FCC Proposes Combo Ownership Changes

Radio ownership rules at the FCC are headed for a major overhaul, but not quite as extensive as expected. Notably missing from a package of reforms floated out for public comment last week was a staff recommendation to allow groups of 24 AMs or 24 FMs. Present rules limit one owner to no more than 12 AMs and 12 FMs.

Citing marketplace changes and the economies of joint operation, the Commerce Commission proposed:

- Permitting owners to acquire radio stations that are much closer to each other than current rules allow.
- Allowing some radio/URF-TV combinations, possibly with different limits for varying sizes of markets.

Secret Meeting Saves 12-12 Rule

The surprise rejection of the staff plan to erase the 12 AM-12 FM distinction was made privately by the Commissioners prior to last week’s open meeting. Announced reason: they only want to deal with local, not national, ownership rules at this time.

But it’s clear the idea is dead for the foreseeable future. Media Bureau Chief Jim McKinney said after last week’s meeting that the scheme is “not on my work plan.”

Buying Neighboring Stations Will Be Possible

Although the “duopoly” rule banning AM-AM or FM-FM combos in the same market would still be in place, the new proposals would make it easier FCC/See Page 14

Patrick Front-Runner

Fowler Plans Spring Exit From FCC

Former radio disc jockey Mark Fowler will resign as FCC Chairman this spring. The proposed front-runner for the top job is Commissioner Dennis Phillips, like Fowler a strong advocate of broadcast deregulation.

Patrick, 35, is an attorney who worked in the White House personnel office prior to joining the FCC in 1983. Commissioner Mimi Dawson is also known to want the chairman’s chair. One of the two will almost surely become Chairman, but there’s no word from the White House on who will be named to fill Fowler’s vacant seat on the Commission.

Plans In “Limbo,” Radio Ownership Mentioned

“Although this is a natural break point in that I’ve served longer than any other chairman,” said Fowler. “It’s time to move on and let a new team come in.” Calling it “inappropriate” to discuss future plans, Fowler said there would be “in limbo for some period of time.” In the past he has indicated an interest in radio ownership.

Proudest Of Cuts In “Mind-Numbing Paperwork”

In the radio area, Fowler said he’s proud of cutting back on

COMING NEXT WEEK

New Music ’87
VOICE ON A HOTLINE

The New Single
From The Album Heartbeat
By Don Johnson.

Produced by Chas Sanford

On Epic Records, Cassette, and Compact Discs
Distributed by CBS Records
LEAVES KOMO AFTER SIX YEARS

Kohl Named KFI Program Manager

After six years as Manager/News & Programming at Fisher Broadcasting's KOMO/Seattle, Ken Kohl has accepted the Program Manager's post at Cox full-service AC KFI/Los Angeles, starting in mid February. The vacancy was created last November when former PD Steve LaBeau formed AM Media Consultants. LaBeau has been serving as interim PD for KFI since that time. KFI & KOST Station Manager

DIRECTS EAST COAST OPERATIONS

Leon Sr. VP At A&M

Michael Leon

A&M VP Michael Leon has been elevated to Sr. VP/East Coast Operations. While continuing to oversee his label's East Coast office, Leon will supervise the activities of A&M's Artist Development and Publicity departments.

Commented A&M President Gil Friessen, "From his beginning at A&M in local promotion, Michael's contribution and dedication has always been important to our company. His leadership and unique style in dealing with our artists and the industry are of special merit."

EON/See Page 14

EIGHT-YEAR E/A VET

Lyons IRS's VP/Promotion

Mike Shalett

Music industry veteran Mike Shalett has joined R&R to write a new bimonthly Market Research column, "Vital Signs," commencing January 30. A specialist in analyzing listeners' record-buying trends and habits, Shalett continues as President of Connecticut-based Street Pulse Group, a market research firm he formed in 1983 to serve the music entertainment industry.

The new R&R column will focus on record retail research, creating, as Shalett describes it, "an interactive environment between consumers, manufacturers, retailers, and radio." R&R Sr. VP/Editor Ken Barnes said, "Every segment of the music industry will benefit from Mike's information. He'll generate new, useful data, analyze trends, and serve as a clearinghouse."

SHALET/See Page 14

PAGE THREE

JANUARY 23, 1987

CHRISTIAN MYTHS & REALITIES
Correcting industry misconceptions about the Christian radio audience they listen to traffic reports like everyone else, buy advertisers' products, and by no means spend 24 hours a day precoccupied with matters of religion.

Page 57
Rodriguez Retires

Norton VP/GM, Anthony PD at KSJO

Gary Rodriguez, VP/GM of Narragassett's KHTT & KSJO, is retiring from broadcasting. He'll be replaced as VP/GM by Phil Norton, the CHR/AOR combo's GSM for the past year. Also, the KSJO PD reins have been handed to MD Ken Anthony, who's been serving as interim PD since former GM Dana Jang departed last October.

Rodriguez, whose 17 years in radio include VP/GM posts at KBEG/Kansas City and WIVY/Jacksonville, will continue consulting the stations for six months. He then plans to travel to Argentina for a few weeks this summer to do missionary work with a local church group.

Norton had previously worked for Narragassett President John Franks at WHJ & WJLY/Providence, which Franks owned privately. There's no replacement as GSM; Norton will continue to handle national sales. Gordon Brown ex-KHTT/San Francisco Regional Sales Manager, was recently hired as Local Sales Manager.

Anthony joined KSJO in 1981 as a part-timer, was given MD/Research Director duties later that year, and named MD in 1984. He'll retain his trimoon noon airshift. Anthony's nine years in radio also include airwork at KLIV/San Jose and nearby KKIW/Livermore.

Franks told R&R, "Phil has been with me for eight years, working himself up from the sales ranks to become a very effective GSM. I have a lot of confidence in him."

Norton said, "It's ludicrous to think we're going to knock off great competition like KWSW and KOME overnight. But Gary's gotten some substantial ratings increases, and with his assistance and Narragassett's direction, we're looking to continue to build on the blocks in place."

KSJO has trailed rival KOME in the last four books. In the fall Arbitron, KSJO climbed 3.1-3.5 and KOME improved 4.0-4.4. Anthony commented, "We've got to address the issue of consistency. Over the last few years, we've done everything from a primary, hard-rock 18-24 sound to an upper-demos, lighter sounds. KSJO is best when it's doing a traditional AOR balance of oldies with currents. We have a lot of history that we haven't paid enough lip service to in the last few years. It's about time people realized that we're the longest-running AOR in the Bay Area (KSJO's been AOR since 1988, with a year out for CHR). That's why we've brought back personalities like Laurie Roberts and Lebster, and we're calling ourselves 'The Bay Area's Home Team.' That 'coming home' concept is something I'm really trying to drive home."

Steve Moore continues as PD of KHTT, while Dave Numme remains interim MD at KSJO.

Kiernan

Continued from Page 3

people and all our accomplishments. We built a terrific company, and WCBS is very pleased to have CBS Radio Reps as their sales force."

Kiernan also worked as VP/GM of CBS Radio Spot Sales before the two sales divisions were consolidated, and has held Director of Sales, National Sales Manager, and GSM positions at WCBS & WCBS-FM.

News Segues To WCLY PD Position

After three years as PD at AC-formatted KFMK/Houston, Ben Hill has transferred to First Media sister AC outlet WCLY/Washington, replacing Alan Hadler. Hill will remain involved with KFMK until his replacement is named.

WCLY GM Jeanne Oates said, "Ben has done a terrific job in Houston and now it's time for him to get the credit here in Washington. I've known Ben for about four years and when the opportunity came up, he was the only choice."

Hill helped engineer KFMK's rise from 4.6-5.9 in the fall Arbitrons, finishing first among the four FM ACs there. His task is to turn around WCLY's struggling ratings, which dipped 2.4-1.8 in the latest book. He said, "Obviously the station needs to improve. My primary mission is to turn things around as quickly as possible." Hill, a 16-year programmer with previous stints at KJR/Seattle and WCBM/Baltimore, added that WCLY would remain AC.

Enters Classical Arena

A&M To Market, Distribute Nimbus

Nimbus Records, a UK-based classical label specializing in CD production, has signed a marketing and distribution agreement with A&M Records. The deal officially commences in February with the release of 16 Nimbus CDs, including both new titles and catalog product.

"A&M looks for vision and artistic excellence in its artists, and to find those qualities in an entire label is an exciting prospect," said A&M President Gil Friessen. "It is a timely challenge for us to be involved in classical music, and we're particularly proud to be associated with a company like Nimbus."

Nimbus was previously distributed by a network of independents, and A&M expects to hire two or three employees to market and sell Nimbus product in the US and Canada. A&M VP/Sales David Steffen commented, "A&M already has considerable experience dealing with different markets via the Windham Hill, Word, and Shoreline labels, so we feel we're equipped to handle this area as well."

Landau

Continued From Page 3

work radio is a growth medium and it's great to be with a company with so much potential." Landau was named Sr. VP/Sales at United Stations in 1985. He joined the company in 1983 as Director/Eastern Sales, and was later appointed VP/Sales. He previously held sales positions at both the Christal Co. and at Infinity Broadcasting.

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Join us...for the event that's "Live from L.A."

now booking all formats

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Grammy Week

WBCN
WIYY
KISW
KYYS
WHTX

"The quality was fantastic...The stars were excellent...one of the most exciting weeks in Dallas/Ft. Worth radio."

Gene Boivin, General Manager KZEW

upcoming weeks available

MARCH 30-APRIL 3
Academy Awards Week

APRIL 27-MAY 1
ARIS TARGET WEEK

JUNE 1-JUNE 5
Hollywood Centennial Week

for demos & information

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JOHN McGHAN
213-850-7417

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SPENCER BACK TO NEW ORLEANS

Kelly Appointed PD At KATZ-AM & FM

KAPE/San Antonio PD Mike Kelly has been named Director/
Broadcast Operations at Inter-Ur-
ban's recently acquired R&B Gold/ B/U combo KATZ-AM & FM.

The stations had been pro-
grammed on an interim basis by
National PDs WYLD-FM/New Or-
leans PD Dell Spencer, who re-
turns to his New Orleans base.

Spencer told R&R, "I met Mike
through the Young Black Pro-
grammers Coalition in 1984 and
had a chance to work with him on a
couple of YBPC projects. I tried to
hire him, but he'd always tell me
he was happy in San Antonio. When
I heard about the ownership change there, I figured this would be
a good time to try again."

Confirming rumors that he had
previously intended to remain in
St. Louis and hire a replacement at
WYLD-FM, Spencer said, "We or-
iginally planned to send Mike to
New York. But with further re-
fection, it was determined that I
could do more from the home office
than from the satellite, and he
could do more with the station we
were trying to get off the ground
than with this monster here."

After holding announcer jobs at
WNOM/Milwaukee and KADO/
Terre Haute, Kelly joined KAPE in
May 1983 and became PD in Janu-
ary 1984. He told R&R, "We've got
a lot of work to do in St. Louis. Dell
has the concept for the station —
to make it strictly adult-sounding —
and I think it's going to work."

McGuffey
Sparrow-Star
Song's VP/Sales

J.D. Holliday
Killed By Car

New York radio veteran Paul
Zarcone, known professionally as J.D. Holliday, was struck by a car
and killed late last Saturday night
(1/17) near his Long Island home.
Zarcone, 41, was most recently
working weekends at nearby
WALK/Long Island.

Beginning as an engineer at
WMCA/New York, Zarcone had
been a major player in that city's
B/U radio scene since the early
70s. It was then that he joined
Frankie Crocker, who'd engineered
for WMCA, at WBLS/New
York. Zarcone later programmed
WKTU/New York and then
worked for WXLO during its tran-
ision from AC to B/U WQKS. Oth-
er jobs included airwork at neigh-
bor WCBS-FM and PD jobs at
WGCL/FM/Chicago and KBLX/
San Francisco.

Services for Zarcone were held
Wednesday (1/21) at St. Joseph
Church in King's Park, L.I.

Lyons

Danny McGuffey
Sparrow Corporation Director of
Sales Danny McGuffey has been
promoted to VP/Sales for Sparrow-
Star Song. He joined the L.A.-based
Contemporary Christian record
company's corporate parent in 1980 as a regional sales representative
and advanced to National Sales Di-
rector nine months before assum-
ing his most recent post.

McGuffey will now be responsible
for the administration and di-
rection of Sparrow-Star Song's
sales operations, which include
the organization's field and telemar-
keing sales staff. He told R&R, "I
see this position as a real example
of Sparrow's growth in the indus-
ty, especially through our new as-
soication with Star Song. With our
expanded field sales force I believe
we can not only increase this com-
pany's position but enhance the ex-
pense of Christian music as well."

Lyons continued from Page 3

ing of our overall business. He has the
IRS intensity, street musical
knowledge, coupled with the busi-
ess savvy that will make him an
incredible addition to the IRS fam-
ily."

Lyons said, "After nine years
with Elektra only an extraordinary
opportunity could've lured me
away from what has become a sec-
ond family. Joining IRS as they
prepare to enter a new era of
growth is just such an opportunity."

Before taking on his most recent
E/A title in 1982, Lyons was Pro-
motion/Marketing Manager for
Buffalo, earlier serving as National
Sales Director for Buffalo-based la-
bel Amberist/DJM.

Philips
Continued from Page 3

Philips will be an off-air pro-
grammer, allowing Leo to continue
his long-running afternoon show.
He told R&R, "Kid Leo is the walk-
ing definition of 'street-smart.' We
all share a belief that the Buzzard
can grow even bigger."

The former WGLP/Tallahassee
PD continued, "You can't help but
love the Buzzard's credo: 'At Mal-
rice we don't go to work, we go to
war.' " WMMS was recently nam-
ed Rolling Stone's "Rock & Roll
Station Of The Year" for the eighth
consecutive time.

Philips's replacement at WSNX
is being sought.

SURREY RESEARCH

"Surrey helped us greatly in determining the psychographic
attitude of the SUPERSTARS II (KFOG) audience. We learned
what they like...and just as importantly, what they don't
like on the radio."

Lee Abrams
Burkhardt/Abrams/Douglass/Elliott

1-800-952-1986
Ask for Mike Henry

"Demand the best."

Roger Wimmer, Ph.D./President
Chris Porter/Senior Research Director
Mike Henry/Director of Marketing

Philips continued from Page 3

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what they like...and just as importantly, what they don't

When it comes to personality, Rockin' America Top 30 Countdown has a personality all its own: America's most listened-to morning man, Scott Shannon. Plus, it's a programmer's countdown. Produced by one of the nation's most respected programmers, the PD of America's highest-rated radio station, WHTZ-FM/New York... you guessed it: Scott Shannon. Rockin' America has it all: The hits. The bits. Outrageous comedy. The news. The views. Mr. Leonard. And the entire Zoo Crew. Scott Shannon's Rockin' America Top 30 Countdown gives new meaning to the phrase personality plus. And that's what makes it a great countdown show! Make it work for you. Contact your Westwood One representative now at (213) 204-5000 or Telex 4996015 WWONE.

WESTWOOD ONE RADIO NETWORKS
NEWS

WBKYR Ups Gregory To Station Manager

Devise Communications AOR WBKYR/Buffalo GSM Fred Gregory has advanced to Station Manager. He's currently scouting for his replacement as GSM. Additionally, Production Director/night jack Tom Tieberi has exited, while part-timer Hank Ball has been named Director/Creative Services.

President Chris DeVie said, "Fred's been in the market a number of years and has had good sales management experience. He's tough but fair, and a good competitor."

Gregory's five years in Buffalo include serving as Sales Manager of WYRK. He also spent seven years on-air at Midwest stations, including KJKZ/Cedar Rapids. He came to WBKYR in GSM last October.

"To paraphrase Tinsley, the future's so bright we're gonna have to wear shades," said Gregory.

LEGENDARY PROGRAMMER

Sam Holman Dies At 52

Sam Holman, 52, a legendary PD of WLS/Chicago, WQV/Pittsburgh, WABC/New York, Y100/Miami, and KOH/Omaha, died last week in his sleep of cardiovascular failure in Las Vegas.

During his career, Holman became an associate of Don Burden at KOH and helped put Top 40 on the air at KQV, WLS, and WABC. He later became National PD of the ABC O&Os under Ralph Beavis (now GM at KQKQ/Omaha).

Holman had a knack for finding talent and is credited with discovering Dick Biondi, Cousin Bruce Morrow, Scree Muni, and Gene Taylor.

He was also GM at WOHO/Toldeo, and had been an air personality at KNEW/San Francisco and KSSN/Portland. He'd also served as Western States Regional Manager for Bridal Fair, spent a number of years with PAM/Dallas, and held various posts with Drake-Chenault.

Holman was about to become a GM again of a new property for Broadcast House, Inc. at the time of his death. Company President L. David Meeerheit told R&R, "We were negotiating for a station here in Las Vegas, and he would have become involved with all of our properties.

"Both (Chairman) Larry Greene and I consider this a severe personal loss, in addition to that of an irreplaceable business talent."

Holman is survived by his wife Barbara and two children, Blaine and Regan, as well as a daughter by a previous marriage and one grandchild.

SALE TO NOBLE CALLED OFF

Small VP/GM At KISS

David Small has been named VP/GM of Capital Broadcasting Co. AOR KISS/San Antonio. He succeeds John Hiatt, who last fall became part-owner of crosstown KESI. KISS GSM Scott Veitwinkle left this week to join Hiatt at KESI as GSM.

Meanwhile, KISS's sale to Noble Broadcasting, announced last August, has been called off. Small says Capital is "reconsidering" whether or not to keep the station.

Small's 25 years in the business include ten with Shamarck Broadcasting, culminating in a stretch as President/GM of KMGH/Dallas from 1977-84. He owns KQCR/Cedar Rapids and KKJO & KSFT/ST Joseph, MO, although he says he'll probably sell them "ultimately."

"It's a killer radio station," said Small of KISS. "All I want to do is take it to the next plateau. I'm referring to the station's hard rock variety of AOR, he added, "They own a position and have for years. I wouldn't mess with it a bit. The people here love the product and know where they're going."

Scherner GM, Hansen GSM At KKSN & KKLI

At Fort Vancouver Broadcasting Classical/AC combo KKSN & KKLI/Portland, Station Manager Bob Scherner and Local Sales Manager Karen Hansen have been promoted to GM and GSM, respectively.

Fort Vancouver President Bill Failing will now focus on corporate issues and seek additional investment for current and future projects. He said, "Bob and Karen are extremely well qualified to take care of the day-to-day operation, and I'm looking forward to leaving that to manage the corporate side of things. Now that KKSN and K-LITE are working well together as a combination, we're all set to make '87 the year we live up to our potential."

Prior to joining the Portland stations, Scherner was GM at KSFU & KYA/San Francisco and KGW/Portland. Hansen's background includes several years in radio sales and advertising.

Solar's Gold Star

Solar/Elektra's Midnight Star received gold plaques from the Solar/Constellation executive staff in L.A. recently. Pictured (frl-rear) are Solar Exec. VP Hans Carlfield, group's Mann Gentry, Bettee Leichtman, and Bob Watson, and Solar Chairman Dick Griffey. (frl-front) group's Bill Simmons, Kenneth Gant, Jeffrey Cooper, and Bobby Lowelace.

Jon Horton

KPWR (Power 106)/Los Angeles Jon Horton has been appointed VP/Marketing Director for In- diana-based Emmis Research Company, which was created last September by KPWR parent Emmis Broadcasting. The firm works with all of the Emmis stations, and plans to eventually broaden to out- side clients.

"Jon's talent and experience will be a tremendous asset to our mission," said Research Division President James Higgins. "This is another step in Jon's impressive progress with our company," added Emmis President Jeff Smulyan.

"Every challenge we have given Jon has been met with excellent performance, and I'm certain this new role will continue to prove his level of achievement."

Horton joined Emmis in 1982 as an AE for AC-formatted WENS/Indianapolis. In 1983 he was promo- ted to LSM and then to GSM. Horton became GSM at KPWR (then KMGG) in the fall of 1985. A 24-year broadcaster with a law degree, he said, "Emmis is on the cutting edge of research develop- ment in radio, and I'm excited to have the opportunity to share what I've learned with other broadcasting executives across the country. Horton assumes his new post March 1.

STAFF

Jon Horton

KPWR (Power 106)/Los Angeles Jon Horton has been appoint- ed VP/Marketing Director for In-

OONE YEAR AGO TODAY

• Ken Wolt GM at KTGO & KLVELos Angeles
• Mark St. John PD at WAVA/Washington
• WARM/Madison drops AC for CHR
• #1 CHR: "That's What Friends Are For"—Dionne & Friends (Arista) (2 wks)
• #1 AC: "The Sweetest Taboo"—Soft (Polygram/CBS) (2 wks)
• #1 BUB: "Do Me Baby"—Miki Morgan (Capitol)
• #1 CCL: "You Can Dream Of Me"—Steve Wariner (MCA)
• #1 AOR Track: "Stages"—ZZ Top (WB) (2 wks)
• #1 LP: "All Jerkener"—ZZ Top (WB) (12 wks)

FIVE YEARS AGO TODAY

• ABC acquires Watermark
• Frank Dieko VP/National Promotion, Epic Records
• Gordon Anderson VP/National Promotion, CBS Associated Labels
• Classic Rock KCRS/FSan Francisco becomes AOR KQOR
• #1 CHR: "I Can't Go For That"—Hall & Oates (RCA) (4 wks)
• #1 AC: "Cool Night"—Paul Davis (Arista)
• #1 BUB: "Cat Me"—Sky (Salsoul/RCA) (2 wks)
• #1 CCL: "Lord, I Hope This Day Is Good"—Don Williams (MCA)
• #1 LP: "Freetze"—J. Geils Band (EMI America) (3 wks)

TEN YEARS AGO TODAY

• #1 CHR: "Blinded By The Light"—Manfred Mann (WB) (2 wks)
• #1 AC: "Two Between Two Lovers"—Mary MacGregor (Ariola America) (3 wks)
• #1 Country: "Let My Love Be Your Pillow"—Ronnie Milsap (RCA)
• #1 LP: "Hotel California"—Eagles (Asylum) (3 wks)
Every month, more of the nation’s most successful broadcasters are realizing that there is, in fact, one top research company in our business. Strategic Radio Research, unlike virtually all other research firms, doesn’t “farm out” its actual interviewing to low-bid local subcontractors. Every single interview is conducted from our 90 WATS lines in our Chicago phone center. Our unique quality control gives broadcasters findings that they can trust.

If you’re working toward an improved Spring book, commission a “Strategic and Perceptual Study” to clearly define your station’s strengths and weaknesses. Or use our “Continuous Measurement Plan” for ongoing feedback from your target audience. For stations considering a format change, our “Format Search” study gives hard numbers for the ratings potential of each option.

We’re the research firm of choice for America’s most successful broadcasters. For audience research that you can trust to improve your station’s ratings, revenues, and bottom line, call Kurt Hanson or Greg Daugherty today at (312) 280-8300.
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- More star power per minute than any other party you've been to... Every Week!

- Hosted by Fast Jimi Roberts, WPLJ-FM New York, and Joe Nasty, KPWR-FM Los Angeles... consulted by Larry Berger... produced and created by Ron Cutler Productions... Every Week!

You are cordially invited to bring the party to your radio station... Every Week... Exclusively on

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For information, contact Beverly Padratzik at (212) 887-5219
WASHINGTON REPORT

FCC May Tackle AM Stereo Stalemate

Synchronous Transmitters Proposed; Higher AM Power Eyed; 1600 Daytimers May Go Fulltime

For the first time since authorizing AM stereo nearly five years ago, the FCC last week indicated it will reconsider its much-criticized "marketplace" approach. The hint came as the Commission publicly listed the order of steps it will take to remove regulatory barriers littering the path of AM radio.

The Commission's refusal to pick a single standard in 1982 has been blamed for the Kaha-Motorola stalemate, which has made both broadcasters and receiver manufacturers unwilling to commit themselves to AM stereo.

Even while calling the marketplace decision a mistake, Commission officials until last week insisted it was too late to set a standard, a move they said was sure to spark protracted litigation.

McKinney: Single Standard "Must Be Addressed"

In its list of AM priorities, however, AM stereo was put on a "deferred" list. No action will be taken until the National Telecommunications & Information Administration releases a pending study on the AM stereo marketplace. NTIA's report may be out by the end of this month.

With industry pressure for action mounting, Mass Media Bureau Chief Jim McKinney said a petition from Texas calling for a single AM stereo standard "must be addressed."

Repeater Transmitters Would Extend AM Signals

Synchronous transmitters, officially proposed last week, would extend an AM signal by simulcasting the same programming, at a distance, on the station's frequency. Before authorizing them, the Commission wants more data on possible interference. As a result, last week's action was only a call for information, rather than the start of a formal rulemaking.

CONGRESSIONAL RETALIATION FEARED

Court Forces FCC Fairness Doctrine Showdown

Broadcasters hopes of dealing a quick, clean death blow to the Fairness Doctrine in court were dashed last week. By refusing to toss out the doctrine as unconstitutional, and pressuring the FCC to act on the policy, the U.S. Court of Appeals heightened the risk of Congress compelling the policy into law.

Fairness Doctrine foes had pinned their hopes on the courts because the FCC, which calls the policy unconstitutional, is afraid of Congress. The doctrine enjoys strong support on Capitol Hill. A unilateral FCC move to kill it could prod Congress into clearly writing the doctrine into law once and for all - putting abolition even further out of reach than it is today.

"The onus is now back on the FCC, that's obvious," said RTNDA President Ernie Schultz.

RTNDA counsel Larry Scharf said, "I hope the Commission will respond by doing what they'd really like to do, in spite of Congress. Then we'll just deal with Congress later."

Court Criticizes FCC's Political Fears

One of the cases decided last week involved the FCC's ruling that Meredith's WTVH-TV/Syracuse violated the Fairness Doctrine in 1982 when it ran paid spots favoring a nuclear power plant, but aired no opposing viewpoints.

The court sent the case back to the FCC, chiding the agency for failing to address Meredith's claim that the Fairness Doctrine is unconstitutional. The court accused the Commission of refusing "to face the merits of Meredith's defense" because the results might be "politically awkward."

However, the court offered the FCC a Catch 22. It said Meredith's constitutional claim need not be considered if the Commission concludes that "it may not or should not enforce the doctrine because it is contrary to the public interest" - just the kind of finding that could invite a congressional counter-punch.

Besides synchronous transmitters, the Commission's list of "near-term" steps includes other changes already in the regulatory pipeline:

- Killing the main studio/program origination rules
- Easing the "duped" rule
- Cutting interference from RF lighting and other electrical devices.
- Letting up to 1600 remaining daytimers go fulltime at reduced power.

Along with AM stereo, the "deferred" list contains:

- New antenna designs
- Possible changes in channel and station classification.

WANTED: Your station's best promotion of 1986!

Whether it's a giveaway, a community service, an event, a stunt — you'll want to enter it in NAB Radio's

Best of the Best Promotion Contest

Yours could be one of three stations to win industry-wide recognition at NAB's 65th Annual Convention and $500 cash!

Call NAB Radio, (202) 429-5420 for more information
Record $20 Million WADO Sale Bites Dust

By Patrick M. Clawson

The sale of New York Spanish station WADO — the biggest AM deal of 1986 — has collapsed because of title problems with the station’s New Jersey transmitter site.

“The deal went South,” grumbled Command Broadcasting Executive VP Alber Cameron after losing the $20 million dollar sale to Tichenor Media System, Inc. When the WADO deal was announced last July, it set an all-time record for the price of a stand-alone AM station. WADO broadcasts with 5 kw on 1280 kHz.

The Spanish-formatted station was expected to significantly beef up the extensive holdings of similarly formatted stations owned by Tichenor in Chicago, Houston, San Antonio, and Haringen, TX.

Deal Sinks Into Swamp

Last-minute problems in obtaining a clear title to the New Jersey swamp-land which is the WADO transmitter site killed the deal. Not far from the Meadowlands sports complex, property near the site had been condemned in 1973 to state authorities could build a road. The land is below the mean high-water mark for creeks in the area, and under New Jersey law, the state had a right to take over the land at any time. Apparently the land reverted to the state without Command’s knowledge when the previous owners, Bartel Media, had signed off on a lien placed on the property during some old litigation. Cameron said the state claimed the land in March 1986, with the effect being that much of the transmitter site and ground system became state property.

“Basically, the state took over our land. We weren’t notified until it was too late,” said Cameron.

Embarassing Discovery At Closing

The problem was discovered very late in the ballgame — during the actual closing of the sale in a New York law office over the Veterans Day holiday weekend.

“We were there. The documents were all on the table, except for the survey. When that came in, it disclosed the problem,” said Tichenor President McHenry Tichenor Jr.

“The sellers honestly didn’t know about it,” insisted broker H.B. LaRue, who placed the blame on an attorney who previously represented Command and allegedly never notified them about the lien. “This thing fell apart by something that’s outside of everyone’s control.”

