NAACP Report Blasts Record Industry
Charges White Control Of Black Talent; Limited Opportunities For Blacks

The record industry is accused of racial discrimination on a broad scale in a report released Monday (3/23) by the NAACP. It follows similar, narrower charges made last fall by Rev. Jesse Jackson against the Warner Communications record labels.

The document, "The Discouraging Sound of Music," contends that record companies operate unfair hiring practices, severely limit career and income opportunities for blacks, and fail to invest in black artists in proportion to black music's market share.

Most record companies contacted by R&R declined to comment on the report. With copies only beginning to circulate within the industry, several spokesmen cited insufficient time to review its contents.

At CBS, VP/Press & Public Affairs Bob Altshuler said, "As far back as 1985, we were aware of the situation in the industry and knew of the problem areas. We analyzed those and have formulated a specific program which we're in the process of implementing." He declined to provide more details. At least one other label is known to be preparing a youth employment program for blacks this year.

Black Artists Also Accused
The study states that leading black artists employ very few blacks in their own organizations, and make no significant efforts to use goods and services provided by black-owned firms.

The NAACP advocates "fair share" agreements with record companies to ensure better black representation in employment and business practices. It also calls on black stars to use their influence in broadening opportunities for other blacks.

"The Discouraging Sound of Music" was commissioned in July 1985, and largely reflects research by the NAACP's Economic Development Department under Fred Rasheed.

"Scores of interviews" were conducted with past and present industry personnel at labels and in talent management, record production, concert promotion, distribution, and retail.

Among the conclusions:

• Black promotion executives earn less than their white counterparts.
• Black executives with record companies are tightly re-

NAACP/See Page 9

FREE FLIGHT BRINGS 91X HIGH VISIBILITY — Two skydivers got a great jump on the competition in 91X/San Diego's "Expose The X" contest, which awarded prizes to the most spectacular showcasing of the station's logo. However, the adventurous pair o' chutzas flirted third, losing to two less photogenic but more ingenious stunts (see the AOR column next week for details).

Steve Gallagher
Gallagher PD
At WMRE & WSSH

After guiding WWSN/Dayton to success in a seven-way AC battle in only two years, Steve Gallagher has been named PD for Noble Broadcast Group's WMRE & WSSH/Boston. WSSH ("91X") leads its AC competition with a recurrent/gold format. Noble's acquisition of dark WMRE is still pending FCC approval; plans for that station will be announced in June.

VP/GM Jenny McCaan told R&R, "Steve's qualifications were his track record in taking WWSN from Easy Listening to a 91X with soft AC. He'll take Gallagher/See Page 9

YORK, BASTIDA UPPED AT KATT
Knobler Returns To Dallas As KZEW GM

KPRW & KATT/Oklahoma City GM Bill Knobler has been hired as GM of Anchor Media Gold/AOR combo KLDD & KZEW/Dallas. He replaces Gene Boivin, who leaves to start his own business in Detroit. Back at Surrey's Urban/AOR Oklahoma City property, five-year staffer Tricia York steps up from GSM to GM; succeeding her is AE Larry Bastida.

It's a return to the market for Knobler, who joined top-rated KATT in May 1985 after serving as National Sales Manager of Sandusky Dallas CHH KEGL. He's also managed stations in Waco and Killeen, and in the '80s programmed KNOW/Austin. Coincidentally, KZEW hired KATT Promotion Director Alan Lombard recently.

Anchor took over the Dallas stations from Belo late last year. Subsequent changes include changing the AM's calls over from KRQX and shifting its focus from the '60s and '70s to the '50s and '60s. Also, AM

PD Dennis Anderson was given responsibility for both stations.

Krause New PD At WCSX

Joe Krause
WKLU/Milwaukee PD Joe Krause has been named PD at Greater Media's new Detroit Classic Rock outlet WCSX, starting in early April.

Krause, who joined WKLU last July, has also programmed WAPP/New York and been As-

KRAUSE/See Page 9

NAB '87
FINE-TUNING RADIO
Starts Page 33

USA FOR AFRICA,
HANDS ACROSS AMERICA:
NEW GRANTS

$10 million more from the industry's mega-charity efforts is assigned to domestic, foreign organizations.

Page 3

NOBLE GOES PUBLIC

Noble Broadcasting receives a $50 million junk bond offering to retire debt incurred from radio acquisitions.

Page 16

FAIRNESS HITS THE FLOOR

The Senate is moving fast on putting the Fairness Doctrine into law; committee approval sends it to the Senate floor.

Page 16
It reaches beyond sight. Into the imagination. 200 million listen every week. 3 and a half hours every day. On the road, at work, on the jogging path, 96% of all Americans sing its tune, hear its message. That's the power of radio. Radio advertising sells. How do we know? We've been measuring and describing radio audiences so you can turn the power of radio into money—for over 21 years. Arbitron. We know the territory.

See how Radio FasTraQ gives you instant sales presentations.
Booth #3103 at NAB, March 28-31.
NEW GRANTS

USA For Africa, Hands Disperse $10 Million

USA For Africa/Hands Across America has announced a total of $9.64 million in new grants. Of that amount, $1.68 million will be distributed in 12 Hands Across America state and advance grants, and $7.96 million will go to We Are The World domestic and Africa grants. The announcement brings total grants from USA For Africa’s We Are The World project to $41 million. In 1986, Hands Across America invested $15 million for grants to address problems of the hungry and homeless in the US.

The announcement of the new grants coincides with the release of the new album, USA For Africa/Hands Across America which showed the world that we can have fun.

Are The World and Hands Across America projects raised $82.5 million in 1985-86. According to Hands Across America, the audit certified that the organization’s financial statements “present fairly the financial position of USA For Africa and that its affairs have been conducted in a manner consistent with generally accepted accounting principles.”

The announcement of the new grants coincides with the release of the new album, USA For Africa/Hands Across America which showed the world that we can have fun.

Potts
Capitol Sr.
VP/A&R

Simon Potts

Simon Potts has been named to the VP/A&R post at Capitol. He will be headquartered in Los Angeles, responsible for Capitol President Don Zimmermann.

Potts will be based in Los Angeles, and reporting to Capitol President Don Zimmermann.

Richard PD
At WWRX

WBAB/Long Island Promotion Director Dave Richards has been named PD at WWRX/Providence (formerly CHR WEH-FM), which became the market’s third AOR two weeks ago. He starts Monday (3/30), and will do afternoons.

Also joining WWRX are Bruce Maloney (WKJQ/Iowa City) for mornings and Phyllis West (KZFX/Houston) in middays. WERI holdover Darla is on nights. Richards handled mornings and promotions at WZZO-Allegheny Town and worked part-time at WMMR/Philadelphia. At WBAB, Richards told R&R, “I’m completely independent of those people,” Potts told R&R. “I’m the boss."

Evans Elevated
To WTXI VP/GM

Sherry Evans

Sherry Evans has been promoted to VP/GM for the Price Communications Gold outlet. The post has been vacant since last December, when David Gerrard left to enter station ownership.

Evans’ rise to the top of TTX has been rapid, as she arrived as an Account Executive there one year ago, and advanced thereafter to Local Sales Manager and then GSM. Prior to TTX, she worked for WWOX/Meridian, MS, “Sherry EVANS See Page 9

Low RCA
VP/A&R

Simon Low

RCA Director/VP Simon Low has been promoted to VP/A&R. He joined the label last summer, reporting to President Bob Buziak.

Low was Manager/VP for Virgin’s A&M label in the UK before joining RCA. He also worked for RCA’s British company. Calling him “an integral part of our team,” Buziak said, “As we intensify our A&R activities, Simon’s ‘hands-on’ approach to making records will be invaluable.”

Brill WKLH
Programmer

Steve Brill

WRQK & WZOK/Rockford Operations Director Steve Brill will join Saga’s Classic Hits outlet WKLH/Milwaukee as PD early next month, succeeding Joe Krause, who became PD at WXXS/Detroit (see Page 1). Brill will work alongside WKLH GM Dave Laczak.

The move marks Brill’s return to the market, as he had earlier worked at WXXS/Chicago. His background also includes on-air work at WKQX.Chicago. WKLH GM Tom Joerres stated, “Steve’s previous experience here and his solid programming record ensure that we won’t miss a beat in keeping WKLH the leading Classic station in the country.”

Added Saga VP/Programming Steve Goldstein, “We’re sorry to lose Joe, but Steve is disciplined, creative, and a good manager.”

www.americanradiohistory.com
Prince Promoted To PD At WOJO

WOJO (Radio Ambiente 185) Chicago morning man/Production Director Guillermo Prince has been promoted to PD and moves to a two-tenth-hour show. He replaces ten-year Director/Broadcasting Jorge Infante, who left to expand his role with the IBC Radio Network. Radio Ambiente, in operation since 1981, is Chicago's first 24-hour Spanish language station.

Prince told R&R, "I was given mornings because no one wanted to wake up that early. The show's increasing importance enabled me to discuss programming with the management, and eventually they decided to give me a shot."

In addition to holding production positions at WJOB/Rammond and WLNK/Lansing, Prince once did a Spanish show on Chicago's WXRT. He has worked for WOJO since its inception, joining as a full-time production assistant in 1980. He took over mornings at the station the next year.

Former news announcer Hector Armando Molina assumes the 5-9am shift.

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Mike Henry/ Director of Marketing

RKO Parent Fights Hostile Takeover

FCC May Name Trustee During Battle

RKO General parent GenCorp is bitterly fighting an unwanted $3.3 billion tender offer to its shareholders from a partnership that wants to sell off its radio and TV stations.

GenCorp has asked a federal court in Columbus, OH, to issue an injunction blocking General Acquisition, Inc., a partnership of AFG Industries Inc. and Wagner & Brown, from continuing with last week's surprise $100-a-share takeover bid.

According to court papers, GenCorp alleges the tender offer violates federal securities law and says the takeover's proposed financing violates Federal Reserve margin regulations, which prohibit borrowing an amount more than 50% of the total value of the stock. At price levels, no date had been set for a hearing on the case.

AFG Industries, a glass manufacturer based in Irvine, CA, and Wagner & Brown, an oil and gas company based in Midland, TX, hold a combined 2.2 million GenCorp shares, or 9.8% of the company's 22.4 million outstanding shares. The partnership said it had put up $30 million and was seeking to arrange $1 billion in further financing through a lender consortium headed by Wells Fargo Bank. Last year the companies unsuccessfully tried to take over Lear-Siegler Inc., a manufacturing conglomerate.

fone Asked To Name RKO Trustee

In filings with the Securities & Exchange Commission, General Acquisition said it plans to sell off the RKO broadcast properties. The partnership conditioned its takeover offer on receiving FCC permission to create a 180-day "Special Temporary Authorization" to place the RKO stations under the control of a trustee. William Scott of Houston, TX, a retired Tenneco Oil Exec. VP who serves on the board of Tenneco and Republic Bank Corporation, would hold title to and have control over the stock of RKO while the takeover fight progresses.

GenCorp's broadcast unit includes 12 radio stations. Several major format changes have been proposed for the station. Several senior managers are expected to be appointed shortly.

"We're going to utilize the Atlantic/WEA system throughout the rest of the country for the time being, until we grow any larger," said Swindel, adding that Virgin's distribution arrangement is similar to the way Island operates through Atlantic/Ascap, "although Virgin uses fewer of the Atlantic services."

Before joining Island, Swindel held local sales posts for A&M in San Francisco and Seattle, and worked with Ayeroff and Harris during that time.

For their part, Harris and Ayeroff praised Swindel's skills as a sales executive and "his great relationship with retail, noting, "His personality fits in perfectly with the rest of us here at Virgin."

Jim Swindel
Jim Swindel has been appointed VP/Sales at Virgin, joining the label in Los Angeles. He's been VP/Sales at Island in New York for the past three years.

Swindel reports to Virgin Managing Directors Jordan Harris and Jeff Ayeroff. He told R&R his first priority is to organize our system and get my staff in place."

This includes former Whirlwind Advertising Director Joyce Castagnola handling West Coast regional sales, he said, and an East Coast regional person to be appointed shortly.

"I really like the contemporary research approach used by Surrey regarding questionnaires and samples. Surrey is the best."

"The three shareholder measures would have authorized an increase in the number of common shares from 6 million to 100 million, staggered the terms of GenCorp directors and eliminated cumulative voting. The proposals were already the target of litigation by a shareholder group."

GenCorp, which employs about 36,000 people, makes tires, plastics, and industrial products. For its fiscal year ended Nov. 30, GenCorp had net earnings of $130 million, or $1.02 per share, on sales of $3.1 billion.

Shannon Elevated To WRR GSM

Shannon has been promoted to GSM at Classic/AM formatted WRR/Dallas-Ft. Worth. She succeeds Sandy Poulin, who moved to crosstown KRDL as an AE. Shannon joined WRR last year after three years as an AE with Arbitron's Radio Station Sales Division. She began her career as a media buyer with BHN, Inc., and sold radio for KJMJ/St. Louis.

Patti Shannon
Patti Shannon has been promoted to GSM at Classic/AM formatted WRR/Dallas-Ft. Worth. She succeeds Sandy Poulin, who moved to crosstown KRDL as an AE. Shannon joined WRR last year after three years as an AE with Arbitron's Radio Station Sales Division. She began her career as a media buyer with BHN, Inc., and sold radio for KJMJ/St. Louis.
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DEBUTS APRIL 15

K-Money Coins New Financial Format

KMNY/Pomona, CA will adopt its long-heralded 24-hour all-financial news format April 15. The station is currently still Gold from its days as KWWO, although it has begun incorporating financial features.

KMNY Executive VP/Marketing and Sales Sara Gold told R&R, "We will have major international hard news as well as business news and information, so what's going on in the business and investment world. Of course, we will also have weather and traffic reports."

KMNY will have studios in the Pacific Stock Exchange building, but must broadcast 51% of its programming from Pomona. The station will rely on self-produced programming instead of syndicated or network shows. Although it's been approached by stations wanting to syndicate some of its shows, KMNY plans to make money through listener-driven resource instead of the traditional role of UPD but of how it must evolve to once again be an important resource for newspaper and broadcast clients."

Before joining UPD, Cason worked at the Washington Post for more than 15 years. No replacement for Cason's previous position has been named yet.

UIIP Ups Cason To Sr. VP

After two months as UPD's Managing Editor/News, Ben Cason has been added to Senior VP/News and Editor. UPD President Milton Benjamin handled the Editor duties before Cason's appointment.

Explaining UPD's rebuilding plans, Cason noted, "We're not setting out to reinvent the wheel, but we clearly must redefine UPD's role for the 1990s. We'll be adding resources in those cases and shifting resources in other cases to provide higher-value news, photo-

Quick Island Int'l Exec. Chairman

Brian Quick

Brian Quick has been named Executive Chairman of Island International, the holding company of Island's record, music publishing, film, and video operations. He was Managing Director of UK merchant bank Hill Samuel.

Quick will be responsible for reviewing and monitoring all financial aspects of the Island companies worldwide, and assisting the heads of its various companies in business expansion. He'll remain non-Executive Chairman of several Hill Samuel subsidiaries.

Island founder Chris Blackwell said the appointment "will free me considerably from the administrative side of the business, allowing me to concentrate extensively on the creative directions of the companies."

Quick said, "Island has a high quality talent base from which to grow, and is a very prestigious name in the entertainment world."

WNNK(AM) Switches To SMN Gold

Booth's WNNK (AM)/Cincinnati exchanged its simulcast AC format to Monday (7/27) for SMN's "P'pre Gold." WNNK-AM & FM OM Jim McKnight will supervise the new station, which will be known as "390 ECK." WNNK-FM will continue its present AC format.

"We've always wanted to do this with the AM, but when we switched from Country to AC I didn't want to market two new stations at the same time," said WNNK GM Jim Wood. "It's decided to be a lot more viable than simulcasting; once you simulcast, the AM disappears from the face of the earth."

Mornings on K-Rock will be live with Bill Phillips, who was a personality on the station in the '80s when it was legendary AM rocker WSAY. Although those calls are now in Savannah, the new station will make some references to its '80s legacy. An image line will be, "The station that made them your favorites is playing them all again."

Cincinnati's only other Gold station is mainstream WDJO, in the format since 1984. Ironically, WNNK-AM & FM used the "K-Rock" logo in 1985 when it changed format for several consecutive days as an attention-getting stunt before settling into AC.

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NAACP Continued from Page 1

stricted in the exercise of authority.

Black-formatted radio stations are discriminated against in terms of label advertising dollars and promotional opportunities.

None of the major record companies has an affirmative action program to recruit black employees, or increase their representation in management and professional positions.

Minority purchasing policies and programs are nonexistent.

There is a significant number of black artists for whom the record companies will not produce videos, while comparable white acts are promoted in that manner.

There is blatant racial disparity in the concert business, and black promoters are consistently excluded from handling major black artists.

The report's authors concede that statistics on these and other conditions were difficult to obtain, in part because major labels "refused" to divulge such data. "The industry operates virtually free of federal regulations, government intervention, or public pressure," notes one segment, which also calls the business "a tightly-knit and closed society that jealously guards information on its activities."

The study cites sources which estimate that black artists are responsible for generating 25% to 30% of the record industry's $4.4 billion in 1985 sales, and which put black consumers' expenditure at 11% of annual record, tape, and video music revenues.

In discussing black artists' role in improving the climate of discrimination, the report cites Steve Wonder, Melba Moore, Freddie Jackson, the SOS Band, Janet Jackson, Klymaxx, the Whispers, Shalamar, the Sylvers, and Midnight Star as having black managers.

"However, black artists employ very few blacks ... thereby increasing the difficulty of blacks making inroads into what are attractive and well-paying positions." Later it's noted, "If black artists are not prepared to hire other black professionals, then who will?"

Form A Commission

The NAACP recommends the formation of a commission to address the "outstanding institutionalized barriers to equality for blacks in the industry," and the creation of a non-profit clearinghouse for information.

In summary, the document states, "Many whites profit from the talent of black recording artists, but very few blacks are afforded this opportunity in the record business. While the intent may not be to deliberately and consciously keep blacks out, the results are the same."

Knobler

Continued from Page 1 and KZEW, which has trailed rival KTXTQ for the last few years, moved from a progressive posture to a more mainstream AOR mix.

Knobler commented, "The station's back on track musically, playing a recognizable AOR format again. It's got 15 years of AOR identity, and there's no reason for it not to be one of the leading AORs in the country."

Gallagher

Continued from Page 1 "Wish to the next level. We know there are more listeners out there for us, and with his research skills and great understanding of music Steve can help us get them."

Gallagher succeeds Michael Clarke, who recently became PD at WKSX/Philadelphia, "Wish" has been exceptionally consistent the past few years," he said, "and we just need to continue our winning ways. There's room to go forward -- with 25-54 the station's target group and a half."

Regarding his station's conservative music position, "Easy Favorites of Yesterday & Today" Gallagher added, "If it tests well, we'll play it. We're extremely careful."

Dean Taylor is serving as acting PD at WWSU until a permanent replacement is named.

Hands Across America

Continued from Page 3

USA For Africa President Ken Krages announced that the remaining $10.02 million in Hands Across America state grants for short-term and intermediate projects will be awarded by May 25, the first anniversary of the Hands Across America event. Commenting on the Laveesh & Horwath audit, Krages said, "We are pleased with the results. We want millions of people who donated money to know that it has been handled carefully and correctly."

Evans

Continued from Page 3 and her excellent sales and morning-on-air teams have revitalized WTTX," said parent President Bob Price.

Last fall, the SMN-formatted station scored a 2.9-12 in the Arbitron, up from a 2.5 a year earlier. In that survey, WTTX ranked 11th both 12+ and 25-49. Looking ahead, Price continued, "Our corporation is making a substantial additional commitment in new equipment, advertising, and promotion."

Evans told RHR, "The belief that WTTX can do great and wonderful things is contagious. We're absolutely united in our cause, and know that AM is alive and well."

Potts

Continued from Page 3

Non-stop PD at WABX/Detroit (now WDTX) from 1977-80. "I'd known Joe's work ever since we were in the market together," WCSX GM Tom Bender told RHR. "He's done nothing but mature since that time. I think he'll be an excellent PD."

Krause's initial task at WCSX will be assembling a permanent staff. Interim PD Joe Capobianco stays with WCSX for the transition period and was praised by Bender for the format change's smoothness. "I'm thrilled to be going back to my home town," said Krause, whose family is still located in Detroit. "I got along splendidly with Saga and I can think of nothing but fine things to say about WKLH."

Succeeding Krause at WKLH is Steve Brill (see story Page 3).
AFTER 10 IN A ROW, PLAY TODAY'S

Think of AP as an exclamation point at the end of a 27-minute music statement. A way to focus your audience's ear and brain; a way to set up a commercial break, a station promo, or a new addition to your playlist.

