking male market female with many vision character, two weeks and a great work at Females of America. USA: (704) 945-1367. (10/17)

OUTDOOR ADVERTISING

See your next PD or OM before anyone else! Advertise now and receive your free ad by Thursday noon (PST) prior to issue date. Address all ads to: OPPORTUNITIES, 1500 Century Park West, Los Angeles, CA 90067.

R&R Opportunities

Display Advertising

Display: $40 per inch per month (maximum 35 words per inch). Includes border and postage handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday noon (PST) prior to issue date. Address all ads to: R&R Opportunities, 1500 Century Park West, Los Angeles, CA 90067.

R&R Opportunities

Free Advertising
**TOP 50**

**OCTOBER 17, 1986**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>RESTLESS HEART/That Rock Won't Roll</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>RANDY TRAVIS/Diggin' Up Roots</td>
<td>WB</td>
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<tr>
<td>3</td>
<td>HEAVY METAL/You'll Never Be the Same</td>
<td>RCA</td>
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<td>4</td>
<td>ALABAMA/Touch Me When You're Dancing</td>
<td>RCA</td>
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<td>5</td>
<td>GEORGE STRAIT/Can't Cool It To Be Crazy About</td>
<td>MCA</td>
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<tr>
<td>6</td>
<td>T. GRAHAM BROWN/High and Strong</td>
<td>Capitol</td>
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<td>7</td>
<td>BARRY MANILOW/I've Had The Time of My Life</td>
<td>RCA</td>
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<tr>
<td>8</td>
<td>GEORGE MCLAREN/Rock and Roll Revival</td>
<td>RCA</td>
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<td>9</td>
<td>JUICE DUNN/Daddy's Hands</td>
<td>MTM</td>
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<tr>
<td>10</td>
<td>JOHN ANDERSON/Shine</td>
<td>WB</td>
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<tr>
<td>11</td>
<td>MICHAEL JEFFERSON/Save Me, Save Me, Save Me</td>
<td>RCA</td>
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<tr>
<td>12</td>
<td>ANNIE MURRAY/I'm A Woman</td>
<td>Capitol</td>
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<tr>
<td>13</td>
<td>WAYLON JENNINGS/What You Do When I'm Gone</td>
<td>MCA</td>
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<td>14</td>
<td>SANFORD AND SON/The Son Of Sam</td>
<td>Capitol</td>
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<td>15</td>
<td>RICKY SKAGGS/Love's On The Horizon</td>
<td>RCA</td>
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<tr>
<td>16</td>
<td>JOEY ZIZZI/She's Gonna Get You Someday</td>
<td>Epic</td>
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<tr>
<td>17</td>
<td>BILLIE JOE ROYAL/My Baby's In America</td>
<td>Atlantic America</td>
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<tr>
<td>18</td>
<td>NICKY LEE DILLOW/Oh-Wah Days</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>JIMMY TUCKER/Just Another Love</td>
<td>Capitol</td>
</tr>
<tr>
<td>20</td>
<td>MEL MCDANIEL/What It's Gonna Be</td>
<td>Capitol</td>
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**BREACKER**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>21</td>
<td>DON WILLIAMS/Then It's Love</td>
<td>Capitol</td>
</tr>
<tr>
<td>22</td>
<td>GENE WATSON/Everything I Used To Do</td>
<td>Epic</td>
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<tr>
<td>23</td>
<td>RONNIE McDOWELL/When You Hurt</td>
<td>MCA/Curb</td>
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<tr>
<td>24</td>
<td>PAKE MCGINTY/Rock Me Love</td>
<td>RCA</td>
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<tr>
<td>25</td>
<td>KATHY MATTE/When The World Ends</td>
<td>Mercury/PS</td>
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<tr>
<td>26</td>
<td>JUDY RODMAN/She Thinks That She'll Marry</td>
<td>MTL</td>
</tr>
<tr>
<td>27</td>
<td>SOUTHERN PACIFIC/All I Ever Knew</td>
<td>WB</td>
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<tr>
<td>28</td>
<td>GARY LEE GRIFFIN/Cry Me A Love Song</td>
<td>Capitol</td>
</tr>
<tr>
<td>29</td>
<td>MICHAEL BARNES/Don't You (Mama)/It's Gonna Be</td>
<td>Mercury/PS</td>
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<td>30</td>
<td>ROSANNE CASH/Second To None</td>
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**BREAKER**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
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<tr>
<td>31</td>
<td>T.G. SHEPPARD/Return To Forever</td>
<td>Columbia</td>
</tr>
<tr>
<td>32</td>
<td>O'KANES/Oh Darlin'</td>
<td>Columbia</td>
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<tr>
<td>33</td>
<td>EDDIE RABBIT &amp; JUICE DUNN/Then To Other (RCA)</td>
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<tr>
<td>34</td>
<td>CONWAY TWITTY/Waitin' For You</td>
<td>RCA</td>
</tr>
<tr>
<td>35</td>
<td>DOLLY PARTON/We Had It All</td>
<td>RCA</td>
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<tr>
<td>36</td>
<td>DAN SEAL'S/Still Movin' On (Emi America)</td>
<td>CBS</td>
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<tr>
<td>37</td>
<td>MERLE HARRISON/Go Among The Stars</td>
<td>Epic</td>
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<tr>
<td>38</td>
<td>JOHN CONLEE/The Carpenter</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

**THE FINEST . . . ALWAYS, FROM Don Williams**

**RADIO & RECORDS NATIONAL AIRPLAY COUNTRY**

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>DAN SEALS</td>
<td>(50)</td>
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<tr>
<td>DON WILLIAMS</td>
<td>(39)</td>
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<tr>
<td>JOHN CONLEE</td>
<td>(33)</td>
</tr>
<tr>
<td>CONWAY TWITTY</td>
<td>(33)</td>
</tr>
<tr>
<td>STEVE EARLE</td>
<td>(25)</td>
</tr>
<tr>
<td>JUDAS (37)</td>
<td></td>
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<tr>
<td>GIRLS NEXT DOOR</td>
<td>(25)</td>
</tr>
<tr>
<td>DARYL MORRIS</td>
<td>(23)</td>
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<tr>
<td>WILLIE NELSON</td>
<td>(23)</td>
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**HOTTEST**

<table>
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<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>RANDY TRAVIS (46)</td>
<td>ALABAMA (65)</td>
</tr>
<tr>
<td>RESTLESS HEART (54)</td>
<td>MARIE OSMOND &amp; PAUL DAVIS (49)</td>
</tr>
<tr>
<td>E.T. CONLEY &amp; P. POINTER</td>
<td>(47)</td>
</tr>
<tr>
<td>GEORGE STRAIT (42)</td>
<td>BELLAMY BROTHERS</td>
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<tr>
<td>JOHN CONLEE (18)</td>
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</tr>
</tbody>
</table>

**MOST ADDED & HOTTEST**

On 61% of reporting stations. Rotations: Heavy 1, Medium 41, Light 55, Total Adds 14, WXLU, WVMJ, WKKK, KIKX, KYKX, WSLR, WFMS, KXXS, WYDR, KTSP, KCCK, KMP3, KRPM. Moves 47-44 on the Country chart.

**CONWAY TWITTY**

**Fallin' For You For Years**

On 60% of reporting stations. Rotations: Heavy 2, Medium 28, Light 65, Total Adds 33 including WCAO, WYRK, WORE, WTCR, WIXL, WZZK, WKKO, WKMT, WMFS, KKFQ, WQBE, WYRK, WQBE, WTCR, WIXL, WZZK, WKKO, WKMT, WMFS, KKFQ, WQBE, WYRK, WQBE, WTCR, WIXL, WZZK, WKKO, WEKK, KTOH, KFRE. Debuts at number 46 on the Country chart.

**O'KANES**

**Oh Darlin' (Columbia)**

On 61% of reporting stations. Rotations: Heavy 5, Medium 41, Light 55, Total Adds 14, WXTU, WVMJ, WKKK, KIKX, KYKX, WSLR, WFMS, KXXX, WTOD, KTSP, KCCK, KMP3, KRPM. Moves 47-44 on the Country chart.