LaRue said Command is considering filing a legal malpractice suit over the failed deal. “Don’t think they don’t plan on it — it’ll be a big one. They have a lot of damages, they lost a $20 million sale,” LaRue complained.

“Let’s just say we’re sorting it all out,” commented Cameron, who refused to discuss any litigation plans.

TEAM ONE RADIO INC.
Michael F. Hanson
Has Acquired
WHAZ-AM & WGNA-FM
ALBANY, N.Y.
for
$4,500,000
from
J. M. Camp & Co.
John Linstra & Norm Camp

We are pleased to have served as broker in this transaction.

Robert A. Chaisson, Inc.
39 Locust Avenue
New Canaan, Conn. 06840
203-966-6333

TRANSACTIIONS AT A GLANCE

Transactions So Far in 1987:
$14,430,000
This Week’s Transactions: $1,100,000
- WRAP/Norfolk, VA $750,000
- KGVO/Missoula, MT $350,000 (estimated)

Off For Now, Maybe Back On Later

Tichenor said he agreed to extend his offer until the end of 1986 if title problems could be resolved with state authorities, but negotiations dragged on with the bureaucrats. The deal was finally called off, and a $1 million escrow deposit was returned to Tichenor.

“We just couldn’t agree on how to get it taken care of in time,” explained Tichenor. “We agreed to disagree on the solution to the problem. Apparently it didn’t bother their bank too much, but it was a significant bother to ours.”

All parties have strongly denied rumors that threats were made or that relations between the two sides are hostile. Even though the deal is dead for now, they are continuing to communicate in the hope that it might be resurrected. Said Tichenor, “With the right deal, we’d love to buy it. If they’re still interested in selling, we’d be willing to talk about it.”

CALL SIGN CHANGES

Atlanta, HI MI WWKY (new station) $50,000 (estimated)
Charlotte Amalie, VI WSTT to WSTE (2/21)
Dayton, TN WLCY to WTXC (2/9)
Franklin, IN WGAS to WPZZ (2/15)
Geneva, OH WXZI to WLIT-FM (2/9)
Hartford, CT WPRR to WLBX (11/12)
Jasper, TX KJAS (new, 1/15)
LaSalle, IL WJUL (new, 11/14)
Las Vegas KZED to KLAV (acquired)
Las Vegas KJUL (new, 11/14)
Lafayette, LA WLAU to WKLY (1/13)
Lihue, HI KIPO-FM to KONG (2/1)
Lufkin, TX KLXN to KNOR (acquired)
Luray, VA WGAA to WYFT (1/12)
Mattie, GA WXKH to WKBX-FM (1/1)
Moberly, MO KZT (new, 1/15)
Oakland, NJ WJNN (new, 11/12)
Peabody, MA WYRI to WMYM-FM (1/16)
San Antonio, TX KSJL to KSAQ (11/14)
Seattle KOKT (remains assigned)
Shelby, NC WMGF (remains assigned)
Sturgeonville, OH WLIT to WDIG (11/12)
Stuttgart, AR KFNC to KXDX (11/18)
Tulsa, OK KBBJ to KAKC (11/14)
Wassilia, AK KCBR to KQOB (11/16)

Cook

Continued from Page 1
12 years as PD at WFIL/Philadelphia, and an on-air stint at WBHQ/Memphis.

“I think I have the best job in radio,” said Cook. “We have some brand new opportunities, especially in Kansas City and San Francisco. Both are very exciting.”

Many of the Garnett stations are in the third, fourth, and fifth year of their format evolution, which is a challenging and demanding time.

“Merrell and I complement each other in the skills we bring to our new roles; mine are production-oriented and his are of a sales nature. She’s a brilliant tactician and developer of people.”

Hansell told R&R, “The whole group is fired up about the changes. Garnett has devised a unique and innovative approach to the management structure. The special demands of radio require special attention, and we think this system will help us deal with all the tasks and challenges put before us.”

Cook is actively seeking replacements for himself and Hansell. Both will handle their new duties based in their respective cities.
WHAT YOU GET IS WHAT YOU SEE

THE NEW SINGLE BY

TINA TURNER

PRODUCED BY TERRY BRITTEN
MANAGEMENT: ROGER DAVIES MANAGEMENT
CAPITOL
Miraglia, Gorski New VPs At CBS Radio Reps

Anthony Miraglia has been upped to VP/GM and Donald Gorski was promoted to VP/Sales for CBS Radio Representatives.

Miraglia came to CBS in 1985 as Director/Marketing for CBS Radio National Sales, and became Director/Station Relations last year. He was previously VP/Manager of Major Market Radio Network from 1980-83, and held a similar post at Eastman Radio Network for six years.

Gorski joined CBS in 1976 as an

Shalett

Continued from Page 3

house for market research questions our readers may have.”

Shalett, whose company has worked with virtually every label, has written Billboard’s “On Target” column for the past three years. He formerly served as RCA’s Northeast Regional Promotion Manager, and earlier was Elektra-Asylum’s local promotion rep in Hartford and New York. A former PD at WHCN/Hartford, Shalett’s career began in 1974 as an air personality at progressive AOR WLR/Long Island.

Anthony Miraglia

AE at WEEI/Boston. In 1979 he was named to the staff of CBS Radio Spot Sales in New York. Gorski became GSM at WCBS/New York in 1981, later moving into the LSM position. He has been Director/Sales for CBS Radio Reps since last year.

CBS Radio Division President Robert Horning commented, “In the year that Tony and Dan have worked together at the rep, they have done an outstanding job in the face of a difficult period in national sales. They are both quite knowledgeable in our business and, in turn, are well known by our represented stations and the advertising community.”

Leon

Continued from Page 3

After joining A&M in local promotion in New York, Leon moved to L.A. as Asst. to the President. He then returned to New York to head the East Coast office, where he’s been VP since 1981. “My experiences at A&M have been filled with great moments, and this one is a highlight. I consider our staff to be the best in the business. It’s a privilege to work in support of their efforts.”

WAXY, KFRC DEADLOCKS

RKO Talks Extended Two Weeks

Buyout talks on the RKO radio stations have been extended for two weeks, until February 3, by FCC Mass Media Bureau Chief Jim McKinney.

He reported to the Commission last week that negotiations over WAXY/Ft. Lauderdale and KFRC/San Francisco have hopelessly broken down, but talks on the other stations continue with recognition that this directed process will end in two weeks.

In the WAXY proceeding, McKinney said applicant Rosemarie Reardon “does not wish to participate further in negotiations.” With regard to KFRC, he reported that certain parties seem unwilling to modify widely divergent bargaining positions.

Complete agreement by RKO and every competing applicant is needed.

FCC

Continued from Page 1

to buy nearby stations. Presently, stations in the same market, whose 1 millivolt-per-meter (mV/m) contours overlap may not be commonly owned.

The new proposal would specify 5 mV/m for FM and 3.16 mV/m for FM. Those are essentially the minimum signal strengths stations are required to place over their communities of license.

For example, a 5kW non-directional AM presently could not be paired with another AM for 100 miles. The proposed change would reduce the separation to 48 miles.

Two Class B FMs can’t now be co-owned unless they’re at least 60 miles apart. If the rules are changed as proposed, that distance would be cut to 40 miles.

Radio-TV Pairs May Be Limited To Larger Markets

The Commission asked for public comment on easing the present prohibition on pairing TV stations or daily newspapers with AMs, FMs, or AM-FM combos. AM-FM-UHF combinations would be permitted, as would AM-VHF combos. Comment is solicited on whether the new combinations should be allowed in all markets, or only larger ones.

Relief For Cap Cities, NBC?

Permitting AM-UHF combos could save Cap Cities/ABC and NBC from forced divestiture of radio properties by July and December of this year, respectively. Given the slow pace of FCC rule changes, however, time could run out on both companies.

McKinney refused to speculate on whether they could obtain waivers if a rule change was imminent, but noted, “The Commission has great flexibility here.”

Dooley Now Counting Viacom’s Money

Thomas Dooley is the new Treasurer of Viacom International, Inc. He will be responsible for all financial functions, including asset/cash management and investor relations. Dooley assumes the position from Gordon Belt, who remains as the company’s VP/COO.

Dooley joined Viacom in 1980 and most recently held the position of Director/Analysis. Dooley previously was a credit analyst with St. Louis Banques Arabes et Francais in New York. A graduate of St. John’s University, he holds a master’s degree in business administration from the New York University Graduate School of Business. Viacom is a diversified communications and entertainment corporation headquartered in New York City. Among other holdings, it owns eight radio stations in five major markets.

Fowler

Continued from Page 1

“Mind-numbing paperwork, making renewal easier, getting the government out of their hair and out of programming.”

Adding that obscene speech is not protected, however, Fowler said the industry can expect additional FCC obscenity probes, but only in the most egregious cases.

Confessing he may be “Pollyannaish,” Fowler admitted to no disappointments. “Maybe I need a frontal lobotomy,” he quipped, but said he’s satisfied with the “new freedom” he’s been able to bring to the radio industry.

Deregulator Praised As Broadcasting’s “Real Friend”

“I think the broadcasting industry should be forever grateful for all Mark Fowler has done in the area of deregulation,” said NAB Chairman Ted Sider. “Despite our differences on certain matters, he has been a real friend overall to our business.”

Among major achievements for radio during the Fowler years, Sider cited deregulation, seven-year license terms, and postcard renewals.

President Reagan named Fowler, his campaign communications counsel, as FCC Chair- man early in 1981. Favoring marketplace forces over regulation, Fowler has presided over a cascade of deregulation since then, earning cheers from the broadcast industry, jeers from public interest groups, and a stormy relationship with the Democratic majority in Congress.

BUSINESS
POWER
THE NEW SINGLE FROM
KANSAS

STEVE MORSÉ—GUITAR
RICHARD WILLIAMS—GUITAR

STEVE WALSH—VOCALS & KEYBOARDS
BILLY GREER—BASS & VOCALS

PHIL EHART—DRUMS

PRODUCED BY ANDREW POWELL

MANAGEMENT: BUDD CARR/THE CARR COMPANY

MCA RECORDS
©1987 MCA RECORDS, INC.
Steven Marx  
Linda Ferrando

**NEWSBREAKERS**

Edited by Jim Dawson

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- **STEVEN MARX** has been appointed President of NewCity Associates, Inc., a newly formed consulting and training division for NewCity Communications, Inc., where he serves as VP. Contact him at 19 Norwich St., Worcester, MA 01610, (617) 757-4666.

- **LINDA FERRANDO** has been appointed to the newly created position of National Video Promotion Coordinator for Atlantic Records. Raised in New York, she joined the label in 1985 as Sr. VP-Promotion and has worked for PolyGram Records, WKTU/New York, and WSOJ/New Jersey.

- **JEFFERSON WARD** is leaving his post as Promotions Director at WCAA-FM/Philadelphia to report to WBAM-FM/Allentown as its PD. Ward was there for a number of years with the AM as an personality and MD.

- **NICK ANTHONY, VPR/Operations at WKD/KAkron, is preparing promotional duties from MATT PATRICK, who will concentrate on his morning show.

- **Corporate Communications Consultant** is a newly formed company which exclusively represents the Gannett Radio Division. Contact it at: 6255 Sunset Blvd., 11th Floor, Hollywood, CA 90028; (213) 466-8331.

- **MIKE VARNEY** has joined WIBA-AM & FM/Madison, WI as Marketing Director. He was formerly with cross-town WSJO & WZEE as AE and Sales Manager.

- **SANDRA WINANS and KATHY BINGHAM** have been promoted to Managers for Blair Radio's new Denver and Salt Lake City regional sales offices, respectively. Winans most recently managed her own local rep firm, and Bingham also manages for SLC-based Art Moore, Inc. and Terbrel Radio. GREG SMITH, Blair Radio GM based in Seattle, oversees these operations. Their addresses are: 222 Milwaukee, Ste 210, Denver, CO 80206; (303) 388-2527 and Newhouse Bldg. #205, 10 Exchange Pl., Salt Lake City, UT 84111; (801) 532-4204.

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- **TOM CORSON** has been promoted to Exec. Director/Advertising Administration for A&M Records. Corson joined the label from IRS Records in 1985 as Product Manager, advancing later to Assistant to the President.

- **NANCY KAYE SWANSON** has been appointed VP & GM/West Coast Programming Services, Inc. Swanson was previously President/GM of Bolsway/Libov Associates of California, partner in a Portland-based advertising firm, and president of an in-house agency.

- **DON KAMERER** is appointed National Director/Sales & Marketing for the MTM Music Group. Based in L.A., Kamerer comes to the newly created position from Billboard magazine, where he was its Country chart editor. He earlier worked with ABC Records for nine years.


- **CARRY DAVIS** has been named National Sales Manager and JD ADLER has been upped to Local Sales Manager at KYW/Philadelphia. Davis was previously with WMCA/New York for five years, most recently as VP/Station Manager. Adler has been with KYW since 1982, serving as an AE since 1985.

- **TOM TEAGUE** is named Manager, Regional Single Sales Southern Region for RCA/A&M/Atlantic Distro. Based in Atlanta, Teague formerly operated his own promotion and marketing firm, and earlier was VP/Promotion & Marketing for Kat Family Records.

- **PATRICE CHRISTENSEN** has been promoted to Local Sales Manager at Cap Cities/ABC's WLS & WYTZ/Chicago, where she has been an AE since 1982.

- **RICHARD CARR** has joined GRP Records as Director/Finance. He previously spent 15 years at CBS, most recently as Director/Finance for CBS Records.

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**PROS ON THE LOOSE**

Tony Bonzini — Nights WHFY-FM/Montgomery (205) 247-1728
Ross Brittain — Mornings WTRK (Electric 106)/Philadelphia (215) 647-0377 or (215) 246-9710
Rick Freeman — PD KAER/Sacramento (916) 927-5379 or (916) 885-3932
Bob Glassco — PD KZLPhoenix (602) 988-7829
Shelly Green — National Video/Trade Luson EM America (818) 352-2252
Scott Gregory — nights WRQI/Toledo (419) 666-5128
Jaminn 'Jet' Jackson — OM/Mornings WGGG-AM & 1FM/Gainesville (305) 932-3903
C. C. McCartney — Nights KHFI/Austin (512) 262-4462
Jim Good — PD KLJS/San Antonio (512) 647-7644
Tony Richard — National AC EM America (213) 668-1032
Jack Silverstein — Bufalo Promo Rep EM America (716) 611-5568
Phil Stephens — Late-nights/Production WSHI/Chicago (303) 584-5326

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**EZ**

Continued from Page 1

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**JINGLES**

**"MORNING SHOW" COMPLETE PACKAGE IN 30 DAYS**

Where do Scott Shannon (Z-100), Cleveland Wheeler (Morning Zoo), the WMMS Buzzard Morning Zoo, and John Landers (Hit Music USA) go for that original sound?

J.L. RITTER PRODUCTIONS
PO Box 6994, Stateline, NV 89449
(702) 588-4542

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**EZ**

Dave Dillon weeks. Meanwhile, KXXX/106 VP/Program Director Dan Valler commented, "I'm very excited to be able to transfer and promote programmers from within the company. Jim Richards and Dave Dillon are both big assets to our company and we are all very happy to have Kris rejoin our organization after having successfully programmed WIV/ New Orleans about a year ago."

"WBIZ/VP, TX Meyer told R&R, "Jim is perfect for B104. We are both very proud of our current 9.4 share and look forward to consistency and growth over the next year."

Richards, who has also programmed KXTRA/Tijuana-San Diego, said, "This move offers me another exciting challenge within the organization, and I'm really looking forward to working with Tex and his staff at what's known nationally as a truly fine radio station."

**AC Race In St. Louis**

KYYD/VP/GM Karen Carroll expressed her pleasure at having "an experienced person like Kris coming in behind Jim. I'm very confident of our continued growth and success with Kris." O'Kelly, taking his first programming assignment outside the South, said, "There's a real good AC battle between us and KSDK-FM. It will be a tight race, but I feel our personality-oriented morning show (Phillips & Wall) and the rest of the staff will give us the edge."

O'Kelly began his assignment in two weeks. Meanwhile, KXXX/106 VP/Program Director Dan Valler expressed his good wishes for O'Kelly and indicated a search was on for his replacement.

**Jacksonville On The Move**

WOKV & WAIJ/VP/Dave Bittner expressed his good wishes for O'Kelly and indicated a search was on for his replacement.

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**World Premiere Weekend February 5-8, 1987!**

**All America is Signing Up For The **

**World Premiere Weekend February 5-8, 1987!**

**HAVE YOU?!**

Epic Records is offering this promotion FREE of charge.

Call 1-800-251-5714 by January 23rd, 1987!
Payola Hearings Stalled?

The Senate Permanent Subcommittee on Investigations (PSI) is reassessing its investigation of payola in the radio and record industries, now that Sen. SAM NUNN (D-GA) has assumed panel chairmanship duties from Sen. AL GORE (D-TN), who left to join the powerful Senate Armed Services Committee. This move prompted speculation that the plug had been pulled on the payola probe, but PSI chief counsel ELEANOR HILL commented, "We need to assess what we have and where it's at." A review of six pending investigations, including the payola case, will be completed in about two weeks, and Sen. Nunn will then decide which to pursue.

RCA/ARIOLA President/International GREG FISCHBACH left the company at the end of last week, after about seven months in the post. No label comment about his departure or about his replacement. Meanwhile, POLYGRAM INTERNATIONAL Exec. VP RUDI GASSNER is New York-bound to join RCA/Aria in a key slot.

BOB PITTMAN, late of MTV, is taking a QUANTUM leap with his new joint venture with MCA. One of the many projects Pittman and LES GARLAND (also from MTV) have on the Quantum Entertainment drawing board is a new record label, which they expect to form with the assistance of VIACOM.

Christian Conduct

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Steve Winwood

"The Finer Things"

The New Single

From The Smash Album

Back In The High Life

Produced By

Russ Titelman

and Steve Winwood

MANAGEMENT: NAVIONIC MANAGEMENT, LTD.

Ron Wineman/Bennett Freed

This Channel By Island Entertainment Group, Inc.

Manufactured and Distributed By Warner Bros. Records Inc.

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Continued from Page 18

Rumors of WWDC-AM & FM/WASHINGTON's impending sale to METROPOLIS for a whopping $52 million may be untrue, according to spokespersons on both sides. A financial rep for DC101 says the story is absolutely untrue, and Metropolis President LORRAINE GOLDEN says there's "no deal to announce . . . yet." She does say, however, that Metropolis may finalize a major market transaction sometime next week.

Greaseman Skips Town

Meanwhile, looks like DC101 morning man GREASEMAN knows how to time a vacation. Last year at this time an inconsiderate remark about Dr. MARTIN LUTHER KING's National Holiday put him in hot water, so this year he was nowhere near a microphone. Instead he's darkening his skin on the beaches of Caracas, Venezuela, while the station airs "Classic Greaseman" bits.

ATLANTIC Director/Jazz Production JOHN SNYDER has departed after nine months. There's no immediate successor, but a source says the label is not cutting back jazz recording and release plans.

Elsewhere in the world of jazz, we hear FANTASY has acquired PABLO, the label formed by NORMAN GRANZ in 1975. Independently distributed in recent years, the Pablo catalog contains more than 300 album titles.

A few new promo gigs: COLUMBIA San Francisco rep BURT BAUMGARTNER is relocating to New York for National AOR Director duties; POLYGRAM National AC Manager BRENT ROMANO sequel over to the label's AOR department for Manager chores, and GEFFEN has tapped KGKO/LEXINGTON MD ROB ELLIS to be its new Cleveland rep.

Clarifying last week's KIKK-AM & FM/Houston story on HOWARD FREEDMAN's promotion: His official title is Research Director/Program Manager. In addition to overseeing the station's ongoing research, Freedman's new duties will include the day-to-day handling of programming details. OM JIM ROBERTSON will continue to program both stations.

Navy Strike Claims Two

In Dallas, a Navy F4 Phantom jet struck the 1600ft tower holding the KSCE and the KZEW antennas last Tuesday, knocking both stations off the air and also severing two support cables. KSCE returned to the air four hours later, using the KEGL backup transmitter and antenna. KZEW was off for six hours, and went back up with KVIL's auxiliary transmitter and antenna. Owing to the tower's unstable condition, crews haven't been able to determine the extent of the damage, so there's no estimate on how long it will take for the station to return to normal operations. The two Navy pilots reportedly are "A-OK."

An amateur jock in Missoula, MT has been released from prison pending the appeal of his conviction for stealing equipment from three area radio stations. STACY HALL was allegedly running a clandestine, low-power radio station from his home in Missoula furnished with pilfered equipment. The local DA is a trifle upset with Hall's release, since the 20-year-old "suspect" has a record of 18 juvenile thefts.

...And now, on with the countdown:

Casey Kasem's wife JEAN (starring in her own "Cheers" spinoff, "The Tortellis") was warned to MR. BLACKWELL's worst-dressed-women list last week. Described by the maven of low fashion as looking "like a wrinkled toothpaste tube exploding," Mrs. Kasem made the Top 10 behind (in descending order)

WHOOPI GOLDBERG, CHER, KATHLEEN TURNER, BARBARA STREISAND, Cagney and Lacey, BEA ARTHUR, FERGIE (Duchess of York), and MERYL STREEP.

Speaking of "Cheers," KPWRL/LOS ANGELES AM maniac JAY THOMAS starts his two-part guest shot on the NBC-TV sitcom next Thursday (1/29 & 2/5) as Carla's slap-shotting love interest.

Recently-hired DAN O'TOOLE has left KKOAB-FM/SACRAMENTO after just two weeks to return to Philadelphia, so GM JOHN GEARY is actively seeking a replacement.

KLLS-FM/SAN ANTONIO Production Manager-personality SCOTT SMITH has left the station to become VP at Abilene-based FOX COMMUNICATIONS, where he will also handle mornings on KOBA-FM.

Looks like a great programming gig just became available at WKZU/WINSTON-SALEM. PD HARRY LYLES was recently seen in a local restaurant with a noted consultant. Product of that lunch is a new gig for Harry in a top 10 market. Details are still under wraps, but this leaves a prime opening for a PD. Could MD DON JOSEPH finally be getting his well-deserved shot?

Congratulations to R&R's JOHN ERNENPUTSCH and KELLY, whose son -- JOHN HENRY ERNEPUSCH IV -- weighed in Tuesday (1/20) at 8lbs, 3 oz.

**AIR PRIORITIES: WEEK 22**

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your response to AIR at 301-964-5544 by 6 pm Wed., Jan 28, 1987

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>MY BABY</td>
<td>THE PRETENDERS</td>
<td>SIRE/WB</td>
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<tr>
<td>COME SHARE MY LOVE</td>
<td>MIKI HOWARD</td>
<td>ATLANTIC</td>
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<tr>
<td>THEY KILLED HIM</td>
<td>KRIS KRISTOFFERSON</td>
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<td></td>
<td></td>
<td>MANHATTAN</td>
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<tr>
<td>MAKE IT MEAN SOMETHING</td>
<td>ROB JUNGLKAS</td>
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AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

**ACTIVE INDUSTRY RESEARCH**

P.O. BOX 1136 Columbia, Maryland 21044 (301) 964-5544
LONE JUSTICE

Shelter

You can't live without it!

CHR NEW & ACTIVE

67/11

Added This Week:

WCAU  WKDD  WIGY  WPFM
WSPK  WGRD  95XXX  WBBW
WBCY  KSND  WYKS

From The Geffen Album "Shelter"
Produced By Little Steven, Jimmy Iovine
And Lone Justice
Management: Jimmy Iovine

GEFFEN RECORDS
Own Your Own Amphibious Snow Cat

This 24-wheel, three-passenger vehicle is one cat that takes to water — and to mud, marsh, and snow. By distributing the vehicle's 1500 pounds of weight over such a large number of tires, the manufacturers have been able to reduce the cats' amount of ground pressure. In square inch to a mere 1 5 pounds. (When the average human trots sod, he exerts eight pounds of pressure per square inch.)

Used by utility crews, forestry officials, and professional exploration teams, the cat sports two side-by-side transmissions that control the right and left wheels separately so the vehicle can turn sharply or rotate 360 degrees in place. Propelled by an 18 horse power, two-cylinder, four-cycle engine, this ultimate in off-road vehicles can reach speeds of up to 12 mph on land and up to three miles per hour in the water, running for as long as ten hours on an eight-gallon tank of regular or unleaded gas.

Furthermore, this perfect gift item for the man who has everything can climb hills up to 31 degrees, carry loads up to 1000 pounds, and — once you remove eight wheels — fit snugly into a standard-size pickup truck. Additional features include a detachable fiberglass-aluminum canopy, all-weather enclosure, cushioned vinyl seats, electric starter, sealed-beam headlights, and watertight disc brakes. Available via the NYC and Beverly Hills-based Hammacher Schlemmer catalog, this too hip cat is priced at $26,500. (Seashells and marbles not accepted.)

The Quiet Kitchen

In recent years, the big noise in American kitchens has been the introduction of food processors, microwave ovens, and pasta-making machines. However, the next big trend in household appliances is going to be strictly hush-hush.

According to a recent report from the Washington, DC-based futurist consulting firm of J.F. Coates Inc., several Japanese companies are about to "market a whole new line of "silent appliances" in hopes that US consumers will perceive the value of a little peace and quiet.

US manufacturers have been producing noisy household equipment for years, mostly because consumers weren't that annoyed by the noise and it was less expensive to muffle the racket than eliminate it. Nevertheless, consumer reaction to the idea of a quiet blender remains to be heard.

Aerobic Roller Shoes

Used for off-season training by the San Diego Padres — and where did they finish last year? — these aerobic roller shoes promote flexibility of tendons and ligaments while simultaneously exercising the cardiovascular system and developing muscular strength.

Sporting 13 nylon balls set in 2000 ball bearings, the shoes enable the wearer to roll smoothly in any direction and eliminate the jarring impact of conventional aerobics. Available via the New York and Beverly Hills-based Hammacher Schlemmer catalog firm, these roller disco boogie brogues are made of 1 5/6-inch thick, high-impact plastic reinforced with a layer of chrome-plated carbon steel. They attach easily over ordinary exercise footware by means of Velcro straps.

So, if simulating the motions of cross-country and downhill skiing while toning lower abdominal muscles and strengthening knees and ankles is your goal, this latest feat in modern technology comes in two sizes: small (recommended for women) and medium. Price: $84.50.

Musical Stocks: Playing The Market

Giving new meaning to the phrase "playing the market," the Wireless Flash reports that Denver investment adviser Darryl Gammill has developed a process known as "audio optics" that enables him to convert stock charts to music.

Last year, Gammill created his first hit based on IBM stock. This year, via the Book-Of-The-Month Club, he's offering 14 charts for the top 100 companies in the US. Gammill claims that the idea's purpose is to give laymen a feel for the market by listening to the actual variables.

According to this go-for-baroque, the daily stock prices are used to make up the notes of the melody and the daily trading volume is reflected in the loudness and softness of the sound. Actually, the ambience is closer to musique concrete; as Gammill reports the market's 50-day moving average is reminiscent of crashing surf, while insider trading translates into high and low bell-like cymes.
PLAY THE WILD ONE’S NEW SINGLE!

REAL WILD CHILD (WILD ONE) FROM THE ALBUM BLAH BLAH BLAH

SEE THE REAL WILD CHILD WITH THE PRETENDERS

PRODUCED AND MIXED BY DAVID BOWIE & DAVID RICHARDS

JAN 22 LEXINGTON, KY ■ JAN 23 ATLANTA, GA ■ JAN 24 MEMPHIS, TN ■ JAN 25 NASHVILLE, TN ■ JAN 28 DAYTONA, FL ■ JAN 30 TAMPA, FL ■ JAN 31 WEST PALM BEACH, FL ■ FEB 5 COLLEGE STATION, TX ■ FEB 6 HOUSTON, TX ■ FEB 7 NEW ORLEANS, LA ■ FEB 9 AUSTIN, TX ■ FEB 11 DALLAS, TX ■ FEB 12 NORMAL, OK ■ FEB 15 DENVER, CO ■ FEB 17 TEMPE, AZ ■ FEB 18 TUCSON, AZ ■ FEB 19 SAN DIEGO, CA ■ FEB 21/22 LOS ANGELES, CA ■ FEB 24 SAN BERNARDINO, CA ■ FEB 25 FRESNO, CA ■ FEB 27 RENO, NV ■ FEB 28 OAKLAND, CA ■ MAR 2 PORTLAND, OR ■ MAR 3 SEATTLE, WA ■ MAR 5 VANCOUVER, BC ■ MAR 7 CALGARY, ALBERTA, CANADA ■ MAR 8 EDMONTON, ALBERTA, CANADA ■ MAR 10 WINNIPEG, MANITOBA, CANADA ■ MAR 13 PORTLAND, ME ■ MAR 14 PROVIDENCE, RI ■ MAR 15 WORCESTER, MA ■ MAR 17 MONTREAL, QUEBEC, CANADA ■ MAR 18 OTTAWA, ONTARIO, CANADA ■ MAR 19 TORONTO, ONTARIO, CANADA ■ MAR 21 COLUMBUS, OH ■ MAR 22 CINCINNATI, OH ■ MAR 24 CHICAGO, IL ■ MAR 26 CLEVELAND, OH ■ MAR 27 DETROIT, MI ■ MAR 28 TOLEDO, OH ■ MAR 30 LARGO, MD ■ MAR 31 UNIONDALE, NY ■ APR 2 HERSHEY, PA ■ APR 3 ALLENTOWN, PA ■ APR 4 EAST RUTHERFORD, NJ
The Katz Radio Group has completed a major study, analyzing possible causes for the unanticipated drops in listening as reported in Arbitron’s summer 1986 Radio Market Reports. The investigation points to some problems with the implementation of the new daypart diary.