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be simply a two-minute affair at the top of the hour. Use it throughout the hour to add spice and personality to your program format.

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TRANSACTIONS

Adams Buys KISS From Capitol For $11 Million

KISS/SAN ANTONIO
PRICE: $11 million
BUYER: Adams Communications, headed by Stephen Adams. He also owns WLAV-AM & WFM/Grand Rapids, WRTH & KEZK/Atlanta, Louis, and WDAI & WHRK/Memphis.
SELLER: Capitol Broadcasting Co., headed by President Jim Goodmon. The company also owns WNBZ/Norfolk; WWXM/Baltimore; KKEG/Kansas City; WRNL & WRXL/Richmond, VA; WRAL/Raleigh; WKEE-AM & FM/Huntington, WV, and WSTF/Cocoa Beach, FL.
DIAL POSITION: 99.5 MHz
POWER: 100 kw at 576 feet
FORMAT: AOR
BROKER: Blackburn & Company, Alabama

WRJD/JALESVILLE
PRICE: $185,000
SELLER: Carol Stanley
DIAL POSITION: 1560 kHz
POWER: 5 kw daytimer

KZAAD/RONTALANELL (CP SALE)
PRICE: $200,000
BUYER: KJ0-FM, Inc. of Russellville, AR, owned by Judy K. Pirtle.
SELLER: Brenda J. Miller.
DIAL POSITION: 1490 kHz
POWER: 1 kw days/250 watts nights

KAYA/LITTLE ROCK
PRICE: $2.66 million
BUYER: Beasley Broadcasting of Arkansas, Inc., headed by George J. Beasley. He also owns WMOO & WRLX/ Mobile, AL; WFAA/Fayetteville, NC; WGAC/Augusta, GA; WDM/T/Cleveland, OH; WWM/O Redwood, NC; WNY/Beverly Hills, IN; WYX & WXTU/Philadelphia; WKLM/Lumberton, NC; WTC & WRNS/Kinston, NC; WLT & WYAN/Conway, SC; WDEF/Grove City, PA; KFMD/Pella, IA; WPO/Ames, FL; WRXX/Bonita Springs, FL; WGBG/Geneva, SC; WMRO & WAUR/Aurora, IL; and WGC & WLT/Gastonia, NC.
SELLER: Sudbrink Broadcasting of Arkansas, owned by Robert W. "Woody" Sudbrink, Vic Rumore, and William J. McEntee. The company also owns KAYA/Little Rock; WBFX/Jacksonville Beach, FL; WCBF/Seffner, FL; and WGTO/Cypress Gardens, FL.
DIAL POSITION: 1090 kHz
POWER: 60 kw
FORMAT: Religious

Colorado
KMBD/THORNTON
PRICE: $1.1 million (approximate)
BUYER: Sudbrink Broadcasting, owned by Robert W. "Woody" Sudbrink, Vic Rumore, and William J. McEntee. The company also owns KAYA/Little Rock; WBFX/Jacksonville Beach, FL; WCBF/Seffner, FL; and WGTO/Cypress Gardens, FL.
SELLER: MountainView Broadcasting Company, owned by Yvonne Arguello, Patrice B. Rivera, Laura L. Nedds, Joseph W. Kennedy, Gene A. Bechtel and Susan M. Bechtel.
DIAL POSITION: 96.9 MHz
POWER: 3 kw at 300 feet
FORMAT: AC

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WAMX/INDIANAPOLIS
PRICE: $5.4 million in stock swap
BUYER: Composite Communications, Inc., headed by Gary L. Havens, Alexandra C. Keddie, John W. Patten, C. Bruce Hubley, and Daniel E. Brunette.
DIAL POSITION: 107.9 MHz
POWER: 50 kw at 985 feet
FORMAT: AC

COMMENT: This is part of a merger between Somerset and Composite. At the conclusion of a series of transactions, Somerset will be the surviving corporation and its current shareholders will own 80% of a combined entity consisting of WTPJIndianapolis and WNUS & WLTP/Parkersburg, WV. The existing shareholders of Composite will own the remaining 20% of the merged firm.

WACR/CP SALE/
HUNTINGTON
PRICE: $200,000
BUYER: Roland O. Rosticci
SELLER: Group K Broadcasting Inc. of Indiana, owned by Robert A. Sherman, Timothy J. Gingrich, and Thomas J. Papiernik Jr.
DIAL POSITION: 1300 kHz
POWER: 500 watts daytimer

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TRANSACTIONS

Iowa

KLNG/COUNCIL BLUFFS

PRICE: $195,000

BUYER: John C. Mitchell III, who currently owns an interest in the station. He also owns interests in KGFW & KOKY/Kearney, NE; KXNP/North Platte, NE; KOKY/Council Bluffs, IA; and KKAR/Bellevue, NE.

SELLER: Mitchell Broadcasting of Iowa, Inc. led by John C. Mitchell and George C. Mitchell. They also own interests in KGFW & KOKY/Kearney, NE; KXNP/North Platte, NE; KOKY/Council Bluffs, IA; and KKKAR/Bellevue, NE.

DIAL POSITION: 1560 kHz

POWER: 1 kw daytimer

FORMAT: CHR

Minnesota

KRWG/BUDDALO

PRICE: $250,000


SELLER: Krey Broadcasting Company, owned by Mary Ann Krey.

DIAL POSITION: 95.5 MHz

POWER: 100 kw at 840 feet

FORMAT: AC

Missouri

KJZI/POLAR BLUFF

PRICE: $500,000

BUYER: Precision Media Corp., owned by Donald F. Lee Jr. and Timothy J.A. Montgomery. They also own WXSS/Paris, Illinois.

SELLER: Porter Communications, Inc., headed by Winfred Turner Porter. He also owns WWGT-AM & FM/Portland, ME.

DIAL POSITION: 1540 kHz

POWER: 5-kw daytimer; 3 kw at 300 feet

FORMAT: AC; CHR

New Mexico

KOB & KOPALAS CRUCES

PRICE: $900,000

BUYER: Rainbow Communications Corp. of Colorado Springs, CO. The company is headed by President David H. Krall. Other owners include James W. Cooper, Kenneth French, and six physicians.

SELLER: Shaffer Communications Ltd., owned by Leland D. Shaffer. He also has interests in KZHI/Phoenix and KWCO-AM & FM/Poland Bluff, MI.

DIAL POSITION: 1450 kHz

POWER: 1 kw; 3 kw at 32 feet

FORMAT: AC; CHR

Kentucky

WYFP & WZER/EXETER PORTSMOUTH

PRICE: $5.2 million

BUYER: WYFP/Exeter Broadcasting, owner of Mary Ann Krey.

SELLER: Krey Distributing Company, owned by Truman J. Walker.

DIAL POSITION: 95.5 MHz

POWER: 100 kw at 840 feet

FORMAT: AC

New Hampshire

WYFX/WZER/EXETER

PRICE: $2.5 million

BUYER: John Mitchell III.

SELLER: Wellington Turner.

DIAL POSITION: 1450 kHz

POWER: 1 kw; 27 kw at 96 feet

FORMAT: AC; Country

Ohio

WERT-AM & FIVAN WERT

PRICE: $7,250,000

BUYER: Atlantic Resources Corp., owned by Paul Chaney, Judy Grubb, and Christian Caggiano also Chris Chaney.

SELLER: J.R. Livesay, who also owns WBWOM-AM/FM & Clinton, IL; WLBI-AM & FM/Mt. Vernon, IL; WBAX-Barlow, FL.

DIAL POSITION: 1220 kHz

POWER: 250 watts daytimer; 50 kw at 130 feet

FORMAT: MOR

South Carolina

WSCR/DURHAM

PRICE: $450,000


SELLER: J.R. Livesay, who also owns WBROW-AM/FM & Clinton, IL; WLI-M & FM/Mt. Vernon, IL; WSBX-Barlow, FL.

DIAL POSITION: 1410 kHz

POWER: 13 kw; 27 kw at 96 feet

FORMAT: FIVAN/WERT

Radio Business Briefs

- Noble Broadcast Group is going public with a $50 million junk bond offering. Paul Weisser is underwriting the deal, the details of which are spelled out in a preliminary prospectus filed with the SEC. The company plans to use the bonds to help refinance bank debt incurred while acquiring its five stations. Noble owns WBDB/WDBB Long Island, WAVC & WKCII New Haven, and WSBX/Boston; pending approval is its purchase of WMEE/Boston. Noble says it will pay off its existing bank debt with a private offering of preferred stock valued at $11.5 million and a new $30 million revolving line of bank credit. The company plans to use that line to pay off long-term debt equal to approximately 91% of its total capitalization following the securities placements. Further, the prospectus says substantially all of the company’s future cash flow will go to servicing debt. To say that Noble is highly leveraged would be the understatement of the year.

- Nashville-based SunGroup, Inc. says it will not go ahead with its previously announced merger with Southern Hospitality Company, Representatives of both companies say, however, that negotiations will continue. SunGroup owns and operates ten radio stations including KAFE & KKS/Albuquerque, N.M. Southern Hospitality operates 84 WOly's restaurants and six Big O's Pizza delivery stores. The merger is believed to have been called off because of the recent drop in the price of SunGroup stock. The stock hit an all-time low March 17, with a price of 1%, a 46% drop in price from previous levels.

- Affiliated Publications, parent of the Boston Globe, has purchased Billboard Publications, Inc. for $1 million in cash. In addition to the Billboard weekly, the company also publishes 17 other publications, 15 annual directories, and distributes specialty books. Several Billboard managers will be allowed to buy up to 10% of the equity in the company. Affiliated Publications following the merger.

- Broadcast entrepreneurs may be interested in a new reference book called "Radio Station Transfers-1987," published by CrossMedia Group. Over 200 pages long, this book lists radio stations sold in 1987 and includes previous sale prices and dates. Also included is detailed information on bankruptcies and financial distress sales, effective annual appreciation or depreciation of station values, and the value of seller notes and noncompete agreements. Copies are available for $95 from David Schutz at CrossMedia Group, 19 West 44th Street, Suite 1000, New York, New York 10036; (212) 302-8720.
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   We work with you to develop research based on your needs. Every market is unique, every station is different. Our research works because we respond to your needs.

2. WE WORK WITH YOU TO DEVELOP A CUSTOMIZED ACTION PLAN.
   When the research is complete, our job is only half done. We believe our most important task is helping you implement our research findings. So we help you create a strategic plan that works.

3. WE WON'T WORK FOR YOUR COMPETITION.
   Coleman Research believes confidentiality helps establish an on-going relationship that can better serve your long-range marketing concerns.
   Best of all, it means we're always personally available to clients to discuss immediate concerns in complete confidence. Always.
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COMMITTEE WRITES POLICY INTO LAW

Fairness Doctrine Headed For Senate

Legislation writing the Fairness Doctrine into law remains on a fast track in Congress. The Senate Commerce Committee this week (3/24) passed a bill writing the policy into law. The measure now heads to the Senate floor for a vote.

This week’s vote shows that the doctrine enjoys strong support on the committee, which approved the Fairness Broadcasting Act of 1987 by a vote of 16-4. The only dissenters were Sens. Bob Packwood (R-OR), Ted Stevens (R-AK), Robert Kasten (R-WI), and John McCain (R-AZ).

Fairness Doctrine codification isn’t moving as quickly in the House, where the Telecommunications Subcommittee has been slower to organize. But subcommittee Chairman Edward Markey (D-MA) is among those who want the policy written into law.

Senate Moves With Lightning Speed

The Senate bill is moving with extraordinary speed in the Senate, where critical issues often languish for years without progress. The measure was introduced only two weeks ago, and a hearing before the Commerce Committee was held just last week.

At the hearing, several broadcasters and outgoing FCC Chairman Mark Fowler called for Fairness Doctrine repeal. But they received scant attention from the senators, who reserved their questioning for doctrine supporters like former FCC Chairman Charles Ferris.

Hollings Warns Of Impending “Disaster”

“Without the Fairness Doctrine there is nothing to prevent a broadcaster from grossly abusing the public trust embodied in a broadcast license,” Ferris testified. Chairman Fritz Hollings (D-SC) called the current trend toward FCC and judicial opposition to the doctrine a “recipe for disaster.”

Fowler countered that the doctrine amounts to unconstitutional “censorship.” He added, “Stripped of its pleasant name and good intentions, the Fairness Doctrine can be exposed for what it really is— an enemy of free speech.”

KNUI & KHUI/Kahului, HI President/GM Tom Elkins predicted stations would still cover controversial issues if there were no Fairness Doctrine. “Why? Because we’re good journalists, and getting all sides of the story is just good journalism.”

Overabundance Of Spectrum In Hawaii

Attacking the “spectrum scarcity” rationale for regulating broadcast speech, Elkins said there are very many markets where a radio station cannot be heard at a fair price. Hawaii suffers from “the miseries of abundance” in radio, he testified, with 52 stations, including several in bankruptcy.

“The fact is, anyone who can figure out how to get it on the air and keep it running can probably have a broadcast station in Hawaii.”

NEWS BRIEFS

DAT Curb Written Into House Trade Bill

Language imposing a one-year ban on devices that could be used to copy compact discs was written into a major trade bill last week by the House Commerce Committee’s Competitiveness Subcommittee.

The temporary limit on DAT (digital audio tape) was offered by Rep. Henry Waxman (D-CA). It prevents the import for sale of devices not equipped with copy-protection technology for one year, and imposes fines up to $50,000 and two years in prison for violators.

Meanwhile, even more stringent DAT bills are pending elsewhere in both the House and Senate. Critics claim that unless digital recorders are equipped with copy-protecting devices to block home-taping, DAT will hurt the music industry through lost sales as CDs are copied at home.

Canada Picks C-QUAM AM Stereo Standard

Canada announced last week that it has selected Motorola’s C-QUAM system as the standard for the nation’s AM stereo stations. AMs using other systems were given until March 31, 1988 to either convert to C-QUAM or cease their stereo broadcasts.

The Department of Communications explained, "Comments received from a broad representation of the Canadian communications industry strongly supported the selection of a single transmission standard based on the Motorola C-QUAM system."

FCC Lays Groundwork For Docket 80-90 Reclassification

The FCC this week issued its first public notice on how it intends to begin reclassifying FM stations under Docket 80-90. Stations had a three-year period, which ended March 2, to begin steps to upgrade to minimum power and antenna levels, or face automatic downgrading to a lower class of station enjoying less interference protection.

A typical Class "C" that fled an upgrade application by the deadline will continue to operate as a "C" station with full protection. If the application is dismissed or returned, the station would be reclassified to "C1" status. If its upgrade CP expired, it would be further downgraded to a "C2" station.

Deficient upgrade applications that were filed on time will not be thrown out, as they usually would be. Instead, the Commission will notify applicants of the defects and give them 30 days to retake.

For further information on recategorization call Gary Kaligian (202) 632-2049 or John Bourssy (202) 634-6315.

Ownership Reports From Most Stations Due

The FCC has directed many radio stations to file updated ownership reports with the Commission by August 3, 1987. Revised reporting forms (Form 332) are currently being sent to all stations. Copies can also be obtained by calling (202) 632-7272.

Regular ownership reporting had been suspended temporarily while the Office of Management and Budget (OMB) reviewed the new form. Normally, stations file reports each year on the anniversary of their renewals. After the mass filing this August to restart the program, the FCC will go back to annual filings.

Stations exempt from filing are those owned by sole proprietorships or by partnerships made up entirely of "natural persons."
MEMO

From: Jeff Pollack Communications
Subject: Saving Time and Money

Compare the high quality features of the JPC Music Management System™ pre-programming software to your current system.

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*2000 Titles = 880K Disk Space
"Mystery Minutes" Contest/Promotion Available

Unfolding over 47 episodes, "Mystery Minutes" is a radio contest/promotion that requires your station's audience to listen to win.

First prize is a trip from London to Paris and back for two via the legendary " Orient Express.” Second place winners receive a VCR and four Alfred Hitchcock classics on videocassette, while the next 15 runners-up each take home an attaché case filled with the tools of the sleuthing trade and a "Clue" game.

Currently being offered on a first-come, first-served, market-exclusive basis by St. Louis, MO-based Contemporary Marketing, Inc., this unique on-air promotion comes with an array of supporting materials including full-color posters customized with your station's and/or sponsor's logo, spots to promote, info, and oстро the episodes, and a whole lot more.

For additional information, as well as an exceptional promotion kit for the package itself, contact Gregory Hegglund at (314) 567-9650.

“Mystery Minutes” Contest/Promotion Available

Wide World Of Work Weeks

What is the length of the average American's work week? If you answered 40 hours, guess again.

According to a recent survey conducted by the Swiss Economic Development Institute, the average US worker labors 35.8 hours per week. In comparison, the average Swiss worker toils 35.3 hours per week, the average Dutch worker 31.9, the average French worker 31.7 and the average Italian worker 31.6.

As for the hardest workers in the industrialized world, that honor goes to the Japanese, who devote an average 39.6 hours per week to their employers.

Hottest CD Wax

Although compact discs are often touted as being almost indestructible, they will scratch. According to the March issue of Consumer Reports, the best treatment for a scratched CD is to polish it with "Rally" cream wax.

To test the restorative properties of "Data Mud," a polish intended to rejuvenate scratched CDs, the magazine's staff deliberately abused some new discs with fine steel wool, then played them on a flat-built "error counter" that measured the amount of damage the scratches caused. Along with the "Data Mud" and the "Rally" wax, the researchers tested "Hagerty" silver polish, "Brite" acrylic floor wax and "Gold Seal" glass polish.

After polishing, the damaged discs were again sent through the "error counter" so that the effectiveness of the various compounds could be measured. While CU found that nothing worked on severe scratches, both the "Data Mud" and the "Rally" wax "dramatically reduced the number of errors caused by the light scratches." "Data Mud," meanwhile, is priced at $10 per ounce; "Rally" at 40 cents per ounce.

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UNDER THE VOLCANO

7" SINGLE IN THIS ISSUE
Radio

STEVE SUMMERS, Promotions Director at WZOK-Rockford, has been upped to the new position of PD. Asst. GM MARK MCCULLE has added PD duties at AM sister WROK.

FRED BRAKEMAN has been named GM at KKKM/Minneapolis-St. Paul, which has changed format to Contemporary Christian. DAN CARLSON is PD/Mornings, and GWYN LEACH is MD/middays.

RENEE CASIS has been promoted from Coordinator/Programming and Promotion to Promotion Director for WCSS-FM/New York. She joined the station in 1982.

MICHAEL CONNOLLY has been upped to Southeast District/ Affiliate Relations at the CBS FM Network. He filled the net in 1981 as a Financial Analyst, moving up to Senior Program Cost Analyst/CBS Sports in 1984 and District Manager/Affiliate Relations in 1986.

CAROL HANDLEY has advanced from MD to Assistant PD at KEZI/Seattle.

NEIL HARRISON has been promoted to PD at CHU/KOC (K100)Bakersfield, TX. He replaces R.P. McMURPHY.

JOHN HOWE has been promoted to Local Sales Manager at KLZ & KAZY/ Denver. He joined the KAZY staff in 1977, and was named LSM there last year.

JOYCE KRIEG, Promotion Director at KFBK & KAER/Sacramento, has been elected President of the Sacramento Valley Broadcasters Association. Other new officers include KVEI-Channel 6 Cable Coordinator GAYLE LOEBER as Treasurer and KSMF MD MIKE REYNOLDS as Secretary.

CHARLIE MARCUS, who formerly programmed KXYX/Oklahoma City and WQDR/Raleigh, has been named PD at WXRM/Pensacola. He replaces CHRIS HAMPTON, who returned to crosstown WOWW for mornings.

Records

WAYNE ISAAX has been upped from National Publicity/Local Promotion at A&M Records. He has held his most recent position since 1982, prior to which he worked as an independent publicist.

TONY JOSEPH has been named A&R Manager of Wing Records, a unit of PolyGram. He was previously a mix engineer and DJ, and was responsible for dance music programs on Los Angeles stations KACE and KJLH.

Phil Wild

LIZ BETH ROSENBERG has been named VP/Publicity at Warner Bros. Records. She joined the label in 1972 as an assistant to the Director/Publicity, moving to a staff publicist position in 1975 and to Director/New York Publicity Operations in 1978.

GAIL LIMONGELL, a 13-year music business veteran who worked most recently for Nemperor Records, has been appointed A&M/East Coast Coordinator at EMI America Records.

ED SIMPSON has moved from Director/National Sales to Pop Promotion Director/Northeast Region for Arista Records. He has been with the label for ten years.

Vince Wilcox has been promoted to Director/Marketing for the Benson label.