**COUNTRY BREAKERS**

<table>
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<tr>
<th>Rank</th>
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<tbody>
<tr>
<td>34</td>
<td>43</td>
<td>43</td>
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R&R FRIDAY, OCTOBER 17, 1986/71
NEW & ACTIVE

STATLER BROTHERS "Only You" (Mercury/PolyGram) 91/7

KAYLEE ADAMS "I Can't Help The Way I Don't Feel" (WB) 16/3

B.J. THOMAS "Night Life" (Columbia) 16/1

WILLIAM LEE GOLDEN "You Can't Take It With You" (MCA) 14/4

RAY STEVENS "Southerns Ax" (MCA) 12/7

NICOLETTE LARSON "That's More About Love Than I..." (EMI) 51/9

CANNON'S "Do You Mind If I Step Into..." (Mercury/PolyGram) 10/5

OXMONG BROS. "Looking For Suzanne" (EMI America) 8/6

JIMMY TRAYHUR "Two Sides" (Capitol) 8/7

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker status 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.

ALBUM TRACKS

ARTIST/Song Title (Label) Album Title

LIONEL RICHIE & ALABAMA/Deep River Woman (Motown) Dancing On...

RANDY TRAVIS/Messin' With My Mind (WB) Storms Of Life

HANK WILLIAMS JR./Montana Cafe (WB/Curb) Montana Cafe

FORESTER SISTERS/Drawn To The Fire (WB) Perfume, Ribbons, & Pearls

GEORGE STRAIT/Single In The Rain (MCA) Storms Of Life

RICKY SKAGGS/A Hard Road To Hoe (Epic) Plain Brown Wrapper

ALABAMA/The Touch (RCA) The Touch

SOUTHERN PACIFIC/Pink Cadillac (WB) Killbilly Hill

SOUTHERN PACIFIC/Still Looking For You (WB) Killbilly Hill

DAN SEALS/Time/Lose (EMI America) Out On The Front Line

GARY MORRIS/Is It December I Could Cry (WB) #7

ALABAMA/The Touch (RCA)

SOUTHERN PACIFIC/Pink Cadillac (WB)

SOUTHERN PACIFIC/Still Looking For You (WB)

DAN SEALS/Time/Lose (EMI America)

GEORGE STRAIT/Deep Water (MCA)

CRYSTAL GAYLE/Only Love Can Save Me Now (WB)

RICKY SKAGGS/A Hard Road To Hoe (Epic)

NEW GRASS REVIVAL/Revival (EMI America)

EARL THOMAS CONLEY/Cancin' With The Flame (RCA)

Keep Yourself Informed with The Industry's Weekly Newspaper

THE No. 1 PUBLICATION FOR RADIO

Start my subscription immediately

Name

Station/company

Address

City State Zip

Subscription price $215 per year (US/Canada) – mailed first class Overseas ($400 – US funds only)

Payment enclosed

Charge my:

VISA

MasterCard

Interbank # Exp Date

Signature
### EAST

<table>
<thead>
<tr>
<th>Most Added</th>
<th>Hottest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holly Madison (EMI)</td>
<td>Restless Heart (EMI)</td>
</tr>
<tr>
<td>Tanya Tucker (EMI)</td>
<td>Don Williams (Capitol)</td>
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### MIDWEST

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<tr>
<th>Most Added</th>
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<td>Randy Travis (MCA)</td>
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<td>Dan Seals (EMI)</td>
<td>Don Williams (Capitol)</td>
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### SOUTH

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<td>Randy Travis (MCA)</td>
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<td>Dan Stevens (EMI)</td>
<td>Don Williams (Capitol)</td>
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### WEST

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<tr>
<td>Don Stevens (EMI)</td>
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</tr>
<tr>
<td>Dan Stevens (EMI)</td>
<td>Don Williams (Capitol)</td>
</tr>
</tbody>
</table>

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158 Reporters

- 148 Current Reports
- Five stations reported a frozen list this week:
  - WBOS/Boston
  - WJUR/Morgantown
  - WURE/Cincinnati
  - WYNG/Evansville
  - KCJB/Minot

Ten stations failed to report this week & their rotations were frozen:
- WPTW/Albany
- WGNA/Albany
- WPOP/Portland
- WWWW/Detroit
- KFGO/Fargo
- WXBQ/Brattleboro
- KHEV/E Paso
- WWSK/Knoxville
- WRR/Anderson
- WBN/Des Moines

WRNL/Richmond is no longer a Country reporter.

WRGW/Bangor has changed call letters to WYOH with no change in format.
Thanks To You, Jazz Radio...
NOVEMBER 14th, 15th, & 16th, 1986
HYATT REGENCY HOTEL
Houston, Texas
(713) 654-1234

Special YBPC Room Rate
$49 Single $59 Double per day/per room

Theme: Where Do We Go From Here ? ? ?

I. The Changing Format
II. Record Promotion The New Ball Game
III. Polishing Your Image In The Industry

SCHEDULE OF EVENTS

FRIDAY, NOVEMBER 14th
Registration 3:00 pm - 5:00 pm
7:00 pm - 9:00 pm — Cocktail Party

SATURDAY, NOVEMBER 15th
Registration 10:00 am - 12 Noon
General Session 9:00 am - 10:00 am
Workshop I 10:30 am - 12:00 Noon
Lunch 12:00 Noon - 1:30 am
Workshop II 1:30 pm - 3:00 pm
Workshop III 3:00 pm - 4:30 pm
Cocktail Party 6:00 pm - 8:00 pm
Award Banquet 8:00 pm - 11:00 pm

SUNDAY, NOVEMBER 16th
YBPC ANNUAL MEETING
Election of National Officers
11:00am - 2:00pm

EARLY BIRD REGISTRATION FEES
Members $50.00
Non-Members $60.00
Late Fee After October 31 $10.00
Spouse Regular or Banquet Ticket $40.00

CONTACT: Barbara Lewis
1-504-242-3131
Marcell Lee 504-822-1945
Stephanie Smallwood 318-898-1112

SOUVENIR BOOKLET INFORMATION
Ads Page Size Based on 8½x11 Trim
$400.00 Full Page - Inside Front & Back
$300.00 Full Page
$200.00 Half Page
$150.00 Fourth Page
$75.00 Eighth Page
$50.00 Professional Card and Name
Non Camera Ready Art Work $100.00

CONTACT: Henry Jefferson, 10600 So. Gessner #4,
Houston, Texas 77071, 713-271-0011
A.D. Washington, 214-556-2002
JEFF LORBER featuring KARYN WHITE

Facts Of Love (WB)

70% of our report; Radio Heavy: 1/0, Medium: 2/0, Light: 41/48, Total Adds 20 including: WQMG, KMJQ, WDAS, WHW, WBBV, WQMG, WBBV, WQMG, WHW, WBBV.

Debuts at number 40 on the Black/Urban chart.

FULL FORCE

Unforgettable So Much (Columbia)

69% of our report; Radio Heavy: 5/0, Medium: 18/4, Light: 27/32, Total Adds 16 including: WDAS, WQMG, WBBV, WHW, XX27.

IN THE BEGINNING.

ANITA BAKER

Caught Up In The Rapture (Elektra)

67% of our report; Radio Heavy: 7/0, Medium: 18/4, Light: 24/20, Total Adds 26 including: WQMG, WBBV, WHW, XX27.

Debuts at number 37 on the Black/Urban chart.

VENITA WILLIAMS

Once Bitten Twice Shy (A&M)

65% of our report; Radio Heavy: 8/0, Medium: 15/4, Light: 24/20, Total Adds 24 including: WQMG, WBBV, WHW, XX27.

I'm Chillin' (Polygram/Quad)

63% of our report; Radio Heavy: 2/0, Medium: 27/0, Light: 27/12, Total Adds 11 including: WQMG, WBBV, WHW, XX27.

RADIO & RECORDS NATIONAL AIRPLAY

BLACK/URBAN

JEFF LORBER featuring KARYN WHITE

Facts Of Love (WB)

70% of our report; Radio Heavy: 1/0, Medium: 2/0, Light: 41/48, Total Adds 20 including: WQMG, KMJQ, WDAS, WHW, WBBV, WQMG, WHW, WBBV.

Debuts at number 40 on the Black/Urban chart.

FULL FORCE

Unforgettable So Much (Columbia)

69% of our report; Radio Heavy: 5/0, Medium: 18/4, Light: 27/32, Total Adds 16 including: WDAS, WQMG, WBBV, WHW, XX27.

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RADIO & RECORDS NATIONAL AIRPLAY

BLACK/URBAN

JEFF LORBER featuring KARYN WHITE

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70% of our report; Radio Heavy: 1/0, Medium: 2/0, Light: 41/48, Total Adds 20 including: WQMG, KMJQ, WDAS, WHW, WBBV, WQMG, WHW, WBBV.

Debuts at number 40 on the Black/Urban chart.