Katz Radio Group’s preliminary findings, based on spring ‘86 to summer ‘86 comparisons, show an average drop of eight percent in Time Spent Listening per station. Overall Persons Using Radio (PUR) fell by four percent while some markets dropped to a PUR level of five points.

Ken Swetz, President of Katz Radio Group, explains, “The impact of any reported drop in radio listening levels is enormous and of extreme importance to the entire radio industry. At a time when overall advertising expenditures are only marginally increasing, any ‘drop’ in radio could severely affect advertisers’ radio market, budgets, radio’s cost-per-points, station rates, and radio’s worth versus other competitive media.”

Levels... Real Or New Diary?

“The purpose of the Katz Radio Group study is to determine if the drop in Arbitron’s summer listening estimates are real or are the result of a change in Arbitron’s methodology,” elaborates Bill Shraub, VP/Director of Katz Radio Group and Television Research.

“The research departments of Christal, Katz Radio, and Republic are each measuring different dimensions of the summer estimates including dayparts, hour-by-hour, demographic, regional, and individual market changes.” The study is being released to agencies, advertisers, and to 700 Katz Radio Group stations.

Why are these points particularly important? Because if these lower levels continue into the fall, the cost efficiencies and audience performance of fall buys and post-evaluations of earlier buys will not be close to expectations. As explained by Gerry Boehme of Katz Radio, “The fall book is used most for next year’s 3-week buys. The lower levels could be quite devastating for radio.”

Strong Hour-By-Hour

The most revealing analyses are those based on the 14 markets which were measured in summer ‘85 and ‘86. Maggie Hascoe of Christal analyzed the hour-by-hour data: “The severest listening drop occurs in those hours before and after each daypart section indicated in the diary. This is categorical evidence that the new diary has negatively impacted PUR levels. I know of no lifestyle which could account for the loss of levels about the amount experienced above, which become exaggerated when converted to percent differences. This does not explain the overall drop in listening levels demonstrated in the ‘86 market analysis.

Where Did the Listening Go?

The Katz Radio Group found AQH listening reported to listed stations is down more than the total market. Listed radio stations appear to have lost AQH credit, which is being reported as ‘miscellaneous’ in the three markets at the bottom of the page. Katz’s hypothesis is that listeners are recording all station call letters during earlier dayparts and assuming Arbitron will credit listening in later time periods to these same stations, or the diarykeepers aren’t as conscientious about continuously providing the station information. Katz Radio estimates the ‘unidentified’ listening to be only 1% of the market.

 Arbitron’s Response

Arbitron has responded to the RAB GOALS committee and to many interested broadcasters in the Katz Group. Jim Peacock, Arbitron’s Manager/Meth-ods Research, provided the following summary. The daypart diary achieved the anticipated increase in response rate. The AM/P-M 12-hour entry problem was eliminated. In the 14 markets the summer ‘86 listening levels are lower than summer ‘85 and this was not anticipated by the research; in addition, came audience levels were not expected to change between summer measurements and they didn’t. Using the 14 markets, spring ‘86 levels were found to be lower than spring ‘85. With regard to the hour-by-hour comparisons, Arbitron’s analysis confirmed the tendency toward lower PUR levels in the first hour of three of four dayparts, and that this was not anticipated. However, it found a tendency toward higher levels in the ‘86 summer surveys in the middle of three of four dayparts. The higher levels in the 4pm hours also occurred in the original research.

A word of caution: the Katz percent differences graph is based on weighted hourly averages, while the Arbitron AQH levels graph is based on straight market averages. Different percent differences will exist, and their magnitudes will be different. Arbitron’s investigation surprisingly discovered the loss in listening occurred “at home.” Virtually no loss of listening was reported “away-from-home.”

Lower Levels May Be Real

Other press reports indicate RADAR is reporting lower AQH levels in ‘86 for both summer and fall relative to ‘85—summer down 2.5% and fall down 4.4%. This loss comes from a lower time spent listening, not a loss in total radio listeners. The lower levels may be real, but they sure-ly will act to polarize the radio community into believers and nonbelievers. The believers will adapt and keep moving in an effort to regain any losses. The nonbelievers will continue to attack the messenger, the methods, and may even lose sight of the purpose of any measurement or information.
Cleveland’s Number One Station
Earns Double the Share of #2

This fall Cleveland’s legendary rocker WMMS faced a new competitive situation in which the only question seemed to be how much The Buzzard might give up.

But GM Lonnie Groniek played his promotion cards with class and cool, leading with a stylish new strategic television spot and then trumping decisively with a high-stakes Direct TV® campaign in November.

Far from losing ground, WMMS actually soared to new heights—from summer’s 13.5 to a 15.9 for fall, more than twice the share of Cleveland’s #2 station. Morning drive was up to a 20.4,* and overall WMMS scored the best book in its history. Add to that the fact that WMMS has now been named Rolling Stone’s station of the year for the eighth consecutive time, and it’s fair to say The Buzzard is flying higher than ever.

Film House produced both of WMMS’ television campaigns for fall ’86.

Let us help you engineer a success of your own this spring. Call Film House today and we’ll Federal you a copy of our latest demo reel.

*Source: Summer and Fall 1986 ARB. All figures 12 + 6 am-12 mid., Mon.-Sun.
In the No. 1 Tradition of
"Glory Of Love" and
"The Next Time I Fall"

"Big Mistake"

The New Single
From the Smash Album
Solitude/Solitaire
Produced by Michael Omartian
Management: Freddy DeMann,
DeMann Entertainment, Inc.

NEW & ACTIVE

| 70/31 |

This Week's Adds:

CKOI  WPST  WLRS  WCGQ  KTRS
PRO-FM  WRCK  WDLX  WZYP  SLY96
94Q  WKRZ  WKDD  Q101  Y97
KHTR  WBBQ  WIXX  WPFM
KMJK  WBCY  KXYZ  Y94
RI-104  WSKZ  KDON  KKKL
99GFN  WNOK  WWFX  KGOT

Format Legend

Just because 84% of our clients gain 2.1 shares doesn’t mean we treat them like statistics.

CMI may not be the largest producer of television commercials for radio stations. So we’ve had to content ourselves with being the best.

At CMI, we work with you every step of the way to make sure you get the most (and more importantly, the best) for your money. We can offer you either a custom commercial of your very own or a syndicated spot with a proven track record.

This personal approach has produced an amazing record of success. Over our five-year history, 84% of our clients have gained an average of 2.1 Arbitron shares.*

We don’t take all the credit. Our clients are smart, and hiring us is only one of the smart things they do.

Give us a call. Talk with us. Compare our new reel with anybody else’s.

You’ll see why we’re the fastest growing, full-service business of our kind. Because we don’t just produce commercials, we produce results.

Call us and ask for our Promo ’87 Reel.

*Based on Arbitron Average Quarter Hour Metro Share 12+
Fall '86 Arbitron 12+

Kansas City

**WDAF** Continues Growth; KC MO New N/T Champ;
**KYSS** Up Over Two Points

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Dayton

**WGTZ** Slips But Keeps Lead; WWSSN New AC Champ; Both B/EZ

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Minneapolis

**KORS** Combo Goes Double Digits; WWCCO Slightly Off; KDWB-FM Ahead of WLOL By A Tenth

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Rochester

**WVOR** Slips But Leads; WCMF Ties WPXY Combo; WZEO Widens AC Gap

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Phoenix

**KNX** Combo Lassos Top Spot; KEMO Combo Rises; KAMJ New AC Champ; KSLX Overtakes KOOL-FM

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New Orleans

**WYLD-FM** Off A Bit; WQHE Still Growing; WWL

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For The Record

In the San Francisco summary, KYA (Gold) should have been listed as moving 10.1 to 11.7.

Format Legend

"Why Does A Man Have To Be Strong"

Taken from the Columbia LP Between Two Fires

Produced by Hugh Padgham, Paul Young, Ian Kewley
CONDITIONAL REPORT

Getting The Dope On The Slopes

So what if it's Super Bowl Sunday? Those who aren't content to watch TV and munch popcorn through hours of Super Hype this weekend are probably strapping their skis to their car roofs and anticipating four-hour rides through the mountains to the slopes. To these people, the last Sunday in January means the height of the ski season, not the last weekend of the NFL football schedule.

Stations in virtually every region of the country are finding that a large number of their listeners buckle up on the weekends, and are eager for the latest word on their favorite ski areas. This makes the daily ski report a hot programming property, which translates to "syndication opportunity." Thus, ski reporting is not just a small "mom and pop" operation; it's a complex business involving multiple ski areas together into state, regional, and national networks.

One of the best of these is that operated by San Francisco-based AMI (All Media Inc.). The company's Ski Media Networks is a system of many regionally-based reporting operations providing radio stations with free, updated information of immediate interest to listeners. "Immediate is the key factor," says network President John Hamilton. "Ski information has to be up-to-the-minute in order to be of use to anyone. Our credibility is on the line; if a listener goes somewhere and finds that conditions aren't as reported, we're in trouble."

Hamilton says ski reports are typically targeted to a demographic "anywhere from college to mid-40s," but believes age is of less importance. "We target more to psychographics."

"Skiers are generally upwardly mobile. They have a lot of personal pride and ego invested in the sport, and they have a tremendous need to look better out there on the mountain. They aren't a passive hobby; it's a serious activity."

SMN's reports are distributed any of three different ways: through state networks, nationally.

In other news:

John Hamilton (via the Mutual Broadcasting System, and to individual stations). News/Talk stations are typically the most receptive to ski reports, but virtually all formats (except Beautiful Music) are served. Likewise, virtually all regions of the country - even those thousands of miles from any packed powder - find an interest in ski conditions.

Not all networks operate the same way, but SMN's ski reports are usually delivered free of charge to participating stations; exceptions usually involve an exclusive announce or special content. The ski areas foot the bill, targeting stations they feel have listeners most likely to patronize their facilities. "It's basic barter," Hamilton explains. "Stations get the reports free in return for running them as they're given. If the station asks for something special, they pay extra. The ski areas pay the shot and they dictate where they want to go. We then regionalize all our networks, combining the radio stations and ski areas that are compatible."

These participating ski areas generally fall into one of three tiers, Hamilton continues. "The tiny ski slopes are the incubators for beginners, children, or day skiers, and are usually close by," he says. "The regional areas are the weekend resorts a few hours away by car. At the top we have the major world class areas, like Aspen or Vail, or the Vermont areas, and even Europe."

As mentioned above, credibility is vital. "If we hear that someone was upset we got a recorded explanation from the ski area and play it back to the station. At that time, if the explanation isn't accepted, the area is dropped," Hamilton warns.

"If telephone delivery may seem obsolete in an era of satellite delivery, but Hamilton feels land lines actually enhance the immediacy of SMN's reports. "There's a psychological value connected with calling in a ski report," Hamilton contends, supporting his company's use of GTE-Sprint. "In fact, we haven't found one FM that has refused to carry us because of audio quality. It sounds as if one of the station's listeners is actually up on the slopes phoning in the conditions."

This local flair is also why SMN does not identify itself or the feature during the reports.

Reports are updated daily as soon as visible inspection can detect any changes in conditions. Stations receive these updates by 9:00am and generally run them through the day's morning drive. Conditions usually don't change drastically in any 24-hour period, but reports are written to adapt to any sudden shift in weather patterns. "For instance, we never say it's snowing up in Mammoth, instead, we say it's been snowing," Hamilton notes.

"Ski reports do two things for radio," Hamilton concludes. "They provide listeners with information they need to know when they want to know it, and they enhance the image of the radio station. These reports really generate an interest in listeners, and radio can do it better than any other medium."

KIBBLES AND BITS

ACN Expands Comedy Service

Citing a surge in the popularity of syndicated comedy bits on radio (and the growing number of comedy syndicators), the American Comedy Network is expanding its services to "blow away" the competition. As ACN President Andy Goodman explains, "We've been in the comedy business for over three years; now we're taking off the gloves and going full scale. We're making major improvements in our service in three different areas."

Expanded Services,

More Characters

Earlier this month ACN's basic comedy service expanded from seven to ten features per week. This doesn't necessarily mean subscriber stations will receive ten new bits every seven days; the network will dust off three "evergreens" and replace them when they become topical (i.e., during holidays or tied in with national news stories).

An additional segment featuring ACN VP/Creative Director Bob James, "The Bob James Movie Moneysaver Review," will rate current movies with specific dollars-and-cents values, so listeners will know if a $5.00 film is actually worth it.

ACN has further announced that Manhattan-based comedienne Nancy Parker will be joining the network shortly. Parker has appeared on USA Cable and the Playboy Channel, and is a veteran stand-up performer at comedy clubs around the country. She will introduce a host of new voices, including Dr. Ruth, Cagney & Lacey, and Katherine Hepburn. "Along with (current talent) Dale Reeves, Nancy gives us the best two-one punch for voice talent on the radio," Goodman boasts.

Increased Affiliate Services

Goodman admits that there's more to syndication than pure creativity. "We've learned that giving radio stations good comedy material isn't the whole story," he says. "The more help you can give them putting the stuff on the air, the more successful they'll be with it."

This philosophy has led to a taped "Affiliate Tip," included with each week of ten special features. These tips will offer suggestions on how stations can best use the comedy segments, using actual airchecks as guidelines. In addition, ACN's weekly newsletter is being expanded to offer more on-air suggestions.

The new service is available on a "flexible no-commitment deal" basis that allows stations to pick and choose as they want. Goodman says that the fee structure is designed to allow stations to "addмеed to the competition. As ACN President Andy Goodman explains, "We've been in the comedy business for over three years; now we're taking off the gloves and going full scale. We're making major improvements in our service in three different areas."

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Meet high stakes rollers at the corporate table and find out how they got there. The perils. The pitfalls. The rewards of getting there.

This week, we introduce you to Norman Pattiz, Chairman and CEO of Westwood One, Inc., and The Mutual Broadcasting System. Saturday's best investment.

Saturday, Jan. 24
6:30 & 11:00 PM ET.

THE WORLD'S MOST IMPORTANT NETWORK
**NETWORK FEATURE INFORMATION**

### NETWORK FEATURES

#### The Week Of

<table>
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<th>Date</th>
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<td>January 31 - February 6</td>
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The Judds

THEIR BRAND NEW ALBUM

Heartland

Single 1 – “Don't Be Cruel” – February 2 reports
Heartland album and cassette street arrival, February 2
Heartland CD street arrival, March 2

Watch for...

Tonight Show, 1/22
AMA Performance – debut “Don't Be Cruel” 1/26
ACM Award Show co-hosts, 4/6
Marlboro Tour with Alabama

And don't miss...

Westwood One/Mutual on Sunday, January 25 at 10:30 pm (ET) as we “Listen In With The Judds.” An exclusive 90 minute show premiering The Judds new album, Heartland.
Where Are Radio’s Oscars?

For the last few weeks, I’ve been going around asking the same question to anyone who would listen: why doesn’t radio have an annual awards ceremony? Movies have the Oscars, television has its Emmys, Broadway has its Tonys—even cable has its annual Ace Awards. What are we, chopped liver?

I guess we are, because all the radio people I talked with had an “answer.” Such as:

1. Radio’s too local. It’s not a national phenomenon the way network TV shows or major movies are.

A few years ago, I might have bought that argument—but with everybody and his brother installing satellite dishes, nationally-distributed programs have grown faster than Howard Stern’s ego. (Well, maybe not that fast, but you get the idea.) And since we’re talking about an awards program here, it’s also worth noting that there are now several shows in several categories.

Take talk, for example. Where once there was only Larry King coast-to-coast, there are now Michael Jackson, Bruce Williams, Sally Jessy Raphael, and Dr. Toni Grant, to name a chattering few. I may suggest category number one: Best National Talk Show Host.

And how about countdowns? Casey Kasem’s “American Top 40” now competes with the Rick Dees weekly survey and John Landers’ “Hit Music USA,” not to mention all the other countdown shows launched since this article began. Category number two: Best Countdown.

There are also national newscasts, sportscasts, commentaries, live concerts, taped concerts, and sporting events, and all of them are consumed throughout the country exactly like the TV shows which glorify themselves once each year on the Emmy Awards. Are we really so different?

And before I stop beating this dead horse, one more question: is radio a more local phenomenon than Broadway, which still manages to place its annual awards show on CBS? (Maybe it is; I hear “Cats” was real big in Montana this year.)

2. Radio stars are not as recognizable as TV or movie stars.

Again, I might have agreed a few years ago, but not anymore. Larry King appears regularly on CNN and in USA Today; Garrison Keillor is now a semi-regular on PBS; Don Imus, Scott Shannon, and Frankie Crocker all have done stints on VH-1; Rick Dees did “Solid Gold” and Casey still has “America’s Top Ten”; and Dr. Ruth will be stopping by your house tomorrow. There’s so much crossing over going on that videophiles probably forget (or don’t even realize) that all of these people are stars from our industry. Video co-opting radio . . . ridiculous, you say? I agree, but excuse me a second while I turn down my MTV.

The show would be a legitimate news event that would attract attention to our industry as it recognizes excellence in its field.

3. Okay, so you have some national shows and a handful of stars. Who’d teleview your gala ceremony?

A network might, particularly when you consider the appeal of a “First Annual Radio Awards.” If not, there are a wealth of alternatives which didn’t exist a few years back. Hell, if Fox will put Joan Rivers on five nights a week, a one-shot for radio wouldn’t be too much to ask. And then there’s TRS, the other superstation, various ag-gglomerations of independents, and the entire category of C-Span?

4. Who would watch a radio awards show?

According to the RAB, the average American now has 9.5 radios in his bathroom alone. Don’t you think John Doe is even the slightest bit interested in seeing what that guy who talks to him in the shower looks like?

5. Fine, you have someone to broadcast the show and people to watch it. Who’d produce it?

The NAB (although no one there has volunteered just yet). Each year, our industry association brings us all together at an annual radio convention. Why not turn Saturday night (normally given over to a concert) into the Annual Awards Night? We already have 5000 or so attending the convention; an awards show could provide incentive for more to come, particularly if it will be televised nationally. The show (televised or not) would be a legitimate news event that would attract attention to our industry as it recognizes excellence in its field. And isn’t that what an industry association does for its members? Hello? Anybody home?

6. Who would create the categories, determine nominees, and pick the winners?

We’ve already suggested a few logical categories here: Best Talk Show, Best National Newscast, Best Live Concert, Best National Comedy Service Based in Connecticut. I’m sure there are plenty of other categories which include programs that reach a significant national audience, and include enough programs to create a legitimate competition for an award.

The NAB Board of Directors could create a panel of experts for each category and delegate to it the responsibility of choosing nominees. Naturally, there would have to be an eye toward avoiding conflict of interest when determining which expert works on which category.

Winners would be selected in a full vote of NAB members, just as the entire Academy of Arts and Sciences votes for the Oscars. Shelley Long, however, would not be permitted to sing and/or dance at the awards ceremony.

Is radio a more local phenomenon than Broadway, which still manages to place its annual awards show on CBS?

By Andrew Goodman

Andrew Goodman is President, GM of the American Comedy Network and also serves as VP of New City Communications, ACN’s parent company. Prior to joining ACN, he programmed Susquehanna Broadcasting’s WKSQ Orlando and was Exec. Producer of talk programming at CBS’s WCAU/Philadelphia. He has never won any national radio awards, primarily because there aren’t any. Contact him at: ACN, Park City Plaza, Bridgeport, CT 06604-4277, (203) 384-9443.
Your BMI "blanket" license agreement gives you unlimited access to over 1,500,000 songs created by more than 50,000 songwriters and composers. It also eliminates the time-consuming and expensive process of negotiating with individual copyright owners for each piece of music your station wishes to use. For almost 50 years, BMI has consistently delivered the high-quality music than has helped broadcasters achieve top ratings.

Your license to the world's greatest music
The night was dark and the moon was yellow, and the leaves came tumbling down. I was working in my lab late that night, when my eyes beheld an eerie sight. A howling wind chilled the marrow of my bones, as the green door creaked open. I was blinded by the light, then driven to my knees by a mysterious avalanche that rustled eugenically as it buried me alive. Frantically, I scrambled my way to the surface, drawing a desperate lungful of air... and then my blood ran cold as I realized the full horror of the formless scraps that still entombed me. They were letters... letters from readers with new, bloodcurdling examples of hideously mangled song lyrics... and I knew there was no other course but to surrender, acknowledge a cruel fate, and present the second installment of the Garbled Lyrics Hall of Fame.

Truly, this topic is a phenomenon in this column's history. Response following the first episode (November 30) was overwhelming, with everybody and his brother contributing examples of goofed-up lyrical misinterpretations. (Once again, it was usually the brother—or the close friend or the co-worker or, as in one case you'll see below, the three-year-old son—who got the blame for screwing up the words.

An exception to this rule, however, is Eveside Inc.'s Richard Faeder, who wrote, "I have one of which I am guilty. (No brothers to blame it on). I should (and did) swear the lyric (in Elvira's 'Jailhouse Rock') "Everybody in the whole cell block/Dancin' to the Jailhouse Rock' was actually: 'Everybody in a wholesale flock..."

Well, it's even logical!"

Not so logical is the next entry, kindly sent in by KEV4/Eagle, CO MD Penny Mitchell on behalf of her "best girlfriend" Kim Poulton. Claims Penny, "In Cliff Richard's 'Devil Woman,' Kim thought 'I knew it was a spell she cast' was 'I knew it was a spastic cat.' According to Penny, Kim also thought the female-spoken lines in텍's "I'm Not In Love," generally held to be "Big boys don't cry," were actually "requesting quiet." This interpretation is apparently not an isolated phenomenon, as a "friend of WOMP/Wheeling MD Michael Stewart made the same contention.

Rolling Stones Perpetuate The Prize

Michael also provides a neat segue to the inevitable Rolling Stones section of this installment: once again the Stones' power of confusion is almost occult. Michael said, "I can remember 'Beast Of Burden' playing on the car radio, while my girlfriend sang, 'I'll never be your pizza burns.'"

Andy Capp at KELO/ Sioux Falls wrote that the first column "reminded me of an old friend who thought 'Angie' was 'I Ain't Jeff.' Every time he's within earshot of the station, I always play 'I Ain't Jeff for Scott.'"

Studios songs also held their mysteries. Warner Bros. VP/Publicity Bob Merlis told me his friend David 'Ddź' Turner thought 'Mother's Little Helper's' "The pursuit of happiness just seems a bore" was "The hemorrhage of happiness just seems to balge," which is a contender for the global Music Converse pageant any time.

And John Clay, PD at KHTZ/Re no, relates, "When 'Paint It Black' was new on the radio, my older brother and I knew David dragged out over the lyric 'I want to see the sun blotted out from the sky. He swore Mick was really singing 'I want to see the sun kilopos in the sky.'"

John goes on to say, "Who can ignore the current king of misinterpretation, 'You Be Llin'... how's 'You Be L.A.' or 'Do Be Ellen'?

Country Request Lines: Another Dimension

I was hoping for some request lines on the order of "Billy Don't Be A Negro," and got a ba nanza From the Country side of the road. WVR/ Huntington, WV Asst. PD/MD Dave Poole sent a wondrous list, which I will excerpt below.

Aidee Boys/Y'All Come Back Saloon: "The All-Gummby Saloon"

Dolly Parton/Tie Our Love (In A Double Knot): "Tiny Love With A Bubble Knot"

Ray Charles & Willie Nelson/Seven Spanish Angels: "Seven Spangled Angels" and/or "Seven Spangled Angles"

Alabama/Roll On Wheel Use: "Rollin' Eatin' Willard"

Kenny Rogers/Tomb Of The Unknown Love: "Tomb Of The Unknown Love"

T. Graham Brown/Hell & High Water: "Hell Highwater"

Kenny & Dolly/Islands In The Stream: "Islands Of Ice Cream"

Michael Martin Murphey/Carolina In The Pines: "Carol Lyin' In The Pines"

Jeannie C. Riley/Harper Valley PIA: "Harper Valley T&A"

Mel McDaniel/Stand On It: "Step In It!"

A similarly outlandish list came in from Wayne Waters, MD at WTL/Lansing.

Willie Nelson/My Heroes Have Always Been Cowboys: "My Girls Have Always Been Cowboys"

Ronnie Milsap/Daydreams About Night Things: "Daydreams About My Thing"

Hank Williams Jr./Honey Tonkin: "Honey Talkin'" (sounds like a Beastie Boys record)

Waylon Jennings/Luckenbach, Texas: "Lake 'n' Bart Texas"/"Lake & By Texas"/"Looking At Texas"/"Lake In Bach, Texas"

Johnny Cash/Daddy Sang Bass /"Daddy Played Bass"

Alabama/Feels So Right: "Fields So Rip"e

Crystal Gayle/Don't Make My Brown Eyes Blue: "I'm Going To Make My Brown Eyes Blue" Refining the garbling of the last named song, WLW/New Port Ri chey, FL Jeff Grunden nominates "Doughtnuts Make My Brown Eyes Blue," along with Linda Ronstadt singing "Love is a nose but you better not pick it." And R&R/Nashville's Katy Bee adds to the Waylon collection with "Lock in Back Texas." She also (conveniently enough) has a brother who thought "Poetry In Motion" by Johnny Tillotson was "Pull A Tree In My Lap.

Apartheid & Candelabras

Meanwhile, the pop side still has its share of titular errors. KXUM / Owatonna, KS Dennis McAlee recalls, "I was working at KZKZ/Pittsburg, KS when a youthful caller requested the new South Afri can protest song by Stevie Wonder. I had no idea what the caller was talking about. You know, 'Apartheid Lover?'

WILQ/Williamsport, PA PD Barbara Evans says, "I often hear Billy Squier's 'My Candelabra' on the CHS competition. And they probably never played 'My Kinda Lover.'"

Time Capsule's Richard Teimer says he's had requests for "Two Old Farts" by Stacey Q. He also maintains that a "friend's niece (those distancing excuses get more elaborate all the time) walked around the house singing 'Gonna dress you up in nylores' with Madonna. In a similar vein, Jarrett Green heeded around his house singing along with the Bangles, 'Walk like a dipshit.' Jarrett's excuse, according to proof but bemused father Jeff, is that he's three years old.

No such excuse for the friends for WXYU's Rex Ross and Yvonne Olson who used to garble Lee Roy's "Addicted" in the form of "I'm a dickhead." Others of Yvonne's acquaintance would sing ELO's "Strange Magic" as "Strain My Chicks."

Continuing in this general vein of bad taste (an integral aspect of lyric-garbling), KZPS afternoon man Ryan West says an "old acquaintance of mine actually thought Elton John in 'Crocodile Rock' was singing, 'It was the biggest dick I ever got'" (instead of "kick".) And DJ Stu Chisholm remembers, "A friend of mine who was something of a religious read was orating on the age-old topic of why rock & roll lyrics should be censored. His case in point was a song by Piste that started: 'Oh-ho ho it's my dick. I broke the news to him later that the lyric, as well as the song title, was 'Magic.'"

Stu also remembers hearing "a bunch of kids" singing "The Hot Dog" to Van McCoy's "The Hustle."

Liz Weissman, midday personality at WXYU/Lynchburg, VA, along with some unrelated but amusing tidbits, offers this observation regarding the Caras 'Shake It Up': Recently discovered Ocie (Ocase) is not singing 'Don'tcha worry 'bout tuna beer,' nor is Tug singing 'Don'tcha worry 'bout tulp heat.' I'm probably the only one who didn't know it was 'two left feet.'"

I believe it or don't, I still have several mangling leftovers, so I once again extend the invitation to send me your favorites, and we'll shoot for all the garbles in "Grandson Of Garbled Lyrics: Night Of The Living Dots."

Son Of Garbled Lyrics

They're Back!
reo speedwagon

THAT AIN'T LOVE

FIRST WEEK ACTION:
104/104 — 44%
#2 MOST ADDED!