Industry

ROBIN AHROLD has been appointed to the new position of VP/Corporate Relations at BMI. He joins from RCA/Arla, where he had been VP/Communications since 1983, and he was previously Director/Corporate Affairs for Home Box Office.

DONNIE COLEMAN has been promoted to Executive National Director/Marketing at Macey Lipton Management. He was formerly National Director/Marketing/Research.

JOHN LoFRUMENTO, who served as ASCAP Controller since 1981, has been promoted to Chief Financial Officer. Prior to joining ASCAP he was VP/Controller of the Travelers Chester Division of American Express.

JANE SPERRAZZA, an eight-year interop vet, has been named Director/Corporate Communications at the company. She was previously in the Marketing Communications Dept. of McGraw-Hill Guild Records, an interop company.

JOHN FEDAK has been appointed VP/Engineering and Technical Services at communications consulting firm Frazier, Gross & Keppler. He was formerly VP/Engineering and Systems Operations for Ford Aerospace Satellite Services Corp.

Danny Soanych Productions has moved to 812 W. Darby Rd., Haverstown, PA 19083; (215) 446-7100.

MADELEINE MARSHALL has been named Director/Licensing and Foreign Administration for SBK Entertainment World, Inc. She was previously Director/Publishing at the Entertainment Music Co. Also at SBK, BARBARA ADAMS has been promoted to Director/Synchronization Licensing. She was formerly in the Business Affairs division.

AL MAXWELL, general partner of KTLT/Wichita Falls, TX, has been elected to the Arbitron Radio Advisory Council for a three-year term.

SHARON MANCINI has been upped to Asst. VP of Major Market Radio in New York, where she was previously Office Manager.

PROS ON THE LOOSE

Craig Andrews — MD KYLI/Sacramento (916) 722-3804
Charlie Bennett — GM/MD WNNM/ Cleveland (216) 366-1199
Arlie O'Connor — GM Oshkosh, WI (414) 725-2682
Marie Bonacci — Evenings WNYR, Rochester (716) 454-5475
Don Christel — PD WBCS/Milwaukee (602) 990-3043
George Corey — Nights WINZ-FM/ Miami (305) 432-5006
Lisa Dent — MD/Dayside WZOK/ Rockford (815) 965-0564
Bill Evans — OM KXBR/Albuquerque (505) 823-9832
Tom Kaller — Afternoons WNYR, Rochester (716) 734-6423
John Krieg — MD/WYR/Portland-Seattle (206) 225-6835
Sean Michael Lise — Afternoons/ Production Director KTRB/Moab, UT (209) 527-9292
Bob Look — MD/Dayside WBCS/ Milwaukee (414) 762-1821
Jim McCloud — Mornings KEBO/ Oklahoma City (405) 789-3754
Dave Metzger — MD Public Affairs/ Director KXPD/Denver (303) 693-9480
Dennis O’Connor — News WNYR/ Rochester (716) 235-0817
Bau Erskine — PD KHYT/Tucson (602) 294-7307
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“Never Enough”

TOP FIVE at AOR and selling strong.

OVER 100 CHR STATIONS STRONG
AND NATIONALLY MOST ACTIVE

TOP 10
WKDD 14-10 KOZE 11-8

TOP 20
WPHD 19 WROQ 14
Z93 22-20 KXYQ 23-20
WKTI 20-16 OK95 19-17
WLOL 26-19

BEASTIE BOYS
“Brass Monkey”

The masters of high charting debuts moves and requests.

2nd WEEK OUT
54 STATIONS, 17% HOT

TOP 10
KROY 12-8
KS103 9-7
KMGX 5-5
KYNO 5-4
KITY 3-2

PSYCHEDELIC FURS
“Heartbreak Beat”

Early CHR believers now moving into heavy rotation
in response to AOR saturation and big albums sales.

23 P-1s! INCLUDING THESE TOP 20 MOVES:

KITS 2-2 (HOT) KMEL 28-19 (HOT)
WMMS 27-19 (HOT) KATD 22-15
KIIS 20-16 ONE OF THE MOST ACTIVE

AOR TRACKS: 14

STABILIZERS
“One Simple Thing”

Performs better than records with 20 times as many stations.

KDWB ADD
WMMS 33-26
KPKE 18-15
Y108 5-5
KCPX

KATD
WNNK
KRMZ
KSND 32-25
99KG
KFMW 37-34
GREGORY ABBOTT

“I Got The Feelin’ (It’s Over)”

Top 40 traditionally plays the best of all formats of radio — and Gregory’s a chart topper at both AC and Black/Urban.

**AC: 19**
**BLACK/URBAN: 13**

- WXKS deb-35
- WBEN 25-22
- WPHD 31-26
- 99DTX 35-30
- WCZY 20-14 (HOT)
- Q100 deb-25
- WKRZ 26-24
- FM100 29-25
- KITV 24-21
- KKRD 28-13
- I94 21-19
- KOMQ 24-21
- KQCR 23-19

KENNY LOGGINS

“Meet Me Half Way”

This record’s a hit wherever it’s played.

A NATIONALLY MOST ACTIVE
WITH EARLY TOP 20 RESULTS:

- KEGL 13-12
- Q105 26-18
- KQCR 23-19
- WQID 25-18
- KQFM 26-18
- FM102 19-16

- WBEN 25-22
- OK100 6-5
- WCZY 20-14 (HOT)
- 99DTX 35-30
- 95XIL 17-14

BILLY JOEL

featuring RAY CHARLES

“Baby Grand”

Top 15 AC in just three weeks!

**AC CHART: 17 - 12**

- WBLI K104
- WBNQ WNNK
- WMMS WSPK
- KCZK WPST
- WNOK WJMX
- WKDD Q104
- WFBB Q101
- KCMQ KWTO
- KBOZ KKAZ

BURNS SISTERS BAND

“Listen To The Beat Of A Heart”

The majority of AC stations now moving into heavy rotation

**NUMBER 1: K104 3-1**

**AC CHART: 14**

- WXKS 24-21
- WMMS 26-18
- OK100 6-5
- 95XIL 17-14
- WBNQ 22-20
- WBOZ 25-18
- KQFM 26-18
- KTRS 29-25
New Adds Include:

**BREAKERS**

KKBQ WNNK
WCZY Y95
KMJK WQID
KCPX WKFR
KUBE

CHR CHART DEBUT 40

Luther Vandross & Gregory Hines

"There's Nothing Better Than Love"

Now On Over 65 CHR Reporters!

New Adds Include:

99DTX KNBO
KMEL OK100
KAMZ KFRX
WDJX KTMT
KCAQ KZOZ

B/U Chart 13-8!

Gregg Allman

"I'm No Angel"

GREGG SWEDBERG, PD — WLOL/MINNEAPOLIS

"The perfect record for females . . . they love Gino. This is a real standout record when a lot of the music out there sounds the same."

MARK BOLKE, PD — Y108/Denver

"Reaction has been positive from the beginning! Great adult phones."

JACK ALEXANDER, PD — KKAZ/Cheyenne

"The phones are smokin'! Both male and female 25+."
March 27, 1987 R&R 27

**THE PICTURE PAGE**

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**MCA Awards Promotion Aces**

At MCA's recent promotion staff meetings in L.A., awards were presented to several top promoters. Pictured (l-r) are Nat SIngles Director Billy Brill, St. Louis's Norrin Cohen (Rookie of the Year), New England's Roman Marcinkiewicz (Promotion Man of the Year), Sr. VP Steve Meyer, Nat's Promotion Director Frank Turner, Exec. VP Richard Palmese, Washington's Bob Brady (co-winner, outstanding airplay achievement), Northwest's Fred Zaehler (co-winner, outstanding airplay achievement), New York's Bocoz Shaw (Dance Club Promotion Manager of the Year), and VP Bill Bennett.

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**Baubles For Bangles**

The Bangles celebrated double platinum success for their "Different Light" LP at an L.A. reception hosted by Columbia. Pictured (l-r) are managers Mike Gormley and Miles Copeland, group's Debbi Peterson, Columbia Sr. VP Bob Sherwood, group's Susanna Hoffs, Vicki Peterson, and Michael Steele, and (front) CBS Records Group President Walter Yetnikoff.

---

**Hollywood's Seger Star**

Bob Seger & The Silver Bullet Band received a star on the Hollywood Walk of Fame at the conclusion of their 105-date "Like A Rock" tour. Pictured (l-r) on the sidewalk are Chris Campbell, Alto Reed, Bob Seger, and Craig Frost.

---

**Cray's For Gold**

PolyGram presented the Robert Cray Band with a gold LP for "Strong Persuader" at a New York dinner. Pictured (l-r standing) are PG Exec. VP Bob Jamieson, President Dick Asher, Cray, management's Mike Kappus, and group's Peter Boe and David Olson; (l-r seated) PG Sr. VP Dick Wingate, group's Richard Cousins, and PG VP Peter Lubin.

---

**Island Copecetic With Julian**

Julian Cope visited Island's New York offices recently. Pictured (l-r) are VP Bill Berger, Cope, President Lou Maples, and management's Cally.

---

**Congress Commemorates Charles**

Following a performance by Ray Charles for Congress, members of the Congressional Arts Caucus congratulated the artist. Pictured (l-r) are CAC Chairman Bob Carr (D-MI), Rep. Beryl Anthony Jr. (D-AR), BMI President Frances Preston (who organized the event), and Charles.

---

**KWKW Captures Dodgers**

Starting off its first season as the Spanish radio voice of the L.A. Dodgers, KWKW originated its morning show via satellite from Dodgers training camp in Vero Beach, FL. Pictured (l-r) are shortstop Mariano Duncan, color man Rene Cardenas, and station morning personality Jaime Pina.

---

**San Francisco Stop**

Luther Vandross stopped by KMEU/San Francisco to do an on-air interview. Shown (l-r) are Vandross, KMEU MD Keith Nahaly, EPA's Danny DeNigris, talk jock Howard Hoffman, and EPA's Michael Moore.

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KIIS And Warners Get Set To Kiss And Make Up

WARNER BROTHERS and KIIS/LOS ANGELES are said to be close to settling their legal entanglement over the early airing of PRINCE's "Sign 'O The Times" (R&R, 2/27). Here's the inside scoop: KIIS got the record from a sister GANNETT station which received it from their local WB rep on a Tuesday after promising that it wouldn't be aired until Thursday. Seems the rep had to travel to cover his market and wanted to insure the station had the record on time. But when questioned by WB, the rep denied he handled anyone the record early, just as the station denied to him they'd sent the record to KIIS.

Probe Of Payola Fizzola?

So what's happened in the year since the stink about independent promotion? Nothing. The Senate investigation has melted down, and now we hear the L.A. Grand Jury probe will also go into recynrent.

Meanwhile, in the SAL PISELLO cutouts caper, we hear Pisollo may have faced a rough road, but no one at MCA should be affected.

KSD Uncorks J.C., Miller Gets Randy At 293, Matt Alan Pulls Tricks On Z100

Ex-KSHE/ST. LOUIS morning star J.C. CORCORAN has found a new home — he'll start at Gannett's crosstown KSD within 60 days. Does this mean KSD plans to move out of its Gold-based AC approach? President/GM MERRELL HANSEN won't comment.

While KS103/SAN DIEGO OM NICK FERRARA recovers from kidney stones, he's also got the painful task of finding a new morning act RANDY MILLER has been grabbed by Z93/ATLANTA, where longtime wakeup man STEVE McCAY's future is undecided.

Z100/New York's new afternoon ace is 25-year-old "MAGICAL" MATT ALAN from KRBE/HOUSTON. A professional magician since age 10, he's conjured up a two-year deal and intends to "saw the competition in half."

"Who Are America's Most Obnoxious DJs?" Read the article of the same name in the 4/6 issue of US magazine to find out one mag's opinion.

It was strictly the "A" list when CBS RECORDS President WALTER YETNIKOFF wed CYNTHIA SLAMAR last Sunday (3/22). The 170 well-wishers included SPRINGSTEEN, STREISAND, JAGGER, AHMET & NESUHI ERTEGUIN, DAVID GEFFEN, FRED DISIPIO, JERRY WEINTRAUB, as well as CBS Supremo LARRY TISCH. The happy couple wrote their own vows for the traditional ceremony.

Legal Matters, Take Two

If talent is off the air sitting out a noncompete clause, is that clause violated if the station they're going to join uses their names in sales literature? "Yes," said a Florida appellate court last week in WSHE/Miami's suit against ex-morning team HERMAN & McBEAN (now on rival WGTR). It reversed a trial judge who had thrown out "SHE's original complaint that the sales pieces breached the covenant's requirement that the pair not be connected in any way with any competitor during a four-month noncompete from last September to February. WGTR now has until next Tuesday (3/31) to ask for a re-hearing. If H&M are ultimately found to have violated the clause, they could be pulled off the air for a penalty period of up to six months.

RCA VP/International A&R GREG GELLER is leaving, as is Director/Black A&R TONY WELLS.

Format Flips

WRX/RICHICAGO will have new calls — WTKS — and presumably a new format when PYRAMID takes over on June 1st. Could "WTKS" signal a "Kiss" moniker and an Urban-leading CHR a la Pyramid flagship WXKS-FM/BOSTON?

Hottest rumor in L.A. is still the one about H & G's KLVE going CHR, despite its strong numbers (3.2 in the latest Arbitrend) as the market's only Spanish FM. "Total speculation," claims VP/Programming MARK DRISCOLL.
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“You Can Call Me Al”
Paul Simon

Continued from Page 28

While Chl CFR/TORONTO moves into a more adult mode, rumor has it that Gold CKYE (50kw at 590) will shift to CHR with a “Power” identity. Meanwhile, though station officials deny it, watch CHUM-FM file with the CRTC for a format change from “progressive” to “contemporary” come license renewal time in September.

Sholin Leaves KRFC; Needed — One KAZY PD

DAVE SHOLIN, who navigated KRFC’s transition from CHR to Nostalgia, has resigned as PD to devote full energies to the GAVIN REPORT and COUNTDOWN USA. BRIAN RHEA is acting PD while a search for a replacement begins.

DKM AOR KAZY DENVER is looking for a programmer. Current PD ZAK PHILLIPS plans to stay until his replacement is hired, with his ultimate goal a medium market programming post.

WINK MARTINDALE is leaving KMP/C/LOS ANGELES: afternoons, ending his 36-year career to concentrate on TV production.

GWEN ROBERTS has been upped to Asst. PD at Kiis.

A three-hour “NBC Radio News National AIDS Call-In Show” is scheduled for Sunday night, April 26. Callers can use a toll-free line to talk with reporters and health experts, including Dr. JOYCE BROTHERS, in NY and DC studios.

An emotionally distraught man put a scare into KPW/R/LOS ANGELES when he came by the station Monday (23rd) looking for JAY THOMAS, alleging that the morning show had stolen his wife. Ushered out of the building, he came back the next day, leapt over the front desk, and cornered Power 106 Marketing Director PAUL SANSONE with a knife. He was eventually subdued and arrested by the police. There’s now a guard stationed on Power’s floor.

That rap-meets-rock version of LED ZEP’s “Black Dog” by the NEW CITY ROCKERS is another project by BOB RIVERS of WAAF/ WORCESTER-BOSTON’s “Bob & Zip” morning show. (You’ll recall the duo’s DAVID LEE ROTH parody, “Just A Big Ego,” last year.) The video’s on MTV and an album on Boston label CRITIQUE, now distributed by ATCO, is coming soon.

Soup’s on: ... the unemployment line, sooner than planned: SOUPY SALES was scheduled to leave WNBC/NEW YORK middays on April 3, but he got yanked off the air in the middle of his show last Monday (3/23) after he reportedly called “NBC management liars and hypocrites.”

Kid/Alive/ALLIANCE, getting big reaction to XTC’s “Dear God,” plans an on-air conference call with the band’s ANDY PARTRIDGE and local clergyman with varying views of the record, whose provocative lyrics may strike some people as blasphemous.

Mazel tov to MCA Sr. VP LARRY SOLTENS and wife DEBRA on baby girl MAXIE ARIN (3/22) - Best wishes to R&R’s SHAUN MCMANARA, who’s joining her pals at greater MEDIA as KR/L AUL ANGELES Assistant PD/MD.
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Loew's Anatole (Atrium)
Ten Steps To Building A Top Team

Managing To Succeed
- Establish objectives
- Recruit versatile players
- Provide on-the-job training

Managing To Succeed
- Have you ever rated yourself as a manager?
- Would it be interesting to see how you score? Are you a problem solver, or do you teach others how to solve problems?
- Are you a communicator, or is there a closed door policy?

To Be A Better Manager

Good sales managers grow through continual organizational training and development. This takes more than an occasional trip to a convention or seminar. It takes an ongoing, planned management program to train managers so they can manage effectively.

Managers are not born. True, some adapt to certain challenges faster than others, but if all you know about managing people has been learned from your personal experience and from managers under whom you worked, you might only be perpetuating poor methods.

Support + Understanding = Growth
Managers need individualized development programs to overcome weaknesses. They must learn to recognize strengths and weaknesses in themselves and others and interpret them to solve organizational needs.

A good manager can build a better team effort and motivate players toward increased productivity in many ways. Keep these guidelines in mind:
- Be yourself at all times. Don't show one face to management and another to subordinates.
- Build an attitude of mutual respect for, and sensitivity to, the people you deal with at both levels.
- When you delegate responsibility, do it in easy stages.
- When you train, train with patience.

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Many stations have a difficult time realizing their rating and revenue goals because they are not set up to succeed in the first place. They suffer from a lack of internal organization.

Disorganization can exist in varying degrees, but even a small amount can foster befuddlement, misjudgments, misinterpretations, and an overall reduction in productivity at the lower levels. At the upper levels, top management can experience recurring frustration, having to continually operate in a "crisis mode," putting out fires on a daily basis.

Overcoming Disorganization
Disorganization is not caused by the people operating in the work environment. It is caused by a lack of formalized organizational systems for people to follow. This is what is called systems design: the creation and implementation of procedures and methods for carrying out certain tasks in an efficient and productive manner.

Before we examine how systems design applies to radio stations, let's look at two examples of other industries that utilize well-designed organizational systems:

- **Hospitals** have systems for everything: the dispensation of medication, the physical flow of supplies, the understanding of chain-of-command, and the keeping of accurate records. Hospitals don't just come across their systems by accident. Most major hospitals and medical management organizations have full-time Systems Designers on the payroll to create and refine.

- **The military** is an expert at systems design. As the voiceover on the Army TV spot says, they "do more before 9am than most people do all day." Very defined, very detailed methods and procedures result in a high level of productivity. I'm not suggesting you adopt a militaristic approach, but it helps to have an appreciation of the disciplines that are inherent in any well-designed system.

**Programming, Promotion, And Sales Systems**

A radio station can benefit from the implementation of numerous systems. You probably have some in place already, in the traffic, billing, and production areas. But many stations fall victim to disorganization from a lack of good systems in the programming, promotion, and sales areas.

To improve organization and productivity in these areas, specific systems are required for:

- Weekly music selection (determination of drops and adds)
- Creation, development, planning, and execution of promotions (including those involving clients)
- Preparing departmental budgets and revenue projections
- Announcer and PD evaluation (based on on-air performance)
- Flow of responsibilities of chain-of-command
- Competitive station sales monitoring
- Oldies list compilation and activation/deactivation of certain oldies
- Scheduling and execution of meetings

**Systems And Creativity**

You may be wondering, "Do systems stifle creativity? Won't systems cause a decline in morale, especially with talent? Isn't this the entertainment business, where creativity and morale are crucial?"

Actually, systems foster not only efficiency and productivity, but creativity. Here's how:

- **Systems are used for routine tasks or recurring events.** When your people are not required to expend their brain power on these things and can merely follow the preestablished procedures instead, they are free to use their time and creativity for more important things (while maintaining daily productivity).
- **Discipline encourages individual greatness at a radio station much as it does in a football game.** The players follow specifically-designed plays, yet they are encouraged to be great and turn in superior performances. Think about it: without the set plays to follow, the players would be running around like headless chickens.

Rick Ott is President of Ott & Snead, a consulting and research firm. His 17+ years in broadcasting include programming, on-air, sales, promotions, and management positions. He also co-owns a promotions and printing company specializing in broadcast marketing.

Ott may be contacted at: Ott & Snead, 300 Turner Rd., Suite 514, Richmond, VA 23225; (804) 330-5223.
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Each week Fusion 40, the hottest name in

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Sophisticated technology is changing our daily lives, our social structures, and the way we pursue our business goals. The powerful forces of this high tech world are radically transforming our society while challenging us as we position ourselves for these changing times.

John Naisbitt, in his widely-circulated book "Megatrends," professed: "The more (we become) high tech, the more (we need) high touch . . . " What better way to position the radio industry than as a high tech refuge from the high tech onslaughts of the modern world?