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I'm Chillin' (Polygram/Quad)

63% of our report; Radio Heavy: 2/0, Medium: 27/0, Light: 27/12, Total Adds 11 including: WQMG, WBBV, WHW, XX27.
Patti LaBelle

#1 BREAKER

PATTI DOES IT AGAIN WITH

"KISS AWAY THE PAIN"
FROM THE MULTI-HIT PLATINUM ALBUM

"WINNER IN YOU"

PRODUCED BY RON "HAVE MERCY" KERSEY AND BUDD ELLISON
MANAGEMENT: GALLIN/MOREY

RFTW

READY FOR THE WORLD

#2 BREAKER

"LOVE YOU DOWN"
THE MOST REQUESTED NEW SINGLE AT
RADIO TODAY WITH MAJOR CONSUMER DEMAND.
FROM THEIR SELF PRODUCED ALBUM.

"LONG TIME COMING"

MANAGEMENT: A.M.I.
### EAST

<table>
<thead>
<tr>
<th>City/Station</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKTU/New York</td>
<td>Latimore</td>
<td>&quot;Ready for the Weekend&quot;</td>
</tr>
<tr>
<td>WKTU/New York</td>
<td>Lisa Lisa</td>
<td>&quot;Jumpin Outa My Life&quot;</td>
</tr>
<tr>
<td>WKTU/New York</td>
<td>Phil Collins</td>
<td>&quot;Shake Your Booty&quot;</td>
</tr>
<tr>
<td>WKTU/New York</td>
<td>Millie Jackson</td>
<td>&quot;Shake Your Booty&quot;</td>
</tr>
<tr>
<td>WKTU/New York</td>
<td>Patrice</td>
<td>&quot;Shake Your Booty&quot;</td>
</tr>
<tr>
<td>WKTU/New York</td>
<td>Whitney</td>
<td>&quot;Shake Your Booty&quot;</td>
</tr>
<tr>
<td>WDSD/New York</td>
<td>Jane Fonda</td>
<td>&quot;Shake Your Booty&quot;</td>
</tr>
<tr>
<td>WDSD/New York</td>
<td>K. C. &amp; The Sunshine</td>
<td>&quot;Shake Your Booty&quot;</td>
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<tr>
<td>WDSD/New York</td>
<td>Kool &amp; The Gang</td>
<td>&quot;Shake Your Booty&quot;</td>
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### SOUTH

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<thead>
<tr>
<th>City/Station</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
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<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
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<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
</tr>
<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>WZAY/Las Vegas</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
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### MIDWEST

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<tr>
<th>City/Station</th>
<th>Artist</th>
<th>Song</th>
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<tr>
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<td>Aretha Franklin</td>
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<tr>
<td>WMRQ/Detroit</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
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<tr>
<td>WMRQ/Detroit</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>WMRQ/Detroit</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
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<td>WMRQ/Detroit</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
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<tr>
<td>WMRQ/Detroit</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
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### WEST

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<tr>
<th>City/Station</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
</tr>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
</tr>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Chain of Fools&quot;</td>
</tr>
<tr>
<td>KGON/Salt Lake</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
</tr>
</tbody>
</table>

### Additional Information

- **Current Reports**
  - 87
  - Reporting Stations
  - 43
  - Networked: WAAF/Boston and WDFM/Cleveland called in frozen playlists.
IT'S A FACT.
Jeff Lorber Has A Breaker.

"Facts Of Love"
The Hit Single
Featuring Karyn White
Produced by Evan Rogers, Carl Sturken and Jeff Lorber
From The New Album
Private Passion
Direction: Left Bank Management

Pssst...
"Tell Me What I Gotta Do"
Al Jarreau
The New Single
Produced by Nile Rodgers
From The Smash Album
L Is For Lover
Management: Patrick Huie & Associates

© 1986 Warner Bros. Records Inc.
**TOP 20**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TOTO</td>
<td>&quot;I'll Be Over You&quot; (Columbia)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ANITA BAKER</td>
<td>&quot;Sweet Lovin'&quot; (Motown)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CARLY SIMON</td>
<td>&quot;Coming Around Again&quot; (Arista)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>PETER CETERA</td>
<td>&quot;Take Me Home&quot; (Capitol)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>SERGIO MENDES</td>
<td>&quot;Barbara&quot; (T.C. Records)</td>
<td></td>
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<tr>
<td>6</td>
<td>LIONEL RICHIE</td>
<td>&quot;Love Will Conquer All&quot; (Sony)</td>
<td></td>
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<tr>
<td>7</td>
<td>CYNDI LAUPER</td>
<td>&quot;True Colors&quot; (CBS)</td>
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<tr>
<td>8</td>
<td>GLADYS KNIGHT</td>
<td>&quot;For Better or For Worse&quot; (Motown)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HUEY LEWIS</td>
<td>&quot;Lipstick Ultra Violet&quot; (Casablanca)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>RITA COOUDGE</td>
<td>&quot;Take Me Home&quot; (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>NEIL DIAMOND</td>
<td>&quot;Blue (Sire/WB)&quot;</td>
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<tr>
<td>12</td>
<td>CARL ANDERSON</td>
<td>&quot;Friends With Benefits&quot; (K-Tel)</td>
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<tr>
<td>13</td>
<td>PAUL SIMON &amp; O'DIABA</td>
<td>&quot;Can't Get It (WB)</td>
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<tr>
<td>14</td>
<td>KENNY ROGERS</td>
<td>&quot;They Don't Make Them Like They Used To&quot; (RCA)</td>
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<tr>
<td>15</td>
<td>EL DEBARGE</td>
<td>&quot;Love Always&quot; (Geffen/Motown)</td>
<td></td>
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<tr>
<td>16</td>
<td>BEACH BOYS</td>
<td>&quot;California Dreamin'&quot; (Capitol)</td>
<td></td>
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<tr>
<td>17</td>
<td>JANET JACKSON</td>
<td>&quot;When I Think Of You&quot; (A&amp;M)</td>
<td></td>
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<tr>
<td>18</td>
<td>MADONNA</td>
<td>&quot;Blue (Sire/WB)&quot;</td>
<td></td>
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<tr>
<td>19</td>
<td>SCOTTIE BLUE</td>
<td>&quot;The Way It Is&quot; (RCA)</td>
<td></td>
</tr>
</tbody>
</table>

**HUMAN LEAGUE**

Human (Virgin/A&M)

54% of our reporters on. Rotations: Heavy 2, Medium 16, Light 7, Total Adds 5, WPRO, WCHS, WHAS, WRVA, WHBC. Debuts at number 20 on the Full-Service chart.

**NEW & ACTIVE**

**BREAKERS**

CHRIS DeBURGH

The Lady In Red (A&M)

50% of our reporters on it. Rotations: Heavy 2, Medium 16, Light 5, Total Adds 2, WTMJ, WIBA.

**HUMAN LEAGUE**

Human (Virgin/A&M)

54% of our reporters on. Rotations: Heavy 2, Medium 16, Light 7, Total Adds 5, WPRO, WCHS, WHAS, WRVA, WHBC. Debuts at number 20 on the Full-Service chart.

**BILLY OCEAN**

"Love Is Forever" (Live/Arista) 6/5

Rotations: Heavy 6, Medium 3/2, Light 3/2, Total Adds 2, WPRO, WCCO, Medium: WCHS, WKM, NVC, Light: WTB, WKEW, KSL, WSGI.

**METROPOLITANS**

"Camden Tide" (T.C. Records) 7/6

Rotations: Heavy 6, Medium 3/2, Light 3/2, Total Adds 2, WPRO, WCCO, WEDM, KSL, WSGI.