INCLUDING:
WBEN KEGL WMMS WCZY KMKJ
WKSE KTKS 92X KWK FM102
WPHD 95INZ WNCI WLOL KWSS
94Q WGH 99DTX KKRZ

'til tuesday

COMING UP CLOSE

COMING UP STRONG AT:
WXKS 26-18 WKDD 13-9 (Hot)
WPHD 34-29 KIYS add 31
WMMS 37-29 WKPE deb 32
K104 27-21 95XIL deb 39
WPST 34-29 KSMB 33-28

Europe

THE FINAL COUNTDOWN

111/51 — 46%
ONE OF THE MOST ADDED!

4th MOST ACTIVE AFTER
JUST 2 WEEKS ON THE RADIO!!

WXKS PWR997 Y100 WMMS KWK
WBEN 93FM WGH 99DTX KMKJ
WKSE KRBE Q105 WCZY KPLZ
WPHD 95INZ Z95 KDBW
Forward Into The Past

It's ironic that the record industry's love affair with the compact disc is also rekindling affection for some old flames. Recordings of the past 30 years (and earlier) are now being given unprecedented care and attention by a business often criticized for having too little sense of history.

This is happening on parallel tracks. One is the conversion of existing catalog product, in many styles of music, to the new medium. Two examples are the Rolling Stones titles from PolyGram and CBS, and the Frank Sinatra albums from Warner/Reprise and (soon) Capitol.

Another track is the reissue of repertoire that's been out-of-print, or even previously unavailable. Jazz seems to be a particular beneficiary here. A third area is the reconfiguration of material which is no stranger to the market-place. It does involve the compact disc -- for instance, the Motown tweakers which came out last fall -- but not exclusively. These developments are intertwined with the current popularity of old music through radio, television, and movies.

Some labels have catalog duties in the hands of certain individuals, or distributed around different departments. In recent weeks, one company -- PolyGram -- has moved to organize its activities more distinctly by creating a Special Markets division under VP Harry Palmer. "Catalog development used to be almost a stepchild," he says, "but the way that CD has virtually created a new business for the industry made it essential that we have a staff of people to concentrate on this area." Their major priority, according to him, is to go into the back catalog and make sure all the key titles are available on compact disc.

Conversions To Come

Palmer's team includes Director/Catalog Development Bill Levinson and Manager/Catalog Development Tim Rogers, who has been handling PolyGram's reissue and compilation affairs for some time. The VP stresses that the division's duties embrace not only the physical preparation of product for release, but also its marketing. This is especially important for acts well represented with PolyGram catalog product who also continue to record and tour actively, such as the Moody Blues.

Several of the group's albums were made available on compact disc in the middle of last year, but their entire line had not been digitally remastered and converted. Now that has been done. Palmer's unit is working to accomplish the same thing during the first quarter for Rush, Scorpions, and Kiss.

Just shipped have been three double-albums by Doona Summer, each reconfigured onto one CD and for the price of one. Coming up is the Level 42 catalog in cooperation with a new release by the group, and there will be more Eric Clapton titles. For later in the year, a retrospective CD boxed set on Clapton is in the works.

Watching The Stones

Palmer says, "The compact disc has obviously been drawing people into record stores who haven't been there in a while, and the other configurations may be piggy-backing along." With the Stones albums, which were issued in remastered form on vinyl and cassette at the same time as CD, Palmer says he's especially keen to learn how the sales break down. "From the holiday store reports I've seen," he says, "we get a good proportionate amount of CD, and very good on cassette, but we don't yet know about LP. That'll be an interesting test."

"There's a lot of life left for the LP in the collector market, Palmer adds. The label caters to the consumers with releases such as the ongoing Hank Williams series and a recent double-album of Mercury vocal groups. "Those show a disproportionate amount of vinyl sales compared to product by current artists, and the answer is it's an older audience; for them, the LP is still very viable." For how much longer, Palmer is uncertain, it will depend on dealers.

Other projects within Special Markets include the creation of a "CD On CD" line, comprising hits from the '50s and '60s (approximately 16 per album), and a CD equivalent of PolyGram's 'SSound Savers.' These will sell for $45 below the label's current CD list price, and the series will be launched with upwards of 30 titles in March/April.

Return To Active

Palmer says that the retail community's overall interest in catalog development is greater than it was a couple of years ago -- a reflection of the consumer's CD appetite. "At the beginning of the Gold and Classic Rock radio formats helped too. 'What's happened at radio is sort of a mixed blessing. Our industry's lifestyles is new product and new artists, so it's frustrating when more stations emphasize classic rock and are less adventurous with new music. On the other hand, as we launch our catalog program and put repertoire out on CD, those stations help us. Their audience is probably more active than it was two or three years ago, largely because of the compact disc.'"

The PolyGram VP says he and label promotion execs have discussed the issue. "There are a lot of stations out there who aren't really going to help us break, say, the Rainmakers, but whom we service with catalog severtheless. So, hey, they can help us now, and we'll do some campaigns and promotions together. That's very healthy, and certainly something I want to go after."
Giuffria Hijacked

MONDAY, FEBRUARY 2
1974/Hand salad surgery: Keith Emerson’s pincers nipped to explode onstage in San Francisco, does so prematurely. He sustains several cuts and a broken fingernail.
1985/Ex-Allman Brother Butch Watlatt records “Oh Challenger,” the first but not last of the shuttle tributes, to raise money for Florida’s Challenger Scholarship. Also, LA Times readers vote “Party All The Time” the worst video of 1985. One refers to the clip as “Dunmy goes Disco.”
   
TUESDAY, FEBRUARY 3
1959/Buddy Holly, Richie Valens, and J.P. “Big Bopper” Richardson die in a plane crash.
1983/Years before performance art manages to find its way into “Bloom County” and “Doonesbury” simultaneously, Laurie Anderson’s two-right piece “United States” premieres in New York. At intermission, the crowd is told, “Please take your seats, the epic is about to continue.”
1986/Despite his video being savaged by Times readers, Eddie Murphy returns to West Hollywood’s Carlos & Charlie’s, where he’d previously been ejected for fighting. Murphy buys all the flowers from a club vendor and passes them out to patrons, including George Michael and Tony Danza. Also, Rick Dees appears in ABC’s “The Gladiator,” about an anti-drunk-driving vigilante.

WEDNESDAY, FEBRUARY 4
1961/Johnny Burnette receives an emergency appendectomy in Hollywood and is forced to cancel a British tour that would have begun in three days.
1971/“Chicago 3” certified gold.
1983/Karen Carpenter dies of a heart attack at age 32.
1986/Illinois’s Attorney General announces that a deal has been struck ensuring that 75% of the profits from the Chicago Bears Shufflein’ Crew’s “Superbowl Shuffle” will go to charity. That happened this fall and Red Label Entertainment then went to work on a L.A. project. “Let’s Ram It.”
   Born: Alice Cooper 1948.

THURSDAY, FEBRUARY 5
1979/The Pointer Sisters version of “Fire” goes gold.
1981/Anne Murray, who is still boycotting the Junos at this time, wins four awards anyway. Her “Can I Have This Dance” ties for best single with “Echo Beach” by Martha & The Muffins. Pierre Trudeau inducts Joni Mitchell into the Hall of Fame. Ronnie Hawkins drives onstage in a Rolls Royce, then rips his pants on the front fender.
1986/Greg Giuffria is among those hijacked for two-plus hours by a knife-wielding passenger on a Ft. Lauderdale to Los Angeles flight. Unlike his 1985 predecessor, Dennis Roussos, Giuffria does not release a hostage tribute song.
   Born: Bobby Brown 1969, Nick LeRoi-Clowes (Dream Academy) 1957, Larry Tamblyn (Standells) 1943, the late Bob Marley 1945.

FRIDAY, FEBRUARY 6
1981/Instrumentalist Hugo Montenegro dies in Palm Springs at 55 of emphysema. WAPE/Jacksonville drops CHI for Country but receives its legendary “Big Ape” image on FM five years later. And John Lennon’s “Woman” goes 6-1 CHI on the day that “All Those Years Ago” is announced.
1986/A Good Hart LP II: Corey Hart becomes the second Canadian to sell a million LPs in Canada. And Feargal Sharkey’s mother and sister are held by IRA gunman in Londonderry. They’re released unharmed after three hours.

SATURDAY, FEBRUARY 7
1967/The Bee Gees return to Britain from Australia and their career as Northern Hemisphere recording artists kicks in.
1980/Pink Floyd begins its elaborate “The Wall” tour of America.
1985/John Fogerty’s LP track “Zanz Can’t Dance” becomes “Vanz Can’t Dance” following legal action by Fantasy’s Saul Zaentz.
1986/John Cougar Mellencamp meets with officials of the United Food & Commercial Workers’ local P-9 in Austin, MN to show his support of the strike against Hormel.
   Born: Steve Bronski (Bronski Beat) 1960.

SUNDAY, FEBRUARY 8
1980/David & Angela Bowie are divorced. Neil Bogart resigns from Casablanca to form another label. And Survivor’s first LP is released.
1984/Brooke Shields is Michael Jackson’s date at Epic’s $250,000 party for him at NYC’s Natural History Museum. It’s Jackson’s first outing since catching fire in January.
   Born: John Williams 1932, Run Tyson (Temptations) 1948, John Ford Calay 1948.
Mini-Market Music Monsters

The fall numbers are just coming out and in many cases mere tenths of a share will decide the winners and losers. But what about those markets Arbitron surveys only once a year? You know, the ones that produce format/ market leaders boasting shares in the high teens and beyond.

Two of those markets are Springfield, Mo. and Lincoln, Ne., the homes of ratings leaders KWTO-FM (Rock 99) and KFRX, respectively. Competing against 12 rated stations, KWTO posted a 23.1 in spring '86 and a 34.4 in the corresponding Birch. KFRX earned a 17.4 (101 Birch survey here) to lead 16 other rated stations.

Both outlets are owned by DKK Broadcasting. I spoke to Rock 99 PD T.K. O'Grady and KFRX programmer Tracy Johnson to discover what they have in common as far as programming and what else they attribute their success to as they gear up for the only sweep of the year.

Outperforming The Market

"We hire personalities who outperform the rest of the market," said O'Grady. "With an outstanding production department, complete with multitrack equipment, we turn out in-house production that's far and away superior to everyone else's. We're also exploring the luxury of importing some outside voices now and then and positioning promos."

This same philosophy of being "better than the rest" carries over to KFRX. "I work very closely with my airstaff and, as a result, their development is nothing short of spectacular," said Johnson. "We may not pay exorbitant salaries, but we've been able to create a positive environment which keeps people here."

"Dean Lambert, who used to be with WWXX (now KUJS), has been doing overnights for us. He's just been given afternoons because of his contributions to the company and on-air improvement. We're extremely people-conscious at DKK. I'd rather hire someone with a little less ability but an overwhelming desire to win. You can develop talent, but you can't buy desire."

T.K. O'Grady

30,000 College Listeners

KFRX enjoys the luxury of an abundance of parttimers (many of whom work their way into fulltime positions). They hail straight from the University of Nebraska, which accounts for 30,000 potential station listeners.

O'Grady's staff is also pretty stable, but he did talk about new morning personality Preston Thompson, who replaced Doe Carpenter when Carpenter joined KRNQ/Des Moines. "Preston's great. Having just started with us, he'll be battle against Woody, P. Snow, who used to be here."

Snow returned to the market after a few years' absence to work at competitor KXUS (98), programmed by former KWTO PD Mike Schmidt.

Like KFRX, Rock 99 draws on its college audience as a music and programming barometer. "S.W. Missouri State has 16,000 students and the other colleges bring in another 700 young adults," said Johnson. "So we're quite interested in what they want to hear. While many don't get diaries, they do shape the buying and peer patterns of the market."

The Typical Listener

Since he used to oversee KWTO's programming as well, Johnson is quite familiar with both markets' target audience. "Females 18-34 are our big goal. But we know doing well here will bring us a large number of male listeners and teens."

And how would he describe a typical KFRX or KWTO listener? "Female, about 27 years old, drives a BMW, makes $30,000 a year and isn't busy this Saturday night."

O'Grady, who began his programming career at KWTO just a year ago, is a six-year Springfield veteran, having done AC at nearby KGBX for a number of years. Hoping praise on colleague Johnson for his help and insight during a crucial first year in the PD chair, O'Grady focused on the difficulties of programming to his market.

"Today's teens and adults have a lot more in common musically than in years past. So while we daydream and soften a bit in mornings and middays, it's not a perceptible difference that would blow advantage of the available audience. We've added a test category airing after 6pm to get a feel for reaction records."

O'Grady doesn't consider either Rock 99 or KFRX super-aggressive musically, but indicated he keeps a close eye on the rock/pop crossover material -- more so than the Urban product. Both stations are current-intensive, using oldies and recurrences primarily during daytime hours.

Liberals & Bible Belters

"We'll play Urban crossovers," added O'Grady. "But with an ethnic population of negligible proportions, we have to be a bit more careful. Also, Springfield is in the 'Bible Belt' with lots of agriculture and blue collar workers. So here we have this massive liberal faction from the colleges as well as all those conservatives to please. Picking the right balance is a bit tough."

Both O'Grady and Johnson have passed on utilizing any callout research, preferring to rely on retail observations and the all-important request list. They regard these as gateways to the active audience and feel theirs is a more contemporary method of deciding music. Johnson works with Music Director Rod Meyer, while O'Grady wings it alone.

Localizing Other Ideas

Rock 99 is in a unique position geographically. It's located 200 miles from St. Louis, 120 from Kansas City, 200 from Tulsa, and 160 shy of Little Rock. As a result, accessible input from larger markets isn't exactly right at the station's fingertips. But Rock 99 still rises above its small-market isolation.

"(GM) Kurt Boney is very aware of what goes on in major markets, passing on airchecks and tips wherever he finds them," O'Grady commented. "I go into surrounding markets on listening expeditions to borrow an idea or two. The trick is to localize them and make them work for you."

Johnson agreed. "GM Curt Pe-

Continued on Page 42
GET NASTY WITH JANET JACKSON ON FEB. 1ST.

On February 1st, HITLINE USA opens with Janet Jackson. Live.
She’ll spin her hits, including her new single, “Let’s wait awhile,” “Nasty” and “Control”; talk to your listeners from all over the US.
(If that’s not enough, the show’s co-hosted by Shadow P. Stevens in New York, and Brenda Ross in Los Angeles.)

Remember. Sunday, February 1st, eleven PM (8 PM PST). HITLINE USA. The 52 week a year show that gives your audience a different CHR artist every week—Next week, live from Australia, Lionel Richie.

To connect your station, call Steve Scharch, toll free 1-800/345-2354.
In California, 213/390-9671.

Call now. Because even if it’s too late for your listeners to get nasty with Janet, at least they can get down with Lionel.

Produced for James Paul Brown Entertainment by ISINC
Executive Producer Dana Miller.
Mini-Market Music Monsters

Continued from Page 40

terso and I have discussed the pros and cons of visiting other markets for ideas. You can go into another city and hear something wonderful, but not fully understand the concept of a contest or format. You then take it back to your station and fail.

"Recently, Mary Catherine (Sned, DFM VP/Operations) arranged for us to fly to Tampa and meet with (Q106 PD) Randy Kah- briek, noting the up side of a change in scenery. She's been very open in encouraging us to communicate not only among ourselves, but with other programmers."

Outside Impact

Lincoln hears a great many signals from Omaha, which is just 45 miles up the road. So Johnson gets more outside influence on his market's musical tastes. (AOR ZRK (WLUO) probably affects things here the most, while KOKQ comes in second," he said. "I can see their impact at retail and on the phones in certain cases."

Neither station is in any danger of being overwhelmed by a signal in the market or from beyond, as both belt out 106kw signals. And the two outlets seem promotionally active enough to prevent being overrun in that area as well.

"Format execution and presentation of the promotions are key to our success," said O'Grady. "Thankfully, we're not overburdened with spots, working with a maximum hourly load of just eight minutes."

Year-Round Promotions

O'Grady continued, "We also believe in promoting on a year-round basis. Promotions not only

have a benefit in letting the listeners know we're having fun, but help maintain product consistency week in and week out. Listeners are oblivious to the ratings, so we can't make them a factor on when we do or don't promote."

Recent Rock 96 contests have included "Holiday Cash Bash," offering anywhere from $25 to $100 as "a little extra spending money." The station also staged "Home For The Holidays," flying listeners to anywhere in the US or flying friends into Springfield from anywhere.

"I go into surrounding markets on listening expeditions to borrow an idea or two. The trick is to localize them and make them work."

—T.K. O'Grady

KFRX isn't a promotion slouch, having also given away cash at Christmas. It's also about to fork over a seven-day cruise to the Caribbean, courtesy of Coca-Cola. In the creative department, the station cooked up a "Big Red Shuffle" song to cheer on the Cornhuskers in their recent bowl game against Oklahoma.

And are these guys ready for the spring? You bet. Both programmers have a winning attitude and are being given the marketing/merchandising/promotional tools to do the job. Big or small market, what more could a programmer ask for?

BACKSTAGE WITH SEGER — Bob Seger's current tour took him to Nashville and backstage to chat with Y107 staffers. Shown (l-r) are Capital's Sandy O'Connor, Y107's Chris Holmes, Seger, and Y107's Eric Page.

PURE PORSCHE PLEASURE — The WAVA/Washington "Power Porsche Giveaway" gave a lucky winner plenty to celebrate when his key, out of 325 qualified keys, fit the door of a red '87 Porche 944-S. Winner John Baker Jr. opens the door as (l-r) WAVA's Don Geronimo and Mike O'Meara look on.

WARNING UP THE WINTER — 100KIX/Ocean City, PD J.J. "Himself" McKay has unique winter warm-up pictures on his wall all year round. He calls it his famous "Walk Of Shame," which features photos of bathing beauties from swimsuit competitions he had the pleasure of hosting in '86. We can't wait to see what the summer of '87 brings!

MOTION

Jim Atkinson is named MD at KWWK/St. Louis, and Leri Dickerson is named Programming Asst. to Jim and PD Waylon Richards ... At WRON/Toledo, Cindy Pierce, last at cross-town WMHE doing afternoon news, joins as evenings jock ... Mike Stewart leaves WOMP/Wheeling for overnights at WNCL/Columbus ... KYYS/Bowie GM Scott Boltz resigns to AOR KFMZ/Columbia, MO ... PD Tom Evans takes on some of the operational duties until a new GM is named ... Roger Carey leaves WNIZ/Miami for mornings a Y106/Orlando.

KMUJ/Portand announces a new line-up. mornings in Eric Worden, followed by Glynn Shannon middays ... PD Steve Nagasuna hosts the afternoon shift. Dave O'Connor takes eve-

nings, and Dan Dubay is on overnights. ... John Simmons leaves mornings at WRCK/Utica and is replaced by Greg McShea.

BITS

- Cure The Winter Blahs — WMMS/Cleveland is giving listeners a chance to take off to ski country and experience "Vail Rocks." A listener and a guest will participate in the five-day festival, which includes celebrity skiing and other fun winter activities, VIP parties, and a concert featuring John Cafferty & the Beaver Brown Band. Winners receive airfare, first class accommodations, complimentary ski equipment, and lift tickets, plus backstage passes for the concert.

- At The Sound Of The Tone — KYHDF Dallas' most recent contest winner won $25,000 just by answering his phone, "I listen to the new sound of Y95!" The station had been ran-

domly phoning listeners for weeks until Tom Popesuck answered his phone correctly. VP-PD Mark Driscoll said, "Due to the incredible response, I've upped the ante for the next Cash Call Giveaway" to $50,000.

- The Real Morning Zoo — WLOJ Minneapolis morning team Mike and Berglund broadcast from behind bars at the Minnesota Zoo as the Humanus Disc Jockus exhibit. Listeners came by the thousands to see the rare, but hardly endangered, species have some fun on Teddy Bear Day at the zoo. Zoo visitors were admitted free for the day if they were escorted by their own teddy bear. For those listeners who didn't have a bear, Hines and Berglund gave some away.
Here Comes Fictional News

One dark night, a woman was driving alone on a remote two-lane highway in Mississippi when her car's engine mysteriously died. The vehicle rolled to a stop, leaving her stranded in the middle of nowhere. As she got out to lift the hood, she was startled to see an extremely short man step out of nearby pine trees and walk toward her. In the reflection of her headlights, the man's skin appeared to be unusually white. More than white, in fact. The short man's face seemed to be silver.

She screamed and then passed out. The next thing she knew, she woke up inside some kind of space ship, strapped to an examination table, with the silver-faced “man” leaning over her.

Have you heard that story on the radio yet? I'm not quite sure how the rest of it went. Perhaps the woman was taken on a tour of the solar system and then released unharmed, and her car started again with no trouble, and she drove into town to report the whole mess to a sheriff whose name was never reported.

Or maybe she was the subject of an alien scientific experiment. She was impregnated, then gave birth to a silver-skinned baby, but government agents kept the whole thing up and are keeping the infant and mother locked up in a high-security warehouse on the outskirts of Alexandria, Virginia, even as this is being written. And the infant, it is turning out, can read minds and can calculate pi, even though he (if?) is less than a year old.

You say you haven’t heard that story on the radio yet? Or the saga of the CIA spy ship that is missing in the Bermuda Triangle, or the report on the California clairvoyant who was held captive by Bigfoot for six months, or the Soviet anti-gravity machine that escaped through the roof of a research center and is now orbiting Earth being watched by a top secret US Air Force satellite?

Gosh, you’re missing a lot, aren’t you? But not for long. I’ll bet, perhaps during the past few months no fewer than three separate projects have been launched to probe such stories to television audiences. The pilot programs have been put on tape, each full of fiction, and are being circulated to potential buyers. If these not-the-real-news shows are bought by “TV, how long can it be before the same junkfood diet shows up on radio?

Groundhog Day
MONDAY, FEBRUARY 2 — Today marks the 100th year that Groundhog Day has been observed at Punxsutawney, Pennsylvania. Traditionally, if the groundhog emerges from his hole and sees his shadow today, it's a sign there will be six more weeks of wintry weather. An EPA study in 1984 concluded that EDB (ethylene dibromide) causes cancer. The following day the pesticide was banned from use on American food crops. Tonight the bright “stars” nearest the moon is the planet Jupiter.

Birthdays: Farrah Fawcett 40, Graham Nash 45, Tom Smothers 50.

First Free Spacewalk
TUESDAY, FEBRUARY 3 — “Challenger” blasted off on the 10th space shuttle mission in 1984. The nine-day flight included the first “free” spacewalk (2 1/2) in which two astronauts flew around without being tethered to the mother ship, using jet-propulsion backpacks. 25th anniversary of a high point in the Cuban Missile Crisis: the announcement by President Kennedy that nearly all trade to Cuba would be embargoed (1962). In 1959 Buddy Holly, Ritchie Valens, and The Big Bopper (J.P. Richardson) died in a plane crash, “The Day the Music Died.”

Birthdays: Morgan Fairchild 37, Dave Davies 40, Melanie 40, James Michener 80.

US Ships Unwelcome
WEDNESDAY, FEBRUARY 4 — The government of New Zealand issued an announcement in 1985 prohibiting the visit of an American Navy destroyer and banning port calls by any nuclear-powered ships and ships carrying atomic weapons. Karen Carpenter died of a heart attack in 1983 at age 33 after a long bout with anorexia nervosa. Patty Hearst was kidnapped by the S.L.A. in 1974. The removable tire for automobiles was patented in 1913. The Confederate States of America were formed in 1861. Today’s the halfway point of winter.

Birthdays: Alice Cooper 39, Isabel Peron 56, Betty Friedan 66.

Reagan Forecast Economic Chaos
THURSDAY, FEBRUARY 5 — President Reagan made his first speech from the Oval Office in 1981. He warned that unless Congress passed his tax cut proposals America would be hit by “economic calamity.” Congress eventually did go along with a significant portion of the Reagan tax-cut package. Former Budget Director David Stockman told a Senate committee in 1979 that members of the military are “more concerned about protecting their retirement benefits than they are about protecting the security of the United States.” Disney’s animated movie “Peter Pan” premiered in 1953, Constitution Day in Mexico.

Birthdays: Nigel Olsson 38, Christopher Guest 39, Al Kooper 43, Craig Morton 44, Hank Aaron 52, Red Buttons 68.

Second American Revolution
FRIDAY, FEBRUARY 6 — On his 74th birthday, in 1985, President Reagan gave his fourth State of the Union speech. He called for the “Second American Revolution of hope and opportunity” which would include tax simplification, a balanced budget, and support for the contras in Nicaragua. Astronaut Alan Shepard hit three golf balls on the moon during an Apollo mission in 1971. King George VI of England died in 1952 and was succeeded by Princess Elizabeth, who now has been Queen for 35 years.

Birthdays: Natalie Cole 37, Fabian 44, Mamie Van Doren 54, Rip Torn 56, Zsa Zsa Gabor 64, President Ronald Reagan 76.
The MAGIC's in the MUSIC

Comedians Lee Abrams and Richard Belzer. (Thanks to Josh and M.J.)

Magician David Powell enlightens a couple of fans. (He later reheated an entire tray of burritos.)

Gregg Allman with media raconteur John McGhan (WYVY's Tom Evans also seen, dying to get into the picture)

What do you get when you mix Hay with Cale? A Tom Collins! Colin Hay mixing it up with KZAP's Tom Cale.

Promotion VP John Heyt deeds a 24-hour Palm Springs turnover in the name of AOR.

“I'd like to buy a vowel, please!” Active Markets' Dave Bare wins a CD player.

Epic's Lori Holder with Gregg Allman

Renowned manager Mark Spector puts together Rock's next supergroup: Paul, George, Ted and Patty!

Alan Orman with WXIX's Bill Weston — another lucky winner.

Classic rockers Jon Kirksey and Gregg Allman.

COLIN HAY, PATTY SMYTH, GREGG ALLMAN, Along With The CBS Family, Host Dinner And A Night Of Amazement At The 1987 BURKHART-ABRAMS Convention
Effective TV: Doing It Right

All commercials are not created equal. Some are more powerful than others. You know this from watching TV yourself.

Some commercials pound their message home so quickly and effectively that you immediately remember the name of the product, how to get it, and why you should use it. Other commercials don’t work nearly as well, if at all.

There are the spots we don’t even remember, such as those for furniture stores, used car dealers, and aluminum siding. And then there are the ones we remember chiefly because they’re annoying and seem to run a lot. We remember the elements that bother us — “I hate that commercial” — even if we can’t recall the product itself.

When designing television commercials for radio stations, our goal is to create a powerful commercial the target audience will remember and to which it will react. To do that, we need to know a good idea when we see one, whether it’s in storyboard form or a finished commercial.

In this article, some major market AOR TV users tell how they gauge the effectiveness of commercials.

How To Judge A Spot

Here are the questions to ask yourself when appraising a TV commercial for your station:

• Is there a message? Effective commercials have a clear point. Other spots really don’t say anything meaningful about the station; they just look nice and display the call letters. Bumper stickers do that for a lot less money.

KGB/San Diego PD Ted Edwards says, “Some commercials deliver impact without any real message. The ‘destroyer’ spot . . . what was the message? A spot may make you feel good about the station, and be cool to look at, but have no real message. Go ahead and use it only if you can afford to throw money around.”

KLOL/Houston GM Pat Fant concurs. “Don’t be dazzled by great production ideas or special effects. Your main concern should be whether a spot answers your station’s imaging or positioning needs.”

• Does the target care? Effective commercials answer the target listener’s question, “Why should I listen?”

The idea we select has to be of importance to the audience. We have to sell something that matters to them. We lose before we start if we try to sell a ‘who cares’ element,” says KLOL’s Fant.

He continues, “It’s important to find out the perceived strengths and weaknesses of your station and the competition, and then stress your positives. That’s why we end up promoting our morning show. It’s an area that’s important to the audience and one that we can exploit.”

WLUP/Chicago President/GM Jim DeCastro explains, “You have to have the purpose of your ad in mind. All you’re doing is impacting an image of the station so that if someone gets a diary he might write down your call letters.”

Different stations have different selling points. Some, like KLOL and the Loop, choose to spotlight their personalities. Others consider music to be the most important element to their audience. “We identify the station with the type of music we play,” says WRIF/Detroit Productions Director Greg Raab.

• Is the idea focused? An effective spot should leave the viewer with a single message.

WMCR/Philadelphia GM Ted Uts advises, “You have to promote one thing and one thing only. Work on something else next time. Viewers have to see your spot five or six times before it sinks in. If you have too much information, none of it sinks in. The ‘K.I.S.S.’ (Keep It Simple, Stupid) theory always works.”

It’s tough enough getting people to remember the name of your station. Are they also going to remember that you are the station for a “fun morning team, information, sports, weather, the best rock . . . and ‘No-Repeat Thursdays’?”