Radio is a very personal medium. People have loyalty to their favorite radio stations and personalities. This close relationship fits Naisbitt's description of the public's need to achieve balance in their lives by high touch activities. Such a relationship helps offset the high technology around everyone.

Think of the vague treatment and impersonal attitude prevalent today at hospitals, insurance companies, and many retail establishments. Even banking has become computerized; in the near future, unless your transaction is substantial you may be forced to do business only through an automatic teller machine.

Continuing with this example, the recent attempt by financial institutions to promote electronic funds transfer has been less than successful. People prefer to write their own checks. After all, it's their money, and they want to feel some involvement in spending it. Banks offer high tech, but people still prefer high touch.

Personal Involvement
Still Key
All this applies to radio salespeople because it comes under the heading of being involved with your clients, being aware of what's going on around you, and using those observations to build closer relationships and increase sales.

Take a lesson from TWA, which stresses personal contact over technological advances in its advertising. Radio salespeople can profit from the backlash people feel toward having their lives overrun by electronic, high tech gadgetry. All they have to do is remind people "how good we really are."

The best way to sell anything is to be one-on-one with your prospect. Since most people listen to radio while they're alone — in the car, at home, at work, in the bedroom — radio advertisers' messages get a lot of attention.

Radio: Mechanics
Or Medium?
Some may say that radio itself is electronic and therefore cannot be isolated from the mechanics of the high tech world. Although this is true from a technical standpoint, radio has been around so long and is so much a part of most people's lives that they don't consciously think of it as high tech. Radio is such a ubiquitous, taken-for-granted medium that people even listen when they may not be aware they are listening. It's an automatic, personal habit.

If John Naisbitt is right (and his batting average has been high to date), the more we move into a high tech world, the more we'll need high touch. Despite being written off by the experts and ignored by surveys (where it is classified simply as a leisure time activity), radio listening continues to grow and continues to provide the news, entertainment, information, and personal involvement that contributes to the needed balance in people's lives.

Selling radio in this atmosphere means selling it as the medium that reaches target audiences most effectively in these changing times.

Setting And Understanding Goals

Setting realistic goals is the first step to creating a winning plan of attack for your station. Goal setting will show you how to use your sales and programming resources to project where your station will be in the future.

First, identify your strengths and weaknesses. This self-evaluation is vital to understanding how you can succeed. Setting and meeting your goals can be accomplished by following these steps:

- Take the time to define and prioritize goals. Certain goals have a greater benefit to your station, and should be identified.
- Be realistic. The first goals you set should be easy ones to meet. This will get you into the habit of achieving goals.
- Implement goals one at a time.
- Picture yourself achieving your goals.
- Be flexible. You may have to modify your goals as your needs change. Establish short- as well as long-term goals.
- Each day, have a "things to do" list that will assist in attaining your goals.
- Check your progress regularly to make sure you are on target.
- Reward yourself when you attain a goal.

Setting and achieving goals is a must for success. Do it now, and you'll be rewarded regularly.

Keeping Radio Personal

- Be involved with clients as people
- Be aware of what's going on around you
- Use your observations to build closer relationships
Peak Performance With Telemarketing

Telemarketing is a contempo-speak derivative of something you do every day: talk on the telephone. You use it when you contact your local pharmacist and remind him his account is 30 days past due, you use it when your network affiliate relations manager inquires where the affidavit form is, and you use it when you say "no" to the magazine solicitor who disturbed you in the middle of "Moonlighting." All are examples of telemarketing, disguised as friendly phone calls targeted toward positive objectives.

Salespeople have incorporated the basics of telemarketing in their jobs for years, but only recently has management in virtually all industries advocated its widespread use. Many managers view it as a cost-cutting device (fewer three-hour lunches), an efficiency enhancer (more contacts per eight hours), and a timesaving tool (reducing travel time between "meetings"). Still, many radio sales managers are not convinced the telephone is as productive as telemarketing consultants claim. To help dispel this negativity, the Radio Advertising Bureau offers some tips on the advantages and techniques (excerpted and edited here with permission) of selling by phone.

How The Telephone Can Work For You
Think about how the phone can work for you. You can use it to set appointments, make service calls, and sell special packages to smaller advertisers. It's also a useful tool in selling up current accounts, in prospecting, in consultant sales, and in playing a spec announcement to a possible client.

Advantages Of Phone Selling

- It creates the potential for more sales. The more people you reach, the better your chances.
- It lets you make personal contact without the cost and inconvenience of travel.
- It lets you isolate an important territory and cover it in a relatively short time.
- Servicing can be handled quickly and efficiently.
- It will make you a better listener. You may hear buying signals on the phone better than you can see them face-to-face.
- There is no reason for hard sell. If you are confident that the prospect understands what he is getting and has agreed to buy, you'll get the signed contract without resistance.

Vital First 30 Seconds

It is important to quickly catch the attention of the person you've called within the first 30 seconds. He will probably ask some basic questions, and if you don't answer most of them in your introduction you reduce the chances of meeting your initial objectives (either to get an appointment or to sell a specific package). He may be asking himself questions as:
- How long will this call take?
- Is it worth my time to listen?
- What is my total commitment if I agree?
- Is it within my budget?
- Do I have the authority to say yes?
- Why am I being called?
- Do I trust this salesperson?
- Can I change my mind later?
- How frequently do you work with the advertiser?

Questions You Should Be Able To Answer
You as the telemarketing caller should be able to answer those questions:
- Does the person I'm calling have the authority to make a decision?
- How much time do I have?
- Is it a good time to call or not?
- Are there objections I can answer?
- Is the advertiser being honest, or only polite?
- Is he asking specific information-getting questions, or is he just in a mood to talk?

Consultant Questions:

- Have you been a consultant before?
- Do you have your own territory?
- Do you have your own clients?
- Do you have the ability to handle your own book of business? If you said "yes" to most of these, the salesperson is probably a good buy for you. If not, it may be worth your time to keep looking for better prospects.

DIALING FOR DOLLARS

Ten Voice-Tuning Tips

Your voice is your basic selling instrument in telemarketing. Here are some suggestions for using it more efficiently:

- Take a bit faster than the person you called. People can absorb information a little faster than they speak.
- Be clear. Stuttered words can be annoying. The listener can't understand. can't be told.
- Speak up. Your voice should be louder and more forceful than the prospect. Sounds confident and relaxed.
- Avoid technical jargon and long-winded sentences. If the prospect has to stop and think about what you've said you may lose him.

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The salesperson who thinks he doesn’t need any “tools of the trade” probably won’t remain a salesperson very long. Very few account executives successfully fly by the seat of their pants without using research material, resource books, or even the standard rate card as part of their sales presentation. A salesperson who can go to a prospective advertiser and convince that person (without backing up his arguments with the facts) to buy radio is a miracle worker and has probably missed his true calling.

To assist the mortal radio sales executive, the Radio Advertising Bureau annually compiles, updates, and publishes numerous sales resources. Some of these are available by on-line computer, some can be obtained over the phone, but a vast majority are printed materials easily carried into a client’s office. Those stations which make full use of these materials find them unquestionably useful in establishing contacts, backing up virtually every kind of sales presentation, and closing deals. Here’s a brief look at some of the contents of the RAB Survival Kit:

Radio Facts

This small pocket directory is widely regarded as RAB’s most important resource. It is a comprehensive, statistical overview of the commercial radio industry in the United States. The guide, now in its 26th edition, offers information which can help the manager or salesperson get a perspective on radio’s value as a marketing tool, examine trends in radio use and growth, and demonstrate radio’s strengths relative to other advertising media. It can also help orient new radio sales staff toward the power of radio, enabling them to pass that information on to advertisers.

1987 Radio Copy Book

This handbook contains a cross-section of radio scripts culled from virtually every local business category. It includes humor, hard sell, image, item, and straight sales copy that can be used as is in demos or actual spots, or changed to fit a specific advertiser’s requirements. All copy presented in the book is targeted toward the local client, and few need special effects or sophisticated production techniques. Spots are divided by business category, but innovative salespeople can easily adapt a spot from one business to another. The Radio Copy Book is updated periodically to keep its contents competitive with national advertising campaigns.

Radio Co-Op Sources

This annually-updated volume is directed toward the station which either uses a lot of co-op advertising and wants to grow even further, or those which have never had much success with it but want to pull in their fair share of co-op ad dollars. Radio Co-Op Sources lists thousands of manufacturers’ co-op plans, researched and detailed immediately before publication to ensure up-to-the-minute information. Plans are grouped together by advertiser category, and include the company’s name and co-op agreement. All care is taken to make sure co-op plans are accurate, but RAB still recommends that stations check with the manufacturer before putting a schedule on the air.
Spring Into Summer

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RAB Sales Tools

Why Radio
This slick booklet is a primer on the radio industry, illustrating its listener effectiveness and advertising efficiency. It incorporates some of the same information found in the Radio Facts handbook, but presents those statistics in a logical, comprehensive manner. Included in the publication are figures for at-home and away-from-home listenership, peak listening periods, and radio's effectiveness in reaching the consumer immediately prior to that consumer's actual purchase.

Newspaper Supplements
Some advertisers refuse to ignore newspaper, but smart salespeople can use that to their advantage by selling radio as a supplement to a client's print schedule.

Pocket Pieces
Visual "leave-behinds" are a boon to many sales calls, and RAB supplies a large number of small brochures and pamphlets to supplement a salesperson's presentation. Such publications as Put Your Store In Radio and Radio At Your Service For Fast Food Advertisers illustrate the challenges of local retailers and suggest how radio can successfully solve those challenges.

Media Targeting For The '90s
This publication presents the results of a new study which collected data on time spent with each of four major media. It compares them on what RAB calls an "apples-to-apples" basis, breaking media users into heavy and light categories and rating how much time heavy radio users spend with television, newspaper, and magazine. This data is further broken down into demographic and lifestyle segments to illustrate radio's effectiveness when placed head-to-head with its competitors.

America On Radio
This series of brochures presents testimonials and success stories of radio advertising in different business categories. It cites individual cases of how radio stations worked with local advertisers to create campaigns, outlines the steps used to bring those campaigns to fruition, then notes the success the advertiser had as a result.

RAB Top 40 Survey
This single-page chart is designed to be posted on each salesperson's wall as a handy reference guide to seasonal category buying. It lists the top 40 business categories advertising on radio and breaks down, by percentage, how much radio advertising that business does on a month-to-month basis. The chart is best used as a comparison, checking local advertisers' spot buys against national usage and then planning new business or account service calls accordingly.

RAB Instant Background
This regularly-updated volume provides background information of 50 business categories, enabling the new or seasoned salesperson to acquaint himself with existing or potential accounts. This background material is used for the salesperson to understand the national overview of a targeted business, compare the local client's needs against national trends, and prepare for a consultant sell interview. Profiles can also be used to anticipate advertisers' seasonal needs, plan individual presentations, and initiate creative radio writing and/or spots customized to meet a client's marketing needs.

ALL YOUR MUSIC—NOW ON CD

Your station will sound cleaner, clearer and punchier with digital Compact Discs from Century 21 Programming. GoldDiscs are available right now in Country, CHR, AC, Mellow AC, or Top 40 Oldies.

Declare your independence from scratchy vinyl records July 4, 1987, when Century 21 begins weekly current HitDisc CDs for CHR, AC and Country formats.

And Century 21's $300 AutoSegue option transforms ordinary CD players into MicroAutomation.

Be first in your market to find out about GoldDiscs and HitDiscs to improve your station.

Hear them at NAB Booth 3452 and Anatole Suite 7172, or call Century 21 for a sample: (800) 582-2100 toll-free or at (214) 934-2121.
We've moved to the front of the radio brokerage business.

- With innovation and imagination. Implemented by an experienced team of broadcasters with integrity and vision.

The Mahlman Company has the management, organization, financial alliances and resources to ensure smoother transactions. And they're being tapped by America's major broadcast investors and operators.

**RADIO'S BLUE CHIP BROKER FOR MAJOR AND MEDIUM MARKETS**

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FINDING FINANCING

How To Deal With Broadcast Lenders

By Barry Skidelsky

Indirect Costs
Don’t forget to account for the indirect costs of an acquisition. These include lender commitment fees (origination points), legal fees, engineering fees, travel, telephone bills, and the like. In short, make sure you ascertain all the costs of doing the deal.

Don’t shop a deal around much. Ours is a small world getting smaller. Sooner or later, everyone talks with everyone else. If you only approach one or two lenders, your deal may appear “hot.” If you take a blunderbuss approach, it may seem as if you can’t get the turkey off the ground.

The most important piece of advice for dealing with broadcast lenders is to do your homework. Get familiar with the sources, types, and terms of financing. Make friends before you need the money, because a good deal will not wait for you to arrange the financing.

Barry Skidelsky is an attorney and broadcast consultant specializing in radio, providing business and legal council to lenders and broadcasters.

A member of the New York, Washington, DC, and Federal bars, he is also a member of a bankruptcy trust for WUST/Washington. He has 15 years’ experience in radio programming, sales, and management, including stints at WMMC, WRVR, and WRKS.

Skidelsky can be reached at 132 East 45th St, New York, NY 10017: (212) 370-0130.

Your year to make the move up to Quality Information at Remarkable Rates.

1987:

1986:

Directions Research formed. Establishes reputation as major force for top quality research.

The time has come for a fresh approach. Call Bob Lowry at (602) 264-3337.

Directions Research SM
PREMIERING THIS WEEK!

WESTWOOD ONE PRESENTS

AMERICAN DANCE TRAXX

Whether it's from the streets of Chicago or the clubs of New York and L.A., today's hottest dance music takes center stage on American Dance Traxx, Westwood One's exciting three-hour weekly countdown of the music that's changing the face of contemporary hit radio!

The music never stops on American Dance Traxx, as host Jeff Wyatt (KPWR-FM Power 106/Los Angeles program director) starts at #30 and blazes his way to America's #1 dance track of the week, along the way featuring exclusive spotlights on the artists who're making them happen.

And once during each show you'll hear from leading program directors in key cities around the country sharing their hot picks of the week!

And to keep you and your listeners on the cutting-edge of the dance scene's latest trends, American Dance Traxx features the newest domestic releases and the latest import tracks, plus special remixes of the hottest records on the nation's dance floors and airwaves. And with only three breaks per hour, you'll hear more non-stop music on American Dance Traxx than on any other national countdown!

American Dance Traxx – the right-on-time, more-music countdown, available exclusively from Westwood One. Contact your Westwood One Station Relations rep now at (213) 204-5000 or Telex 4996015 WWONE for details.

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

(213) 464-6333
Ten Guidelines

Choose The Right Acquisition Lawyer

By Erwin Krasnow, Esq. and Dean Brenner, Esq.

Good legal representation is essential in an acquisition of a radio property. A lawyer must negotiate the terms of the transaction skillfully, draft the purchase agreement and other documents precisely, obtain FCC approval, and execute the transaction efficiently.

Although this article discusses the process of selecting an attorney for the station acquisition process, most of these points apply to any legal recruiting.

The following is a list of pointers to keep in mind in choosing an attorney to represent you:

1. Use a lawyer early; an ounce of prevention is worth a pound of cure.
   All too often, lawyers are called in after the damage has been done, when an individual is on the verge of being sued or of losing a transaction. The most cost-effective service your attorney can give you is "preventive" or "anticipatory" legal advice. Don't wait for the first hint of a legal problem. Consult a lawyer in the planning stages, before you begin to negotiate an acquisition.

2. Evaluate your legal needs.
   What specific kind of assistance do you need? In all likelihood, you'll want a specialist. Try to determine if you'd benefit by retaining more than one law firm to handle different matters. Usually in an acquisition, a full-service firm can execute both the filings and corporate work.

3. Seek a specialist for special problems.
   While lawyers generally specialize in one or more areas, many focus on a particular subspecialty. This is common in communications, so look for an expert in your type of transaction. Better yet, look for a firm with specialists in various areas affecting the transaction. A lawyer with limited familiarity with these areas will probably take much longer, be more expensive, and may give inappropriate or more conservative advice.

4. Determine the scope of the service you need.
   Do you want a lawyer for a one-time legal service or a long-term relationship? An elaborate lawyer search isn't necessary for a one-shot routine service such as drafting an option for an antenna site or reviewing a studio lease. However, be much more careful in choosing an attorney for complex matters such as handling the acquisition, and problems and tasks in protecting your license.

5. Consider the firm's size, but hire the lawyer.
   A sole practitioner or lawyer in a small firm might give you extra attention, but may have quite limited resources. Larger firms may be less personal, but generally have extensive libraries, computer research facilities, and enough attorneys and support staff to handle acquisitions and associated problems of all sizes on short notice. Furthermore, with specialists in real estate, litigation, and business, they can become a "one-stop" legal source. Call any firm you're interested in hiring, identify yourself as a potential client, and ask for a brochure or resume.

While a law firm's size and reputation are important, the success of your acquisition depends on the individual lawyer doing the work. The quality of lawyers can vary, so select the lawyer first, and then look at the firm and its communications resources.

6. Search for a lawyer in a systematic way.
   Be thorough in your search. Shop around. Meet the top candidates. Question them closely, and check references (see sidebar articles).

7. Watch out for referral fees.
   If you interview a lawyer who has been recommended by another attorney, ask about referral fees. Such fees, which include forwarding fees, cash commissions, or even fee splitting, are justified only if the recommending lawyer will be working on your case or has already worked on your case and has not billed you.

8. Use a personal interview to make the right choice.
   This is the most important step. Through the interview you will learn about the lawyer's background, legal practice, rates, and personality. At the same time, you can help lay the groundwork for future relations by establishing yourself as a serious client who cares about quality legal advice.

9. Look for the right "chemistry."
   Credentials are important and competence is essential, but don't minimize your visceral reaction to the lawyer you're interviewing. The right chemistry often can make the difference between satisfaction and disappointment. Pay attention to the lawyer's "desk-side manner." Is it abrasive, uncouth, or just right? Is he a good listener? Do you sense that he wants to work with you? Does he seem aware of the importance of your case or problems? It's important to feel a sense of rapport.

10. Things to watch out for: the tell-tale signs of a lawyer you should avoid.
    Avoid a lawyer who seems too busy to put the requisite time and effort into your case; guarantees of your case or problem; is vague on the subject of fees; refuses to prepare an agreement spelling out the fee arrangement and billing procedures; tries to impress you with legal jargon; or refuses to give you references.
BEFORE AND DURING THE INTERVIEW

A Checklist Of Questions To Ask

It's crucial to prepare for the hiring interview as thoroughly as possible. Here are some questions to ask prior to and during your meeting.

Before The Initial Interview
- Will there be a charge for the exploratory discussion? If so, how much will it be? Will this fee be credited toward fees for initial services?
- Do you currently have or anticipate any conflict of interest? Are you available to handle this case or matter?

During The Interview
- What kind of clients do you represent? Do you have clients of comparable size and in a similar industry? In addition to client matters, what other experience do you have that would be relevant to representing my company? For example, have you worked at a government agency or an industry trade association?
- Do you have any recent experience with acquisitions like mine? What was the outcome, and approximately how much did you charge the client? Might I have the names of those clients and your permission to call them?
- Why are you particularly qualified to handle this acquisition? What special background or expertise do you have that would be useful? Will you be doing all of the work? If not, will you introduce me to the other people working on my case or problem?

CHECKING LAWYERS’ CREDENTIALS

Making Sure You Made The Right Choice

Krasnow and Brenner recommend several suggestions for qualifying legal candidates for your business. Among them:

1. Get recommendations from colleagues.
   Talk with business associates who've had legal problems or needs similar to yours and were fully satisfied with the service they received. If you have a lawyer but he does not have the legal expertise you need, seek his recommendations. Accountants, bankers, media brokers, engineers, and other professionals can offer valuable input as to services provided, fees, and results.

2. Check references.
   After talking with clients whose names were furnished by the lawyer, consult his colleagues, FCC personnel, trade associations, media brokerage firms, and congressional committees. Do they respect and admire the lawyer? Have they seen him in action? Do they consider him competent or outstanding?

3. Consult legal directories.
   Use directories only for obtaining additional information and checking the credentials of the lawyers already on your list of candidates. The most comprehensive source is the “Martindale-Hubbell Law Directory,” available in most public libraries. In some instances, attorneys receive “ratings” or their legal ability, ethical standards, professional reliability, and diligence. However, keep in mind that the ratings are based on recommendations from other lawyers, not clients, so they're not objective assessments.

4. Use lawyer referral services cautiously.
   Usually listed in the Yellow Pages, these identify lawyers and their specialties. The quality of these services varies widely. Some require minimum standards, such as experience and accreditation; others don’t. Many attorneys do not ask to be listed. Referral services published by local bar associations may be more reliable. The Federal Communications Bar Association (FCBA) publishes members' names and addresses. The Broadcasting "Yearbook" lists FCBA members and communications law firms.