**BILLY VERA & THE BEATERS**

"At This Moment" (Rhino) 3/2

Rotations: Heavy 6, Medium 3/2, Light 2/1, Total Adds 2, WPRO, WIBA, Medium: KSL, WSGI.
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Record</th>
<th>Format</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
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<tr>
<td><strong>RIC OCASEK</strong> &quot;Emotion in Motion&quot; (Geffen) 44/14</td>
<td></td>
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<tr>
<td><strong>BILLY JEIL</strong></td>
<td></td>
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<tr>
<td><strong>PAUL SIMON</strong></td>
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<tr>
<td><strong>CARRIE ANNE &amp;ibi INGE</strong></td>
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<td><strong>MAMMA MIA</strong></td>
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<td><strong>LINDA RONSTADT</strong></td>
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<tr>
<td><strong>EMERSON LAKE &amp; PALMER</strong></td>
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<td><strong>ANNIE'S UNIVERSITY</strong></td>
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<tr>
<td><strong>THE DOOBIE BROTHERS</strong></td>
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<tr>
<td><strong>NINA RICCI</strong></td>
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<tr>
<td><strong>GLASS TIGER</strong></td>
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**ROTATION BREAKOUTS**

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<tr>
<td><strong>PETER CETERA &amp; AMY GRANT</strong></td>
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<tr>
<td><strong>LIONEL RICHIE</strong></td>
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<tr>
<td><strong>CINDY LAUPER</strong></td>
<td></td>
</tr>
<tr>
<td><strong>JANET JACKSON</strong></td>
<td></td>
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<tr>
<td><strong>GENESIS</strong></td>
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<tr>
<td><strong>HUMAN LEAGUE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BRUCE HORNSBY &amp; THE RANGE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DAN HARKER</strong></td>
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<tr>
<td><strong>ANNA KASSER</strong></td>
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<tr>
<td><strong>BEACH BOYS</strong></td>
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<tr>
<td><strong>MADONNA</strong></td>
<td></td>
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<tr>
<td><strong>HUEY LEWIS &amp; THE NEWS</strong></td>
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<td><strong>PAUL SIMON</strong></td>
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<td><strong>BILLY JOEL</strong></td>
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<td><strong>KENNY ROGERS</strong></td>
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<tr>
<td><strong>BOB SEGER &amp; THE SILVER BULLET BAND</strong></td>
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<tr>
<td><strong>EL DULBER</strong></td>
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<tr>
<td><strong>CHRIS DEBARR</strong></td>
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<td><strong>LEVEL 42</strong></td>
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<td><strong>CHRISTOPHER CROSS</strong></td>
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<td><strong>GLADDYS KNIGHT &amp; BILL MEDLEY</strong></td>
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<td><strong>CARL ANDERSON &amp; GLORIA MILLS</strong></td>
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<td><strong>WILLIAM DEE VANCE</strong></td>
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<td><strong>RIC OCASEK</strong></td>
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<tr>
<td><strong>GLASS TIGER</strong></td>
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**MOST ADDED**

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<td><strong>AIR SUPPLY (27)</strong></td>
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<td><strong>SERGIO MENDES BRASIL (46)</strong></td>
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<td><strong>DARYL HALL (26)</strong></td>
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<tr>
<td><strong>MONKEES (15)</strong></td>
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<td><strong>RITA COOLIDGE &amp; RUPERT HOLMES (14)</strong></td>
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<td><strong>RIC OCASEK (14)</strong></td>
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**HOTTEST**

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<td><strong>CARLY SIMON (81)</strong></td>
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<td><strong>PETER CETERA &amp; AMY GRANT (52)</strong></td>
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<td><strong>LIONEL RICHIE (44)</strong></td>
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<td><strong>CINDY LAUPER (42)</strong></td>
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<tr>
<td><strong>JANET JACKSON (41)</strong></td>
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<tr>
<td><strong>GENESIS (24)</strong></td>
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<td><strong>BRUCE HORNSBY &amp; THE RANGE (23)</strong></td>
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</tr>
<tr>
<td><strong>DAVID Pack (17)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BILLY JOEL (16)</strong></td>
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**SIGNIFICANT ACTION**

<table>
<thead>
<tr>
<th>Record</th>
<th>Format</th>
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<tbody>
<tr>
<td><strong>CHRIS THOMPSON</strong> &quot;What A Woman Wants&quot; (Atlantic) 22/0</td>
<td></td>
</tr>
<tr>
<td><strong>AIR SUPPLY One More Chance (Atlantic) 22/22</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MEZZO &quot;Stop The World I Want To Get Off&quot; (Atlantic) 22/0</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW EDITION &quot;Earth Angel&quot; (RCA) 19/0</strong></td>
<td></td>
</tr>
<tr>
<td><strong>AIR SUPPLY One More Chance (Atlantic) 22/22</strong></td>
<td></td>
</tr>
<tr>
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</tr>
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<td></td>
</tr>
</tbody>
</table>

**OUTFIELD "Everytime You Cry" (Columbia) 9/0**

**BREAKERS**

No Records Qualified For Breakers Status This Week.

---

**ADULT CONTEMPORARY**

---

**RADIO & RECORDS NATIONAL AIRPLAY**

---

**The Call That Gets It All!**

---

**SUBSCRIBE TODAY!**

---

**R&R FRIDAY, OCTOBER 17, 1986/81**
101 Reporters

95 Current Reports

Three stations reported a frozen list this week:
- KDIX/Boise
- WIYJ/Jacksonville
- WWPA/Williamsport

Three stations did not report a playlist this week, so their rotations were frozen:
- 2WD/Norfolk
- WOTR/Tulsa
- WCHV/Charlottesville

47 Reporters

40 Current Reports

Two stations reported a frozen list this week:
- KFDU/Anchorage
- WSPD/Toledo

Five stations did not report a new playlist, therefore their rotations were frozen:
- KTWO/Casper
- KGB/WGBI/Schenectady
- WCCM/Bridgeport
- WISH/Milwaukee
- WSB/Atlanta
**AOR Tracks**

**Most Added**
- **Police Doc**
- **Survivor**
- **Long John Baldry**
- **Triumph**
- **Brockhampton**
- **Peter Gabriel**
- **R.E.M.**
- **David Bowie**
- **Sting**
- **Boston**

**Hottest**
- **Brockhampton**
- **Survivor**
- **Dealers**
- **Brockhampton**
- **Boston**

**Aor Albums**

**Most Added**
- **Survivor**
- **Dealers**
- **Big Audio Dynamite**
- **Outlaws**
- **New & Active**

**Hottest**
- **Boston**
- **Survivor**
- **Dealers**
- **Big Audio Dynamite**
- **Outlaws**

**New & Active**
- **Outlaws**
- **Survivor**
- **Dealers**
- **Big Audio Dynamite**
- **Outlaws**

---

**New & Active**

**Outlaws** "Salvation" (Fashash) (53/50) (46/77)
- **Survivor** "Eye of the Tiger" (Boston) (2/2) (3/3)
- **Dealers** "Teardrop" (Fashash) (3/3) (2/2)
- **Big Audio Dynamite** "Culture of Fear" (Chrysalis) (4/4) (3/3)
- **Outlaws** "Salvation" (Fashash) (53/50) (46/77)

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- **Big Audio Dynamite** "Culture of Fear" (Chrysalis) (4/4) (3/3)
- **Outlaws** "Salvation" (Fashash) (53/50) (46/77)
3. BOSTON/Third Stage (MCA)
4. 2 HUEY LEWIS & THE NEWS-Forever (Chrysalis)
5. 3 RIC OCASEK/This Side Of Paradise (Geffen)
6. 4 STEVE WINWOOD/Back In The High Life (Island/WB)
7. 5 JOHN FOOGERTY/Eye Of The Zombie (MCA)
8. 6 TALKING HEADS/True Stories (Sire/WB)
9. 8 BRUCE HORNSBY & THE RANGE-The Way It Is (RCA)
10. 9 BON JOVI/Slippery When Wet (Mercury/PG)
11. 10 DAVID & DAVID/Boattown (A&M)

OCTOBER 17, 1986

"Amanda" (136) "Ready" (123) "Cool" (82)
"Hip" (145) "Jacob's" (83) "Whole" (50)
"Emotion" (148) "True" (93) "Laughing" (18)
"Freedom" (148) "Split" (39) "Take It" (36)
"Change" (142) "Headlines" (91) "Eye" (25)
"Wild" (96) "Puzzlin" (86) "Love" (25)
"The Way" (142) "Down" (11) "Western" (6)
"You Give" (113) "Wanted" (50) "Livin" (8)
"Welcome" (90) "Swallowed" (87) "Easy" (3)
"What About" (144) "Coming" (7) "Lover's" (2)
"Voice" (108) "Eyes" (42) "Big Time" (10)
"Take Me" (66) "We Should" (63) "Endless" (11)
"This Love" (115) "Fame" (29) "Burning" (9)
"Back" (119) "Overnight" (21) "Typical" (12)

"It's Not You" (143) "America" (7) "Mariel" (3)
"The Future" (134) "Life" (6) "Hairstyles" (1)
"Love Is" (125) "Shot" (15) "Powerhouse" (6)
"Land" (68) "Deep" (21) "Throwing" (15)
" Somebody's" (67) "Night" (2)
"Keep" (140) "Can't Stand" (1)
"Crazy" (93) "Ladies" (21) "Tobacco" (6)
"Everybody" (104) "Eyes" (6) "Let's" (2)