WIVY/Rutland Station Manager Chuck Decoty states, “It’s real cluttered out there and 15-second spots are making it even worse. I’m not sure you can make more than one or two effective spots in a commercial. You have to break through the clutter; in viewers’ minds to drive home a particular point, and I’m not sure they can hold that many points.”

• Is the spot powerful? You’re battling for the viewer’s mind with every other advertiser on TV. Is your spot good enough to cut through all the clutter on the tube? Will it have a lasting impact on the viewer?

WMCR’s Utz notes, “These days, you’ll see very few commercials on TV that have less than Cecil B. DeMille quality production, whether it’s dog food spots or promos for the local news. You have to stand out next to everything else.”

Edwards comments, “I want a spot people are going to remember. There are very few things more disconcerting than running a large amount of TV and finding out nobody noticed it was there. That happens more often than we like to admit. You might as well have given the money away on the air.”

• Is it believable? The claims your spot makes for your station must be true.

Decoty explains, “Whatever product attributes you tout in your commercial, you had better deliver in your product. You’ll have a serious problem if you say you play the most music, but you’re actually playing one record, spots, one record, spots, and so on. If you have to play a lot of spots, then find another attribute you can deliver.”

Timing your campaign correctly is also critical. Promoting a station at the wrong time can mislead the audience and hurt a station’s credibility. Decoty says that all the television in the world won’t help a bad product. “Until you’re sure your

When You May Need A Custom Spot

1) Your station has a unique character, and you can’t find a syndicated TV commercial that fits.
2) You want to promote your air personalities.
3) Your station is doing a unique contest you want to publicize.
4) You want to use your station’s research—storyboard or concept testing in focus groups—to help you design a spot.
5) You want to directly address the competition.
6) To attract attention you need a “shunt,” a particularly outrageous commercial that will generate talk in the community.
7) You want to localize your spot with shots of your city.
8) You want to create an entire campaign—episodes with the same characters and settings, a la Miller Lite’s “tastes great, less filling” series—rather than just an individual spot.
Effective TV: Doing It Right

Continued from Page 45

Getting Help
Get outside help, advises WYIY's DuCoty. "If you think that because you run a radio station you automatically have the expertise to do a TV spot, you don't. You should have the expertise to go out and hire a smart producer."

At the same time, it's up to a station to keep tabs on any outside parties with whom it works. As Fant notes, "You know more about your station than any agency or production company ever will. Don't leave it up to a creative director to market radio."

WMMR's Utz adds, "You want a commercial that says exactly what you want to say about your radio station."

Film Or Video?
Film is the preferred choice. Virtually all of the high-quality national spots on TV are shot on 35mm film and then transferred to video tape only for finishing and special post-production. Shooting on film yields richer colors and allows for more flexibility in lighting. Video tape is cheaper... and looks it.

KLOL's Fant says, "If you're trying to do a gorgeous image spot for the radio station, do it on film, not tape. If you're showing humans, they'll look much more appealing on film. Anything other than people will look fine on tape."

WLUP's DeCastro also feels strongly about the merits of film. "When your spot is next to three others, you want yours to be a cluster buster. People's reaction should be, 'I can't believe that spot.' Always shoot in 35, not video."

Planning
Work in advance. I'll repeat that—work in advance. Allow time for everything and anything to go wrong—shooting delays, scheduling conflicts, and acts of God. Also, the further in advance you start your planning, the more time you have to hone and refine the concept and execution.

You don't want to be rushed and wind up with a spot that's less than satisfying. "Putting on an incorrect TV spot can be a very costly mistake," says Edwards. "The money goes out the door real fast, and there's no way to recoup it. If I buy a tape deck that costs $10,000 and it doesn't meet our needs, I can sell it for $5000. If I spend the money on TV, it's gone forever."

Reinforcement
Make your spot work for you every way you can. "You can make a promotion out of your TV spot," suggests DuCoty. "We had listeners come out and be a part of the spot."

If appropriate, run the audio track on your air to reinforce the spot.

Get The Logo In There
Use your logo every chance you can. You'd think it goes without saying, right? Not so, according to DuCoty. "I see a lot of spots, even custom spots, that miss many logo opportunities. One of them had the morning show talent wearing sweatshirts that didn't have anything on them. Why would you miss that?"

Putting It On The Air
KLOL's Fant feels that if you can't buy a significant amount of airtime, don't do it at all. "If you can't spend enough money on your flight to make an impact, you're probably wasting the money you've spent. A few spots aren't worth the cost of production."

SEGUES

New AORs: KMED/Am/Fred, OR with PD Chris Stoney and MD Dave Hatton at (503) 773-1440. WNPQ/New Philadelphia-Canton, OH under the management of PD Eric St. John and MD Brandon Scott at (216) 343-8986. WXE-W/White River Junction, VT with PD Karen Kayser and MD Charlie Turner at (802) 295-3093.

Consultants' Corner: WDI/Orlando switches from Burkhardt/Abrams to Jeff Pollock... KBSR/Salt Lake City is no longer consulted by Burkhardt/Abrams. Ex-WKLS/Atlanta PD Alan Sneed is working with WONE-FM/Akron.

Programmer Directory: WMAD/Madison's Tom Teuber steps down to open a consultancy. His first client is MAD, where Production Director Bill Robins is upped to PD... Dick Bascom, ex-KLX/Phoenix, replaces Al Brock at WMMX/Columbus, SC. KEZ/Spokane ups morning man Gary Allen... KW/Ft/osceola, AR, which gets into Memphis, names Brad "Young PD" a format change may be in the works at KSPN/Asheville...
B/U Radio: Handling The Howard Beach Incidents

Black in 1968 when we all received the terrible news that Dr. King had been assassinated, feelings of remorse, anger, and fear consumed my entire being for the moment. Within seconds, my alert button went off, the likelihood of race riots was no longer idle talk, but a real possibility.

I had just started my first job in radio at KYOK/Seattle after serving in the military. My love and respect for Dr. King was mammoth. Like all young broadcasters, I wondered how our radio station and its management would react to this tragedy. After then-News Director George Nelson did a bulletin, VP/GM Dick O'Keefe held a meeting. His first act of leadership was to tell us to use discretion. We knew that injurious and nasty things could get out of our station. The Mayor knew we knew. We didn't do that.

The Mayor next spoke at a press conference in Howard Beach and was booed. He later went to a black church in a black community and was not slept; he was treated with total respect. And he alluded to the fact that he got that reception in his own community. He went on, he has never said anything like that since he's been in office. I don't know if he realizes that the attitude of the residents of that city is very important to their constituency. All of our leaders need to understand that if they turn their backs on these problems, some of the people in this city will continue to think it's okay to do harmful things to others.

Slade went on to say, "The national attitude from our President is one of, 'What do you expect? We all know the Justice Department doesn't prosecute civil rights cases as they once did. Dr. King, in his last moments, said something like, "How can we be leaders of society and do nothing about these things?""

When this incident first went down, the New York Post felt it was a good thing to reveal information that was a part of the man's past criminal record, as if to give the people the impression that he was there to start trouble and it was okay that he got beat up and killed. I don't think that was very responsible on their part. This type of thing has been going on in the media for years. It shouldn't be that way.

Terminology Is Important

"Just recently black reporters in NYC have been able to get the entire media to follow the lead of the black suspect who was arrested... That used to be a huge problem. People's color hasn't got a thing to do with the crime. Now we have a new problem: how to separate the people from the story. Everybody has a point of view. There's always going to be a start: that's life. But outside things must be tempered, and reporters should only deal with the story on the basis of the facts. Because somebody is black or whatever color doesn't mean they're bad or guilty.

Black Youth Bad Rapped In Mainstream Media

"One of the things that irritates the black leaders of this city is the fact that almost all of the black youth are portrayed as thugs, and we all know that's not true. But the media in this town have a bad habit of always portraying black youth as dangerous. I recently spoke at City College, and I told the students that if they didn't like how they were being portrayed they should go down to the newspaper and protest. I told them to get a meeting with the person in charge, tell him what it is they think is wrong and why, and also tell him they want to see a change in his paper's portrayal of minorities. I'm hoping that if anything else good can come out of this situation, it will be a better presentation of blacks in general in the mainstream press."

Teenage Pregnancy And Drug Abuse Another Problem

WBL/New York morning personality Ken Webb has some thoughts about the Howard Beach incident. "I'm listening to the reports of our own Carl Ferguson, who is one of the most reliable newsmen in the city. Ferguson is on WLIR, which is also owned by Inner City Broadcasting.) When Carli says, "Things are very confusing about this incident," then you know it's time to wait for more facts and more responsible input from the individuals and the authorities.

"Some of the people out there raising Cain are hardly the people, from the black perspective, who would like to really see this thing settled in the proper way. What is the proper way? Justice for all parties, no matter how it turns out. New York has too many other problems just as serious for all of us black leaders of our community. We have to live here. No one's moving, so we have to learn to live together in harmony. That goes for all of us.

Webb continued, "All of these young black leaders must have some responsibility to the adults who touch their lives. We need to have some common sense. When we go out to schools, prisons, boys and girls clubs, youth church organizations, and anywhere else, we take all or one of my children."

My daughter Felicia (the eldest) gets into some very heavy exchanges with college students, high schoolers, or young adults in correctional facilities about other subject. I can turn and point to one of my own children and say, 'Ask them if you don't believe me.' In most cases the kids do own presentation.

My daughter Felicia (the eldest) gets into some very heavy exchanges with college students, high schoolers, or young adults in correctional facilities about other subject. I can turn and point to one of my own children and say, "Ask them if you don't believe me." I'm usually right. I'm one of the few kids who are looking for guidance. She also talks with some of those already in trouble with drugs or being pregnant.

"We have to try to save our children. They are ultimately our future society. The bottom line is this. They all need direction and a sense of values."
Breaking Big

BEASTIE BOYS
“(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)”

CHR BREAKERS
CHR CHART: 40 - 31
162/21 - 68%
HOTS: 21%

Just Released

SANTANA
“VERACRUZ”

PSYCHEDELIC FURS
“HEARTBREAK BEAT”

Where The Action Is

DAVE EDMUNDS
“The Wanderer”

AOR TRACKS: 44
AOR ALBUMS: 39
On Columbia Records

GUCE
RINGSTEEN
"RE"

MOST ADDED!
66- 30%

SAMMY HAGAR
"WINNER TAKES ALL"
FROM THE
FORTHCOMING
MOTION PICTURE
SOUNDTRACK
"OVER THE TOP"

COLIN JAMES HAY
"HOLD ME"

AOR TRACKS:
DEBUT
55
A NATIONAL MOST
ADDED
NOW ON 58
AOR REPORTERS!

THE BURNS SISTERS
"LISTEN TO THE BEAT OF A HEART"
THANK YOU EARLY BELIEVERS

MATTHEW SWEET
"BLUE FOOLS"
MUST LISTEN!

HIPSWAY
"THE HONEYTHIEF"

52/25
TWO WEEKS OUT — TWICE THE ADDS!

WXKS Z93 99DTX
WPHD 93FM KPKE
94Q Q105 Y108
PWR997 WMMS KMJK

COLUMBIA RECORDS
Away We Go

The way I look at it, there's good news and bad news right about now. First, the bad news: the holidays are over, and that special feeling of magic, warmth, and joy came to an all-too-abrupt end. And the good news? That's simple: we won't be hearing "Grandma Got Run Over By A Reindeer" for another 11 months. Life just got much easier for a lot of PDs around the country.

This is my first column for R&R. It is a real honor to be part of an editorial staff that includes some of the best minds in this industry. If you are like I am, you love the Adult Contemporary scene — but you should also check out the other columns in the paper. You'll be happy to know that in addition to knowing their formats inside out, the other editors are great people. They're being a real help to the new kid on the block.

Getting To Know You

By way of personal introduction, allow me to trace my path to this column. The only business I ever wanted to be a part of was the radio industry. It's been in my blood for close to 30 years. As is the case with many of us, the fascination lingers and lingers. But, what the heck — there's nothing wrong in loving what you do for a living.

After graduating from college in 1972, I held a variety of programming and air positions in Michigan and Iowa. In 1980 I was hired as a consultant by Drake Chenuall. One of my principal responsibilities there was programming Contempo 300, the company's AC music format. As a consultant, I worked closely with the client stations. In fact, I've had the pleasure of talking to some of you while I was in this capacity. That job gave me a tremendous opportunity to deal with the problems and concerns of stations from a national perspective.

Mike Kinosian

I now have that same opportunity here at R&R. I'm looking forward to renewing discussions with old friends and reaching out to open different doors and make new ones.

The opportunities at Drake Chenuall were endless and programming a national music format was a challenge. It was a big kick too, talking with and visiting stations across the country. But as my former boss Jim Kefford once told me, the best thing any of us could do would be to take a year or so off and go back to the "front lines": return to the station level and experience the problems of a competitive battle firsthand.

Several of us (including Jim) have done just that. Since I know he has many friends in this business, it is a pleasure to report to you that he is alive and well and doing his best Paul Hogan impressions in the "Land Down Under."

Back To Basics

My radio career has been based almost entirely in the Adult Contemporary field. The time I spent at Drake Chenuall exposed me to Urban, Country, and Nostalgia. The day-to-day responsibilities for me, though, centered on AC and Oldies. So it may seem a bit surprising that I chose a Country FM station to program in my one-year leave from the national scene. The truth, however, is that good radio is good radio. The same basic principles apply, for the most part, regardless of format. The way you execute the basics is the key.

In addition to our FM Country side, we had a 50,000-watt Full-Service AM playing Oldies. In short, I've been on both sides of the fence as local PD and national consultant.

This past year reinforced the daily trials faced by the local PD. In addition to the ever-growing format trends, this column will report regularly on how AC PDs cope with their routines.

Hard To Define

Ask someone in the business for a definition of "Adult Contemporary" and you'll get a vague answer. Ask someone outside of the business for an interpretation of the term and — well, be prepared for a good laugh. The point is that we are dealing with a complex and broad radio format. The advantage of this is that it allows us to focus on a variety of different situations. It is the intent of this column to hit a hot button that makes the reader stop to reflect. It won't happen every time — but I'll try.

stations that call themselves "Adult Contemporary" can be Soft AC, Traditional AC, or Aggressive AC. Some others could be called Soft Rock, Classic Rock, or Oldies. It's a confusing maze.

To find out more about the central focus of these columns, you might want to know that I'm one of those people who have yet to throw in the towel on the AM band. The prognosis for AM might not be good, but don't tell that to some of this country's leading stations — some of them are on the AM band. There's one crazy market, Boston, that has been the scene of a war that has gone on for years and continues in 1987. The combatants — WZG and WKNH — flourish on AM. In upcoming columns we will follow the special problems of AC stations that must compete on the AM band.

Kiss It Goodbye?

One other thing about me you might want to know is that I'm one of those people who has spent a lot of time teaching important ratings statistics, meeting many interesting people, and getting an injection of some light humor.

The new year always brings hope and promise to all of us. The doors will continue to make the most of this hope and promise. While this wish admittedly comes well into the month, it is sincere — Happy New Year!

By Mike Kinosian

What's Ahead?

The broad spectrum of "Adult Contemporary" gives us a vast array of other topics to cover as well. The central focus of these columns will be people. It's people, after all, who account for trends, victories, and innovations. We will go around this country to small, medium, and large markets to analyze trends and ratings successes.

While some people report on "shakers and shakers," I say drop the "k" in "shakers" and replace it with a "P." We will be more interested in the "shapers" of this format.

This introductory column has given you an idea of what I like — this business and the people who make it so dynamic. I'm looking forward to the voyage around the country reporting on AC. The only real way for the trip to be a success, though, is with your input — so please don't hold back. Do you have a picture of a great station event? Send it to me! Want to share a successful promotion idea? Mail it in! Is your market in a unique fight? Tell me about it! Want to see us look into a certain topic? Let me know! Got a minute? Give me a call.

In future columns, you will be reading important ratings statistics, meeting many interesting people, and getting an injection of some light humor.

The new year always brings hope and promise to all of us. The doors will continue to make the most of this hope and promise. While this wish admittedly comes well into the month, it is sincere — Happy New Year!

ACCELERATION

Kim W. Combs (aka Janet Planet) is the GM for WPLC/Marathon, FL. WLLH/Lowell-Lawrence, MA has elevated Mark Ericson to Station Manager; Tim Todd becomes PD. WBGM/Tallahassee promotes morning man Greg Gordon to PD/mornings, and J.J. Steele is now MD... WBAI-Toledo's Jay Matthews goes from acc...
Congratulations

Randy Travis

on Your GRAMMY Nomination

"Best Country Vocal Solo Performance Male"
"Diggin' Up Bones"

And For A Phenomenal Year!

Country Music Association's 1986 Horizon Award Winner
Country Music Association's 1986 Song of the Year "On The Other Hand"
Academy of Country Music 1986 Top New Male Vocalist
Three #1 Singles, "1982," "On The Other Hand," "Diggin' Up Bones"
Newest Member of The Grand Ole Opry
Debut Gold Album "Storms Of Life" #1 for 6 Weeks — Sales of More Than 900,000 Copies

The Lib Hatcher Agency
PEOPLE AND PANEL HIGHLIGHTS

1987 CRS: Who And What You’ll See And Hear

It’s kind of tough to come up with new superlatives regarding the Country Radio Seminar. For the four years I’ve been writing about it, I’ve extolled, cajole, threatened, and literally begged those of you serious about this business to attend. Simply put, if you’re a broadcaster, especially — but not limited to — Country, you cannot afford to miss it.

As part of this year’s annual plea for the honor of your presence (as well as a $150 fee for you to buy on your GM), here’s the latest on who you’ll see and what you’ll hear at next week.

The 1987 seminar is set to run February 19-21. For a full rundown on the full three days of activities, check out the booklet you should already have received in the mail. It details each event and includes registration/information. If you haven’t received one, call the CRB office at (615) 327-4488.

Because the booklet tells all, I’m just going to hit a few highlights and point out the new features.

**MIPS Seminars, Newcomers Welcome**

As usual, the Country Music Association/Music Industry Professional Seminars (MIPS) are scheduled for this day. The first panel highlights key findings in the CMA-commissioned national consumer attitudes study. The second panel is a workshop targeted more to radio than some of the previous MIPS sessions. It will draw together radio management, record companies, merchants, promoters, and artists (Reba McEntire and Dwight Yoakam are scheduled to appear) to discuss ways the various sides can work more synergistically.

Thursday afternoon, the Country Radio Broadcasters Board of Directors and this year’s CRS Agenda Committee host the first-ever “Newcomers Welcome.” They’ll all be on hand at this informal gathering to make first-timers — and anyone else who wants to drop by — feel right at home. These are the folks who put the seminar together, and all have been a number of these sessions, so they’ll be able to offer a few tips on how you can get the most from the weekend.

The artist taping session is set for Thursday as well, and it promises to be bigger, better — and quieter. More artists than ever are scheduled, and you’ll be glad to know that the CRB has gone to great effort to provide the best recording environment possible so you can leave with usable tape from the artists you want.

This, of course, is followed by the traditional Artist/Attendee reception.

**Mandrell Keynote Speaker**

First off is keynote speaker Barbara Mandrell. She’ll get things rolling at 8:30 (that’s AM, for you invertebrate suite dwellers).

In addition to numerous short panels, two long-form sessions are slated. The first three-hour session will involve participants in a course entitled “How To Avoid ‘Boxed-In’ Thinking and Market Planning” with Hank Mandel, President of Consultation Services.

Back by popular demand for the afternoon session is Dr. Harley Cones with a clinic designed to help people achieve personal and career goals.

One of the panels you won’t want to miss will be Friday afternoon’s “Winners” session, moderated by WXTU/Philadelphia PD Bob Young. His committee has put together a multiformatted lineup of Emmis Broadcasting President Jeff Smulyan. WAMZ/Louisville PD Coyote Calhoun, WTCI/Hartford VP/GM Perry Ury, WRBQ-AM/FM/Tampa PD Randy Kael- brich, KVET & KASE/Austin President/GM Ron Rogers, and WKSJ/Mobile Station Manager Wayne Gardner. The discussion on what it takes to become and stay number one should be spirited.

**George Burns Workshop**

Today begins with one of the great names in the broadcasting business. Consultant George Burns is featured in a half-day workshop on audience, lifestyles, radio usage, and expectations. He’ll also offer his thoughts on how Country radio can best succeed in the next ten years.

**Spouse, Production Sessions**

There are a couple of twists to this year’s seminar which should provide new experiences even for veteran attendees.

Following lunch you’ll have a chance to go one-on-one with many of the panelists and speakers you’ve heard the previous two days. A series of roundtables will be set up with panelists stationed at each one. You’ll be able to move from table to table to ask questions of people you’ve always wanted to talk to.

While this is underway, the seminar has a first for husbands and wives of registrants. A special session for spouses will be held, moderated by Dr. Lynn Weiss, psychotherapist and KLIF/Dallas talk show host. In an interactive session, she’ll discuss the ways spouses can cope with industry pressures. So if your spouse (or whatever) is making plans to come in for Saturday night’s New Faces show, make sure they arrive a little early. This session is free to spouses of registrants.

Another new addition to this year’s CRS is a production workshop called “Trax to Success.” Committee chairman Johnny Biggs told me that Pacific Recorders of San Diego will be setting up a fully-equipped production studio which will be the site of two separate workshops. Conducted by WHN/New York personality Dan...
If you think 1986 was great, wait 'til you hear the start of

RCA NASHVILLE '87

ALABAMA
"You've Got The Touch"
R&R 24  BB 34

K.T. OSLIN
"Wall Of Tears"
R&R 45/11  BB 57

MICHAEL JOHNSON
"The Moon Is Still Over Her Shoulder"
R&R 48  BB 59

PLUS
New Exciting Records Soon!
From
VINCE GILL  LOUISE MANDRELL  PAKE McENTIRE
OUR BEST TO YOU THIS YEAR!
1987 CRS
Continued from Page 52
Taylor and WCXI & WWW/De-
troit P.D Barry Mardit, one session
will focus on techniques for people
with access to a lot of equipment.

The other session will concen-
trate on helping those with more
"bare bones" facilities. The pro-
duction studio will be set up in the
exhibit hall, with one session plann-
ed for Friday from 2-4pm and the
other on Saturday from 8-10am.

Here's your chance to enhance the
sound of your station by picking up
some production pointers from the
pros.

Exhibit Hall Upstairs
As usual, the daily short-form
panels focus on the nuts and bolts
of building and maintaining win-
ing radio stations in small,
medium, and large markets. There
are numerous meetings on sales
and engineering; promotions and
research have sessions as well. The
key to these panels are the people
scheduled to share their ideas with
you. Once again, the seminar has
gone out to find the people who are
winning and who can communicate
their winning ways.

And again this year, the exhibit
hall (or what Frank Mull refers to
as the "one-stop programmers' su-
permarket") will feature all the
tools available for managers and
programmers. The exhibit hall, by
the way, will be moved upstairs
this year for greater convenience
of registrants.

Throw in the hospitality suites
and the always-incredible New
Year's Eve banquet, and you've got
a seminar to die for.

Want more, you say? Those still
chucking over last year's surprise
appearance will be glad to learn
that Pinkard & Bowden will return
with their review of the best and
the worst of Country radio TV
commercials. Those of you who sent
in your spots just need to panic
just because their presentation is
called "Beel un-Fortunate."

Finally, a last reminder that ad-
\nce registration ends January
30. Until then, the fee is $25; after
that it's $29. For more informa-
tion, name Joe Wade, Jr., in Nash-
ville, la (615) 327-4480.

See ya there!

CLOSE-UPS

KSOP/Salt Lake City MD Wade Jessen (r) presents a check to a contest
winner who just happens to be PD of crosstown competitor KKAT.

WGAN/Cleveland wanted to make sure all its listeners would be around to

"Back to Back" is a contest
KSOP/Salt Lake City runs for
listeners to identify the same artists
played back-to-back without interrup-
tion, winning $104 in cash.

However, it could be renamed
"Competitor to Competitor." KKAT
Salt Lake City PD John Marks took a
page from KOKE/Austin PD Bob
Cole's notebook when he called the
contest line only to find he was a win-
ner!

Wanting to make Marks earn the
$104, MD Wade Jessen required him
to answer the musical question.

"Who is your country music leader?" The chocking sound from the other
end of the line was Marks gasping
"KSOP." (It's answer "Mickey Mouse"
for $104). But, as the picture
indicates, Marks had recovered
from the ordeal in time to accept his
check from Jessen.

• Sunny Country KSNI/Santa Maria
lays out the feast when its Barbecue
Crew sets up shop at a local car
dealership. Its meals-on-wheels
spread serves some 500 listeners
BBQ steak, beans, bread, and Coke
for $1.02 every week.

• KRY/Corpus Christi emptied
his loot when a local listener cor-
correctly identified the hourly cash call
jackpot - crusty total of $662.63
during K99 air talent Mike Laurel's
Show. The hourly contest was picked
at random from local telephone direc-
tories.

• KEAN/Abilene held a Cattin' Suit-
case Party attended by contest qualifi-
cers. Though only one couple
would get the grand price of seeing Sawyer
Brown in Las Vegas, everybody at
the party had to be packed and ready to
go if their name was drawn.

Don't Be Left Out In the Cold,
30 Stations Already on Board!

For Market Exclusivity Call
Independent Syndication Services In
Los Angeles (818) 889-1972 Or Tom
Dancer In Hawaii (808) 526-8077.
NASHVILLE THIS WEEK

SHARON ALLEN

Loretta’s Cutting Back

Since the early ’60s when she traveled from radio station to radio station in a station wagon, eating bologna sandwiches along the way, Loretta Lynn has spent enormous amounts of time on the road. Countless dates entertaining troops and fans have been the norm for more than 20 years. But that will all change in 1987; Lynn has announced plans to cut her touring schedule from 83 dates a year to 35 or 40.

Manager David Skepner says, “Mooney and Loretta just want to spend time together. She’ll continue her role as spokesperson for Crisco products and intends to fulfill existing performance obligations including dates already booked in Reno, Tahoe, and Las Vegas. And she will close ’87 with another major USO tour.”

A Nashville paper quoted Loretta as saying, “This is something that Mooney and I have been talking about for a long time. We want the time with each other, and we know too many people who talk about spending time together and never do until it’s too late.”

The coal miner’s daughter has dissolved her United Talent booking agency and was said to be reassessing her recording career with MCA Records. But Skepner says, “As far as I know, and I just had a meeting with (MCA President) Jimmy Bowen, we’re setting her recording time for this April. What we’re talking about is Loretta and Conway Twitty doing another duet. That’s the news.”

GOOD NOODLE — That’s what Riders in The Sky are smilin’ about as they celebrate their signing with MCA/Dot by ropin’a couple of execs. Sporting a new necktie on the left is producer Emory “Too Small” Gondy Jr., with MCA Sr. VP Bruce “Tex” Hinton on the right. The Riders are b-i-r Ranger Doug Green, Too Slim, and Woody Paul. Yup.

NASHVILLE IN MOTION

Rabbit Tracks To MTM — The latest acquisition of Music City publishing catalogs surfaces at the MTM Music Group. The new kids in town just purchased Deb/Denne/Brapatch/Malven and Cottonpatch Music from joint company songwriter/owners Eddie Rabbit, Evan Stevens, and Jim and David Malley. These properties contain material from each of those writers. Rabbit hits include “I Love A Rainy Night,” “Davin’ My Life Away,” “Suspicions,” “Someone Will Lose A Heart Tonight,” and “You Can’t Run From Love.” The catalog also contains previous staff writer Thom Schuyler’s Lucy J. Dalton anthem “16th Avenue,” his Kenny Rogers cut “Love Will Turn You Around,” and Barbara Mandrell’s “Years After You,” along with the company’s Dolly Parton/Kenny Rogers duet “Real Love.”

Seven of the acquired tunes have been certified BMI “Million Performance” songs. Sales figures for the multiple publishing companies were not disclosed, but industry insiders pegged the price to be in excess of $1.6 million.

In other MTM news, Scott Higgins has jumped the staff as VP/Finance and Operations; he was formerly with Price-Waterhouse in Los Angeles. Jody Williams has returned to BMI as Associate Director of Performing Rights. Previously with the performing rights organization as a trainee in the late ’70s, Williams has worked with the Dick James Organization, Tree International, Chappelli/Intersong, Screen Gems/EMI, and Hat Band Music (part of the Sound Seventy Corporation). Sound Seventy President Joe Sullivan promotes concert coordinator Hollie Potts to VP/Concerts and Special Events. Potts began her music industry career with the William Morris Nashville office.

Nashville based Special Promotions Inc. has joined forces with Dave Barton of Jayson Promotions. SPP President Dean Unkler announces the new team will be a booking/management agency specializing in music marketing and corporate sponsorship.