5. Do some comparison shopping before you decide.
   After checking credentials and reputations, arrange to interview two or three of the top contenders. Then choose the one who seems most qualified to deliver the service you need at a price you can afford.

RADIO IS SCREAMING “YES” TO THE WORLD’S LARGEST INFLATABLE RADIO

GAIN A MARKET EXCLUSIVE WITH THE WORLD’S LARGEST INFLATABLE RADIO! This 16 foot high, 20 foot wide inflatable boombox is perfect for live remotes and special events. Broadcasting or not, the World’s Largest Inflatable Radio says RADIO in a very big way—like nothing else at any live event. Indoors or Outdoors. In almost any weather. The World’s Largest Inflatable Radio comes customized with your station’s logo and dial position. BLOW UP YOUR MARKET WITH THE WORLD’S LARGEST INFLATABLE RADIO. CALL MATT WIEDERKEHR AT 612/776-5776.
"Step right up! Come one, come all! Whatever ails ya, we've got the instant cure!"

Sorry, fellas, it just don't work that way. Successful, consistently profitable radio stations don't just happen. They're built. With patience, perspiration, perspective, an overall plan. And, yes, the occasional shot of brilliance.

To achieve that, you need more than a consultant's glad-hand.

You need hands-on, personal attention. The kind you get from Fred Jacobs' Media Strategies. The kind that does work.

With long-standing clients like KQRS in Minneapolis - St. Paul (from #7 in Spring '85 — before Media Strategies — to #1 Men 25-49 now). Or WRXL in Richmond (first time in station history, #1 Adults 25-54). Or with new clients like WYSP in Philadelphia (from #7 to #1, Men 25-54, in just two books, thanks to a new programming focus and the astute addition of Howard Stern).*


**MEDIA STRATEGIES**

CALL FRED JACOBS: (313) 626-7158

*All numbers MSA, 6A-12M, Fall '86 Arbitron.
Becoming A Contract Engineer

By Barry Victor

“If you’re attempting to solicit business, know your limitations. That doesn’t mean turning away business, but knowing when to get advice before you get in over your head.”

The Basics For Setting Up

Select a company name that conveys the right image. Get printed invoices and business cards. For less than $100, you will look like a real business.

Find out what licenses you will need to operate; spending a few dollars on a business license and a resale license can save you a lot of grief later with tax authorities.

The Pros

• Being your own boss
• Setting your own hours
• Naming your price

... And The Cons

• Best opportunities are in small markets
• Must provide own equipment
• No work, no pay

Stations are cutting their engineering staffs, and sources of new engineers are drying up. These factors are creating the new job market for contract engineers.

In larger markets, some stations are going to contract engineering to provide support on new construction, transmitter installations, or special projects. In the future, consultants and contract engineers will do most of the work large engineering staffs currently handle. Each station must learn to be its own engineer as its on-site insurance policy and hire part-time contract people to take up the slack. This will save money.

Small Markets Leading The Way

At this point, the larger the market, the harder it is to make a living there at contract engineering. Most large market stations still find it financially advisable to have one or more full-time engineers on staff. Markets in which it is less desirable, with the face of a market, the number of engineers available there, and its proximity to large markets all affect how much stations can pay for contract support.

In small markets most engineers are already contracted to provide support for other stations. Some of them work for six or seven stations and average 80 hours per week — not exactly the cure for undisturbed.

How To Make Contacts

A good way to make contacts is by attending engineering meetings in your community. The Society of Broadcast Engineers has local chapters in most areas of the country, and their meetings are great places to meet fellow engineers and learn about new technology. The SBE also has a certification program for broadcast engineers, which since FCC licenses were eliminated has become a good way of showing your proficiency.

Local area Frequency Coordinating Committee meetings are good places to meet the people who are the active engineers in your market. The Audio Engineering Society has many local chapters across the country as well. In several areas, regional or state broadcaster associations also include engineers. They are an ideal place to meet station managers in a friendly atmosphere. When meeting managers for the first time, especially if you want such meetings to result in later business, remember to dress appropriately; i.e., wear a suit and tie.

Speak Management’s Language

Most GMs don’t understand engineering terms. Convey your thoughts with this in mind: Present the means of fixing the problem, the cost involved, and the savings in dollars which will result.

If you are working at a station and want to do contract work at others, make sure your management knows. The worst thing you can do is surprise your management with the fact that you are working at the competition. Be honest with all of your clients. As a contract engineer, the first thing you should be aware of is your market.

The worst thing a company has worked in the industry for a long time and has been on salary at a station hasn’t had to justify what he is doing every hour of the day. Therefore, becoming a contract engineer may not work out if he continues his old habits. A contract engineer at a high rate of hourly pay must show results.

If you are attempting to solicit work, know your limitations. That doesn’t mean turning away business, but rather to get advice before you get in over your head. If you approach a client with a know-it-all attitude, he will be very skeptical about your abilities. If you are foolish enough to say you know everything and put it in writing, they may hold you to it — in court.

The engineer is expected to: become a knowledgeable technician, have a high service attitude, and be able to live on his own. He is also expected to be the engineer’s agent, an office manager, an insurance broker, technical advisor, and sales manager. The engineer has a high degree of knowledge and ability, and his advice will be regarded as part-time.

The solution to supporting yourself is to contract with one or more clients to provide you with your basic needs. In return for a guarantee of “X” dollars a month, you will provide “X” hours of service. You can afford to give the client a break on your monthly bill, and the client knows you will be there when he needs you. The hours you provide can be used to pursue other clients on a higher per-hour rate. They can be your profit.

This is wonderful in theory, and every once in a while it actually happens. Getting to this point is the fun of being a contract engineer. Remember, though, that if you spread yourself too thin your clients will feel they are not being serviced properly — and you may find yourself minus a client.

If you end up working too much and the jobs keep coming in, may it be time to re-locate and take only those clients who can afford to pay. Be very careful where you advertise, because your first client may want to do a job for one of them sometime in the future. Distraction and tact are part of your job description if you want continuing employment.

Avoid Surprises

Don’t be afraid to discuss any part of a job with your client. Live up to your obligations. Don’t make promises you can’t keep. The last thing a client wants is a surprise. Sometimes you have to eat a job if it takes longer than you promised. Other times you can cover yourself or at least get another job to make up your loss. On the other side, if you find a job has gone much faster than you expected and you can save the client money, don’t be greedy, give him a lower bill. This will impress the client and ensure future work.

Discuss billing and payment terms up front. If you have to travel to a new client, ask for a round-trip plane ticket and at least half of the bill up front.

If you are used to a steady paycheck and not worrying if you have a job next week, I would not recommend going into business for yourself. If you like competition and the stress of being your own boss, however, contract engineering can be both rewarding and fun.

By Barry Victor

Barry Victor owns and manages Victor Group, a contract engineering firm. Some of his clients are KFWB/Los Angeles, NBC Television, L.A. Kellogg, and the Weedeck Radio Group. Among other businesses, he was Chief Engineer at several L.A. radio stations, and has extensive experience with both CBS radio stations and Clausen Broadcasting. He is the President of many trade organizations. Victor is the Vice-Chairperson of the Southern California Frequency Coordinating Committee. He may be contacted at the Victor Group, 14435 Plummer St., Suite 25, Panamera City, CA 91322; (818) 892-7370.
The music scheduler that responds to today's programming demands

Generation II Solves Programmers' Toughest Scheduling Problems In Ways You Never Thought Possible:

- Increased categories for more flexible scheduling
- Eliminates hand scheduling with twofers, threelfers, blocks ... now you let the computer do it
- Automatic category changes improve daypart control
- Keeps your inventory fresh by automatically resting and reintroducing your songs
- Can't lose control of your format because Generation II is so easy to understand and modify

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Join the smart broadcasters who have already purchased GENERATION II:

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- WKIN, Baton Rouge
- WMJX, Boston
- WVBE, Boston
- WYRK, Buffalo
- WCLR, Chicago
- KPLX, Dallas/Ft. Worth
- KSCS, Dallas/Ft. Worth
- WBAP, Dallas/Ft. Worth
- WWSN, Dayton
- KOAQ, Denver
- WIKY, Evansville
- WSSL, Greenville, SC
- KIKK, Houston
- WEAG, Indianapolis
- WFMS, Indianapolis
- WMSI, Jackson, MS
- KBEC, Kansas City
- KMJX, Little Rock
- KBIG, Los Angeles
- KLSX, Los Angeles
- WEGK, Memphis
- WGIX, Memphis
- WREC, Memphis
- WRVR, Memphis
- MTV, New York
- VH-1, New York
- WLTW, New York
- WSTF, Orlando
- WMGV, Oshkosh
- KOY-AM, Phoenix
- KOY-FM, Phoenix
- KGW, Portland
- KINK, Portland
- KSGO, Portland
- WRAL, Raleigh
- WRVA, Richmond
- WRXL, Richmond
- KISS, San Antonio
- KMMX, San Antonio
- KSAQ, San Antonio
- 91X, San Diego
- KCBO, San Diego
- XTRA, San Diego
- KSFO, San Francisco
- KYA, San Francisco
- KWSS, San Jose
- KZST, Santa Rosa
- WGFN, Schenectady
- WGY, Schenectady
- Broadcast Programming, Inc. Seattle
- KJR, Seattle
- KGTO, Tulsa
- KRAV, Tulsa
- WCXR, Washington, DC
- WMZQ-AM, Washington, DC
- WMZQ-FM, Washington, DC
- WRMF, West Palm Beach
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VITAL SIGNS: MARKET RESEARCH

MIKE SHALETT

DON'T DISCOUNT CD PROFITS

Are Retailers Pricing Themselves Out Of Sales?

When compact discs were first introduced here in 1983, there were no statewide manufacturing plants. Importing, coupled with limited manufacturing capabilities around the world, created a price structure that saw retail prices average more than $18 per disc. Now that we’ve remedied most of the shortage problems and begun to produce discs domestically, many industry people have indicated that further lowering of CD cost, currently averaging $15-$16, is close at hand.

In light of the fact that industry sources estimate 50 million CDs were sold in the U.S. last year and project CD player sales at over 4 million in 1987, several pertinent questions come to mind:

- Is lowering CD prices a positive step?
- Will this create a more profitable environment for manufacturer and retailer alike?
- Is the sale price of a disc or cassette the prime motivating force for sell-through?
- What artists prosper more?
- Most importantly, will consumers buy more?

If we look at other consumer goods industries, we can find many examples of just the opposite mentality when it comes to pricing.

Availibility Rates Higher Than Price

Cadillac recently introduced Allante, a sporty Italian import. The car is available in limited quantity and has an original sticker price in the neighborhood of $55,000. Using the record industry’s pricing structure, you’d have expected all Cadillac dealers to heavily discount Allante when it first became available and sell it barely above cost.

“Using the record industry’s pricing structure, you’d have expected all Cadillac dealers to heavily discount Allante when it first became available and sell it barely above cost.”

However, in customers who normally wouldn’t buy records and these same foreigners would buy other products. In reality, our research indicated that Springsteen fans came in, bought a box set (or two or three as gifts), and left.

When CBS News asked consumers at New York’s Tower Records how much they had spent for Springsteen on the first day of release, no one knew. Most overestimated and giggled afterward that price wasn’t important — availability was. If you looked hard enough, you could have found record stores across the country that actually sold the product at less than cost.

This is great if you’re living in the same world as Milo Minderbinder. He’s the gentleman in Joseph Heller novel “Catch 22” who bought eggs for three cents, sold them for two cents, and claimed to make a one-cent profit. Sounds all too familiar.

Fashion Demands Top Dollar

The fashion industry offers another good comparison. Much like records, fashion has a year-to-year shelf life. It’s sexy, flashy, beyond necessity, hip, a statement, cultural. Try substituting the word music for fashion in that last line. It works, it’s comfortable, and it’s accurate.

When a hot, established retail line such as Members Only kicks off something new (i.e., bomber jackets), the item isn’t discounted. It’s sold first for top dollar at the most exclusive shops. Later, there’s a first-level discount for higher-price department stores, then a second-level discount to middle-level department stores, and so on down the line (lower-level department stores, flea market vendors, etc.).

Those who want the product the most run the hardest to find it the quickest. Money isn’t the primary motivator. Selection, the ability to find the product, and convenience are keys. Is it hard to believe that this was also true for those people who rushed over or stood in line to buy Springsteen the first week of release?

Conversely, when a brand new line of fashion products comes out, price is a key element in getting retailers to carry it and consumers to try it. Once those products become established, however, the same pricing structure outlined above is implemented.

RCA Takes Risk

RCA Records used that same philosophy with then-unknown Bruce Hornsby and the Range. The group’s debut LP was listed at $6.98, which allowed both the retailer and the consumer to feel more comfortable in taking a “risk” with something different. Once a benchmark had been established, with a considerable amount of help from radio airplay and a tour, the LP’s suggested list was raised to $8.98.

The day after Hornsby won a Grammy for best new artist, I visited a major record retailer who had the record on sale for $6.79. If consumer demand isn’t at its highest, when will it be? Now is the time when the customer will pay the most for that title, not after it takes its way into the catalog bins.

Introducing CHAMPION

The new compact disc music library from American Image.

Call for a demo today. 1-800-251-2058
One of many reasons why stations all across America are switching to HNWH.

BOTTOM LINE

“Our stations value the fact that while everything else is changing in the world of national radio, we continue to help our clients find ways to increase their share of business.”

Dick Sharpe
President

HNWH
THE FACTS SPEAK FOR THEMSELVES

HILLIER, NEWMARK, WECHSLER & HOWARD
A INTEREP COMPANY
New York, Atlanta, Boston, Chicago,
Dallas, Detroit, Houston, Los Angeles, Minneapolis,
Philadelphia, St. Louis, San Francisco
# Ratings

## Arbitron Fall '86

### Demographic Ranking Trends

**Philadelphia**

<table>
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<th>Station</th>
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On Excellence...

“In 1985 when we started our company, we made some very bold statements. We promised to provide stations with superior, distinctive service. The type of service that produces results.

We promised to be different. To be a rep firm where the radio station comes first, every station is special, and relationships are more important than ratings.

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PLANNING AHEAD FOR PROMOTIONS

The second quarter starts in less than a week — are you ready? If not, let's look at a cross section of events coming up during the next 60 days. These just might serve as springboards for activities that will be fun for your station, meaningful for listeners, and rewarding for the sales department.

April

April Fool's Day (4/1) — Swap DJs with a rival station or the AM and FM airstaffs. Fool the listener.

International Twit Award Month — Have your listeners nominate local celebs for station Twit awards. Give them out on the steps of City Hall at month's end.

National Parents Month — Stage joke-telling contest on-air. Send winners to station night at the local comedy club or one in the nearest big city.

Month of the Young Child — Stage special events for children in conjunction with local family centers. Sell to supermarkets and department stores.

Pets Are Wonderful Month — Air spots describing pets available for adoption at local shelters. Sell to pet stores.

Publicity Stunt Week (4/1) — Stage an "outrageous stunt" promotion for listeners. Winner receives prize from the mall where the promotion takes place.

Bertha: Birthday (4/2) — Create a "Statue of Liberty." Give the winner a trip to New York.

Mule Day (4/3) — Have listeners tell you about the most stubborn pet or situation they've encountered. Send the winner to Columbia, TN, "Mule Capital of the World."

Baseball: NL Opening Day (4/6) — Give away tickets in your market if your rival carries the games; send winners to Cincinnati for the league opener.

Tater Day (4/6) — Salute to the sweet potato. Have listeners send sweet potato pies, sculptures, etc. to the morning man. Winners get supermarket gift certificates.

W.C. Fields Day (4/9) — Have listeners do on-air impressions; winner gets trip to Philadelphia. Fields wrote his own epitaph: "On the whole, I'd rather be in Philadelphia."

Income Tax Day (4/15) — Pay listener's tax bill up to a set amount.

Griper's Day (4/15) — Let listeners gripe on-air; send winner on a vacation trip.

Earth Day (4/22) — Air PSAs by local celebs on preserving our planet. Sell sponsorships to civic-minded firms, oil companies, chemical plants, etc. There may be co-op dollars here.

Egg Salad Day (4/22) — Get listeners to bring all the Easter eggs they have to school the previous week to a mall and create a world record egg salad — then eat it!

Secretary's Day (4/22) — Have bosses call in with praises for their secretaries. Send winners to lunch at a posh eatery; the host is the GM's secretary (GM can go along, too).

NFL Draft Day (4/24) — Listeners tell you why they'd like to be a DJ on your station. Winner gets to be a morning man for a day. Wins tape of show and stereo gear.

Fifteenth Annual Great Lakes Radio Convention (4/25) — Invite politicians (i.e., city council, mayor, governor) to compete against jocks in a chip-throwing contest. Station donates $1,000 to charity for the winning team.

Kiss Your Mate Day (4/28) — This is a day set aside to show your mate how much you care. Have station "Kissing Bandit" give checks for dial position (i.e., $3.30 AM) to any couple caught kissing. This is heightened by announcing the time and location of the bandit's next stop. Visibility makes it fun and also displays station strength when groups of folks run around kissing in front of a stranger they think is the bandit.

May

National Barbecue Month — Very salable product; supermarkets/hardware stores that vend grills. Have a rib cook-off at a park; proceeds (for attending and buying product) go to charity.

National High Blood Pressure Month — A great public service op- portunity, also salable to HMO. Get the blood pressure van and offer your listeners free tests — start with your morning team to relieve anxiety.

Kentucky Derby (5/2) — Send folks to the "Run for the Roses."

National Pet Week (5/3) — Stage pet ugl/subtle dog contest. Invite listeners to send pics to the station.

Mother's Day (5/14) — Reunite listeners with Moms. Air voice of "mystery mom," mother of an artist whose music you play. Work a deal with AT&T and give away long distance calls: "Calls home to Mom."

Limerick Day (5/15) — Invite listeners to send limericks (clean). Winners get free trip to Limerick, Ireland.

Jumping Frog Jubilee (5/16) — Reannouncement of Mark Twain story, held in Calaveras County, CA. Have your own frog jump at a local mall and send your winner to the national event.

International Chicken Flying Meet (5/16) — There is a world record (209 ft., 8 inches) for this sport. Fly the biggest chicken or finest person, as voted by your listeners, to Columbus, OH for the event.

June

Visit Your Relatives Day (5/18) — Send someone on a visit to relatives. Sell to airline/travel client. An overdue renewal — twins who haven't seen each other for 50 years — is a killer.

International Pickle Week (5/21) — Listeners tell the morning team the biggest "pickle" they've ever gotten out of, or into, to win a year's worth ($500 gift certificate from supermarket) of pickles.

Fabulous '50s Revival (5/24) — Stage a station revival at a local high school gym. Have hula hoop, dance (frug, swing, pony), and '50s trivia contests.

National Missing Children's Day (5/25) — Air PSAs and offer tapes of the HBO special on how to make your child "Street Smart." A highly emotional promotion.
KNOCK THEIR SOX OFF.

Make their day—blow'em away. Help boost the image of your station and your radio personalities with The Giant Boom Box. This massive 20-foot long box extraordinary features a customized radio panel sporting station logo and digital dial. The unit is identical on both sides, making it perfect for parade floats and eliminates any case of mistaken station identification. This is the type of powerful exposure your personalities and your station deserve.

And the Giant Boom Box is as functional as it is attention getting.

The enclosed air conditioned booth in the Giant Boom Box is already wired, allowing quick set up of your station's studio, remote, p.a. or dance equipment. Ample space allows for permanent equipment set up. Pull it up and plug it in. It's a turn key operation—with absolutely no set up time required. There's also plenty of secured storage space for spare equipment, promotional items, etc., so you can quit dragging those extra boxes and cases around.

**THOSE IMAGE DEFLATING INFLATABLES.**

Neither rain nor sleet, nor little vandals with pointy sticks can put a damper on your event. The Giant Boom Box is not an inflatable, so it can not become a deflatable. Rugged molded fiberglass construction allows operation in any kind of weather. The unit comes mounted on a trailer and makes it simple for one person to set-up and tear-down in seconds.

And many stations have already had their purchase costs completely covered by soft drink, beer or fast-food sponsors—which means the unit can come at no cost to your station whatsoever.

**BLAST YOUR COMPETITION—BEFORE THEY BLAST YOU.**

Don't get caught with your pants down. When your market's gone, it's gone for good. Exclusivity is guaranteed for each and every market. If your station is the first in your market to get the Giant Boom Box, it will be the only station in your market to get one.

Find out more about how you can improve your station's reception at promotion events. For up to the minute information on your market's availability, call (305) 626-3774.

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BACK TO THE HOP?