"It's You" (143) "America" (7) "Mariel" (3)
"The Future" (134) "Life" (6) "Hairstyles" (1)
"Love Is" (125) "Shot" (15) "Powerhouse" (6)
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"Keep" (140) "Can't Stand" (1)
"Crazy" (93) "Ladies" (21) "Tobacco" (6)
"Everybody" (104) "Eyes" (6) "Let's" (2)
'TEARS IN THE RAIN'
TRACK DEBUT #4
THE NEW 12 INCH RELEASE FROM
THE ASHORE OF KINGS

Direction:
Musicon Management, Inc.
MCA RECORDS

Produced by:
Mike Clink
Executive Producer
Thom Trumbo

AS THE SECOND HIT BREAKS AT AOR
"SOMEBODY'S OUT THERE"
DEBUTS R&R #1 MOST ACTIVE
AT CHR
AOR TRACKS

PETER GABRIEL
That Voice Again
TRACKS 22

WANG CHUNG
Everybody Have Fun Tonight
TRACKS 23

RIC OCASEK
True To You
TRACKS 28

BERLIN
Like Flames
NEW & ACTIVE

LONE JUSTICE
Shelter
FIRST WEEK OUT! 45/45
ONE OF THE WEEK'S MOST ADDED TRACKS
NEW & ACTIVE

And
DON HENLEY
Who Owns This Place
ON YOUR DESK NOW!

RADIO & RECORDS NATIONAL AIRPLAY

170 REPORTS

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Power</th>
<th>Heavy</th>
<th>Medium</th>
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<tbody>
<tr>
<td>105</td>
<td>Huey Lewis &amp; the News</td>
<td>Hip to Be Square (Chrysalis)</td>
<td>75%</td>
<td>50%</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>The Pretenders</td>
<td>Don't Get Me Wrong (Sire/WB)</td>
<td>60%</td>
<td>40%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>Ric Ocasek</td>
<td>Heart Of Stone (Atlantic)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
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<tr>
<td>73</td>
<td>Steve Winwood</td>
<td>Emotional Rescue (Island/WB)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Billy Idol</td>
<td>To Be A Lover (Chrysalis)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>The Way It Is (RCA)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>John Fogerty</td>
<td>Change In The Weather (WB)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
<td></td>
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<tr>
<td>29</td>
<td>Rick Springfield</td>
<td>Til Tuesday</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
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<tr>
<td>22</td>
<td>Bon Jovi</td>
<td>You Give Love A Bad Name (Mercury/EMI)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Boston</td>
<td>We're Ready (MCA)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Timbuk #3</td>
<td>The Future's So Bright (IRS/MCA)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>KBC Band</td>
<td>It's Not Over 'Til It's Over (Arista)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
<td></td>
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<tr>
<td>8</td>
<td>Billy Squier</td>
<td>Love Is The Hero (Capitol)</td>
<td>70%</td>
<td>30%</td>
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<tr>
<td>7</td>
<td>George Bell</td>
<td>Keep Your Hands To Yourself (Elektra)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
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<tr>
<td>6</td>
<td>Justice</td>
<td>Money For Nothing (Stiff/WB)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
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<tr>
<td>5</td>
<td>Toto</td>
<td>Hold The Line (WB)</td>
<td>65%</td>
<td>35%</td>
<td>10%</td>
<td></td>
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<tr>
<td>4</td>
<td>Bad Company</td>
<td>Desert Song (Atlantic)</td>
<td>70%</td>
<td>30%</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

BREAKERS

Benjamin Orr
Stay The Night (Elektra)
66% of our reporters on it.

Peter Gabriel
That Voice Again (Elektra)
64% of our reporters on it.

Police
Don't Stand So Close '86 (A&M)
50% of our reporters on it.

86% R&R FRIDAY, OCTOBER 17, 1986
Why wait for the mail?
Get your chart
BEFORE Radio & Records
goes to press.

**ELECTRONIC CHARTS**

- Features ALL formats. Each format has 4 charts: AIRPLAY (Back Page), ACTIVITY (Total Reports/Adds), MOST ADDED and HOTTEST.
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### PLAYLISTS

An artist’s name is listed once per playlist in the highest rotation that any of the artist’s tracks are reported. For example, if tracks from the same album are reported in both heavy and medium rotation, the artist’s name will appear in heavy rotation. Records being played in heavy are included in a station’s heavy rotation.

For all stations, light rotation is condensed to include only the songs added to the rotation this week. For P-2 and P-3 stations, the rotation is condensed in the same manner.

**Symbols:**
- (M) — Record is newly reported or additional tracks have been added.
- (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.

A "frozen" list indicates that a current report was not received, and last week’s rotations are included in the database.

**PARALLEL ONE**

Stations arranged by market size, according to Arbitron’s MSA population figures.

- **Parallel One:** 1,000,000 +
- **Parallel Two:** 200,000 - 1,000,000
- **Parallel Three:** under 200,000

Stations at a significant ratings disadvantage to their in-market competitors are assigned a lower parallel.

---

**EAST**

- **PARALLEL ONE**
  - 98.9 WEEI/Manchester (603) 669-1000
  - 107.7 WZLX/Boston (617) 272-1000
  - 101.1 WORC/Worcester (508) 856-1000
  - 105.3 WBNH/New Hampshire (603) 624-1000
  - 98.7 WHTZ/Portland (207) 781-1000
  - 104.9 WEEI/Boston (617) 272-1000
  - 92.5 WJXX/Ft. Myers (239) 693-1000
  - 105.7 WQDO/Orlando (407) 933-1000
  - 97.5 WQXJ/Orlando (407) 933-1000
  - 99.3 WGFJ/Jacksonville (904) 744-1000
  - 100.3 WPBS/Jacksonville (904) 744-1000
  - 104.5 WRNS/Rockford (815) 975-1000
  - 94.1 WJJK/Charleston (843) 721-1000
  - 94.1 WJQX/Charleston (843) 721-1000
  - 98.5 WYAH/Richmond (804) 775-1000
  - 101.9 WHTZ/Macon (473) 721-1000
  - 92.3 WQIC/Atlanta (404) 933-1000
  - 102.9 WOFM/Atlanta (404) 933-1000
  - 102.1 WOIG/Atlanta (404) 933-1000
  - 91.1 WWYD/Charleston (843) 775-1000

---

**PARALLEL TWO**

- 94.3 WQSK/New York (212) 255-1225
  - 93.5 WNYC/New York (212) 255-1225
  - 98.3 WHTZ/New York (212) 255-1225
  - 98.3 WHTZ/Boston (617) 272-1000
  - 98.3 WHTZ/Boston (617) 272-1000
  - 98.3 WHTZ/Boston (617) 272-1000
  - 98.3 WHTZ/Boston (617) 272-1000
  - 98.3 WHTZ/Boston (617) 272-1000
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  - 98.3 WHTZ/Boston (617) 272-1000

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**PARALLEL THREE**

- 97.5 WJJK/Charleston (843) 744-1000
  - 94.1 WJJK/Charleston (843) 744-1000
  - 94.1 WJJK/Charleston (843) 744-1000
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Continued on next page
### PARALLEL ONE

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<th>City</th>
<th>Frequency</th>
<th>Rating</th>
<th>Format</th>
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<tbody>
<tr>
<td>WMBC-Chicago</td>
<td>Chicago</td>
<td>(312) 777-7700</td>
<td>141</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>WWSC-Chicago</td>
<td>Chicago</td>
<td>(312) 781-7800</td>
<td>137</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>WBBM-Chicago</td>
<td>Chicago</td>
<td>(312) 781-7800</td>
<td>137</td>
<td>Classic Rock</td>
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### PARALLEL TWO

<table>
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<td>Chicago</td>
<td>(312) 781-7800</td>
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<td>Classic Rock</td>
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<td>Chicago</td>
<td>(312) 781-7800</td>
<td>137</td>
<td>Classic Rock</td>
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<td>WGN-Chicago</td>
<td>Chicago</td>
<td>(773) 477-7000</td>
<td>104</td>
<td>Classic Rock</td>
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### PARALLEL THREE

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<th>Rating</th>
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<td>Memphis</td>
<td>(901) 321-3210</td>
<td>101</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>WORF-Atlanta</td>
<td>Atlanta</td>
<td>(404) 256-2560</td>
<td>95</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>W清澈-Charlotte</td>
<td>Charlotte</td>
<td>(704) 321-3210</td>
<td>75</td>
<td>Classic Rock</td>
</tr>
</tbody>
</table>