Independent publicist Sally Hinke has established S. Hinke & Company, focusing on music events, special projects, and tour press. She’s a bit of a workaholic, but she said she was looking forward to her new direction.

Jody Williams

Hollie Potts

GROUP... And former R&R reporter Biff Collie has been named Nashville representative for the Jimmie Rodgers Foundation in Meridian, MS.

RICKY SKAGGS will again host a series of radio documentaries for BBC Radio 2 in Britain. He will investigate the roots of American country music from 1920 to 1965. The entire “Hit It Boyl” series of ten-one-hour episodes will air this summer.

Johnny Cash plans to star in a made-for-TV remake of the 1947 John Wayne film classic “Angel and The Badman.” Filming begins in Tucson this April.

Edie Arnold received the President’s Award and Johnny Mears was given the Rising Star Award at the seventh annual National Songwriter Awards, presented by the Songwriters Guild of America January 20.

Hank Williams Jr. sent personal copies of his recent video “My Name Is Bocephus” to his fellow video stars as a token of his appreciation. Enclosed in handmade oak casings with attached brass plaques, the tapes were mailed to Edie Van Halen, Sammy Hagar, Alex Van Halen, Michael Anthony, actor Dan Haggerty, and comedians Gallagher and Bob “Bobcat!” Goldthwait.

Valerie Neck trekked all the way from Washington, DC to Johnson City, TN to bid $1,000 for a date with T.G. Sheppard. The bachelor auction raised nearly $16,000 for Big Brothers. T.G. was the only celebrity to be auctioned off, and he fetched the evening’s highest bid. No cheap thrills here.

HELL & HIGH NUMBERS — T. Graham Brown closed (c) recently by tjet the top of the R&R chart with “Heal And High Water.” He shows off the plaque he received from the plate’s staffers to ASCAP’s Connie Bradley and Capitol-EMI America/Nashville President Jim Fogleson.
Educating Retail: Raising Country Consciousness

By Katy Bee

Country music has been fighting for its life, according to some sources. But if anything has proven that declaration wrong, it's been the music's turnaround in 1986. Last year closed with a buzz about what lay ahead as country built on its foundation of artists and listeners.

Yet one element within the structure of the country music industry seems to be missing: the establishment of an aggressive approach to marketing country product at the retail level.

Country record buyers perceive that many record stores are geared to the rock generation, staffed with young retail clerks who neither know nor care about the buyers' music tastes. This stereotypical image has alienated a large segment of the country-buying public. In fact, a good portion of country sales has been thrown to the rack jobbers.

Record store chains, however, are reaching out to the country consumer. They've decided that any future success must start with the education of the store employees, followed by a seduction — if you will — of the customer.

Marketing Strategies

Vicki Layne, Media Supervisor for Record Bar's 128 stores, returned from the 1986 Country Radio Seminar excited about the changes she saw happening. "We started looking at the number of units that were going out the door on Randy Travis and said, 'Hey, wait a minute. There's something going on here. Tell me more.'"

So she developed a six-page, six-section Country Music Marketing Plan survey that was mailed to each Record Bar outlet. Subjects addressed were consumer demand, sale titles, merchandising, media, and inventory for country product.

"The purpose was to find out what our store employees needed to help them increase their country music sales. It's an area that has never been paid enough attention to," says Layne. "That's why we felt this was the prime time to do it. In order to do anything, the persons making the sale must be knowledgeable and interested in what they're doing. The best way to do that is to have them listen to the product. The challenge was finding ways to make that happen."

"We obviously want to target the younger 18-30 demographic, but we will not do that and sacrifice the core buyer. We want to get those people back in the store buying. That's the reason for our marketing plan," Layne emphasizes.

Additional Record Bar marketing strategies include the in-house publication, "Backbeat," which contains information about current and future releases. Layne also created record biz backing cards that say "New Country." These cards are used for stocking both established artists like George Jones or Billy Parton and new artists like Steve Earle. Record Bar works closely with radio stations as well (i.e., WESC-Greenville), in creating a "Country Corner." Country product accounts for as much as 30% of sales in some Record Bars, but the average is about 12%. Layne is optimistic that this will be increased. "Let's face it. We had a few lousy years when there wasn't a whole lot of good product. But we think Nashville is giving us the product now. The last few years were spent floundering, trying to figure it out. Now all of us need to take responsibility for increasing sales: stores, labels, and artists. We're forgetting what the bottom line is, forgetting to ask the buyer, 'What do you want? We got away from the music.'"

Record Bar spent $45,000 in advertising on Country radio in October 1986. "Our stores did an incredible job of merchandising," Layne says. "We won NARM's CMA Best Retailer award for Country. We're very proud, we set out to do that and really wanted to go for it." Part of Layne's game plan for '87 is to select ten or 12 of its outlets that move a lot of country product and use them as test stores. "With that (kind of) representation around the country, we can identify the trends and put together much more effective promotions," Layne says.

The Future

Reflecting on what's ahead for the year, Tower's Goman remarks, "I hope (country) sales are better in 1987. I want to see in-stores, more discos, and the whole nine yards." Goman says the new product coming out of Nashville definitely has the country buyers turned on. "I don't think they ever liked the hairspray stuff," he notes. "The music is less background, like the Eagles now. It's rock & roll out of Nashville, and it's getting ripper."

Looking back on 1986, Layne says, "We listened to and sold a lot of country product. We've excited about the creativity and quality of country music being made. We feel '87 is going to be the beginning of impressive country sales. Music is sharing and that's what the Tower (marketing) program means to me. When you can see your stores getting excited about a piece of product, it means a lot."
CONTEMPORARY CHRISTIAN

Listener Myths And Realities

By Brad Burkhart

As the Contemporary Christian radio format has developed over the past ten years, a profile of its listeners has slowly begun to emerge. Although more national and local CCR listener research must be done, Christian radio's biggest task is adequately understanding and presenting the facts already available. This process begins with exposing three commonly held myths and laying forth three foundational realities.

Myth 1: Only

Fanatics Listen

Only religious fanatics listen to Contemporary Christian radio.

I am constantly amazed at the number of individuals within various facets of the Christian music industry who believe this is true. If we hold this to be truth, what can we expect agencies, retailers, and individuals from other formats or media to believe?

Roger Wimmer, President of Colorado-based Survey Research, expounds on this myth, which has asked about other stations in the market participants in focus groups have answered with an overwhelming number of listeners who are pro-religious, even anti-church. Who listens to their station all day long and hold no outside interests. It's a very narrow viewpoint of what that type of person is.

Wimmer continues, "From what we can determine, however, the audience to the Contemporary Christian stations is made up of many different types of people as well. AC, CHR, or AOR. I have never seen, heard, or gotten information to prove me that this is the case. It's a very narrow viewpoint of what that type of person is."

Myth 2: Only Women

50+ Listen

Only women over 50 listen to Christian radio.

While for years this myth was virtual reality, the emergence of Contemporary Christian radio has developed a growing younger following. Gradually, more and more emphasis at the Contemporary Christian radio level has resulted in music and entertainment, and less has been placed on traditional teaching and preaching programs. This shift has slowly begun to shape "the new CCR." 25-44 year-old audiences, for example, are more mainstream in their music tastes and are more likely to listen to Contemporary Christian radio.

Gary Crossland, a ten-year Christian radio sales veteran, is the founder of Saga Communications and TRS, an exclusively Christian equivalent of RAB. He has tracked this audience growth in the middle, the older demographics that are traditionally associated with Christian radio have decreased dramatically. This is particularly noticeable over the past three years (from 44.6% of the total audience in 1983 to 38.9% in 1986). All indicators are that these trends will continue in the next few years.

Wimmer adds, "Certainly, Amy Grant represents a different type of people who do not match the stereotype of those persons normally thought of as being religious. She is drawing more people out in to the open about listening to a Contemporary Christian station."

Myth 3: Enough

CCR Stations

There are enough stations around the country playing Contemporary Christian music that it would be difficult to get into a significant format it would have done so already. For the diehard supporters of the music style, the audience acceptance of Contemporary Christian radio has grown very slowly. Several factors have contributed to this growing perception gap. The first is the reluctance of owners to give up relatively easy money by ditching preacher programs and pursuing spot revenue. The second factor has been the sporadic flow of exceptional product from the record label. During the last three years, however, this situation has improved dramatically, and these problems virtually have been eliminated. The most significant handicap to the growth of Contemporary Christian radio is the actual facilities airing the format.

There are only a handful of Contemporary Christian stations around America with competitive commercial FM facilities. When programmed and promoted correctly, these stations have proven successful.

This shift is slowly beginning to shape "the new CCR." The 25-44 year-old audience is more mainstream in their music tastes and is more likely to listen to Contemporary Christian radio.

Gary Crossland

Dwight Douglas

Roger Wimmer

This is a territory that must be the next step for Contemporary Christian radio.

Reality 1: Higher

Income, Education

Contemporary Christian listeners are above the national average in both household income and education levels.

Citing Simmons 1985 as his source, Crossland notes that the "CCR audience's income is significantly above the national average, and from an education standpoint, over 51% of Contemporary Christian radio listeners hold college degrees. Interestingly, the percentage of men with degrees is well over 60%, 20% above the national average."

"From a profile standpoint, the CCR listener research must be done, and the average family size is 7% above the national average. This affects profit buying and spending trends, including groceries, sporting goods, insurance, travel, and family activities. The Christian radio audience, for instance, proportionately buys more dog food, Del Monte ketchup, Show Biz pizza, Alberto VO5, Dad's root beer, and raspberry yogurt than do the listeners of any other format."

Dwight Douglas, President of AR&R Associates, Inc., has conducted research on the Contemporary Christian radio audience for the subsidiary Radio Research Company of Georgia, Inc. Douglas points out, "You can't judge a format by how it does or doesn't work on a Class 4 daytime AM station. That would be shortsighted. If you put an AOR or Country station on a Class 4 that doesn't cover the entire market, the likelihood of your success is the same as if you put a Christian station on that same Class 4."

Douglas continues, "in some markets, FM usage is up as high as 57% against AM usage at 13%. Obviously, you will always have a greater growth potential when you have a greater audience. In addition, 63.3% of the CCR audience is married, and the average family size is 7% above the national average. This affects profit buying and spending trends, including groceries, sporting goods, insurance, travel, and family activities. The Christian radio audience, for instance, proportionately buys more dog food, Del Monte ketchup, Show Biz pizza, Alberto VO5, Dad's root beer, and raspberry yogurt than do the listeners of any other format."

Did he mention inflatable boats? Well, here is a vital statistic: it is a fact that the Contemporary Christian radio audience buys more inflatable boats than any other radio audience.

Reality 2: Same

Lifestyle Needs

CCR listeners have the same "lifestyle needs" as listeners of any other format.

It should come as no surprise to you that focus groups I have conducted and observed revealed that when Contemporary Christian radio listeners are stuck in traffic, they want traffic reports. Not unlike listeners to any other format, CCR listeners will punch around until their particular need is satisfied. When they want music, they search for music; when they want news, they find news.

This is a territory that must be the next step for Contemporary Christian radio.

Reality 3: Stronger

Station Loyalty

Contemporary Christian radio stations hold a stronger than typical loyalty to their station.

When a Contemporary Christian radio station provides the services expected by its audience, it's not unusual for that station to be in the market's top five in time spent listening.

Douglas observes, "From focus groups of CCR listeners, I have noticed an intense amount of loyalty... we are talking about daily usage. Once they get locked into a certain pattern of listening, they are there every day. It's part of their daily routine."

He concludes, "It reminds me a lot of how progressive radio was in the beginning. You are committed to a lifestyle, and you are committed to listening to the radio every day because it is a part of that lifestyle."

While dozens of additional myths and realities wait to be explored later, don't be shocked to learn CCR listeners buy more shock absorbers than any other radio listeners...
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KANSAS "All I Wanted" JEFFREY OSBORNE "In Your Eyes"

Country
ED BRUCE "Quietly Crazy" T. GRAHAM BROWN "Don't Go To Strangers" REBA MCENTIRE "Let The Music Lift You Up"
BREAKERS

JANET JACKSON
Let’s Talk About A (Emi America) 2/24
75% of our reporting stations
R & B Urban chart.

MILLIE JACKSON
Love Is A Dangerous Game (Jive/RCA)
68% of our reporting stations on
R & B Urban chart.

STACY LATTISAW
Jump Into My Life (Motown)
65% of our reporting stations on
R & B Urban chart.

JAMES W BROWN
How Do You Stop (Scotti Bros./CBS)
64% of our reporting stations on
R & B Urban chart.

JODY WATLEY
Looking For A New Love (MCA)
63% of our reporting stations on
R & B Urban chart.

NEW & ACTIVE

PHYLLIS HYMEN “Living All Alone” (P/R-Manhattan) 52/7
Rotations: Heavy 6/1, Medium 27/2, Light 19/3, Total Ads 7, WJJS, WFXC, WDAS, WHUR, WQCD.

MEL & KIM “Show Me What’s Good” (Alligator) 51/11
Rotations: Heavy 5/1, Medium 17/1, Light 12/5, Total Ads 11, WFXC, WDAS, WHUR, WQCD.

JANICE CHRISTIE “Heat Stroke” (Superstition) 50/7
Rotations: Heavy 11/1, Medium 13/2, Light 10/5, Total Ads 22, WFXC, WDAS, WHUR, WQCD.

REBBIE JACKSON with ROBIN ZANDER “You Send The Rain Away” (Columbia) 50/6
Rotations: Heavy 2/1, Medium 16/1, Light 10/9, Total Ads 10, WFXC, WDAS, WHUR, WQCD.

TIMEX SOCIAL CLUB “Thinking About You” (Danya/Fantasy) 50/2
Rotations: Heavy 0/0, Medium 1/2, Light 12/1, Total Ads 2, WFXC, WDAS, WHUR, WQCD.

RAINY DAVIS “Lowdown So & So” (Columbia) 46/9
Rotations: Heavy 0/0, Medium 1/1, Light 11/8, Total Ads 2, WFXC, WDAS, WHUR, WQCD.

SHEILA E “Hold Me” (Polydor/PebbleRain) 45/32
Rotations: Heavy 6/0, Medium 7/2, Light 36/9, Total Ads 32, WFXC, WDAS, WHUR, WQCD.

BUNNY DeARANGE “Save That For Me” (Motown) 42/23
Rotations: Heavy 0/0, Medium 4/0, Light 36/3, Total Ads 23, WFXC, WDAS, WHUR, WQCD.

DOUG E. FRESH “Leavin’ Every Minute Of It” (Healthy/Fantasy) 38/1
Rotations: Heavy 0/0, Medium 2/2, Light 12/1, Total Ads 1, WFXC, WDAS, WHUR, WQCD.

O.C. SMITH “Brenda” (Rendever) 37/2
Rotations: Heavy 0/0, Medium 1/2, Light 36/9, Total Ads 2, WFXC, WDAS, WHUR, WQCD.

JERRY WATERS “Every Time You Touch Me” (Smoothie/Rycom-Alert) 36/8
Rotations: Heavy 2/0, Medium 1/2, Light 19/1, Total Ads 8, WFXC, WDAS, WHUR, WQCD.

EXPOSE “Come Go With Me” (Arista) 33/16
Rotations: Heavy 1/0, Medium 4/0, Light 35/6, Total Ads 16, WFXC, WDAS, WHUR, WQCD.

MILLIE SCOTT “Every Little Bit” (4th & Broadway) 31/23
Rotations: Heavy 0/0, Medium 3/0, Light 24/6, Total Ads 23, WFXC, WDAS, WHUR, WQCD.

NAJEE “Sweet Love” (Emi America) 29/2
Rotations: Heavy 2/0, Medium 1/1, Total Ads 2, WFXC, WDAS, WHUR, WQCD.

Most Added

SHEILA E (2) Kool & The Gang (2) RAINY DAYS (2)
JODY WATLEY (2) BUNNY DeARANGE (2) JANET JACKSON (2)
MILLIE SCOTT (2) STAPERO 

GENOBIA JETER featuring GLENN JONES (17) MADHOUSE (17)

Hottest

CAMEO (55) MIKE EDWARD (44) ARETHA FRANKLIN (42)
SHIRLEY MURDOCK (39) MELISA MOSE (37) FREDDIE JACKSON (31)
LAURYN VANDROSS (23) GABRIELLE (19) CLUB NOUVEAU (12)

NEW EDITION “I Need Money On My Pillow” (MCA) 2/48
Rotations: Heavy 1/0, Medium 0/2, Light 19/2, Total Ads 5, WAFM, WHUR, WQCD.

PRINCE PHILIP MITCHELL “You’re Gonna Come Back To Love” (MCA) 2/4
Rotations: Heavy 1/0, Medium 6/0, Light 0/0, Total Ads 1, WAFM, WHUR, WQCD.

SANDRA FEVA “Here Now” (Caliber) 2/48
Rotations: Heavy 3/0, Medium 3/0, Light 3/0, Total Ads 3, WAFM, WHUR, WQCD.

BILLY & THE BOYZ “Mr. Big Slutt” (MCA) 2/10
Rotations: Heavy 2/0, Medium 1/0, Total Ads 1, WAFM, WHUR, WQCD.

OLIVER CHEATHAM “Celebrato (Our Love)” (Geffen) 18/5
Rotations: Heavy 0/0, Medium 5/0, Total Ads 1, WAFM, WHUR, WQCD.

GEOBIA JETER featuring GLENN JONES “Together” (RCA) 17/17
Rotations: Heavy 0/0, Medium 1/0, Total Ads 1, WAFM, WHUR, WQCD.

GWHEN QUTIERIE “(You’re Gonna Love) What’s Good To You” (Polydor-Pe/Grain) 19/7
Rotations: Heavy 0/0, Medium 5/0, Light 19/7, Total Ads 7, WAFM, WHUR, WQCD.

STARPOINT “He Wants My Body” (Elektra) 18/18
Rotations: Heavy 0/0, Medium 5/0, Light 13/8, Total Ads 18, WAFM, WHUR, WQCD.

OLIVER CHEATHAM “Celebrate (Our Love)” (Geffen) 18/5
Rotations: Heavy 0/0, Medium 5/0, Total Ads 1, WAFM, WHUR, WQCD.

JACKSONS “Time Out For The Burglar” (MCA) 16/9
Rotations: Heavy 0/0, Medium 3/0, Total Ads 1, WAFM, WHUR, WQCD.

VESTA WILLIAMS “Something About You” (A&M) 14/10
Rotations: Heavy 1/0, Medium 3/0, Total Ads 1, WAFM, WHUR, WQCD.

PEBBY BRYSON “Catch 22” (Elektra) 14/4
Rotations: Heavy 0/0, Medium 4/0, Light 10/4, Total Ads 4, WAFM, WHUR, WQCD.

CLUB NOUVEAU “Lean On Me” (Tommy Boy/9) 13/5
Rotations: Heavy 0/0, Medium 6/0, Total Ads 6, WAFM, WHUR, WQCD.

MAIN INGREDIENT “9 Y You Want My Woman” (Edge) 12/4
Rotations: Heavy 1/0, Medium 1/0, Total Ads 4, WAFM, WHUR, WQCD.

JAZZ JEFF “The Magnificent (Jazzy Jeff)” (Live/RCA) 11/2
Rotations: Heavy 0/0, Medium 5/0, Total Ads 2, WAFM, WHUR, WQCD.
THE LEGEND

ISAAC HAYES

Got A Thing For You

From The Current Album "U TURN"

On Your Desk This Week!

The Follow-Up To The Top 10 Single
Hey Girl/Ike's Rap

COMING SOON:
The Isaac Hayes Promotional Tour

COLUMBIA RECORDS - RADIO'S BEST FRIEND!
## EAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Call Letters</th>
<th>Program</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WYTV/Television</td>
<td>Bay Shore</td>
<td>WNYE</td>
<td>Hurricane</td>
<td>Soul/Funk: Shirley Temple, Aretha Franklin, Miki</td>
</tr>
<tr>
<td>WQKM/Radio</td>
<td>Altoona</td>
<td>WQKM</td>
<td>Smooth Jazz</td>
<td>Patrice Rushen, Brenda Russell, Melba Moore</td>
</tr>
<tr>
<td>WMMT/106.7 FM</td>
<td>Muncie</td>
<td>WMMT</td>
<td>Smooth Jazz</td>
<td>Miki</td>
</tr>
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## SOUTH

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<tr>
<th>Station</th>
<th>City</th>
<th>Call Letters</th>
<th>Program</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAXIA/92.1 FM</td>
<td>Atlanta</td>
<td>WAXIA</td>
<td>Smooth Jazz</td>
<td>Aretha Franklin, Shirley Temple, Miki</td>
</tr>
<tr>
<td>WJDI/98.7 FM</td>
<td>Shelby</td>
<td>WJDI</td>
<td>Smooth Jazz</td>
<td>Patrice Rushen, Brenda Russell, Melba Moore</td>
</tr>
<tr>
<td>WCFJ/92.7 FM</td>
<td>Fort Lauderdale</td>
<td>WCFJ</td>
<td>Smooth Jazz</td>
<td>Miki</td>
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## MIDWEST

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<tr>
<th>Station</th>
<th>City</th>
<th>Call Letters</th>
<th>Program</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKDZ/106.7 FM</td>
<td>Evansville</td>
<td>WKDZ</td>
<td>Smooth Jazz</td>
<td>Aretha Franklin, Shirley Temple, Miki</td>
</tr>
<tr>
<td>WJSR/93.7 FM</td>
<td>Jeffersontown</td>
<td>WJSR</td>
<td>Smooth Jazz</td>
<td>Patrice Rushen, Brenda Russell, Melba Moore</td>
</tr>
<tr>
<td>WCSS/105.5 FM</td>
<td>Chicago</td>
<td>WCSS</td>
<td>Smooth Jazz</td>
<td>Miki</td>
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</table>

## WEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Call Letters</th>
<th>Program</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMFL/LAS VEGAS</td>
<td>Las Vegas</td>
<td>KMFL</td>
<td>Smooth Jazz</td>
<td>Aretha Franklin, Shirley Temple, Miki</td>
</tr>
<tr>
<td>KSJZ/99.7 FM</td>
<td>Seattle</td>
<td>KSJZ</td>
<td>Smooth Jazz</td>
<td>Patrice Rushen, Brenda Russell, Melba Moore</td>
</tr>
<tr>
<td>KBBQ/107.3 FM</td>
<td>Kansas City</td>
<td>KBBQ</td>
<td>Smooth Jazz</td>
<td>Miki</td>
</tr>
</tbody>
</table>

### BLACK/URBAN ADDS & HOTS

- **Hottest:***
  - Shirley Temple, Aretha Franklin, Miki
  - Patrice Rushen, Brenda Russell, Melba Moore
  - Miki

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**Note:** This table contains a list of radio stations and their call letters, along with the artists associated with each station's programming genres. The list highlights popular artists of the era, including Shirley Temple, Aretha Franklin, Miki, Patrice Rushen, Brenda Russell, Melba Moore, and Miki. The programming genres include Smooth Jazz and Soul/Funk. The cities represented range from the Eastern to the Western United States, covering cities such as Atlanta, Chicago, and Seattle. The stations listed are known for their smooth jazz offerings, and the artists are associated with classic and contemporary R&B and soul music. The table serves as a snapshot of the music landscape in 1987, reflecting the popular artists and genres that were主流 during that time period.
**TOP 30**

JANUARY 23, 1987

**NEW & ACTIVE**

1. **STANLEY JORDAN**/Standards Volume #1 (Blue Note)
2. **Dexter Gordon**/Other Side Of Round Midnight (Blue Note)
3. **George Howard**/Nice Jazz /To Be (MCA)
4. **Ahmad Jamal**/Live At The Montalbun Jazz Festival (Atlantic)
5. **Crusaders**/The Good /Bad Times (MCA)
6. **Sherry Winston**/On I For Love (Pastas)
7. **Tania Maria**/Rasta From Brazil (Matthian)
8. **McCoy Tyner**/Double Trios (Damon)
9. **Art Blakey & the Jazz Messengers**/Feelin' Good (Debut)
10. **Vital Information**/Globo Bed (Columbia)
11. **Wishful Thinking**/Chink A-go (Pastas)
12. **Henry Johnson**/You're The One (MCA Imprint)
13. **Mulgrew Miller**/Ko宽松 (Landmark)
14. **Canowed**/Waiting For Fusion (Passion)
15. **Laurel Masse**/Easy Living (Passas)
16. **Phil Woods**/Graduation (Damon)
17. **Rippingtons**/Overnight Post (Passas)
18. **James Moody**/Something Special (Novas)
19. **Makaela-Tacuma**/Music Word (Gramavision)
20. **Charlie Watts Orchestra**/ive At Foshum Town Hall (Columbia)
21. **Randy Brecker**/Mi Waabi (Epic/MCA)
22. **Kerry-Jordahl**/High Are (Colombia)
23. **Timeless Allstars**/Essence (Deka)
24. **Bob James**/Obesion (W6)
25. **Carmen Mcrae**/Any Ol Time (Dezte)
26. **Braford Marsalis**/Royal Garden Blues (Columbia)
27. **Bob Thompson**/Mother's Keeper (Imusa/Enigma)
28. **Alphonse Mouzon**/Love Fantasy (MPC/Optimus)
29. **Dennis Coffey**/Mo City Magic (TPI)
30. **Bob Miles**/Westwind (Gordon Brown/Jazz/Optimus)

**REGONALIZED ADDS & HOTS**

- **EAST**
- **SOUTH**
- **MIDWEST**
- **WEST**

**HOTTEST**

- **Stanley Jordan** (10)
- **Dexter Gordon** (17)
- **Crusaders** (11)
- **George Howard** (11)
- **Tania Maria** (10)
- **McCoy Tyner** (9)
- **Sherry Winston** (8)
- **Ahmad Jamal** (8)
- **Carmen Mcrae** (7)

**MOST ADDED**

- **LARRY CARLTON** (14)
- **Phil Woods** (7)
- **Charlie Watts Orchestra** (8)
- **Wishful Thinking** (8)
- **Carmen Mcrae** (5)
- **Denis Coffey** (5)
- **Bob Miles** (5)
- **Rippingtons** (5)
- **Star Trek IV** (5)

**RAINBOW & RECORDS NATIONAL AIRPLAY**

**JAZZ**

**ARRIVING NOW FROM OPTIMISM**

**FUTURE PROSPECT**

A Dan Siegel Production

Bill Shields, Stanley Clarke, Freddie Hubbard, John Abercrombie, Jack DeJohnette, Artt, etc.