Promoting A Gold Station

The sock hop, the Oldies revival concert, and the '57 Chevy giveaway as Gold promotion tools are all outliving the graffiti image that spawned them. Marketing directors at two highly visible outlets say that even as they add less format-specific promotions, there'll still be a place for the old mainstays.

"We've done years of hosting sock hops and Oldies concerts," says KRLA & KSLX/Los Angeles Director/Marketing & Promotion Meredith Doulton. "But if there's a hot concert in town, it might still be the Beach Boys which fits our format. We're going a little bit away from the Oldies stuff, but it's such a nice image and so much fun and so hip that we stay with it. We use it to our advantage."

Judy Spitzer, who holds the same title at WJMK/Chicago, has been with Magic 104 since shortly after it began in 1984. "When I started here, we did promotions to make our position clear. We did a rock 'n' roll reunion and brought in legendary Chicago DJs from wherever they were. That got us TV coverage on every station and a lot of press. Now we're very well established as Chicago's Oldies station and we really don't need to do that."

"Dick Biondi, a legendary Chica- go jock, goes out to MC sock hops. He's great at it, and people love him. But if that's only the type of thing we did, I don't think we'd be doing the station justice. We've got a lot more ways to do our promotions now than a series of sock hop promotions."

"We play a six-hour block of Oldies, give away a CD an hour, and a CD player at the end of the block. That's about as non-Oldies as you can get."

Touch The Moon

Spitzer previously worked for CHR neighbor WBBM-FM. Doulton was with L.A.'s KIIS when its tradition of big money/big ticket prizes began in 1982. "With KIIS-FM, the big thing was how much you could get and how much you could give away. KRLA is dealing with a loyal audience. Prizes aren't as important; listeners are happier with quantity."

"The biggest thing is meeting the people. Our most successful promotion has been and will continue to be our sticker spotter, the 'KRLA Hit Man.' That promotion is currently being tied to McDonald's "Mac Tonight" campaign, with the moon-headed mascot riding in KRLA's "Hitmobile," a repainted '57 Chevy, to local franchises. Crowds average 400 people with up to 750 on weekends. There's also a similar promotion with Dr. Pepper and a '59 panel truck, as well as parties themed around Raiders football starting in late summer.

Meredith Doulton

"We'll always make ourselves touchable, no matter how small the event," says Spitzer. "The people that come to remotes are as excited about meeting Biondi as a younger listener would be about meeting one of WBBM-FM's jocks." Doulton says that the crowds at KRLA remotes are likely to be 18-49 year-old males from nearby. Few Gold promotions draw from across a large metro. "They do bring their families," she says. "That's why we're trying to do more family-oriented things with amusement parks and movie screenings."

With Manny Pacheco's return to evenings, KRLA has recently begun working to restore its once-famous link to East L.A. and the Hispanic audience. (It's also going back, at night only, to the Oldies/current mix it ran in 1979-82.) "One of our big promotional pushes will be doing Pacheco's request and dedication show live from highly visible locations in Hispanic areas," says Doulton.

And Now A Contest From Our Sponsor

When KRTH-FM began awarding daily trips to Hawaii several years ago, it broke ground for other big-ticket prizes in Gold. More exist now, but not necessarily because budget cuts have improved. "A new strength in promotion is getting sponsorship money," says Doulton. "I wouldn't be able to do a lot of the things I do if it weren't for McDonald's or Dr. Pepper helping out." I'm glad I have the flexibility on KRLA to mention them. Every promotion I do has a tag to it."

WJMK has done three major promotions with sponsors. "We had point-of-purchase displays at 75 Kodak counters in Chicago. We did an ad in the Tribune through them and gave away a cruise as our grand prize," says Spitzer. "We awarded 11 trips to Hawaii once with Avery Office Products. They distributed 400,000 flyers to offices around Chicago with our logos on it. With Wendy's, we offered up to $50,000 in prizes, and had our logo on over 600,000 'Magic Tickets.'"

The good news is that both promotion directors say the Gold boom has had an impact on sponsor- ship a lot easier to line up. And neither director runs a one-person department. "WJMK has one assistant; Doulton has two, one for each station. All the assistants are full-time employees instead of promo- tion interns."

Classic Promotions

On KLSX, Doulton says, "I don't have the flexibility to talk as much about promotions or do as many at one time. But the quality is certain- ly there, because we're a hit." KLSX does no call-in promotions, qualifying most of its listeners for contests through postcards.

"We're the official radio station of the Universal Amphitheatre, which had never tied into a radio station before. We're going to be on the back of all their tickets. We'll have our own backlit sign right in the lobby and we'll be hosting a lot of shows. We did the opening night of Paul Simon's 'Graceland' tour and had a party for our listeners there. We also have the exclusive on announcing their season."

One note about the Classic Rock boom is that the packaged reunion concerts are now covering the late '60s and '70s. Both KRLA and WJMK sponsor shows. So will KLSX. For a sponsor party alone, the station was able to line up re-}

Here's the "Rolling Stone" mock-up (above) that KRLA & KSLX are using to promote their sponsor part, featuring Spirit and the Strawberry Alarm Clock. Left: One in a series of T-shirts using song titles to promote WJMK.
something in my house

THE FOLLOW UP SINGLE TO THE SMASH HIT
"BRAND NEW LOVER"
NEWS TRENDS IN TALK

Making That Drivetime Thrust

In recent months, many News/Talk stations have modified their emphasis on news. Drivetime shows are somewhat issue-oriented, but gone is the traditional all-News cycle during both dayparts. Most confine their news to mornings only, with short updates during the afternoon (see survey). Here's a look at some different morning approaches.

Balancing Talk And News
WWDB/Philadelphia OM Diane Raymond programs against rival Talk station WCAU and all-News KYW. According to Raymond, WWDB has found a niche by emphasizing talk without eliminating a news presence in the morning.

"We've tried to combine the best of two worlds, recognizing the public's need for information and doing what we do best, which is talk," she explains. "What we've done is let people know exactly when to expect an update."

Between calls and topics, AM listeners get a five-minute cast, traffic and weather updates, and several business and consumer features. During PM drive, traffic, weather, and news updates are aired, but the rest is left to the host's discretion. WWDB morning host Dominique Quinn runs a heavy issue-oriented show.

"...The fact that this market supports three AM News stations signifies the importance the public places on issues..."
—WINZ's Marc Kahn

"People are more concerned with news topics in the morning," says Raymond. "We may hit on almost anything during the show, but we try to stick to issues. What's important is to keep a balance, mixing news flow with the determined needs of a specialized audience.

WOR's Morning Magazine Layout
WOR/New York's morning advice show with Bernard Meltzer is just that. As PD Bob Bruno explains, "Bernie has always been a big draw by the compelling nature of his personality. We don't see a big need to emphasize news as people are ending their workdays. Updates are at timed intervals, but as Bruno states, "It's not the information wheel we turn in the morning."

The Gambling family is a WOR institution. What began as a cutesy shoe show in 1954 evolved into a magazine-type format when John B. Gambling decided to read news, weather, and school closings. Now, after 27 years with John A. Gambling, the morning crew is an eight-member team going round-the-clock with two newscasts, traffic, weather, consumer and business reports, sports, features by John B. Gambling (John A.'s son), and an expanded story segment titled "Behind The Headlines."

"John A. is the ringmaster," says Bruno. "He makes a seamless transition from subject to subject, which makes our presentation very different from what's on other information stations." Bruno stresses that a listener can get all the information he needs from WOR, but the real difference is how he gets it.

"We combine the best elements of a successful morning program with information," he says. "WINS and WCBS are certainly direct competitors, but we do what they do in a conversational form. If you want it quick and compact, you'll have to tune in a News station. But if you want some companionship along with those issues, listen to us."

"If you want it quick and compact, you tune in a News station. If you want some companionship along with those issues, you listen to us..."
—WOR's Bob Bruno

A Reputation Built On All-News
In September '86 WINZ/Miami switched from all-News after 11 years and added talk during the day. Drivetimes are still complete news blocks.

News Director Marc Kahn says news will always be a big part of WINZ's picture. "We didn't decide to hold on to drivetime news blocks as much as we decided to abandon news during the day. News has long been a tradition with this station and it's one of the strongest positions we hold in Miami. I still think people want to wake up in the morning and find out what's going on. And the fact that this market supports three AM News stations signifies the importance placed on issues by the public."

Turnover cycle was originally 30 minutes, but shortened to 20 when the morning listening span was determined to be much shorter. Hot topics are exposed into full-length stories three times an hour.

Although the afternoon segment is handled the same way, Kahn admits it may not be forever. "We do eight hours of locally-produced news a day. As we say on the air, it's more than any other radio or TV station in town, and that in itself makes a statement of our commitment to the format. We're the only ones doing afternoon news in the market, but afternoons are not as strong for us. When you see stations like KYW/Philadelphia decline after being market giants for several years, you begin to look..."

Bob Bruno

for other approaches. We're not thinking of abandoning news in the afternoon, but it's certainly an area worthy of constant discussion and review. If something better should come along, we just may pick up on it."

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HAPPY BIRTHDAY TO WOR — WOR/New York celebrated its 65th birthday with a large gala attended by longtime fans and friends of the station. Air personalities Sherrye Henry (left) and John A. Gambling (right) are shown here chatting with Carol Channing.

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Overnight with Neil Myers adds the exclamation point to an already great schedule of great talk. Interested? Call Talknet at (212) 664-5501.
A Gallery Of Records By DJs

Everybody warned me. They said never write about records made by disc jockeys, because you'll never be able to mention them all and you'll be forced to publish additions and corrections from now till doomsday. And they might be right.

Actually, I cited several examples of DJs on record a few years back and never provoked a tidal wave of response. But this year's a different story. They've been flooding in - and I'm drenched but happy. It's a great and under-celebrated chunk of radio/records history, and I'm pleased to present the following pictorial gallery of DJ records (or disques du jacques, as the French put it).

WCIL-FM/Carbondale, IL PD Tony Waitekus is a collector of serious scope (he also collects records) and one of his specialties is DJs' discs. Five of the records pictured here are from Xerxes he sent me: Larry Lujack, Dick Blum, Jonathon Brandmeier, Jerry G, and the Big Ron (O'Brian) waxing above.

Big Ron, who was in Chicago at the time, I believe, long before his move to KIIS/Los Angeles, covered a minor late '60s hit by Duke Baxter on this record, which also exists on a local label. Tony also sent another Big Ron record, on Rampart, covering an Isley Bros. Motown tune called "Take Some Time Out."

Good to see Jonathon Brandmeier has continued his illustrious recording career since he moved from Phoenix to WLUP/Chicago. His concerts with his band the Leisure Suits are legendary, and as we can see, he's putting out records as well (he had an album or two with the Suits while in Phoenix).

It's hard to remember what a national sensation streaking was around 1974-75; nowadays it's something you do to spice up your esquire. Then it sparked dozens of sporting events, Oscars ceremonies, and public functions of all varieties, and inspired a number of novelty records. WLS Blax Larry Lujack's "Superstreaker" appears, ironically enough, on the Chicago-based Curtom label, where "Superfly" by Curtis Mayfield had earlier ruled the airwaves.

A recent DJ record (something of a hit in some markets) is "Ronnie's Rap" by Ron & The D.C. Crew, mentioned to me both by Cory Robbins, President of the record's label, Profile, and Robin Bell, Promotion Director at WPOQ/Miami, where "Ron" (actually morning man Mark Moseley) works. The idea started out as a bit for the morning show and turned into a successful Reagan rap parody.

Tony Waitekus explains that Jerry G was a big jock in Cleveland (and also WCLF/Chicago). AKJ Jerry G. Bishop. He must also be the father of Michael Stanley as related in a much earlier column; on Stanley's first album, with a group called Silk, he's listed as Michael Gee, and a reader pointed out the Jerry G connection.

Campbell and King also produced a bluegrass/country version of Paul McCartney's "Big Bog" by Beatlepick Tommy & The Truckers, while King produced an early '60s doowop record by the Larks of "It's Unbelievable" fame. Campbell himself, while at WLBN/Lancaster, co-produced a single called "What's The Matter Baby" by the fabulous Crazes on the equally fabulous Splash label, based in Lancaster. We are talking truly obscure here!

Ron & the D.C. Crew turned out a hit of some sort. The only problem was the rap style. This was intended for a radio audience, but it's never been published. What a shame, because it's a real gem. The song is "Ronnie's Rap," and it's a great example of what can happen when a DJ puts his mind to it.

WCCL-Philadelphia, PA PD Chuck Legner also brought me a great disc by the Chuck Jones Band, which was a real hit in Philadelphia. The disc is "Chuck's Rap," and it's a real gem. The song is "Chuck's Rap," and it's a great example of what can happen when a DJ puts his mind to it.

KJZY/Houston air personality and frequent contributor Bill Campbell sent me a lengthy list of records he's been involved with in a long career. The most notable, a rather rare Motown single from 1969 pictured here, was a break-in record featuring current label hits and based around a moon landing theme. Bill produced it with fellow WBBA/York jock Dave King (now owner of WOKE & WRIP/Chattanooga).

Just as I was putting this column together, out comes an album on Columbia by longtime New York (and LA) personality Rosko. Rosko is no stranger to recordings, with several previous singles to his credit, but a new album in 1987 is quite an addition to the DJ catalog.

Although I don't have a visual to go with it, I did get a long letter from WCLF/Chicago legend Barney Pip, reminding me of his major-label release (on Smash), "You Can't Sit Down"/"This Town I'm On." 1967 covers of the Phil Upchurch/Dowell hit and the Ian Whitcomb classic. I've been looking for that one for years, with no luck, but it certainly should be cited in this context.

The Longest 45 Record

You readers have got it together! A few weeks back, I asked if anyone could possibly find a longer 45 than Bruce Springsteen's "Incident On 57th Street," which hit the 10:05 mark. Jim Dawson here at R&R found a Steppenwolf B-side called "For Madmen Only" that timed out at 8:46, but I thought Bruce was secure until two readers, KWAV/Monterey PD Michael Reading and WDGY/Minneapolis's John Pratt, sent xerxes of a 1976 Camel B-side clocking in at 10:27!

I actually had this 45, but only as a double A-side, so it's a relief to know I can count on a couple of Camel collectors to correct the record. OK, can anyone beat 10:27?
THE
MERCEDES-BENZ
OF AUDIO
PROCESSING

In the world of automobiles, everyone promises a luxurious ride and excellent road handling. But as we all know, all automobiles are not created equal. Some simply provide more luxury and better road handling than others. What makes the difference? Did someone just happen to stumble across a better design? Hardly! Fine-tuning makes the difference. Having all the parts is only half the battle; making them all work together as a finely tuned system is an equally big part.

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Broadcast audio processing is not unlike the world of fine motor cars. The object is to harness tremendous power into a well-mannered and controllable form — well-behaved power. Raw, uncontrollable power like the muscle cars of the '60s just doesn't make it today.

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Brighten up your mornings with the 'Juice' . . . OJ Simpson. The legendary football star and sports commentator hosts this exciting 90-second daily feature, providing a special blend of humor and topical, incisive opinions on the latest happenings in the world of sports and the most important issues of the day.

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Members Tom Scholz and Brad Delp reflect on the group's phenomenal success, starting with the biggest selling debut album in history, their hit singles, plans for a world tour, and the 6-year musical and creative struggle that brought them from "Don't Look Back" to the quadruple-platinum "Third Stage."

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TALK ABOUT GREAT LEGS!

CHRIS DE BURGH

"THE LADY IN RED"

From the album

INTO THE LIGHT

DATEBOOK

R.O.C.K. In UCLA

MONDAY, APRIL 6

1974/2000 white doves, a 65-foot-long dragon, and a 40-foot-inflatable tongue are employed when “Ladies & Gentlemen: The Rolling Stones” premiers in New York. On the same day, the first California Jan is taken place, with ELP, Black Sabbath, Deep Purple, Black Oak Arkansas, and the Eagles.

1979/Rod Stewart and Alana Hamilton are married in Beverly Hills. Also, following a spate of concert violence, the British Curb, “Campaign to Control Bouncers,” is launched.

1984/“Flashdance” wins a Best Song Oscar; “Yentl” takes Best Song Score. Rick Springfield’s “Hard To Hold,” which doesn’t win any Oscars, opens; the L.A. Times calls it “the skinny ‘Yes Gloria!”’

1985/The mayor proclaims Roy Ayers Day in Los Angeles.


TUESDAY, APRIL 7

1975/Ritchie Blackmore leaves Deep Purple after seven years.

1983/After James Watt’s announcement that the Beach Boys will attract the wrong element to the Washington Monument, Nancy and Ronald Reagan tell him they like the group.

1985/Prince follows the last show of the “Purple Rain” tour in Miami with an 11-month quasi-retirement to look for ladders. Meanwhile, Wham hits Peline trends by most of the western media, and the cameras of director Lindsay Anderson.

1986/Mark Lindsay Chapman, the actor, stars in “The Annihilator,” NBC make-good to him for losing the role in the John Lennon bio. The plot has a “newspaperman stalked by humanoid killer robots — which include a lookalike of his girlfriend.”

Born: John Oates 1949, Bobby Bare 1935.

WEDNESDAY, APRIL 8

1983/Beach Boy Bruce Johnston tells the press that the Wab ban was “just one of those silly little things that got out of hand” Mike Love adds, “We just want to go on singing about good vibrations and having fun, fun, fun. We sing about patriotic themes like ‘Surfin’ USA.’” And Toni Basil, who owed “Mickey” success to a BBC special, gets another one, “Tape 2.”

1985/KFRC/San Francisco debuts its six-hour “Game Zone” and commits to it for a year, which turns out to be a little over six months.

1986/Japanese singer Yukiko Okada leaps to her death, prompting 33 teen suicides in the next ten days, 21 of which are jumpers. Also, Lynda Matarazzo has her nose broken at a Philadelphia Aerosmith show. She later sues the group, their label, and promoter, claiming that “My Fist, Your Face” encouraged the crowd to beat her up.

Born: Julian Lennon 1963, John Schneider 1964, Adam Woods (Fluxx) 1953.

THURSDAY, APRIL 9

1970/Donna Summer’s “Last Dance” wins the Best Song Oscar.

1982/Tina Turner’s comeback begins, with her first British show in four years at London’s Hammersmith Odeon.

1983/“The Changing Face of CHR: Stephen Bishop sings “It Might Be You” on ‘American Bandstand.’” Also on the show is the quasi-New Wave Oxo, born out of the Disco band Foxy. Four years later, Ish Ledesma, the brains behind both groups, is working disco again as Company B. Also, NME headlines a London concert announcement by Crosby, Stills & Nash as “Fabulous Furry Fart Brothers Fly In.”

1984/Robert Duval wins a Best Actor award for playing Merle Haggard (kind of) in “Tender Mercies.”

Born: Carl Perkins 1932, Gene Parsons 1944, Margo Smith 1942, Terry Knight 1943.

FRIDAY, APRIL 10

1970/On the same day that ELP is formed, R. Dean Taylor’s “Indiana Wants Me” is released.

1976/The Sex Pistols beat up an audience member. The NME reporter who sees this is future Pet Shop Boy Neil Tennant.

1981/James Honeyman-Scott marries model Peggy Sue Fender.

1986/The Ill-fated Concert That Courts is finally cancelled. Thom Bell’s writing partner Linda Creed dies after a lengthy illness at age 47. Her “The Greatest Love of All” is back on the charts that week. And Rolling Stone discusses a Bob Dylan bootleg, which sets off a volley between the magazine and CBS. Dylan, meanwhile, is backstage at L.A.’s Palace with Boz Scaggs visiting Willy Daville.

Born: Brian Setzer 1959, Dave Peverett (Foghat) 1950.

SATURDAY, APRIL 11

1977/All roughly the halfway point on his two-decade chart hiatus, Billy Vera releases an LP on Midland Int’l. It resurfaced recently on Macon.

1980/Barry White receives an honorary degree in Recording Arts & Sciences from UCLA at its Faculty Club.

1984/Spinal Tap plays an L.A. club with real heavy-metal act Bitch as an opener. Few realize it’s a joke.

1985/A court rules that Boston has the right to record for MCA instead of CBS. From then on, it’s only a year-and-a-half of the already-mostly-recorded third LP’s release.

1986/Surfer Blood begins work on its current LP in Chicago. Andy Summers’ photo exhibit opens at an L.A. gallery. He describes the feeling as “like it’s me hanging on the wall — by my neck.”

Born: Darrel Pearson (Five Star) 1970, Chris Difford (Squeeze) 1954.

SUNDAY, APRIL 12

1954/“Rock Around The Clock” recorded.

1982/The Thompson Twins play their last show in London as a seven-piece band. Afterwards, they make the surprise announcement that Chris Bell, Pale Dodd, John Roog, and Matt Seilgman are leaving.