Continued on next page
## REGIONAL AOR ACTIVITY

### MIDWEST (continued)

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Frequency</th>
<th>City</th>
<th>Format</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>KUSO-FM</td>
<td>98.3</td>
<td>Chicago</td>
<td>Hits</td>
<td>(312) 649-9969</td>
</tr>
<tr>
<td>KSOO-FM</td>
<td>94.5</td>
<td>Omaha</td>
<td>News/Talk</td>
<td>(402) 391-1220</td>
</tr>
<tr>
<td>KDOI</td>
<td>95.9</td>
<td>Kansas City</td>
<td>Classic Rock</td>
<td>(913) 753-9000</td>
</tr>
<tr>
<td>WJQS-FM</td>
<td>99.3</td>
<td>St. Louis</td>
<td>Classic Rock</td>
<td>(314) 721-9000</td>
</tr>
<tr>
<td>WSNM</td>
<td>93.3</td>
<td>Springfield</td>
<td>Country</td>
<td>(417) 884-9999</td>
</tr>
</tbody>
</table>

### WEST

#### PARALLEL ONE

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Frequency</th>
<th>City</th>
<th>Format</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>KGSR</td>
<td>91.7</td>
<td>Seattle</td>
<td>Adult Hits</td>
<td>(206) 667-1600</td>
</tr>
<tr>
<td>KUOW</td>
<td>94.9</td>
<td>Seattle</td>
<td>News/Talk</td>
<td>(206) 214-1000</td>
</tr>
<tr>
<td>KEXP</td>
<td>90.3</td>
<td>Seattle</td>
<td>Alternative Rock</td>
<td>(206) 634-4330</td>
</tr>
<tr>
<td>KPLU</td>
<td>91.5</td>
<td>Seattle</td>
<td>Jazz</td>
<td>(206) 634-4330</td>
</tr>
</tbody>
</table>

#### PARALLEL TWO

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Frequency</th>
<th>City</th>
<th>Format</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>KUNM</td>
<td>91.3</td>
<td>Albuquerque</td>
<td>Jazz</td>
<td>(505) 848-6111</td>
</tr>
<tr>
<td>KUNO</td>
<td>90.7</td>
<td>Albuquerque</td>
<td>News/Talk</td>
<td>(505) 846-2222</td>
</tr>
<tr>
<td>KUNV</td>
<td>91.5</td>
<td>Albuquerque</td>
<td>Classical</td>
<td>(505) 248-5837</td>
</tr>
<tr>
<td>KUNR</td>
<td>89.7</td>
<td>Albuquerque</td>
<td>Classical</td>
<td>(505) 248-5837</td>
</tr>
</tbody>
</table>

#### PARALLEL THREE

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Frequency</th>
<th>City</th>
<th>Format</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>KUNO-FM</td>
<td>89.5</td>
<td>Anchorage</td>
<td>Country</td>
<td>(907) 274-3228</td>
</tr>
<tr>
<td>KUNO-FM</td>
<td>91.9</td>
<td>Anchorage</td>
<td>Rock</td>
<td>(907) 274-3228</td>
</tr>
<tr>
<td>KLJN</td>
<td>103.3</td>
<td>Anchorage</td>
<td>Adult Hits</td>
<td>(907) 274-3228</td>
</tr>
<tr>
<td>KUOM</td>
<td>88.9</td>
<td>Anchorage</td>
<td>News/Talk</td>
<td>(907) 274-3228</td>
</tr>
</tbody>
</table>

170 Reporters 161 Current Playlists

Four stations failed to report. Their rotations were frozen.

- KGKR/Anchorage
- KGRS/San Francisco
- WWJX/Ft. Myers
- WWZU/Allentown

Five stations reported a frozen list.

- KFOX/Vancouver
- KLOS/Los Angeles
- WZVE/Pittsburgh
- WNDR-FM/Norfolk
- WWCK-FL/Norfolk
## CHR PARALLEL ONE PLAYLISTS

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>PD</th>
<th>MD</th>
<th>Ops Manager</th>
<th>VP/Programming</th>
<th>Music Dept</th>
<th>MD Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLS 89</td>
<td>Chicago</td>
<td>AM</td>
<td>John Gerhard</td>
<td>Paul R. Sommers</td>
<td>Tom Chase</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>101.5 FM</td>
<td>Seattle</td>
<td>KPLZ</td>
<td>Casey King</td>
<td>Doug McDaniel</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>MAGIC 107</td>
<td>Portland</td>
<td>KMKJ</td>
<td>John Barry</td>
<td>Rick Greene</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>WMMS 100.3 FM</td>
<td>Cleveland</td>
<td>Hot Hits</td>
<td>Steve Parent</td>
<td>Jim Marks</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>KSX 103 FM</td>
<td>San Francisco</td>
<td>HOT</td>
<td>Dave byers</td>
<td>Mike Preston</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>KMXI 100</td>
<td>Sacramento</td>
<td>KKS</td>
<td>Rick Greene</td>
<td>Paul R. Sommers</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
<tr>
<td>Z100 94.3</td>
<td>Kansas City</td>
<td>KBEQ</td>
<td>Steve Parent</td>
<td>Jim Marks</td>
<td>Programming</td>
<td>Programming</td>
<td>Mark Allen</td>
<td></td>
</tr>
</tbody>
</table>
**EAST**

<table>
<thead>
<tr>
<th>Station</th>
<th>Frequency</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZRAH</td>
<td>94.7</td>
<td>Salem, NC</td>
</tr>
<tr>
<td>WBIQ</td>
<td>94.9</td>
<td>Raleigh, NC</td>
</tr>
<tr>
<td>WBBU</td>
<td>95.1</td>
<td>Charlotte, NC</td>
</tr>
<tr>
<td>WBOX</td>
<td>95.3</td>
<td>Greensboro, NC</td>
</tr>
<tr>
<td>WBTX</td>
<td>95.3</td>
<td>Winston-Salem, NC</td>
</tr>
<tr>
<td>WKYD</td>
<td>95.5</td>
<td>Rock Hill, NC</td>
</tr>
<tr>
<td>WJND</td>
<td>95.5</td>
<td>Jacksonville, NC</td>
</tr>
<tr>
<td>WFFA</td>
<td>95.7</td>
<td>Fayetteville, NC</td>
</tr>
<tr>
<td>WZDF</td>
<td>95.9</td>
<td>Durham, NC</td>
</tr>
<tr>
<td>KSOF</td>
<td>96.1</td>
<td>Chapel Hill, NC</td>
</tr>
<tr>
<td>WNCN</td>
<td>96.3</td>
<td>Wake Forest, NC</td>
</tr>
<tr>
<td>WRNC</td>
<td>96.3</td>
<td>Raleigh, NC</td>
</tr>
<tr>
<td>WICT</td>
<td>96.3</td>
<td>Charlotte, NC</td>
</tr>
<tr>
<td>WQRT</td>
<td>96.5</td>
<td>Carolina Beach, NC</td>
</tr>
<tr>
<td>WJTO</td>
<td>96.7</td>
<td>Wilson, NC</td>
</tr>
<tr>
<td>WJRU</td>
<td>96.9</td>
<td>Goldsboro, NC</td>
</tr>
<tr>
<td>WMAQ</td>
<td>97.1</td>
<td>High Point, NC</td>
</tr>
</tbody>
</table>

**SOUTH**

<table>
<thead>
<tr>
<th>Station</th>
<th>Frequency</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMAQ</td>
<td>97.3</td>
<td>High Point, NC</td>
</tr>
<tr>
<td>WJJP</td>
<td>97.3</td>
<td>Goldsboro, NC</td>
</tr>
<tr>
<td>WJRN</td>
<td>97.3</td>
<td>Rocky Mount, NC</td>
</tr>
<tr>
<td>WJDA</td>
<td>97.3</td>
<td>Wilson, NC</td>
</tr>
<tr>
<td>WJRH</td>
<td>97.3</td>
<td>Goldsboro, NC</td>
</tr>
<tr>
<td>WJRH</td>
<td>97.5</td>
<td>Rockingham, NC</td>
</tr>
<tr>
<td>WJRR</td>
<td>97.5</td>
<td>Rockingham, NC</td>
</tr>
<tr>
<td>WJRO</td>
<td>97.5</td>
<td>Rockingham, NC</td>
</tr>
<tr>
<td>WJRF</td>
<td>97.5</td>
<td>Reidsville, NC</td>
</tr>
<tr>
<td>WJPL</td>
<td>97.5</td>
<td>Wilson, NC</td>
</tr>
<tr>
<td>WJLR</td>
<td>97.5</td>
<td>Lenoir, NC</td>
</tr>
<tr>
<td>WJLP</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
<tr>
<td>WJLA</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
<tr>
<td>WJLF</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
<tr>
<td>WJLP</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
<tr>
<td>WJLP</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
<tr>
<td>WJLP</td>
<td>97.5</td>
<td>Lincolnton, NC</td>
</tr>
</tbody>
</table>