OPTIMISM INCORPORATED

3575 Cahuenga Blvd. West No. 247, Los Angeles, CA 90068, (213) 850-3350
CONTemporary Christian

TOP 20
JANUARY 23, 1987

1. WHITE HEART
   Fly Eagle Fly (Sparrow)
   Heavy: 28/1
   Medium: 27
   Light: 1

2. STEVE CAMP
   He Loves Me (Sp CVS)
   Heavy: 26/1
   Medium: 23
   Light: 3

3. IMPERIALS
   Wingers Of Love (Word)
   Heavy: 27/1
   Medium: 24
   Light: 2

4. SILVERWIND
   Holy Like Me (Reunion)
   Heavy: 29/1
   Medium: 19
   Light: 5

5. DION
   Small Moves (Word)
   Heavy: 24/0
   Medium: 19
   Light: 5

6. LARRY LEWIS
   Jesus Loves Me (Frontline)
   Heavy: 25/3
   Medium: 16
   Light: 9

7. MICHAEL W. SMITH
   Voices (Reunion)
   Heavy: 22/1
   Medium: 20
   Light: 1

8. 2ND CHAPTER OF ACTS
   A Mourned Heart (LIVE OAK)
   Heavy: 24/4
   Medium: 16
   Light: 4

9. JON GIBSON
   God Loves A Broken Heart (Frontline)
   Heavy: 21/2
   Medium: 16
   Light: 4

10. ROB FRAZIER
    Break My Heart (Light)
    Heavy: 23/5
    Medium: 16
    Light: 5

11. PHILIP BAILEY
    The Other Side (Light)
    Heavy: 24/2
    Medium: 19
    Light: 2

12. KEN DARLING
    2 To Us (DaySpring)
    Heavy: 24/3
    Medium: 16
    Light: 4

13. JON GIBSON
    God Loves A Broken Heart (Frontline)
    Heavy: 20/3
    Medium: 10
    Light: 1

14. MICHAEL CARDOZA
    The Nazareth (Sparrow)
    Heavy: 18/2
    Medium: 11
    Light: 1

15. ORRIS CHAMPA
    Same God Is For Us (DaySpring)
    Heavy: 16/1
    Medium: 9
    Light: 0

16. LARRY PARRELL
    Enter In (Sparrow)
    Heavy: 21/1
    Medium: 10
    Light: 0

17. DALLAS HOLM
    Against The Wind (DaySpring)
    Heavy: 20/6
    Medium: 10
    Light: 5

18. RICK RUGO
    Faithful (Home Sweet Home)
    Heavy: 19/2
    Medium: 6
    Light: 9

19. KIM BOYD
    Eternally Beloved (Heaven)
    Heavy: 15/1
    Medium: 9
    Light: 6

20. PETRA
    Little Journey (Sparrow)
    Heavy: 15/1
    Medium: 9
    Light: 6

NEW & ACTIVE

TWILA PARIS
"Center Of Your Will" (Star Song) 14/1

STEVE CAMP
My Time With You (Benson) 13/10

DENICE WILLIAMS
"I Miss You" (Sparrow) 13/9

MORGAN CRYAR
"Singing Rivalry" (Star Song) 12/6

PETRA
"King's Ransom" (Star Song) 12/4

CRUZE
"All The Hurtin' People" (Benson) 11/10

MARTY MCCALL "Higher Ground" (Greentree) 11/4

FIRST CALL "Messiah" (DaySpring) 10/3

PHIL GIBBS "A Star Is Born" (Benson) 9/2

CHORUS "When The Morning Comes" (Reunion) 9/2

REGIONALIZED ADDS & HOTS

EAST

SOUTH

MIDWEST

WEST

SOUTHWEST

HOTTEST

IMPERIALS (21)
WHITEHEART (12)
STEVE CAMP (19)
CYNTHIA CLARKSON (7)
ROB FRAZIER (7)
M. WILLIAMS (7)
BILLY CRACKER (6)
PHILIP BAILEY (5)
JOHN GIBSON (4)
STEVE GREEN (4)

MOST ADDED

STEVE GREEN (15)
CRUSE (13)
DENICE WILLIAMS (13)
IMPERIALS (7)
MORGAN CRYAR (6)
DALLAS HOLM (6)
SILVERWIND (6)
ROB FRAZIER (5)

GREG X. VOLI "The River Is Rising" (Myrrh) 9/0
Reports: Heavy: 3/0, Medium: 6/0, Light: 6/0, Total Adds: 15, Heavy: WJTP, WDIR, WCBI, Medium: WYDF, WCF, KYMS, WDCB, WIRP, KYLP

HARVEST "Only The Overcomers" (Greentree) 8/1
Reports: Heavy: 6/0, Medium: 2/0, Light: 1/0, Total Adds: 1, WABS: Heavy: WXK, WZQ, WOLN, KXRC, Medium: WYDF, WCF, WDIR

BILLY CRACKER "41 Lawnmowers" (DaySpring) 8/0
Reports: Heavy: 3/0, Medium: 2/0, Light: 1/0, Total Adds: 6, Heavy: WYDF, WCBI, Medium: WZQ, WOJ, WABS

LUKE GARRETT "Magnify" (Home Sweet Home) 7/2
Reports: Heavy: 6/0, Medium: 7/0, Light: 0/0, Total Adds: 2, WOLN, KXRC, Medium: WYDF, WCF, WDIR

TONY ELENBURG "Just The First Farewell" (Greentree) 7/0
Reports: Heavy: 2/0, Medium: 5/0, Light: 0/0, Total Adds: 6, Heavy: KOMO, KCMO, Medium: WZQ, WCF, KXRC

PAUL SMITH "A Holy Nation" (DaySpring) 7/0
Reports: Heavy: 3/0, Medium: 1/0, Light: 0/0, Total Adds: 6, Heavy: WCF, WCBI, Medium: WYDF, WZQ, WCF

ALLIES "If You Believe" (Lights) 6/0
Reports: Heavy: 2/0, Medium: 3/0, Light: 1/0, Total Adds: 2, WCF, WCF, Medium including WABS

DIGAMBO & KEY "Every Moment" (Power Grass) 6/1
Reports: Heavy: 5/0, Medium: 1/0, Light: 0/0, Total Adds: 1, KXRC, Medium including WYDF, WCBI, WCF, WDIR, WABS, Light: WYDF, WCBI, WCF

MICHAEL OMAR "Homelands" (Reunion) 6/0
Reports: Heavy: 1/0, Medium: 1/0, Light: 0/3, Total Adds: 6, Heavy: WCF, Medium: WZQ, WCF, WABS

BILLY & SARAH GAINES You Are Faithful (Benson) 5/0
Reports: Heavy: 1/0, Medium: 1/0, Light: 3/3, Total Adds: 3, WCF, WCF, Medium: WCF

RANDY STONEWILL "The Hope Of Glory" (Myrrh) 5/1
Reports: Heavy: 1/0, Medium: 1/0, Light: 0/0, Total Adds: 1, KXRC, Medium: WYDF, WCF, WDIR

STRYPER "As Of Now" (Enigma) 5/0
Reports: Heavy: 1/0, Medium: 1/0, Light: 0/0, Total Adds: 1, Heavy: WYDF, WCF, WCF, Medium: WCF

MATTHEW WARD "Red And Yellow, Black And White" (Live Oak) 5/0
Reports: Heavy: 2/0, Medium: 1/0, Light: 0/0, Total Adds: 1, Heavy: WJTP, WCF, Medium: WYDF, WCF

33 Reporters ~ 31 Current Reports
Two stations failed to report a playlist this week so their rotations were frozen:
WJYF/Charleston
WXM/Charleston
KQPO/Portland
KPOQ/Portland is no longer reporting.
THANKS RADIO AND RETAIL FOR MAKING 1986 OUR #1 YEAR!

DENIECE WILLIAMS  
SO GLAD I KNOW

STEVE CAMP  
ONE ON ONE

STEVE GREEN  
FOR GOD AND GOD ALONE

RICK CUA  
WEAR YOUR COLORS

WHITE HEART  
DON'T WAIT FOR THE MOVIE

MAYBE TODAY

SOULFIRE RECORDS

A Contemporary Christian Record Company

Radio Hotline: 1-800-423-5052
The page contains a chart titled "TOP 50" which lists the top 50 country music songs based on airplay from January 23, 1987. The chart includes song titles, artists, and their respective positions. The page also features a section for music news and music charts, including the CMA Handbook promotion tips and the Breakers section, which highlights active records and provides airplay information. The page includes a graphic for "The Right Left Hand Epic" and a blurb about the "Crazy RCI Handbook" with information on how to get a copy and an address for ordering. The page also features a "COUNTRY" section with a list of top country songs. Finally, there is a "HOTTEST" section with a list of the hottest songs, and a "MOST ADDED" section with a list of the most added songs.
Sawyer Brown - "Gypsy On Parade" (Capitol/Curb) 53/19

Rotations: Heavy 5. Medium 22. Light 60. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, WMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Nelson - "Roses To Parabola" (MCA) 46/53

Rotations: Heavy 1. Medium 18. Light 60. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Mickey Gilley - "Hey, Baby (Take Me Home)" (RCA) 92/17

Rotations: Heavy 5. Medium 22. Light 60. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Don Williams - "Practically" (Capitol) 17/57

Rotations: Heavy 5. Medium 18. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Ray Charles - "Star/Nothing" (Columbia) 73/19

Rotations: Heavy 5. Medium 22. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Billy Swan - "I'm Gonna Get You" (Mercury-PolyGram) 22/18

Rotations: Heavy 5. Medium 22. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

Mickey Gilley - "We're In Love" (RCA) 69/12

Rotations: Heavy 5. Medium 22. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

K.T. Oslin - "All My Ex's Are Rubber Bands" (Capitol) 90/12

Rotations: Heavy 5. Medium 22. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

K.T. Oslin - "All My Ex's Are Rubber Bands" (Capitol) 90/12

Rotations: Heavy 5. Medium 22. Total Adds 16. WYIB, WCRW, WKEF, WLYK, WMZQ, KELL, KMMK, KJZ, KSO, KNAT, WYWW, KCQM, KIDS, KVMC, FOXM, KCPM, KXLY.

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### COUNTRY ADDS & HOTS

**MOST ADDED EAST**
- Waylon Jennings (MCA)
- Crystal Gayle (WLS)
- Michael Johnson (RCA)
- Reba McEntire (MCA)

**HOTTEST EAST**
- Crystal Gayle (WLS)
- T. Graham Brown (Capitol)
- Michael Johnson (RCA)
- Reba McEntire (MCA)

**MOST ADDED SOUTH**
- T. Graham Brown (Capitol)
- E.T. Conley (RCA)
- Michael Johnson (RCA)
- Waylon Jennings (MCA)

**HOTTEST SOUTH**
- Crystal Gayle (WLS)
- T. Graham Brown (Capitol)
- Michael Johnson (RCA)
- Waylon Jennings (MCA)

**MOST ADDED MIDWEST**
- T. Graham Brown (Capitol)
- Ronnie Milsap (RCA)
- Waylon Jennings (MCA)

**HOTTEST MIDWEST**
- Crystal Gayle (WLS)
- T. Graham Brown (Capitol)
- Ronnie Milsap (RCA)

**MOST ADDED WEST**
- T. Graham Brown (Capitol)
- Ronnie Milsap (RCA)

**HOTTEST WEST**
- T. Graham Brown (Capitol)
- Ronnie Milsap (RCA)

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**EAST**

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**WEST**

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184 Reporters
150 Current Reports

The following station reported no change in its rotations this week:
- WCAO/Baltimore

The following stations failed to report this week & their rotations were frozen:
- KHE/GL Paso
- KILT-FM/Houston
- KISS-PM Miami
- KMPS/Seattle
- KJRL/Gold Hill
- KSNN/Little Rock
- WBOS/Boston
- WCOG-FM/Columbia
- WESC/Greenville
- WHN/New York
- WWK/Knoxville
- WPWC/Baltimore
- WPDR/Albany
- WTCH/Traverse City
**TOP 20**

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<th>Artist / Song</th>
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<td>BILLY VERA &amp; THE BEATERS / &quot;At This Moment&quot; (Rhino)</td>
<td>1</td>
<td>Heavy, Medium, Light</td>
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<tr>
<td>LIONEL RICHIE / &quot;Baby Love&quot; (Motown)</td>
<td>2</td>
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<td>BILLY JOEL / &quot;This Is The Time&quot; (Columbia)</td>
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<td>CHICAGO / &quot;You Still Love Me&quot; (A&amp;M)</td>
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<td>LINDA RONSTADT &amp; JAMES INGRAM / &quot;Somewhere Out There&quot; (MCA)</td>
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<tr>
<td>GREGORY ABBOTT / &quot;Shake You Down&quot; (Columbia)</td>
<td>6</td>
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<tr>
<td>ARITA BAKER / &quot;Caught Up In The Rapture&quot; (Elektra)</td>
<td>7</td>
<td>Heavy, Medium, Light</td>
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<td>JEFFREY OBROD / &quot;Eye&quot; (ASCAP)</td>
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<td>BENJAMIN ORR / &quot;Stay The Night&quot; (Epic)</td>
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<td>MIAMI SOUND MACHINE / &quot;Feling In Love&quot; (Uh-Oh) (Epic)</td>
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<td>TINA TURNER / &quot;Two People&quot; (Capitol)</td>
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<td>ELLA FITZGERALD / &quot;Someone's Gonna Love You&quot; (Columbia)</td>
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**BREAKERS**

KENNY ROGERS

Twenty Years Ago (RCA)

62% of our reporters on it.

**BRUCE HORNSBY & THE RANGE**

Mandolin Range (RCA)

52% of our reporters on it.

**GLASS TIGER**

Someday (Manhattan)

52% of our reporters on it.

**JETS**

You Got It All (MCA)

52% of our reporters on it.

**NEW & ACTIVE**

- **PAUL McCARNEY** / "Only Love Remains" (Capitol) 19/10
  - Reports: Heavy 0, Medium 1/4, Light 0/8, Total Adds 0, WCCO, WHBY, WNBC, WSPD, WPOE, WHAS, KUGN, KSL, KVEC, Light including WAB. **Journey** / "I'll Be Alright Without You" (Columbia) 19/3
  - Reports: Heavy 1/4, Medium 1/4, Light 0/1, Total Adds 0, WCCO, WHBY, WNBC, WSPD, KUGN, WICC, WDKO, Medium including WAB. **ARETHA FRANKLIN** / "I'm Like You" (Arista) 18/2
  - Reports: Heavy 1/4, Medium 1/4, Light 0/1, Total Adds 0, WCCO, WHBY, WNBC, KUGN, KSL, KVEC, WHAS, KVEC, Light including WAB. **JANET JACKSON** / "Let's Wait Anwhile" (A&M) 18/7
  - Reports: Heavy 0, Medium 0, Light 0/2, Total Adds 0, WCCO, WHBY, WNBC, KUGN, KSL, KVEC, WHAS, KVEC, Light including WAB. **ANNE MURRAY** / "Do As And" (Capitol) 18/8
  - Reports: Heavy 0, Medium 1/2, Light 0/1, Total Adds 0, WCCO, WHBY, WNBC, KUGN, KSL, KVEC, WHAS, KVEC, Light including WAB. **LUTHER Vandross** / "Stop To Love" (Epic) 13/5
  - Reports: Heavy 1/4, Medium 2/1, Light 0/3, Total Adds 0, KUGN, KSL, KVEC, Heavy: WAB. **JAMES BROWN** / "How Do You Stay" (Scott Bros./CBS) 12/6
  - Reports: Heavy 0, Medium 0, Light 0/2, Total Adds 0, WCCO, WHBY, WNBC, KUGN, KSL, KVEC, WHAS, KVEC, Light including WAB. **COKEY HART** / "Can't Help Falling In Love" (EMI America) 11/1
  - Reports: Heavy 0, Medium 2/2, Light 0/1, Total Adds 1, WCCO, WHBY, WNBC, KUGN, KSL, KVEC, Light including WAB. **HUEY LEWIS & THE NEWS** / "Jacob's Ladder" (Chrysalis) 11/1
  - Reports: Heavy 0, Medium 0, Light 0/2, Total Adds 0, WCCO, WHBY, KUGN, Medium including KUGN, WICC, WHAS, Light including WAB. **R & R FRIDAY, JANUARY 23, 1987/73**

**JANUARY 23, 1987**

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**MOST ADDED**

- **PAUL McCARNEY** (18)
- **BRUCE HORNBSY & THE RANGE** (7)
- **JANET JACKSON** (7)
- **SHIRLEY E.** (6)
- **KENNY ROGERS** (6)
- **LUTHER Vandross** (6)

**HOTTEST**

- **BILLY VERA & THE BEATERS** (20)
- **LIONEL RICHIE** (20)
- **JAMES BROWN** (20)

**AIR SUPPLY** / "Stars In Your Eyes" (Arista) 1/1
- Reports: Heavy 0, Medium 3/2, Light 4/4, Total Adds 6, WCCO, WCHS, WHBY, WCCO, KUGN, KSL, KVEC, Medium including KUGN, WICC, WHAS, WAB. **DARYL HALL** / "Someone Like You" (RCA) 5/4
- Reports: Heavy 1/6, Medium 2/1, Light 0/2, Total Adds 4, WCCO, WGBR, WHBY, Light including WAB. **BRUCE WILLIS** / "Respect Yourself" (Motown) 5/8
- Reports: Heavy 1/6, Medium 2/5, Light 1/2, Total Adds 0, WCCO, WHBY, WAB. **MELBA MOORE** / "Falling in Love" (Capitol) 4/4
- Reports: Heavy 1/6, Medium 0, Light 1/2, Total Adds 4, WCCO, WHBY, WAB. **MAUREEN McGOVERN** / "I Could Have Been a Sailor" (Columbia) 4/3
- Reports: Heavy 0, Medium 1/1, Light 1/1, Total Adds 2, WAB, WAB. **MIKE HAMMER** / "Come Share My Love" (Atlantic) 4/3
- Reports: Heavy 0, Medium 1/4, Light 1/1, Total Adds 1, WCCO, Light including WAB, WAB. **ROBBIE NEVIL** / "It's Just Us" (Manhattan) 5/9
- Reports: Heavy 0, Medium 1/6, Light 1/2, Total Adds 0, WCCO, WHBY, WAB. **STARSHIP** / "Nothing's Gonna Stop Us Now" (Epic/RCA) 3/3
- Reports: Heavy 0, Medium 1/6, Light 1/3, Total Adds 0, KUGN, KSL, WAB. **CHINA CRISIS** / "Arizona Sky" (A&M) 3/2
- Reports: Heavy 0, Medium 1, Light 1/1, Total Adds 2, WAB, WAB, Medium including WAB, WAB. **PETER CETERA** / "Big Mistake" (Full Moon/WB) 3/2
- Reports: Heavy 0, Medium 0, Light 2/1, Total Adds 2, WAB, WAB, Medium including WAB. **DONNIE & PRINCE** / "My Imagination" (Atlantic) 3/2
- Reports: Heavy 0, Medium 0, Light 1/1, Total Adds 2, WAB, WAB, Medium including WAB. **HERBIE JACKSON** / "YouSend The Pain Away" (Columbia) 3/4
- Reports: Heavy 0, Medium 1/6, Light 2/0, Total Adds 0, WAB, WAB, Light including WAB.
**ADULT CONTEMPORARY**

**BREAKERS.**

**JANET JACKSON**

Let's Wait Awhile (A&M)

61% of our reporters on it. Rotations: Heavy 3, Medium 34, Light 23, Total Adds 18 including WSNI, WHTX, W101, KOST, KYL, WTRX, 3W, KKJU, KMZO. Debuts at number 25 on the AC chart.

**READY FOR THE WORLD**

Love You Down (MCA)

51% of our reporters on it. Rotations: Heavy 2, Medium 26, Light 22, Total Adds 13 including WRKA, WNAM, WTRX, WLHT, WMFK, KKJU, KWAV, WKNE, WGLL, WBOW. Debuts at number 29 on the AC chart.

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**NEW & ACTIVE**

DARYL HALL “Someone Like You” (RCA) 48/17

Released Heavy 10, Medium 26, Light 211. Total Adds 17 including WQON, WPIG, WFMG, WHTX, WJQ, WNAM, WTRX, WLHT, WSFL, WMYX, WSKY, WSKG, WPSM, WGLL, WMYQ, WIKQ, WJYQ. Medium Rotations: Heavy

KELLY ROGERS “Twenty Two Years Ago” (RCA) 46/10

Released Heavy 8, Medium 272, Light 15. Total Adds 18 including KB9, WSTL, WQCD, WWMN, WMNS, WWAY, WLSQ, WAYS, WSVT, WZML.

PAUL McCARTNEY “Only Love Remains” (Capitol) 42/16

Released Heavy 6, Medium 227, Light 19. Total Adds 19 including WAMM, WAKE, KFMY, WMK, WJQ, WMYX, WTRX, WMKJ, WSFL, WYSX, WSKY, WSKG, Medium Rotations: Heavy

MIKE HOWARD “Come Share My Love” (Atlantic) 34/12

Released Heavy 5, Medium 202, Light 1419. Total Adds 19 including WQON, WPIG, WFMG, WHTX, WJQ, WNAM, WTRX, WLHT, WSFL, WSFL, WMYQ, WIKQ, WJYQ. Medium Rotations: Heavy

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**ROTATION BREAKOUTS**

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<tr>
<td>JOURNEY</td>
<td>65</td>
<td>27</td>
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<tr>
<td>BILLY JOEL</td>
<td>54</td>
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<td>86</td>
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<td>COREY HART</td>
<td>46</td>
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<td>3/61</td>
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<td>GREGORY ABBOTT</td>
<td>38</td>
<td>31</td>
<td>73</td>
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<tr>
<td>JETS</td>
<td>46</td>
<td>31</td>
<td>82/21</td>
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<tr>
<td>KANSAS</td>
<td>67</td>
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<td>EL OHMAGE</td>
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<td>BENJAMIN ORIN</td>
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<tr>
<td>ANITA BAKER</td>
<td>25</td>
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<td>73/0</td>
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<tr>
<td>JEFFREY OSBORNE</td>
<td>23</td>
<td>45</td>
<td>76/2</td>
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<tr>
<td>LUTHER VAHANROSS</td>
<td>23</td>
<td>45</td>
<td>76/2</td>
<td>7</td>
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<tr>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>21</td>
<td>52</td>
<td>82/17</td>
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<td>MADONNA</td>
<td>23</td>
<td>29</td>
<td>63/10</td>
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<td>BILLY OCEAN</td>
<td>11</td>
<td>33</td>
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<td>MIAMI SOUND MACHINE</td>
<td>27</td>
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<td>44/0</td>
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<td>BRUCE WILLIS</td>
<td>51</td>
<td>38</td>
<td>61/10</td>
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<td>JERMAINE JACKSON</td>
<td>8</td>
<td>37</td>
<td>61/2</td>
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<td>REFLECTIONS</td>
<td>3</td>
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<td>COREY HART</td>
<td>9</td>
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<td>57/4</td>
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<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>6</td>
<td>20</td>
<td>36/0</td>
<td>7</td>
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<tr>
<td>SURVIVOR</td>
<td>11</td>
<td>15</td>
<td>32/2</td>
<td>7</td>
</tr>
<tr>
<td>READY FOR THE WORLD</td>
<td>26</td>
<td>22</td>
<td>50/13</td>
<td>7</td>
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<tr>
<td>DARYL HALL</td>
<td>1</td>
<td>26</td>
<td>48/17</td>
<td>7</td>
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</tbody>
</table>

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**MOST ADDED**

KOOL & THE GANG (21)

STARSHP (20)

CHINA CRISIS (18)

JANET JACKSON (18)

BRUCE HORNSBY & THE RANGE (17)

DARYL HALL (17)

PAUL McCARTNEY (16)

PONZI SISTERS (15)

READY FOR THE WORLD (13)

RESTLESS HEART (12)

MIKE HOWARD (12)

BURNS SISTERS (12)

---

**HOTTEST**

CHICAGO (75)

BILLY VERE & THE BEATERS (75)

LIONEL RICHIE (75)

JOURNEY (42)

LINDA RONSTADT & JAMES Ingram (32)

BILLY JOEL (35)

TIGER GEAR (23)

TINA TURNER (15)

JETS (13)

---

**SURVIVOR “Is This Love?” (Scotti Bros.-CBS) 32/3**

Released: Medium 18, Light 15, Total Adds 12 including KIOA, WMYX, WMQN, WMYQ, WGLL, WWTH, WZLV, WGLL, WMYQ. Debuts at number 30 on the AC chart.

---

**SIGNIFICANT ACTION**

LIONEL RICHIE “Deep River Woman” (Midwest) 22/2

Released: Heavy 88, Medium 110, Light 65, Total Adds 12, WHTX, WJQ, WNAM, WTRX, WLHT, WSFL, WMYQ, WIKQ, WJYQ. Medium Rotations: Heavy

RUBY TURNER “I’m In Love” (Jive/RCA) 23/2

Released: Heavy 60, Medium 125, Light 73, Total Adds 9 including KMGP, KFMY, WJQ, WMD, WMYQ, WSFL, WIKQ, WJYQ. Medium Rotations: Heavy

AIR SUPPLY “Stars In Your Eyes” (Atlantic) 22/2

Released: Heavy 46, Medium 50, Light 7, Total Adds 11 including WQON, WPIG, WFMG, WHTX, WNAM, WTRX, WLHT, WSFL.

JELL 1 & THE GANG “Stone Love” (Mercury/Phylum) 22/1

Released: Heavy 92, Medium 188, Total Adds 21, WSKG, WJQ, WMD, WMYQ, WGLL, WMYQ, WSKY, WMD, WSKG, WSKY, WMD, WSKG, WMD, WSKG, WMD, WSKG.

CHINA CRISIS “Arizona Sky” (A&M) 21/1

Released: Heavy 89, Medium 117, Light 110, Total Adds 10 including WAMM, WNAM, WSKG, WMYQ, WSFL, WMYQ, WGLL, WMYQ, WGLL, WMYQ, WGLL.

STARSHP “Nothing’s Gonna Stop Us Now” (Grant/RCA) 20/0

Released: Heavy 9, Medium 58, Light 137, Total Adds 10, WSKG, WJQ, WNAM, WMD, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG.

RESTLESS HEART “I’ll Still Be Loving You” (RCA) 13/1

Released: Medium 50, Light 181, Total Adds 12, WNAM, WMD, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG.

LONE JUSTICE “Shelter” (Geffes) 13/2

Released: Heavy 9, Medium 85, Light 52, Total Adds 2, WMQN, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG.

BURNS SISTERS “Listen To The Beat Of A Heart” (Columbia) 13/2

Released: Medium 5, Light 127, Total Adds 12, WABE, WJQ, WMD, WSKG, WMD, WSKG, WMD, WSKG, WMD, WSKG.

SHEILA E “E M Wee” (WB) 9/7

Released: Heavy 5, Medium 1, Light 8/7, Total Adds 1, WSKG, KFMY, WSFL, WMQN, WMYQ, ML, KA, Total Medium: WSKG, Light including WSKG.

---

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay, from 21-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.
### EAST

#### PARALLEL ONE
- KSLAM-AM
- WERI-AM
- WPIL-AM
- WMPX-AM
- WDFM-AM
- WEJY-AM
- WQPI-FM
- WXKZ-FM
- WZFJ-FM
- WYGL-FM

#### PARALLEL TWO
- KSLAN-AM
- WHER-AM
- WPMX-AM
- WDFG-AM
- WEJY-AM
- WQPI-FM
- WXKZ-FM
- WZFJ-FM
- WYGL-FM

#### PARALLEL THREE
- KSLAR-AM
- WHER-AM
- WPMX-AM
- WDFG-AM
- WEJY-AM
- WQPI-FM
- WXKZ-FM
- WZFJ-FM
- WYGL-FM

### SOUTH

#### PARALLEL ONE
- KBRL-AM
- WWKJ-AM
- WJCM-AM
- WRSV-AM
- WSQQ-AM
- WGCW-AM
- WIBX-AM
- WCPX-AM
- WJCR-AM
- WTVX-FM

#### PARALLEL TWO
- KBRL-AM
- WWKJ-AM
- WJCM-AM
- WRSV-AM
- WSQQ-AM
- WGCW-AM
- WIBX-AM
- WCPX-AM
- WJCR-AM
- WTVX-FM

#### PARALLEL THREE
- KBRL-AM
- WWKJ-AM
- WJCM-AM
- WRSV-AM
- WSQQ-AM
- WGCW-AM
- WIBX-AM
- WCPX-AM
- WJCR-AM
- WTVX-FM

### MIDWEST

#### PARALLEL ONE
- KQTH-AM
- WJRZ-AM
- WKTU-AM
- WMVS-AM
- WAGG-AM
- WJIB-AM
- WJPC-AM
- WTVX-FM

#### PARALLEL TWO
- KQTH-AM
- WJRZ-AM
- WKTU-AM
- WMVS-AM
- WAGG-AM
- WJIB-AM
- WJPC-AM
- WTVX-FM

#### PARALLEL THREE
- KQTH-AM
- WJRZ-AM
- WKTU-AM
- WMVS-AM
- WAGG-AM
- WJIB-AM
- WJPC-AM
- WTVX-FM

### FULL-SERVICE AC

#### EAST

- WZPR-AM
- WJYE-AM
- WZLW-FM
- WZLW-FM
- WZLW-FM

#### SOUTH

- WZPR-AM
- WJYE-AM
- WZLW-FM
- WZLW-FM
- WZLW-FM

#### MIDWEST

- WZPR-AM
- WJYE-AM
- WZLW-FM
- WZLW-FM
- WZLW-FM

#### WEST

- WZPR-AM
- WJYE-AM
- WZLW-FM
- WZLW-FM
- WZLW-FM

---

**99 Reporters**
83 Current Reports

11 stations reported a frozen list this week:
- K90/Great Falls
- KEZR/San Jose
- KKL1/Phoenix
- KWE/B/Wichita
- KWFY/Tucson
- KYY/ST. Louis
- WLTS/New Orleans
- WMX/Milwaukee
- WMM/Chicago
- WSNY/Columbus
- WXSL/Lafayette

Five stations did not report a playlist this week, so their rotations were:
- WAGL/Leeburg
- WE2/Richmond
- WJZ/Phoenix
- WVL/L/Trenton
- WMP/New York

The following station is no longer an AC Station:
- KQ9/ Evanston

---

### Notes:

Three stations failed to report a playlist this week so their rotations were:
- K50/Phoenix
- W56/Minneapolis
- WSTU/Stuart

One station did not report a playlist for three weeks in a row. The rotations were not included in the current chart:
- WGV/Schenectady

The following stations are no longer full-service AC Stations:
- WSNY/Baltimore
- WQZ/Atlantic City

---
Zerra One to the rescue!!

Look for the message in the bottle this week and be rescued by Zerra One Five Bottles include a very special message from Zerra One and PolyGram.