1984/David Letterman receives the 8th annual Jack Banny award from UCLA students.

1986/The Alarm play their free MTV concert at UCLA. The Long Ryders open. Also, Belinda Carlisle marries Morgan Mason on a boat at Lake Arrowhead.

Born: Herbie Hancock 1940, David Cassidy 1950.

SEAN ROSS

DAVE SHOLIN’S Personal Picks — SINGLES

THE STRANGLERS — Almost The Sun (Epic) From the moment it came blasting out of Roy’s office about a month ago, it’s been a favorite track of mine. All too often a group with an “unusual” name gets passed over. I hope that’s not the case. Do yourself a favor and listen before you make a judgment.

DAVE SHOLIN

“Always The Sun”

“Always The Sun” Richard Sands, PD, KITS/San Francisco

THE STRANGLERS - Always The Sun (Epic) From the moment it came blasting out of Roy’s office about a month ago, it’s been a favorite track of mine. All too often a group with an “unusual” name gets passed over. I hope that’s not the case. Do yourself a favor and listen before you make a judgment.

Richard Sands, PD, KITS/San Francisco

FREE YOUR MIND

www.americanradiohistory.com
AN INDEPENDENT 25 YEARS

Chris Blackwell's Island Life

The beginnings of Island Records in London were modest: a novelty record entitled "Twist Baby" by Owen Gray, released in May 1962. Several months later, there was "Independent Jamaica," a calypso celebrating Britain's grant of independence to the colony.

This year, Island itself is doing the celebrating: of its 25th anniversary, and a formidable legacy of music and musicians. Among those associated with the company and founder Chris Blackwell during the past quarter-century are Steve Winwood, Cat Stevens, King Crimson, Roxy Music, Jimmy Cliff, Bob Marley, Grace Jones, Robert Palmer, and U2.

In recent years, Blackwell has expanded Island's horizons with movie production and distribution, including the recent release of "King Of The Spiderswoman." "The Trip To Bountiful," "Good To Go," "She's Gotta Have It," and "Down By Law."

Just as Jamaica did in 1962, Island can also celebrate its independence. The company has been courted — Kinsey, for example, offered Blackwell $6 million in 1979 — but never bought. By the same token, it's not grown to the size of British contemporaries such as Virgin and Chrysalis, both of which have a spiritual debt (at least) to Island.

Here are excerpts from an interview with Blackwell about the firm's past, present, and future, and about the environment in which it operates.

Renaissance Under Way

R&R: How do you feel about Island's accomplishments in this anniversary year?

CB: Proud, definitely. Excited, too, because I really have the enthusiasm as ever, and yet have 25 years behind me. Usually, you either have the enthusiasm or the experience. I have both, as well as a base of credibility from which to work.

R&R: But you must have had that feeling of credibility before now?

CB: Maybe, but somehow it's felt more so — 25 years is such a milestone. To me, the company is going through a Renaissance after some very difficult times, and it's been a really tough job.

R&R: Is that the result of a conscious effort, or just evolution?

CB: This was really a company which has very much reflected my interests, and where they went. So it seems like a good idea. I'm interested in those sorts of projects, as well as long-term career development, because you can mix the audio/visual. If you film it to help give the sense of an event, there's a chance you can get a television program out of it, which brings a focus onto the record.

Majors Market Like Soap

R&R: What about the expense involved?

CB: I don't think it's expensive to launch a recording artist, although it is important to the pop business. You just have to identify your initial market and how to reach it. If it doesn't sell in that initial market, then it's not really going to. If it does, you just need to feed it, widen it bit by bit.

But I don't really believe in the big launch. For example, a video is important but there should be some kind of response from the public first, wanting to know more about the act. If you're selling an artist, a record, there's got to be some kind of sales in the shops before you make a video. That should then be the next stage of the promotion, showing the public the visual side of this music they're interested in.

R&R: In the US, that's not usually the sequence at major labels.

CB: The majors go about it like marketing soap, like this guy Charle Sexton. It was a marketing job, you can see it. I don't believe any act marketed like that from scratch has any lasting power because with music or any kind of heroes — which is what rock really is — people want to find those heroes themselves.

New Technology, Limited Talent

R&R: You said Island is...
Peter Cetera

"only love knows why"

The New Single • Produced by Michael Omartian • From the album SOLITUDE/SOLITAIRE

Blackwell's Island Life

Continued from Page 72

not really in the pop business.

CB: The music industry always goes in cycles, and whenever it goes into a heavy pop cycle, we have problems. We always have to baton down the hatches and pass through that until it comes more to what I call rock music, when people are buying the musician rather than the actual record.

Now we're definitely going back to that, because people have enough of packaging and fluff. That's why there's this movement back to jazz, to get some people who actually play music rather than have it programmed or use those rinky-dink machines.

A lot of this new technology gives people of limited talent the opportunity to make interesting sounds. Then you make a video, and so on. I'm not putting that down, but it's not something you can build a company on, or sustain it for a long period.

My personal preference is to let a first record cost $10,000, get it out, and build an audience. Then the next one can be more expensive. Because once you spend $150,000 or whatever with a new artist, you've got to produce right away; they get no time to develop and improve. There are stars who probably never have a chance to learn how to be one.

R&R: How closely do you work with the record company?

CB: I get involved with great records we must give attention to because while they're not immediately commercial, they are important. So I'll ask everybody to put everything behind records like that.

For example, the new Sly & Robbie record is one of the best we've ever made but it'll be difficult to promote because it's a mixture of reggae, rap, hip-hop, and everything all in one. I had a rough idea of the sort of record I wanted -- a non-stop track on one side, and a non-stop track on the other -- and I passed that to the producer, Bill Laswell. I also thought of doing an Odds Players tune. That was the extent of my involvement, and what they delivered to us was way beyond my wildest imagination.

CB: Yes. I like live acts, and I thought they were great when I first saw them. Bono just has a way with the audience -- he's interested in reaching them.

It was the band, rather than their records, which I signed. The records weren't to my personal taste initially because I've always been more rhythm track-oriented, more black music-oriented. But I really like their new record, they've just got better. They're the essence of a good group -- sort of a little socio- logical entity which then gets more proficient.

R&R: There was a time in Britain where Island, Virgin, and Chrysalis had much in common and were often regarded as "model" independent record companies. The others have since grown much larger and more diverse. Does that bother you?

CB: The problems of how Island was structured administratively have stopped it from going the way of those companies, which are very well-organized, well-run. But I don't think they're like independents or have the same sort of commitment to sign and introduce new talent, which is our foremost interest.

The negative side of our lack of business structure at that time has kept us closer to the creative part of the industry. Now we're in the second generation of an independent company, where there are new people running Island who'll be doing so for a long time, instead of the continual changes we had. Now we can strengthen all the business factors without losing that creative force, because people realize that's our market niche, that's our best strength.

Virgin's Followed Island's Blueprint

R&R: Was there a time when you had ambitions to be a company such as Virgin has become?

CB: Certainly. We had record shops, an import company -- they followed virtually everything we did. Richard Branson is brilliant. If we could find a hundred more like him, Britain would be much better off. He's built Virgin with the consumer and the people who follow, as it were, a company with a young, buccaneer-type image. When he's gone into things, he's given them a sense of excitement and style; people want to be involved. He put it together much better than I did.

R&R: Do you still want to have a record company, an entertainment company, in 25 years' time?

CB: Yes, because the business is getting more interesting, not less. There's a whole side of in-home audio/visual entertainment emerging now which never existed 25 years ago -- not even five years ago. We're ideally positioned. There are no other companies, certainly no independents, as well-positioned as Island.
Your Radio Station With This Hot New Release
From Columbia Records

EDDIE MONEY
“Endless Nights”
Taken from the Columbia LP “Can't Hold Back” FC 40096
Produced by Richie Zito and Eddie Money
Eddie Money for Money Madness Productions

LISA LISA and CULT JAM
“Head To Toe”
Taken from the BRAND NEW Columbia LP
“Spanish Fly” FC 40477

MONDO ROCK
“Primitive Love Rites”
Taken from the forthcoming Columbia LP
“Boom Baby Boom” RFC 40470
Produced by Bill Drescher
AIR PERSONALITIES

DAN O'DAY

FROM MOTORCYCLES TO RADIO

WTIC's Bob Steele: Four Decades Of Radio

On December 31, 1987, WTIC-AM/Hartford's Bob Steele will sign off his morning show for the last time. A popular radio mainstay for four decades, the 75-year-old Steele commanded a 28.9 12+ share in the fall '86 Arbitron. That's the third highest morning share of all stations competing in the top 100 markets.

Steele is probably the only DJ who happened into radio as the result of an early motorcycle racing career.

R&R: Just how did you parlay your motorcycle exploits into a radio career?

BS: I got hurt one day in a time trial on a half-mile track in Stockton, CA, in 1931. By coincidence, the stadium announcer became ill. I knew all about the motorcycle races, so they let me announce them on the PA system. And that was the start of my announcing over a microphone.

In 1936 I was in L.A. and out of work when I got a telegram from a friend who was promoting motorcycle racing in Hartford. He said I could do the announcing for the summer season. Jobs were hard to come by in 1936, so I took off for Hartford. At the end of the racing season, I had a day to waste before leaving town. I went to a movie, a mystery. The cashier said, "If you come back in about 20 minutes, you can see it from the beginning."

It happened that the theater was in sight of the entrance to the Traveler's Building, where WTIC was situated. So I thought, "What the heck? I've got 20 minutes to kill; I'll just walk in and ask them if they want anybody." They gave me an audition and hired me as a staff announcer. So I never knew how that move turned out.

As staff announcer, I handled station breaks, introduced speakers, musicians...I took over the morning show in 1948. At the time it was called the "G. Fox Morning Watch" (G. Fox & Co. is a major Hartford department store) and aired from 7-9am. Over the years the show expanded to its present 5:30-1am, six days a week.

"I've been late only once in 44 years — by four minutes."

R&R: Without prior professional experience, how did you make the transition from announcer to personality?

BS: It just came naturally. I suppose. When I was 12 years old I built my first crystal radio set and listened to the announcers so much that I sort of patterned my speech after them. I was conscious of speaking clearly and talking to a large number of people. I used to practice in my room, reading advertising copy from the Saturday "Traveler's was the parlay win, in this city, the Traveller's was the place to play, Traveler's was the place to play, Traveler's was the place to play..."

"It doesn't take any talent to use a filthy joke. But to get people to listen and enjoy you requires a little bit of savvy."

R&R: How did that come about?

BS: Consistency. I'm very seldom out, and I've been on the air once in 44 years — by four minutes. People learn they can depend on you; you're not going to disappear next year. People grow up with you. And when they get that well accustomed to you, they overlook your flaws and excuse you when you make a mistake.

"Consistency Main Attraction"

R&R: What one quality attracts listeners to your show?

BS: I think as a friend. For example, I do the stock market report after every sportscast. Sometimes I'll be unable to find all the figures, and I'll fumble around my desk looking for it. Later in the day, a listener will come up to me and say, "Hey, you couldn't find the gold prices this morning!" They feel as though they've got something on me; some of them are like children.

The only time I might be perceived as an authority figure is when I do my "Word of the Day." I merely pronounce frequently misspronounced common words and people have come to attach quite a bit of importance to it. They think anybody who can do that is pretty smart — and all I'm doing is pronouncing the words!

Weighing In With Listeners

R&R: You announce your weight once a week. How did that come about?

BS: Darned if I know. One day about 20 years ago I just happened to mention that I was going to try to get my weight down from 204. Every Friday I would let the audience know how I was doing. Well, I succeeded in getting it down to 178. Then I got lazy and quit working out. I didn't watch my diet and the weight went back up. But I had established this Friday thing. I still do it, even though it doesn't change by more than half a pound a week now — it's 200-204 this week.

I get mail from people who say, "Hey, I weighed less than you did this week!" Women write about their husbands: "My husband lost two pounds; he's down to 195 this week." It's as though we're having a contest.

No Cheap Shots

R&R: Do your listeners ever get upset with you?

BS: Naturally, you can't please everybody. Every now and then someone will take offense at some little joke. But I never use anything that I think will offend anybody. A lot of disc jockeys today stop at nothing; they don't care.

R&R: Obviously, that stop-at-nothing approach isn't your idea of good radio.

BS: It's a cheap way to get attention. It doesn't take any talent to use a filthy joke or take shots at some prominent person; that's easy. But to get people to listen and enjoy you requires a little bit of savvy. It's ludicrous, the things some disc jockeys pretend to pass off as jokes. They're not funny to me. But of course I realize that being older I don't give the younger guys the credit that's due them. That's natural. The older you get, the more you align yourself with older people and against younger people; it's a human nature.

R&R: When you began announcing in your early 20s, the shoe must have been on the other foot.

BS: Some of them (older announcers) thought I simply was not capable. There was one continuity writer at the station who was a Harvard graduate and always seemed to look down on me. I guess he thought I was corny or something. He was an old-fashioned warm voice, and I always resented his disposition toward me.

R&R: Were you ever tempted to leave Hartford?

BS: I had opportunities to make a little more money. I could've gone to Washington, Philadelphia. But I was raising a family and didn't want to uproot everything. Sometimes when someone would write asking "Would you consider an audition here...?" I wouldn't even answer it. I didn't want to get an offer I couldn't turn down. I wanted to stay here...and it paid off.

R&R: How do you plan to fill those spare hours once you're off the air?

BS: Well, for one thing I'll probably sleep a little later in the mornings..."
POWER IS THE ULTIMATE APHRODISIAC...
Fascination With Flying Pigs

They say a substance abuser is the last to realize he's an addict. But in my own case, the danger signs of addiction are as plain as an oncoming locomotive. The shameful truth is that I may be hooked on something with no substance whatsoever: those supermarket tabloids with headlines such as "Flying Pig Sighted Again."

For one who has spent a lifetime absorbing Associated Press copy, the Times, and megahours of PBS, tabloid addiction isn't pretty. Maybe my mind was already weakened by rock 'n' roll? Recently it has been fun to read stuff that's absolutely ridiculous and, as stated in my initial confession last week, the radio audience seems to share an affection for an occasional helping of good 'ol' escapist trash. After hearing the story about the flying pig being sighted over Brazil, one listener called to say he was so excited that he went out and bought a pig, and is planning to give it flying lessons.

Still, a little voice pops up in my mind as I spot the headline "Starship Radius Russian Airliner" and read about a UFO pilot broadcasting an emergency message to a crowded Russian jet just in time to avoid a disastrous mid-air collision. The little voice says, "Brad, escapist non-information isn't really very productive, is it?" And I answer back, "Voice, tabloid stories are comic books, sitcoms, and fairy tales all rolled into one. Anyway, play is just as important as serious work — so get off my back!" Being into stories such as "Rain Flurges 12 Stories And Lives," I'm not beseeching much advice from Voice these days.

My coworkers have been quite supportive as I've veered into tabloid addiction, but not everyone will be as understanding. The loudest test will come at the next news directors convention, when the others make the mental connection between the name tag and stories like "Corpse Comes Back To Life Three Times."

This tabloid addict wonders... is a cure just around the corner?

Longest Boxing Match
MONDAY, APRIL 6 — A heavyweight fight in New Orleans made history in 1893 when Andy Bowen took on Jack Burke. They were so evenly matched that the fight went on for seven hours, 19 minutes. That's the world record: the longest boxing match (with gloves). By the way, there was a winner. Bowen and Burke fought a to draw.


Booze Legalized In Oklahoma
TUESDAY, APRIL 7 — Oklahoma voted in 1959 to allow the sale of liquor, ending more than a half-century of prohibition. Oklahoma had been dry from the time it became a state in 1907.


Budweiser's First Team
WEDNESDAY, APRIL 8 — In the dying days of Prohibition, on April 7, 1933, Congress voted to legalize the sale of beer. Only one day later, 54 years ago today, Budweiser began a public relations blitz with its first team of giant Clydesdale horses. But has long since become America's top-selling beer, and the Clydesdales are still promoting the brew.

Babe Ruth's homerun record was surpassed in 1974 by Hank Aaron. In 1958 President Eisenhower proposed an atomic test ban based on mutual inspection. Florida was discovered by Porfirio de Leon in 1513. Birthdays: Basketball veteran John Havlicek 47. Actor/diplomat John Gavin 52. Former First Lady Betty Ford 69.

War Between The States
THURSDAY, APRIL 9 — The War Between the States ended in 1865 when Union General Ulysses Grant accepted the surrender of Confederate General Robert E. Lee at Appomattox Court House, Virginia. The Civil War lasted three years short of four years. In four Southern states recently, the NAACP began a campaign against Confederate flags flying over state capitols or being used in state flag designs.


Worst Submarine Disaster
FRIDAY, APRIL 10 — The worst submarine disaster of all time happened 24 years ago, when the nuclear-powered USS Thresher sank in 8400 feet of water 220 miles off Cape Cod (1963). The death toll was 129. The sub had gone into the Atlantic with a poorly-designed ballast system, and its welded joints had not been given the customary soundwave tests. Congress voted in 1984 to condemn the CIA-sponsored mining of ports in Nicaragua. Also in 1984 President Reagan signed a subsidy bill to pay farmers $2.70 per bushel for not growing corn.

The elite meet at Spago’s for A&M’s Anniversary post-grammy soiree.

A&M’s chairman JERRY MOSS and president GIL FRIESEN congratulate show stopper-superstar JANET JACKSON on another stunning performance.

The eternally pubescent PEE WEE HERMAN gets an education from A&M’s “Real Wild Child” IGGY POP.

A&M president FRIESEN makes a point of telling A&M’s BILLY CRYSTAL what a marvelous job he did hosting the Grammy telecast.

Director DAVID LYNCH (“Blue Velvet”) has his hands full with Bangles Debbie and Vicky Peterson at A&M’s post-grammy bash.

JERRY MOSS celebrates with first time Grammy winner TERRY LEWIS (“Producer of the year” with JIMMY JAM) and JEROME BENTON of the TIME (who backed up JANET JACKSON on the awards show).

A&M family members and Grammy winners AL GREEN (his 6th win for “Going Away”) and BURT BACHARACH (his 4th, for “That’s What Friends Are For”) enjoy the limelight.

The winner’s circle: DIONNE WARWICK; BURT BACHARACH; GIANNI RUSSO; and CAROLE BAYER SAGER at a coveted window table.

DAVID & DAVID (BAERWALD & RICKETTS, that is) stand left of center with SUZANNE VEGA and her co-producer LENNY KAYE, in town mixing her 2nd album.

A&M Sr. VP Promotion CHARLIE MINOR works the room; l-r: MINOR; SERGIO MENDES; KWK’s WAYLON RICHARDS; LORI DICKERSON; AMI and DAVE ANTHONY of KDWB; A&M’s STEVE RESNIK; MEL DE LAITE.

A&M’s STEVE RESNIK and Billboard’s TOM NOONAN with producer of the year JIMMY JAM, whose chart topping efforts keep them busy year-round.

JERRY MOSS congratulates the always well-dressed ROBERT PALMER on his first win, for Rock Vocal/Male.

EILEEN LEAHY and DAVID BAERWALD pose with WXKS’ RICH BALSBAAUGH and his wife, CAROLINA.

Grammy nominees RUN DMC rap about Wolfgang Puck’s duck pizza.

A&M namesake HERB ALPERT gets an update on his hit single, “Kiss Your Eye On Me,” from promotion VP RICK STONE.
The biggest problem for programmers is being heard above the crowd. More signals fight for attention on the dial each day, and new car radios with up to 12 FM presets make station-hopping easier than ever. Even great-sounding stations can lose the ratings war without proper positioning, marketing, and promotion.

In Part Two of the Programmers' Think Tank, our panel of experts — WYTY (Z96)/Chicago P.D. Ric Lippincott; WZOU (Z94)/Boston P.D. Harry Nelson; KHOW & KPKK/Denver Operations Director and Legacy Group Program Consultant Doug Erickson; and WZEE (Z104)/Madison, WI, Jonathan Little — continue their exchange on how they make their stations unique, listenable winners.

The New Music Franchise

R&R: Music is up to 90% of your station. How do you use it to help carve a large piece of the pie for yourself?

JL: One of the strongest positions you can take is being the music leader in your market. The biggest problem is an internal one — getting the airstaff to do a good enough job of selling the excitement the PD and MD feel when they decide to put a record on the air.

In eight to ten seconds you can present an upcoming record, creating interest and anticipation in the new music. Then when it's played the announcer should say it's being played "as promised," and further identify it by backannouncing. There was a time when forward motion was the philosophy, but a few seconds to identify a new record cuts down on complaints and speeds audience familiarity with your product.

HN: All of my jocks sell the music. This is a point well made, but what ultimately makes a record hit is its own quality.