**CHR ADDS & HOTS**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Paradise City&quot;</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>&quot;Take It Easy&quot;</td>
<td>Eagles</td>
</tr>
<tr>
<td>&quot;Say It Isn't So&quot;</td>
<td>Paul Simon</td>
</tr>
<tr>
<td>&quot;The Happiest Girl In Town&quot;</td>
<td>Johnny Cash</td>
</tr>
<tr>
<td>&quot;Dream On&quot;</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>&quot;Don't Stop Believing&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>&quot;The Power Of Love&quot;</td>
<td>Bon Jovi</td>
</tr>
<tr>
<td>&quot;I Don't Want To Miss A Thing&quot;</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>&quot; preferred by the west coast&quot;</td>
<td>(</td>
</tr>
</tbody>
</table>

250 Reporters
229 Current Reporters

The following stations reported a fresh playlist this week:

<table>
<thead>
<tr>
<th>Station</th>
<th>Playlist Update</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSOF</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJJP</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJDA</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJRH</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJRR</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJRO</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJRF</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJPL</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLR</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLP</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLA</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLF</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLP</td>
<td>Fresh</td>
</tr>
<tr>
<td>WJLP</td>
<td>Fresh</td>
</tr>
</tbody>
</table>

**Breakouts**

- **Southwest**
  - Run D.M.C.
  - Randy Taylor
  - McKee's
  - Police

**Breakouts**

- **South**
  - Run D.M.C.
  - Randy Taylor
  - McKee's
  - Police

**Most Added**

- **East**
  - Police
  - Howard Jones
  - Billy Ocean
  - Kenny Hall
  - Survivor

- **South**
  - Run D.M.C.
  - Randy Taylor
  - McKee's
  - Police

**Note:** KSOF/Kinston is now known as KIMX.

Music Key: (DP) indicates the song is getting play during certain parts of the day and night. (RA) indicates the song was dropped from the playlist then reacted.
CHR ADDS & HOTS

ESCAPE ™
FANTASTIC AUDIO PRODUCTION
Pressure.
Ratings, deadlines, unwelcome surprises.
An audience to entertain, a boss to satisfy,
a special advertiser to seduce. ESCAPE™.
Art, science, innovation, sonic superiority.
Over a year in the making and in a class by itself.
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to which all others will be compared. ESCAPE™.

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ENGLEWOOD COLO. 80110
(303) 756-9949

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a special advertiser to seduce. ESCAPE™.
Art, science, innovation, sonic superiority.
Over a year in the making and in a class by itself.
The radio production library
to which all others will be compared. ESCAPE™.

R&R FRIDAY, OCTOBER 17, 1986/95
## 239 Reports

<table>
<thead>
<tr>
<th>JOHN DOE</th>
<th>&quot;Hit Song&quot; (Any Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>102/25</td>
<td>44%</td>
</tr>
</tbody>
</table>

### EXAMPLE

100/25 - 100 CHR reporting stations on the week including 25 new adds.

44% - Percentage of this week's new adds playing the song.

Regional Report - Percentage of stations playing the song within each region.

National Summary:
- Up 51 - Number of stations moving it up on the chart.
- Down 20 - Number of stations moving it down on the chart.
- Same 6 - Number of stations reporting the song the same.
- New 15 - Number of stations reporting the song for the first time.
- Drop 3 - Number of stations dropping it from their charts.
- Axis 29 - Total number of stations adding it this week.

### BANGLES

Walk Like An Egyptian (Columbia)

<table>
<thead>
<tr>
<th>103/41</th>
<th>43%</th>
</tr>
</thead>
</table>

### BEACH BOYS

California Dreamin' (Capitol)

<table>
<thead>
<tr>
<th>107/5</th>
<th>45%</th>
</tr>
</thead>
</table>

### BOSTON

Aintman (MCA)

<table>
<thead>
<tr>
<th>237/2</th>
<th>98%</th>
</tr>
</thead>
</table>

### CAMERON

Word Up (Atlantic Antib-PolyGram)

<table>
<thead>
<tr>
<th>187/18</th>
<th>76%</th>
</tr>
</thead>
</table>

### PETER CETERA & AMY GRANT

The Next Time I Fall (Full Moon/WB)

<table>
<thead>
<tr>
<th>22/12</th>
<th>94%</th>
</tr>
</thead>
</table>

### DAVID & DAVID

Welcome To The Boomtown (A&M)

<table>
<thead>
<tr>
<th>8/13</th>
<th>36%</th>
</tr>
</thead>
</table>

---

Please note, frozen playlists are indicated with an "x" next to the previous week's chart position.

RRR's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music informa-
tion.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional 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, of 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 188,000 and below.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Station 1</th>
<th>Station 2</th>
<th>Station 3</th>
<th>Station 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Howard Jones</td>
<td>You Know I Love You... Don't You (Epic)</td>
<td>95%</td>
<td>85%</td>
<td>80%</td>
<td>75%</td>
</tr>
<tr>
<td>Journey</td>
<td>Girl Can't Help It (Columbia)</td>
<td>95%</td>
<td>85%</td>
<td>80%</td>
<td>75%</td>
</tr>
<tr>
<td>Cyndi Lauper</td>
<td>True Colors (epic)</td>
<td>95%</td>
<td>85%</td>
<td>80%</td>
<td>75%</td>
</tr>
<tr>
<td>Lisa Lisa &amp; Cult Jam</td>
<td>All Night Long (Columbia)</td>
<td>95%</td>
<td>85%</td>
<td>80%</td>
<td>75%</td>
</tr>
<tr>
<td>Madonna</td>
<td>True Colors (Columbia)</td>
<td>95%</td>
<td>85%</td>
<td>80%</td>
<td>75%</td>
</tr>
</tbody>
</table>

**Summary**

- Howard Jones: You Know I Love You... Don't You
- Journey: Girl Can't Help It
- Cyndi Lauper: True Colors
- Lisa Lisa & Cult Jam: All Night Long
- Madonna: True Colors

*Note: The table above contains a list of songs and artists along with their respective station percentages.*

---

**Additional Information**

- Madonna: *True Colors* (Columbia)
- Howard Jones: *You Know I Love You... Don't You* (Epic)
- Journey: *Girl Can't Help It* (Columbia)
- Cyndi Lauper: *True Colors* (epic)
- Lisa Lisa & Cult Jam: *All Night Long* (Columbia)
- Madonna: *True Colors* (Columbia)

*Source: R&R FRIDAY, OCTOBER 17, 1986*
## PARALLELS

### SIGNIFICANT ACTION

<table>
<thead>
<tr>
<th>A</th>
<th>JAMES BROWN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DAVE ADAMS</strong></td>
<td>Gravity (Scotch Bros/CBS)</td>
</tr>
<tr>
<td><strong>CINDY RODRIGUEZ</strong></td>
<td>I'm For Real (Electra)</td>
</tr>
<tr>
<td><strong>ROSS MARTINEZ</strong></td>
<td>For Tonight (Atlantic)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>BAD COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE LADY IN RED</strong></td>
<td>Crazy (A&amp;M)</td>
</tr>
<tr>
<td><strong>NORNEES</strong></td>
<td>Stay The Night (Elektra)</td>
</tr>
<tr>
<td><strong>CARLY SIMON</strong></td>
<td>Coming Around Again (Arista)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C</th>
<th>CINDERELLA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHRIS DHURGH</strong></td>
<td>The Lady In Red (A&amp;M)</td>
</tr>
<tr>
<td><strong>E.T.P.</strong></td>
<td>One Step (Mercury/PolyGram)</td>
</tr>
<tr>
<td><strong>STONE FURY</strong></td>
<td>Let Them Talk (MCA)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D</th>
<th>SAMANTHA FOX</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BERLIN</strong></td>
<td>Touch Me (I Want Your Body) (Jive/RCA)</td>
</tr>
<tr>
<td><strong>BIC</strong></td>
<td>Hold On (MCA)</td>
</tr>
<tr>
<td><strong>QUIET RIOT</strong></td>
<td>The War And The Young (RCA)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E</th>
<th>LAGAN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I M J</strong></td>
<td>Love Is Sinner (Cirque)</td>
</tr>
<tr>
<td><strong>CIRCUS</strong></td>
<td>Let Them Talk (MCA)</td>
</tr>
</tbody>
</table>