12" ON YOUR DESK THIS WEEK

Look for the message in the bottle this week and be rescued by Zerra One Five Bottles include a very special message from Zerra One and PolyGram.
NEW & ACTIVE

SPOOKS “Bridges Over Borders” (Mercury/Polycraft) 47/14 (30/14)
ADD includes WBRU, WINN, WZLX, WBLM, WNEW, WEDG, WCHP, WBOS, WMMR, WKTY, KDWB, WLDK, KMVQ, WAVE, WLSI, WYRM, WRLS, WZME, WBNX, WLCX, WUSI, WMEE, WQAM, WDBZ, WJLG, WKEQ, WZOK, WMPS, WQRS, WLRX, WQNC, WHFR, WBBX, WQPS, WJAN, WADV, WRUV, WZMK, WYMH.

1. LIONEL RICHIE “Doin’ It” (Epic) 22/7 (15/7)
ADD includes WADD, WCM, WZLX, WHKR, WBBX, WQPS, WJAN, WADV, WRUV, WZMK, WYMH, WYAB, WYYY, WCOX, WHUR, WZMK, WYMH.

ROB JUNGLAS “Make It Mean Something” (Manhattan) 93/8 (98/14)
ADO adds: WMGE, WMAL, WVAH, WFDU, WACM, W600Q, W600X, KXLM, KROI, KRTG, KQSB, KZRA, KZLB, K1RQZ, KDII, KQIX, KFCB, K2D0B, KYVZ, WZME, WABQ, WVDD, W600Q, W600X, KXLM, KROI, KRTG, KQSB, KZRA, KZLB, K1RQZ, KDII, KQIX, KFCB, K2D0B, KYVZ, WZME, WABQ, WVDD.

CHART CLIMBERS

MOST ADDED

LOU GRAMM/Midnight (128) RED SPEEDWAGON/An’In (118)

STEVE RAY VAUGHAN — Willie (53)
STEVE WINEWOOD/Flutter (28)
COLIN JAMES — Saturday Night (21)
BRUCE HORNBY — Mandolin (24)
LOS LOMBOS/Snake! (21)
JULIAN COPE — Genesis’s Tonight (20)

HOTTEST

BON JOVI/Livin’ (55)
EDDIE MONEY/Wanna (41)
PETER GABRIEL/Hey (44)
ANN WILSON/Get (35)
ROBERT CRAY BAND/Smogging (32)
ERIC CLAPTON/Tearing (39)
PRETENDERS/Double (27)
HEUW LEWIS/Jacques (27)

CONCRETE BLOWZE “True” (IRI/MCA) 27/14 (13/11)
ADD includes WTHH, WWORK, WYRF, KBVO, KUOG, KMAA, WMPI, KAGZ. Heavy 1 WARRY. Medium 12 including KTQD, KUPS, KNRL, KCTQ, KXQG, KYDE, KTQD.

EINKS “Last And Found” (IRI/MCA) 27/4 (24/1)
ADD includes WPRO, WMTH, KXQG, KTQD. Power 5. Heavy 9 including KBVL, BX9J, WHEZ, CHEW, KYQG, eXGR. Medium 15 including KUDJ, KBVO, WAOG, WYRF, KBVP, WHEZ, KXQG.

DEEP MIDI “It’s Only A Matter Of Time” (Columbia) 27/3 (19/4)
ADD includes WTHH, WWORK, WYRF, KAGX, WMPI, KAGZ. Medium 1 including WTHH, WYRF, KBVO, KUOG, WYRF, KBVP.

BRUCE SPRINGSTEEN & THE STREET Band “Souls” (Columbia) 24/2 (27/5)
ADD includes WTHH, WYRF, KBVP. Power 7. Heavy 5 including KBVL, BX9J, WHEZ, CHEW, KYQG, eXGR. Medium 15 including KUDJ, KBVO, WAOG, WYRF, KBVP, WHEZ, KXQG.

SHRIEKBACK “Somebody For The Bud” (Island) 17/4 (16/4)
ADD includes WTHH, WYRF, KAGX, WMPI, KAGZ. Medium 1 including KBVL, BX9J, WHEZ, CHEW, KYQG, eXGR.

CHART CLIMBERS — Charted tracks that are being added in airplay but have yet to become Breakers. Numbers indicate total report/adds, e.g., 40/40 means 60 total reports and 40 adds. (Figures in parentheses are last week’s data.)

NEW & ACTIVE

BON JOVI (64)
ERIC CLAPTON (44)
PETER GABRIEL (49)
GOLDEN CHILD (35)
ROBERT CRAY BAND (33)
PRETENDERS (38)
BOSTON (26)
BRUCE HORNBY & THE RANGE (25)

AOR ALBUMS

#1s

Continued from Page 76

STEVE RAY VAUGHAN . . . (23)
JULIAN COPE (20)
STEVE ARNOLD (20)
STEVE WINEWOOD (20)
GENESIS (19)
SPOOKS (18)
ERIC CLAPTON (17)
CONCRETE BLOWZE (14)
BON JOVI (14)

NEW & ACTIVE

BON JOVI (64)
ERIC CLAPTON (44)
PETER GABRIEL (49)
GOLDEN CHILD (35)
ROBERT CRAY BAND (33)
PRETENDERS (38)
BOSTON (26)
BRUCE HORNBY & THE RANGE (25)
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Previous Placement</th>
<th>Current Placement</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Tearing&quot; (138)</td>
<td>ERIC CLAPTON/August (Duck/WB)</td>
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<tr>
<td>&quot;Livin'&quot; (140)</td>
<td>BON JOVI/Skipper When Wet (Mercury/PG)</td>
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<tr>
<td>&quot;Can'tcha&quot; (105)</td>
<td>BOSTON/Third Stage (MCA)</td>
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<tr>
<td>&quot;My Baby&quot; (122)</td>
<td>PHETTENDERS/Get Close (Sire/WB)</td>
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<td>5</td>
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<tr>
<td>&quot;Mandolin&quot; (124)</td>
<td>BRUCE HORNSBY &amp; THE RANGE/The Way It Is (RCA)</td>
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<td>5</td>
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<tr>
<td>&quot;Somebody&quot; (126)</td>
<td>STEVE MILLER BAND/Living In The 20th Century (Columbia)</td>
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<tr>
<td>&quot;Gaudi&quot;</td>
<td>ROBERT CRAY BAND/Strong Persuader (Mercury/PG)</td>
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<tr>
<td>&quot;Georgia Satellites&quot;</td>
<td>GEORGIA SATELLITES/Georgia Satellites (Elektra)</td>
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<td>8</td>
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<td>&quot;Can't Hold Back&quot;</td>
<td>EDDIE MONEY/Can't Hold Back (Columbia)</td>
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<td>12</td>
<td>12</td>
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<tr>
<td>&quot;Lies&quot;</td>
<td>PETER Gabriel/So (Geffen)</td>
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<td>13</td>
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<tr>
<td>&quot;World Party/Private Revolution&quot;</td>
<td>WORLD PARTY/Private Revolution (Chrysalis)</td>
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<td>&quot;Kansas&quot; (107)</td>
<td>HUEY LEWIS &amp; THE NEWS/Fore! (Chrysalis)</td>
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<td>&quot;Smile&quot;</td>
<td>BILLY IDOL/Whiplash Smile (Chrysalis)</td>
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<td>&quot;Paris Project&quot;</td>
<td>ALAN PARSONS PROJECT/Gaudi (Arista)</td>
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<td>&quot;KBC Band/KBC Band (Arista)</td>
<td>KBC BAND/KBC Band (Arista)</td>
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<tr>
<td>&quot;Kinks/Think Visual (MCA)</td>
<td>KINKS/Think Visual (MCA)</td>
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<tr>
<td>&quot;Golden Child/Soundtrack (Capitol)</td>
<td>GOLDEN CHILD/Soundtrack (Capitol)</td>
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<td>13</td>
<td>13</td>
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<tr>
<td>&quot;David &amp; David/Southern A&amp;M (MCA)</td>
<td>DAVID &amp; DAVID/Southern A&amp;M (MCA)</td>
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<td>12</td>
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<tr>
<td>&quot;Deep Purple/The House of Blue Light (Mercury/PG)</td>
<td>DEEP PURPLE/The House of Blue Light (Mercury/PG)</td>
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<td>10</td>
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<tr>
<td>&quot;Journey/Released On Radio (Columbia)</td>
<td>JOURNEY/Released On Radio (Columbia)</td>
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<tr>
<td>&quot;Genesis/Invisible Touch (Atlantic)</td>
<td>GENESIS/Invisible Touch (Atlantic)</td>
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<tr>
<td>&quot;Europe/Still The Final Countdown (Epic)</td>
<td>EUROPE/Still The Final Countdown (Epic)</td>
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<tr>
<td>&quot;Los Lobos/By The Light Of The Moon (Slash/WB)</td>
<td>LOS LEBOS/By The Light Of The Moon (Slash/WB)</td>
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<tr>
<td>&quot;The Loco Loco/Loca (Elektra)</td>
<td>BENJAMIN ORR/Chinese (Elektra)</td>
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<td>18</td>
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<tr>
<td>&quot;K-Dor/Calypso (A&amp;M)</td>
<td>K-DOR/Calypso (A&amp;M)</td>
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<td>16</td>
<td>16</td>
</tr>
<tr>
<td>&quot;Iggy Pop/Rah, Biah, Biah (A&amp;M)</td>
<td>IGGY POP/Rah, Biah, Biah (A&amp;M)</td>
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<td>17</td>
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<tr>
<td>&quot;Timbuktu/Speakings From Timbuktu (R/S/MCA)</td>
<td>TIMBUKTU/Speakings From Timbuktu (R/S/MCA)</td>
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<td>14</td>
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</tr>
<tr>
<td>&quot;Steve Winwood/Back In The High Life (Island/GB)</td>
<td>STEVE WINWOOD/Back In The High Life (Island/GB)</td>
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<td>13</td>
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<tr>
<td>&quot;Rob Trower/Pasión (GNP Crescendo)</td>
<td>ROBIN TROWER/Pasión (GNP Crescendo)</td>
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<tr>
<td>&quot;Julian&quot;</td>
<td>ROB JUNGLAS/Clouer To The Flame (Manhattan)</td>
<td></td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Jason &amp; The Scorchers/Stars And Stripes (EMI America)</td>
<td>JASON &amp; THE SCORCHERS/Stars And Stripes (EMI America)</td>
<td></td>
<td>7</td>
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</tr>
<tr>
<td>&quot;Steve Ray Vaughan &amp; Double Trouble/live (Elephone)</td>
<td>STEVE RAY VAUGHAN &amp; DOUBLE TROUBLE/live (Elephone)</td>
<td></td>
<td>9</td>
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<tr>
<td>&quot;The Finer Things&quot;</td>
<td>RICH COASE/This Side Of Paradise (Geffen)</td>
<td></td>
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<tr>
<td>&quot;Julian Cope/World Shut Your Mouth (Island)</td>
<td>JULIAN COPE/World Shut Your Mouth (Island)</td>
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<tr>
<td>&quot;Dave Edmunds/Hear You Rockin' (Columbia)</td>
<td>DAVE EDMUNDS/Hear You Rockin' (Columbia)</td>
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<tr>
<td>&quot;Lone Justice/Shelter (Geffen)</td>
<td>LONE JUSTICE/Shelter (Geffen)</td>
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**NEW & ACTIVE**

<table>
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<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Previous Placement</th>
<th>Current Placement</th>
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<tbody>
<tr>
<td>&quot;Tears&quot;</td>
<td>TESLA/&quot;Mechanical Resonance&quot; (Geffen)</td>
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<td>55/16</td>
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<tr>
<td>&quot;Most Of The Girls Like To Dance...&quot; (Enigma)</td>
<td>DON DIXON/&quot;Most Of The Girls Like To Dance...&quot; (Enigma)</td>
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<td>61/12</td>
<td>50/4</td>
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<td>&quot;Express&quot; (Big Time)</td>
<td>CROWDED HOUSE/&quot;Express&quot; (Capitol)</td>
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<td>46/5</td>
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<tr>
<td>&quot;Good Music&quot; (Blackheart/CBS)</td>
<td>JOAN JETT &amp; THE BLACKHEARTS/&quot;Good Music&quot; (Blackheart/CBS)</td>
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<td>55/5</td>
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<tr>
<td>&quot;Concrete Bandite&quot; (IRS/MCA)</td>
<td>SPONDYS/&quot;Brakes Over Borders&quot; (Mercury/PolGrum)</td>
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<td>51/19</td>
<td>30/15</td>
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<td>&quot;John Eddie&quot; (Columbia)</td>
<td>JOHN EDDIE (Columbia)</td>
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<td>37/1</td>
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<td>&quot;The Sport Of Kings&quot;</td>
<td>TRUMPYH/&quot;The Sport Of Kings&quot; (MCA)</td>
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---

**BREAKERS**

LOS LEBOS/By The Light Of The Moon (Slash/WB)
LOS LOBOS

THE NEW ALBUM

PRODUCED BY
T-BONE BURNETT AND LOS LOBOS

- ONE TIME ONE NIGHT
- SHAKIN' SHAKIN' SHAKES
- IS THIS ALL THERE IS?
- PRENDA DEL ALMA
- ALL I WANTED TO DO WAS DANCE
- SET ME FREE (ROSALIE)
- THE HARDEST TIME
- MY BABY'S GONE
- RIVER OF FOOLS
- THE MESS WE'RE IN
- TEARS OF GOD

BY THE LIGHT OF THE MOON

Management: Linda Clark © 1987 Slash Records
PLAYLISTS — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation.

For all stations, light rotation is condensed to include only those records added to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols: 'A'—Record is newly reported or additional tracks have been added.

(II) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all artist(s) 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 date base.

PARALLEL — 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-format competitor(s) are assigned a lower parallel.

### EAST

#### PARALLEL ONE

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<tr>
<th>Station</th>
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<th>Format</th>
<th>Owner</th>
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<th>Contact</th>
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<tbody>
<tr>
<td>WYNY</td>
<td>New York</td>
<td>Top 40/CHR</td>
<td>Clear Channel</td>
<td>WYNY 103.3</td>
<td>(212) 866-9797</td>
</tr>
<tr>
<td>WYNY</td>
<td>New York</td>
<td>Top 40/CHR</td>
<td>Clear Channel</td>
<td>WYNY 103.3</td>
<td>(212) 866-9797</td>
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<td>Top 40/CHR</td>
<td>Clear Channel</td>
<td>WYNY 103.3</td>
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<td>WYNY</td>
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<td>Top 40/CHR</td>
<td>Clear Channel</td>
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#### PARALLEL TWO

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<td>Clear Channel</td>
<td>WBBM 720</td>
<td>(312) 526-1000</td>
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<td>WBBM</td>
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<td>WTEM 96.9</td>
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<td>Clear Channel</td>
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<td>(301) 535-6000</td>
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<td>Top 40/CHR</td>
<td>Clear Channel</td>
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### SOUTH

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<td>(609) 436-7300</td>
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<tr>
<td>WPST</td>
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<td>Top 40/CHR</td>
<td>Clear Channel</td>
<td>WPST 94.3</td>
<td>(609) 436-7300</td>
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<td>WPST</td>
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<td>(609) 436-7300</td>
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<td>Top 40/CHR</td>
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<td>Clear Channel</td>
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<td>(301) 535-6000</td>
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<td>Top 40/CHR</td>
<td>Clear Channel</td>
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# REGIONAL AOR ACTIVITY

## SOUTH (Continued)

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<th>Call Letters</th>
<th>Frequency</th>
<th>Contact Information</th>
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<tbody>
<tr>
<td>KQHS</td>
<td>Austin</td>
<td>(512) 424-4643</td>
<td>105.3</td>
<td>Alan Parson's MIDI Kids</td>
</tr>
<tr>
<td>KJUX</td>
<td>Jacksonville</td>
<td>(904) 440-1050</td>
<td>99.7</td>
<td>The Pretenders</td>
</tr>
<tr>
<td>KACU</td>
<td>Asheville</td>
<td>(828) 252-9171</td>
<td>91.1</td>
<td>Joy in the City, Bob Dylan</td>
</tr>
<tr>
<td>WRRM</td>
<td>San Antonio</td>
<td>(210) 222-9200</td>
<td>96.1</td>
<td>Heartland Rock Club</td>
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<tr>
<td>WWOR</td>
<td>New York</td>
<td>(212) 689-4900</td>
<td>92.3</td>
<td>R.E.M. Party</td>
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## PARALLEL TWO

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<td>Nashville</td>
<td>(615) 272-1200</td>
<td>104.9</td>
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<tr>
<td>WWRR</td>
<td>San Antonio</td>
<td>(210) 222-9200</td>
<td>96.1</td>
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<tr>
<td>WXFM</td>
<td>Columbia</td>
<td>(803) 780-7800</td>
<td>100.3</td>
<td>The Pretenders</td>
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<tr>
<td>WRRH</td>
<td>Raleigh</td>
<td>(919) 785-0930</td>
<td>92.5</td>
<td>R.E.M. Party</td>
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<tr>
<td>WBBK</td>
<td>Atlanta</td>
<td>(404) 785-0930</td>
<td>92.5</td>
<td>R.E.M. Party</td>
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## MIDWEST

## PARALLEL ONE

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<td>Chicago</td>
<td>(312) 465-1970</td>
<td>96.3</td>
<td>The Pretenders</td>
</tr>
<tr>
<td>WZZN</td>
<td>Minneapolis</td>
<td>(612) 377-1700</td>
<td>92.5</td>
<td>R.E.M. Party</td>
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## PARALLEL THREE

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<td>Detroit</td>
<td>(313) 337-3572</td>
<td>99.5</td>
<td>The Pretenders</td>
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<tr>
<td>WFLS</td>
<td>Lansing</td>
<td>(517) 484-6840</td>
<td>98.7</td>
<td>R.E.M. Party</td>
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<tr>
<td>WQBO</td>
<td>Indianapolis</td>
<td>(317) 247-1220</td>
<td>96.5</td>
<td>The Pretenders</td>
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<tr>
<td>WQY</td>
<td>Columbus</td>
<td>(614) 224-2220</td>
<td>95.5</td>
<td>The Pretenders</td>
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## KXUI | Tulsa | (918) 246-1280 | 97.3 | The Pretenders |

## Continued on next page
### MIDWEST (continued)

<table>
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<tr>
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<th>Frequency</th>
<th>Address</th>
<th>Program Director</th>
<th>Hosts</th>
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</thead>
<tbody>
<tr>
<td>WWOF/Fontana</td>
<td>(82) 741-1748</td>
<td>FM</td>
<td>105/115</td>
<td>Bob Ford</td>
<td>John King, Pam King</td>
</tr>
<tr>
<td>WITI/Elkhorn</td>
<td>(402) 592-2000</td>
<td>AM, FM</td>
<td>153</td>
<td>Jamie Huber</td>
<td>Jim, Sue</td>
</tr>
<tr>
<td>KMET/Dallas</td>
<td>(214) 464-6600</td>
<td>AM, FM</td>
<td>1023/3409</td>
<td>Joe Folk</td>
<td>Steve, Tina</td>
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### PARALLEL THREE

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<th>Frequency</th>
<th>Address</th>
<th>Program Director</th>
<th>Hosts</th>
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<tbody>
<tr>
<td>KFLD/Columbia</td>
<td>(316) 711-4400</td>
<td>FM</td>
<td>1078/3409</td>
<td>Norm Kirk</td>
<td>Jeff Black, Carolyn Black</td>
</tr>
<tr>
<td>WYMG/Spokane</td>
<td>(509) 336-5942</td>
<td>FM</td>
<td>1462/3409</td>
<td>Jim Farley</td>
<td>John, Richard</td>
</tr>
<tr>
<td>KOWS-FM/Fargo</td>
<td>(718) 220-7900</td>
<td>FM</td>
<td>1321/3409</td>
<td>Tom McGowan</td>
<td>Mike, Lynn</td>
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### WEST

#### PARALLEL ONE

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<th>Address</th>
<th>Program Director</th>
<th>Hosts</th>
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<tbody>
<tr>
<td>KMGO/Los Angeles</td>
<td>(213) 778-4200</td>
<td>FM</td>
<td>1310/3409</td>
<td>Mike McLean</td>
<td>Steve, Dan</td>
</tr>
<tr>
<td>KBFO-FM/Denver</td>
<td>(303) 444-6600</td>
<td>FM</td>
<td>1327/3409</td>
<td>John O'Leary</td>
<td>Jim, Mary</td>
</tr>
<tr>
<td>KZQO/San Antonio</td>
<td>(210) 973-6000</td>
<td>FM</td>
<td>1310/3409</td>
<td>Tom DNA</td>
<td>Pat, Mike</td>
</tr>
<tr>
<td>KTGO/Houston</td>
<td>(713) 336-7777</td>
<td>FM</td>
<td>1310/3409</td>
<td>Bruce Johnson</td>
<td>Steve, Linda</td>
</tr>
<tr>
<td>KJIT/San Antonio</td>
<td>(512) 778-4200</td>
<td>FM</td>
<td>1310/3409</td>
<td>Pat Warren</td>
<td>John, Jane</td>
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#### PARALLEL TWO

<table>
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<tr>
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<th>Frequency</th>
<th>Address</th>
<th>Program Director</th>
<th>Hosts</th>
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<tbody>
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<td>KCBD/San Diego</td>
<td>(619) 253-1900</td>
<td>FM</td>
<td>1310/3409</td>
<td>Tim Belk</td>
<td>John, Pam</td>
</tr>
<tr>
<td>KOXY/Omaha</td>
<td>(402) 803-7201</td>
<td>FM</td>
<td>1310/3409</td>
<td>John O'Leary</td>
<td>Jim, Mary</td>
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<tr>
<td>KJUP/Shreveport</td>
<td>(817) 336-7777</td>
<td>FM</td>
<td>1310/3409</td>
<td>Bruce Johnson</td>
<td>Steve, Linda</td>
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</table>

### 170 Reports

183 Current Playlists

Three stations failed to report. Their rotations were found:

- KZQO/Portland: WYMG/Spokane, KZQO/Reno
- KZQO/San Antonio: KMGO/Los Angeles, KZQO/Eugene

KZQO/Las Vegas reported for a second consecutive week. Their rotations were not used in this week's list.
### EAST

**PARALLEL TWO**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Location</th>
<th>Date</th>
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<tbody>
<tr>
<td>Peter &amp; Pippin</td>
<td>Leesburg, VA</td>
<td>Jan 23</td>
</tr>
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<td>Peter &amp; Pippin</td>
<td>Orlando, FL</td>
<td>Jan 23</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>St. Cloud, MN</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>Indianapolis, IN</td>
<td>Jan 23</td>
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<td>Peter &amp; Pippin</td>
<td>Cincinnati, OH</td>
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<tr>
<td>Peter &amp; Pippin</td>
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**PARALLEL THREE**

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<th>Location</th>
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<td>Atlanta, GA</td>
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<td>Peter &amp; Pippin</td>
<td>Miami, FL</td>
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<td>Peter &amp; Pippin</td>
<td>Houston, TX</td>
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<td>Dallas, TX</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>Seattle, WA</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Portland, OR</td>
<td>Jan 23</td>
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</tbody>
</table>

### SOUTH

**PARALLEL TWO**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Location</th>
<th>Date</th>
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<tbody>
<tr>
<td>Peter &amp; Pippin</td>
<td>Dallas, TX</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Austin, TX</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Houston, TX</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>San Antonio, TX</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Los Angeles, CA</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Phoenix, AZ</td>
<td>Jan 23</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>San Diego, CA</td>
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**PARALLEL THREE**

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<thead>
<tr>
<th>Artist/Group</th>
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</thead>
<tbody>
<tr>
<td>Peter &amp; Pippin</td>
<td>Atlanta, GA</td>
<td>Jan 23</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>Miami, FL</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Peter &amp; Pippin</td>
<td>Houston, TX</td>
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<tr>
<td>Peter &amp; Pippin</td>
<td>Denver, CO</td>
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235 Reporters

**Current Reports**

The following stations reported a listener playing this week:

KEZ 2: Kansas City

The following stations listed to report last week and therefore their playlists were totaled:

KMIK: Las Vegas, NV

KSLZ: Seattle, WA

WMSE: Milwaukee, WI
PARALLELS

Please note, frozen playlists are indicated with an "N/A" next to the previous week's chart position.

R&R's Chart reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant local influence, in secondary markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 99,999 and below.

238 Reports

JOHN DOE
"No Song" (Anylabel)
LP: 1st Song
100/25 44%

EXAMPLE
100/25 - 100 CHR reporting stations on it this week including 25 new adds.
44% = Percentage of the station adding it.

Regional Reach = Percentage of reporters in a given region playing it.
National Summary = Number of stations moving it up on the charts.

A
City Wolf (WB)
LP: Sounder Days
54/14 22%

B
ANTHONY BAKER
Caught Up in The Rapture (Electra)
LP: Rapture
102/15 43%

C
CAMEO
Candy (Atlantic/Polygram)
LP: Candy
69/18 29%

Continued (On Next Page)
### GLASS TIGER
**Saturday, Manhattan**

- **LP**: The Thin Red Line

**=> Regional**

<table>
<thead>
<tr>
<th>Station</th>
<th>Time</th>
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<tbody>
<tr>
<td>E</td>
<td>97%</td>
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**=> Millennial Sum:**

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### DARCY HALL

**Someone Like You (RCA)**

- **LP**: Three Hearts In The Happy Ending

- **=> Regional**

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### BRUCE HORNBY & THE RANGE

**Manor In Man (RCA)**

**=> Regional**

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### COREY HART

**Can't Help Falling In Love (EMI)**

- **LP**: Feet of Fire

**=> Regional**

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### JODELLE

**You Got It All (WCA)**

**=> Regional**

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### Regional Summary

**Change Of Heart (Portrait/CBS)**

- **Regional Reach:** 97%
- **National Reach:** NA

**MADONNA**

- **Track:** Open Your Heart (Sire/NB)
- **Regional Reach:** 99%
- **National Reach:** NA

**EDDIE MONEY**

- **Track:** I Wanna Go Back (Columbia)
- **Regional Reach:** 87%
- **National Reach:** NA

**READY FOR THE WORLD**

- **Track:** Love You Down (J/C/A)
- **Regional Reach:** 82%
- **National Reach:** NA
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<td>400-34</td>
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Note: The text appears to be a mix of song titles and artist names, possibly from a music chart or publication.
NANCY MARTINEZ

Mòves. Up

WBCY, KIIK, WCAU 39-36, FM102

BRUCE SPRINGSTEEN

Down

KFIV, WBEN 36-27, KZIO 34-29, KOKO 33-23.

COREY

194.

68% of

Y108. See

Down

R&R

2104 39-34.

LINDA RONSTADT & JAMES INGRAM

Somewhere Out There (MCA)

62% of

Their listeners playing

Moves: Up

Debuts

ROBERT CRAY

Moves: Up

LIONEL RICHIE

Moves: Up

JAMES INGRAM

Moves: Up

EIGHT SECONDS

Moves: Up

WCAU 32, 29, KRBE

 moves: Up

0107, Z93, B96, FM102. KS103, 98PXY, WAPE,

WINX, KAYS, KDWB,


BEASTIE BOYS

Fight For Your Right (To Party) (Def Jam/Columbia)

68% of their listeners playing

Moves: Up 81, Debuts 33, Same 25, Down 1, Adds 18 including

PHD, W9X, WNCI, KOKQ, KLUC, 99XY. See

Debuts, moves at number 34 on the CHART.

WINNIE "TRUE" (Chrysalis)

114/29

Moved: Up 12, Debuts 3, Same 16, Down 1, Adds 1, Including

WKBW, WESP, WHXY, KISS, WRLX, WMCC, WNYE, WHMC, WBLS, WBBM, WLS, WBBM.

WILLIE NELSON

"Ladies Love Me" (Atlantic/RCA)

24/22

Moved: Up 12, Debuts 3, Same 16, Down 1, Adds 1, Including

WKBW, WESP, WHXY, KISS, WRLX, WMCC, WNYE, WHMC, WBLS, WBBM, WLS, WBBM.

WILLIE NELSON

"Heaven's Already" (Atlantic/RECO)

217/12

Moved: Up 11, Debuts 9, Same 10, Down 0, Adds 2, Including

WKOC, WHCO, WFLY, WKBD, WAXR, WIKY, WFLY, WXKS, WRCK, KTUX, KDON, WINS.

LINDA RONSTADT

"Blue Bayou" (Casablanca)

218/12

Moved: Up 12, Debuts 3, Same 16, Down 1, Adds 2, Including

WKBW, WESP, WHXY, KISS, WRLX, WMCC, WNYE, WHMC, WBLS, WBBM, WLS, WBBM.

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WKBW, WESP, WHXY, KISS, WRLX, WMCC, WNYE, WHMC, WBLS, WBBM, WLS, WBBM.
As the hour grows later
the music feels better.

SWEET LOVE

The first single from the new album "najee theme"

Produced by Randy Kong
Management: Rush Productions

EMI
AMERICA