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<tr>
<th>F</th>
<th>SAMANTHA FOX</th>
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<tr>
<td><strong>BERLIN</strong></td>
<td>Touch Me (I Want Your Body)</td>
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<tr>
<td><strong>BIC</strong></td>
<td>Hold On (MCA)</td>
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<tr>
<td><strong>QUIET RIOT</strong></td>
<td>The War And The Young (RCA)</td>
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<tr>
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<tr>
<td><strong>CIRCUS</strong></td>
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| N | | |
|---|-------------|
| **NORNEES** | Stay The Night (Elektra) | LP: Nornees |
| **CARLY SIMON** | Coming Around Again (Arista) | LP: Carly Simon |
| **ANDY TAYLOR** | When The Rain Comes Down (MCA) | LP: Andy Taylor |

| O | | |
|---|-------------|
| **NORNEES** | Stay The Night (Elektra) | LP: Nornees |
| **CARLY SIMON** | Coming Around Again (Arista) | LP: Carly Simon |
| **ANDY TAYLOR** | When The Rain Comes Down (MCA) | LP: Andy Taylor |

| P | | |
|---|-------------|
| **NORNEES** | Stay The Night (Elektra) | LP: Nornees |
| **CARLY SIMON** | Coming Around Again (Arista) | LP: Carly Simon |
| **ANDY TAYLOR** | When The Rain Comes Down (MCA) | LP: Andy Taylor |

| Q | | |
|---|-------------|
| **NORNEES** | Stay The Night (Elektra) | LP: Nornees |
| **CARLY SIMON** | Coming Around Again (Arista) | LP: Carly Simon |
| **ANDY TAYLOR** | When The Rain Comes Down (MCA) | LP: Andy Taylor |

| R | | |
|---|-------------|
| **NORNEES** | Stay The Night (Elektra) | LP: Nornees |
| **CARLY SIMON** | Coming Around Again (Arista) | LP: Carly Simon |
| **ANDY TAYLOR** | When The Rain Comes Down (MCA) | LP: Andy Taylor |

**R&R FRIDAY, OCTOBER 17, 1986/101**
TEMPTATIONS 66% of our reporters playing it. Moves: Up 63, Debuts 28, Same 38, Down 0, Adds 29 including PRO-FM, Z93, KEGL, KPKE, KKKR, FM102, KBNO. See Parallels, debuts at number 39 on the CHR chart.

HOWARD JONES

You Know I Love You... Don't You (Elektra)

64% of our reporters playing it. Moves: Up 17, Debuts 30, Same 34, Down 0, Acts 72 including WBEZ, WSHU, WOR. See Parallels, debuts at number 35 on the CHR chart.

ROBBIE NEVILLE

C'est La Vie (Manhattan) 141/2

66% of our reporters playing it. Moves: Up 63, Debuts 28, Same 38, Down 0, Adds 29 including PRO-FM, Z93, KEGL, KPKE, KKKR, FM102, KBNO. See Parallels, debuts at number 39 on the CHR chart.

PRETENDERS

Don't Get Me Wrong (Sire/WB) 139/38

Moves: Up 61, Debuts 15, Same 40, Down 0. Adds: Add 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

DARYL HALL

"Folkish Pride" (RCA) 120/47

Moves: Up 17, Debuts 30, Same 34, Down 0, Adds 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

BANGLES

"Walk Like An Egyptian" (Columbia) 103/41

Moves: Up 17, Debuts 30, Same 34, Down 0, Adds 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

OMD

"Radio & Records National Airplay"

CONTEMPORARY HIT RADIO

"I'm Still Waiting" (Chrysalis) 197/5

Moves: Up 3, Debuts 3, Same 1, Down 0. Adds: Add 1 including WXKS. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

ROBBIE NEVILLE

"C'est La Vie" (Manhattan) 141/2

Moves: Up 63, Debuts 28, Same 38, Down 0, Adds 29 including PRO-FM, Z93, KEGL, KPKE, KKKR, FM102, KBNO. See Parallels, debuts at number 39 on the CHR chart.

ELTON JOHN

"Heartache All Over The World" (Geffen) 99/32

Moves: Up 2, Debuts 3, Same 1, Down 0. Adds 39 including WXKS, WANS, KQXD, W1 WW, KZON, KJMA, 23 -37, 25 WW, 32 -36, 33 WW, 34 -36, 35 WW, 36 -36, 37 WW. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

TALKING HEADS

"Wild Life Wind" (Sire/WB) 92/26

Moves: Up 17, Debuts 30, Same 34, Down 0, Adds 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

WARM
g "I Want Myself Back" (1984)

Moves: Up 31, Debuts 32, Same 1, Down 0. Adds 14 including WXKS, KTRU, RL, RO, KSI, KMKM, WWOM, WWPX, WWWM, WWWS, WXXP, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

DAVID & DAVID

"Welcome To The Boombox" (A&M) 84/13

Moves: Up 35, Debuts 35, Same 1, Down 0. Adds 39 including WXKS, WANS, KQXD, WW1 W, KZON, KJMA, 23 -37, 25 WW, 32 -36, 33 WW, 34 -36, 35 WW, 36 -36, 37 WW. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

FIVE STAR

"Can't Wait Another Minute" (RCA) 62/13

Moves: Up 22, Debuts 28, Same 1, Down 0. Adds 29 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

OUTFIELD

"Six Pack To The Floor" (Atlantic) 132/7

Moves: Up 35, Debuts 35, Same 1, Down 0. Adds 39 including WXKS, WANS, KQXD, WW1 W, KZON, KJMA, 23 -37, 25 WW, 32 -36, 33 WW, 34 -36, 35 WW, 36 -36, 37 WW. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

BEN E. KING

"Stand By Me" (Atlantic) 76/27

Moves: Up 22, Debuts 28, Same 1, Down 0. Adds 29 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

POLICE

"Don't Stand So Close To Me" (A&M) 66/86

Moves: Up 2, Debuts 3, Same 1, Down 0. Adds 6 including WXKS, WWOM, WWPX, WWWS, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

MIDNIGHT STAR

"Midas Touch" (Solar/E electorate) 69/5

Moves: Up 1, Debuts 3, Same 0, Down 0. Adds 6 including WXKS, WWOM, WWPX, WWWS, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

DEUCE

"Who Says" (Chrysalis) 68/3

Moves: Up 27, Debuts 27, Same 1, Down 0. Adds 29 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

OM D

"Jealousy" (A&M) 72/5

Moves: Up 17, Debuts 30, Same 34, Down 0, Adds 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

BILLY SQUIER

"Kiss This Clothing" (Elektra) 56/7

Moves: Up 0, Debuts 6, Same 0, Down 0. Adds 6 including WXKS, WWOM, WWPX, WWWS, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

JOAN JETT & THE BLACKHEARTS

"Good Music" (CBS Associated) 513

Moves: Up 0, Debuts 6, Same 0, Down 0. Adds 6 including WXKS, WWOM, WWPX, WWWS, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

THE DURAN DURANS

"Shake You Down" (Columbia) 52/20

Moves: Up 20, Debuts 30, Same 0, Down 0. Adds 29 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

Temptations of "Lady Soul" (Motown/Motown) 514/2

Moves: Up 7, Debuts 30, Same 0, Down 0. Adds 29 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

JOAN JETT & THE BLACKHEARTS

"Good Music" (CBS Associated) 513

Moves: Up 0, Debuts 6, Same 0, Down 0. Adds 6 including WXKS, WWOM, WWPX, WWWS, WWXL. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

BANGLES

"Walk Like An Egyptian" (Columbia) 103/41

Moves: Up 17, Debuts 30, Same 34, Down 0, Adds 11 including WXKS, BSW, WQAM, WQXR, WQCB, KWMU, WAPP, WWMM, KURR. Same as the preceding week. See Parallels, debuts at number 38 on the CHR chart.

FAVORITE BANDS

Most Active = Ups + Debuts + Downs

BOSTON (147) TINA TURNER (108) ROBERT PALMER (51) ZYNDI LAUPER (83) HUMAN LEAGUE (79) MADONNA (75) BON JOVI (70) LISA LISA... (67) JANET JACKSON (61) CAMEO (51) DRAKE "JUICE" JONES (51)
WHIPLASH SMILE

PRODUCED BY KEITH FORSEY

SMILE. THIS HIT WON'T HURT.