A Strange Statement About Society

R&R: Do you feel the quality is there today's hits?

DE: There are some huge records we're playing that do extremely well on our request lines and in sales, and they are big hits, but they make a strange statement about society. While they are fun, records like those by Stacey Q and Samantha Fox lack any redeeming value in the long run.

RL: Stacey Q's is a simple record for those who want a beat without a message. What I find lacking in so many records is a message of any kind. The Beatles and Stones always had a message in the lyrics. Much of today's music lacks passion because one guy sat at a keyboard and used digital sampling to do everything. The non-emotional techno-pop stuff does nothing for me.

HN: In Boston I'm running about 30-35% oldies during the day and as low as 10% or less at night. I try to pick oldies from the last five to seven years to complement what is out currently.

JL: In Madison we play about 80% new music, 15% rock, and 5% oldies.

How Slow Is It?

R&R: Next to New York, Denver is probably the slowest major market in the country for new music.

DE: I don't know. Former KHIS programmer Mike Schaefer was out here last week and said how much more aggressive Denver is than L.A. Traditionally, Denver has been more conservative than it needs to be. The problem has its roots in business, in that there's been an enormously high turnover of stations.

Groups are paying inflated sums. Because of the huge debt service, they become very cautious about failure. So programmers are programming not to lose, rather than programming to win. They feel it's a lot safer to maintain a four-share than jumping out and taking a chance on an eight-share and ending up with only a two. Frankly, that's pretty boring.

Word-Of-Mouth Works

DE: Word-of-mouth advertising is absolutely the best way to get new listeners, but that's really tough all over. We as programmers try to find or create those station elements that will generate loyalty which leads to word-of-mouth advertising. But we can't fail back on that entirely so we use TV spots, billboards, direct mail, and all the other media tricks.

HN: We're doing a contest called the "Big Money Switch." Like the old dollar bill game, if a listener's dollar has a nine and a four in it, he wins. By using a bonus digit, he can win up to $100. This has all been backed up by TV spots.

(‘TV’ is too expensive for me. I’d rather take that money and use it for outdoor media year-round.”)

—Ric Lippincott

R&R: Do you guys do any auditorium testing, focus groups, or similar research?

RL: I do no research of that sort in Chicago.

HN: None in Boston currently.

DE: In Denver we do passive research, but only to determine burnout. My experience is that you can't get a good feel on new music unless you play it every third or four hours for three or four weeks. We test songs we've had in rotation for about eight to ten weeks to see how they're holding up.

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It has come to our attention that some of you haven't seen Musicscan Inventory and Scheduling System. You haven't heard about all the features which work together to make Musicscan THE system that allows total flexibility, yet gives you total control. You may have already considered another scheduling system...

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We’re sorry Musicscan escaped your notice, but you need not wait another moment to see the system top programmers from coast to coast are raving about. A full demonstration is offered at NAB booth 2821. Watch Musicscan ace your toughest programming test, then let any other system try to match it in advanced features (like on-screen editing and find & replace features), speed, reliability, ease of use, or any other criteria you wish to name.

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Rising Above A Sea Of Mediocrity

Continued from Page B0

gest rock hop in the city's history, following a doubleheader basketball game. Z104 is also big on broadcasting live from events. It gives us a bigger-than-life sound.

DE: I've had long conversations with Jack McCay and some of the other great contest people, and one thing I haven't heard anybody mention is the value of contests on an internal basis. I know that one of the prime motivations in selecting a contest is how it will affect the airstaff and pump them up. At the same time, a great contest will de-moralize the competition.

Tube Time
R&R: Is TV still cost-effective?
RL: It's too expensive for me. We work hard at making our station consistent, from the personali-
ties to the music, so listeners know what they'll get when they tune in. The same goes for our marketing. Sure, we could buy TV for a four or six-week sweep, but it wouldn't be on-air consistently. I'd rather take that money and use it for outdoor media year-round.

HN: We had a brand new product, and ran one TV campaign to establish our initial curve.
JL: A year and a half ago we decided to take our TV and billboard money and buy a 36-foot GMC mobile unit. This studio on wheels is an event in itself. This was a great decision for us versus spending it on TV.

Giving Sweeps The Broom? R&R: Anybody using long sweeps every hour?

"One of the strongest positions you can take is being the music leader in your market."
—Jonathan Little

JL: In Madison we do ten in a row, but in that sweep there is only one place without air talent con-
tent. This allows full identification of the music.
R&R: Any final recommendations?
JL: Aside from playing the right music, the other key is getting your station talked about, as Doug mentioned. If you make your station memorable, play the right music, and get people talking about it, the ratings will reflect your work.

MOTION

At WLRS-Louisville, Mr. "Kevin" Robinson is promoted to Asst. PD/MD. New lineup: Rocky & Ramsey mornings, David Lee middays, PD Lisa Lyons and Mr. Robinson after-

noons, Rick Steele evenings, and Brad Herden overnight.

WQOM/Hagerstown welcomes Bri-

an Cleary to nights, and Mark Ward from WSKS/Greensboro is now doing middays. Dallas Kincaid leaves WROQ-Charlotte for afternoons at B97/New Orleans. WABB/Mobile promotes Lee Cheesnut to MD as Mark David Sawyer exits. At WKIZ/Winston-Salem Chuck Jeffries from crosstown WKRR takes middays replacing Steve Sloan, who moves to nights.

KZBB/Beaumont ups MD J.J. Jackson to Promotion Director and over-
nighter Steve Michaels to MD. Y106/Orlando evening personality/MD Michael Hayes adds Asst. PD
duties; Michael Jay is promoted to Production Director. WSPK/Dough kneepooes welcomes Kathy Bran-
nen to afternoon drive.

WFMI/Lexington swing shift person-
ality Barry Thomas promoted to Music Coordinator. Mike Donovan joins WBCY/Charlotte for midf- days from WRAL/Raleigh. WNNK/Columbia ups evening person-
ality Gary David to the newly created post of Asst. PD... Andy Wells is now doing 7pm-midnight at WNNK/Harrisburg.

KQMO/Honolulu's new lineup: Steve Kelly overnights, Michael Liebman, Daniel Tucker 5:30-10am, Dan Cooke 10am-1pm, Kimo Akane 1-3pm, Willie Moku 3-7pm, and Chris Hart 7pm-midnight. Waseca's Chamberlain is now doing full-
time production/vacation: Tom Ewing is doing weekends.

HN: I have 30-minute music sweeps. We stop down twice an hour. I promote them as 30-minute music sweeps or at least seven in a row. I wouldn't say we were em-
phasizing less talk, but we are cer-
tainly emphasizing the hits and more music.

"One of the strongest positions you can take is being the music leader in your market."
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BITS
• Basketball Fan Payoff — KCPL Salt Lake City got in the act when Brigham Young announced that the $4,000,000 fan to attend a BYU bas-

ketball game would win a special prize. Midday personality Morgan Evans took over center court during halftime and drew a ticket stub to find the "desig-
nated" fan out of the 23,000 in at-
tendance. A happy Scott Wayeocy won an all-expense-paid trip for four to Mazatlan and a private condo on the beac-

• We Be Rappin', Mate — WHYTH Detroit, in honor of the U.S. recaptur-
ing the America's Cup, awarded a live kanga60 to a listener. Listeners were asked to compose rap songs describ-
ing the victory. The winner was chosen by an audience phone-in vote during Michael J. Fox's evening show. The live kangaroo was actually adopted by the Detroit Zoo; a donation covering a year's worth of food was awarded and the winner's name will be displayed at the exhibit during that same time.

• Happy Birthday To Me — KUBE Seattle celebrated its six-year anniversary on St. Patrick's Day with two parties. The partying began at 6am with a re-

mote broadcast from Lake O'Shaugh-

nessy's Restaurant with hosts Char-
lie Brown and Ty Flinst. Morning com-

muters stopped by until 10am for Irish coffee, sweet rolls, and plenty of tradi-
tional Irish music. That evening, the doors opened for KUBE's birthday par-
y, which featured local.img TV's AI-
most Live Band, Steezy G, and Charlie and Ty's "Weirdo Than Skidoo" slide show. Local band Machete finished off the night. Partiers were also treated to birthday cake and chances to win CDs and CD players.
WANTED: DEAD OR ALIVE

THE NEW SINGLE FROMBon Jovi!

Want ed Dead Or Alive,” a powerful new single from Bon Jovi. From the Album, “Slippery When Wet.”

And there’s no end in sight!

Warning! Bon Jovi on tour and coming to your town soon!
WKDF Is King In Nashville

When Dick Broadcasting's WKDF emerged as #1 in Nashville this summer, the Associated Press figured an AOR being the most popular station in the capital of country music would only be a matter of time. In newsbreaks on WKDF got lots of play, running in papers like the Boston Globe and on CBS Radio News. Actually, though, "WKDF's victory wasn't unprecedented -- it had been Music City's 12+ leader for most of the sweeps from 1981 through early 1984.

Furthermore, you shouldn't necessarily equate that country, rather than rock, is king in Nashville. Steve Dickert, a 15-year "KDF vet who was GM/News Director until rising to VP/CM in December '83, says, "Nashville is perceived as a blue collar, hick town cast as people who don't dance with music's center. The fact of the matter is that it's a white collar town. The leading industries are automobile manufacturing, banking, insurance, tourism, and then country music."

Mainstreaming Of Music

"KDF stayed #1 in the fall, climbing from 12.7 to 14.9 for its best ever 12+-average ever reported. AOR top 50 market AOR, and top honors in demos such as adults 25-54 and women 18-49. Dickert attributes the resurgence in large part to a musical mainstreaming institute by Bill Pugh, PD until leaving for WKFS/Atlanta of L.A. and continued under current PD Judy McNeil. The station at one time was guilty of "supererving the core and not paying attention to the fringe," says Dickert. "We decided to re-focus the music, avoiding a lot of 'edgy' rock and adding everything we could lay our hands on without upsetting the loyal core that the station built on."

Though it plays poppin titles like "Footloose" and the occasional Pet Shop Boys we're not airin that many of the current hits. Dickert says, "KDF is far from a CHR/AOR hybrid. For instance, it also plays current by Tesla (two cuts deep), Whitesnake, Dokken, Ratt, and Deep Purple. The mainstreaming is most evident in the station's emphasis on AOR artist (see music monitor).

Promotions Attract Stranye Cumng

The more mainstream posture was complemented by promotions that drew attention to WKDF. Dickert explained, "When we were in the eighties, people tuned in and they tuned out but they weren't coming up. Our promotions helped bring back the people who had an incorrect image of the station. Now they're saying, 'This is my kind of station.' It's not what we thought it was."

Following a spring "Cash 'n Cars" giveaway of six cars, WKDF used Filmmouse's direct TV campaign last fall, calling it "Birthday Bexx" and handing out $50,000 in eight weeks. The spots entice people to listen for birthdays that are read on the air. If yours is read and you're the correct number caller you win $103. Larger prizes of $4000, $7000, $10,000 and $15,000 are offered every other Thursday morning.

New Music, Powerful Promotions Help KSYS KO KC

Scott Jameson came to Taff's KSYS/Kansas City last April after programming KOMP/Las Vegas and KAZY/Denver. He found a station with "heritage and power, but no winning. It was stagnant. It needed to get moving and capture the magic from its heyday."

Ratings suggest the magic is back. KY102 has moved 7.8-6.7-5.9-4.8 in the last three years. And while KY102 barely made the top ten in adults 25-54 in 1982, now it's #3 in the demo. Tied for first in adults 18-49, KY102 wins easily in men 25-54. Meantime, Classic Rocker KCFX has declined 5.9-4.8 since the spring.

Counterprogram With More New Music

Rather than counter KCFX by beefin up his oldies, Jameson chose to emphasize new music. "It's ridiculous to try to play their games," he proposes. "Something inside of me said we needed to become the new music leader. You play Classic Rock, but so do we, so now we have everything they do and more. And a 31-year-old guy doesn't listen to 'Sgt Pepper' every night, anyhow."

A music test helped trim the library from 1200 to 1000 titles. Jameson explains, "We got rid of the madriff waste -- Eagles, Fleetwood Mac, RSO -- to make sure we have more of a rock base. Sequencing made certain the station didn't fall into a predictable AOR/Genesis/Bruce/Harry/Beatles rut, he adds.

KY102 also has added a number of new music features. A nightly "Rock Avenue" asks listeners to rate two brand new songs, "KY102 Modern Music Nights" have mid-day man Paul Frederick spinning...
Denny Somach Productions
proudly present:

NBC 'The Legends of Rock'
The Rock of Your Life
Scott Muni's 'Ticket to Ride'
The Psychedelic Psnack
The Rock Report
The New Era Show
Great Moments in Rock
The News That Rocked
LIVE From London

Look for more in '87!

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Stop

THE OTHER ONES

"We Ask What We Are" The 7" from the just released LP The Other Ones is out this week. The track is taken off an A&R stateside around the country.

Looking

Cutting Crew

What A Way To Sell Out! "Stapled To Your Ass" is a certified smash. And it's time for you to check out the next track "She's For The RocknRollers" it's made to fly both cuts can be heard on the LP Broadcast.

Listening

Killing Joke

It's no joke, we're killing the "family" The LP continues to gather airplay at stations like KAZI, KGAL, WB prized, and many more. It's time for you to "knee family" from the LP "Brick" Take A Thousand Years.

Virgin

Some of these are on this month's interesting titled "Fips On Car" RAB aircheck tape. How are they covered? For more you own copy call Michael Piza or Jeffrey Naumann at (201) 279-101. Box.

Albany Picks WPYX As #1

When OM Ed Levine came to the Griffin Company's WPYX/Albany last September after eight years at WAQX/Syracuse, he was all set to make big changes. He wanted to return "PYX" then coming off three mid-nine share books, back to the double digits it tallied from 1982-84. "I thought it would be a piece of cake. But I got a lot more humble when I saw the Arbitron," recounts a guy whom no one has ever accused of undue humility.

Still-solid demographics, along with an attitudinal study, convinced Levine that a complete overhaul was unnecessary. "PYX's imaging and promotions were excellent; it's beloved in the market. Its presentation just needed some fine tuning."

The summer book's 10.8, tops in the market, confirmed his cautious approach. Levine's subsequent fine-tuning took "PYX" to an 11.2 in the fall, #1 in men 25-54, and tied for tops in adults 25-49. Alternative WJHR-FM is at 2.6.

Levine started with some musical adjustments. After a comprehensive music chart, the library was cut from 140 titles to 700 songs in regular rotation, with 300 in a spice category. The restructuring — "we had classic Levine, LPs in the same category as Demolition Man by the Police" — resulted in a more familiar mix, he says. Additionally, callout research was instituted, the current playlist was shortened, and a card file was replaced by the Selector music programming system.

As he made changes, Levine consulted with staffers Bob Mason and Andi Turco, both former "PYX" PDs, every step of the way. "Between them and (middle man) Cliff Nash, it's like having a walking history of the station," he says, noting that the three have been at WPYX for most of its six-year AOR history.

Levine calls "PYX's music "broader-based, but not far where somebody can blow a hole in it.

Its playlist can range from Dokken, Bon Jovi, and Ratt to Glass Tiger, Concrete Blonde, and Spoons.

"Sometimes we can sound like a good, uptempo AC station — we play Simon & Garfunkel, Don McLean, and one of our top ten testing records was Dream Weaver," says Levine. Oldies-based features include an "Election Day Contest" for the show, and a "History of Rock" series on Fridays.

Correction: It's "big in Albany as John DelBella in Philly and Howard Stern in New York," Levine claims. When Mason & Sheehan were fired, the incident got four days of coverage on three TV stations.

Levine says Mason's appeal derives from his "literate, cynical, show-me attitude. He also knows when to get on a trend and then get off as it hits its crest. For instance, he was on wrestling long before it got out of control and Cyndi Lauper and all those people got into it."

WPYX's bin includes a "Doc's Tape" on which listeners call to contribute a range of hilarious character voicings, "Morning Mind Exercise," and "Rock & Roll Jeopardy" (eg, A: He wrote "Move It On Over." Q: Who is Hawk Williams?) trivia contests, and a "Smart Ass Thursdays," when a comic playing a "PYX-sponsored date at a local comedy club appears on-air.

Live Remotes:

"Larger Than Life"

"PYX takes its show on the road frequently for what Levine calls a "large-scale" crossover. Mason & Sheehan do "Breakfast Club" remotes from upscale eateries once a month. "We pack the place with suit-and-tie types," says Levine. The duo has also broadcast from Disneyland and Las Vegas, with upcoming "casts scheduled from Shea Stadium for the Mets' opening day, three days on tour with the Pope during his American visit, and Munich during Oktoberfest. For the Shea broadcast, a contest winner will be chosen during the show and then immortalized on the game that day. Afternoon/APD Andi Turco, who does a "Hungry Hour" remote on Friday from a local Marriott, will be doing "Live From L.A." in early April.

Media Coverage

"PYX was the talk of the town when new owner Merv Griffin came to town for a $50,000 "Welcome, Merry" party that went on all night. From 6-AM, Merv was on hand to sign autographs for 1500 listeners, who were treated to a free breakfast during a live remote. He stayed for a staff brunch, and sometimes press luncheon, and cocktail party for advertisers. An upcoming rock auction for the hospital, for which the governor and mayor have issued proclamations, is also expected to net heavy cross-media coverage."

Consulted by Burkhart/Abrams, "PYX has made the transformation from its start-up as a crank it up, rock 'em, sock 'em station to being perceived now as an adult radio station," says Levine. "Now, we not only have the numbers, but the image."
THESE STATIONS HAVE JOINED OUR TRIP BACK IN TIME...

KYYS  WKLH  WQBK  KATT  KZFX  WXRC  WDVE
KFOG  KJOT  WRDU  WZZQ  WKRL  WLVQ  KNCN
WDIZ  KILO  WDTX  WRXK  WKRZ  KRKR  KGGO
WLAV  KMYZ  KIIX  KATT  WXRC  WDVE

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Visit us at the NAB, Loews Anatole, Suite #1234 or at the NBC Radio booth, #3393.
MILWAUKEE HAPPENINGS — WLUM stays busy with promotions and visiting artists. In the photo at left, PD Bernie Miller presents Heddie White with her prize for a recent station contest; at right, artist Miki Howard shares laughs with (left) WLUM’s Donny Miller, and Gary Young; Atlantic’s Eddie Holland and Promotions Director Bobby Wroblewski.

THE WINNING CONTINUES — WXYV/Baltimore awarded a station jacket to another lucky listener. V103 personality Randy Dennis (l) hands the coveted prize to Curt Jamke.

GOT A THING FOR ISAAC — While touring in support of his “Thing For You” single, Isaac Hayes dropped by WKYS/Washington. Shown (l-r) are Columbia’s Mike Bernardo, Hayes, WKYS’s Candy Shannon and MO Gregg Dogs.

WILD SITUATION — Following a Boston concert, Club Nouveau visited local station WILD; from (l-r) are WB’s Joan Armand, WILD PD Eazy “M.C.” Smith, and the group’s Denzil Foster, Jay King, and Thomas McElroy.

GET THE GOODIES — WLUM/Milwaukee keeps coming up with larger-than-life contests. Pictured here are WLUM’s Bernie Miller and Annmarie King selecting the winners for its “Who’s Keepin’ You Hot” promotion.

NEW RAP TRIO — While in Ocean City for a concert, Whodini’s Grandmaster Dee (center) met with the town’s two hottest rappers, D.J. Flip and Rockmaster Scott; otherwise known as Q&104 PD Mike Hoppewill (l) and personality Scott Jantzen.

HOMEGROWN TALENT — Atlanta-based group Elan delivered a copy of its new LP to WEKS PD Mitch Faulkner (second from left).
DOUBLE HITS!!!

CHUCK STANLEY
“Day By Day”

JAMES “D-TRAIN” WILLIAMS
“Oh How I Love You (Girl)”

49 REPORTERS — 54%
WXYV  KMJQ  WBLZ
WILD  WDIA  WDMT
WBLK  WEDR  WZAK
WDAS  WYLD-FM  KPRS
WUSL  WOWI  KMJM
WAMO  WTMP  KDAY
WDJY  WBMX  KJLH
WHUR  WGCI  XHRM
WVEE  WGEI  KSOL

BLACK/URBAN BREAKERS
55 REPORTERS — 60%
INCLUDING:
WXYV  K104  WTMP
WBLK  WDIA  WGCI
WDAS  WHRK  WDMT
WAMO  WEDR  WZAK
WHUR  WYLD-FM  WJLB
WVEE  WOWI  KMJM

COLUMBIA RECORDS  RADIO’S BEST FRIEND
Lisa Lisa AND Cult Jam

"Head To Toe"

From The New Album SPANISH FLY

Jammin' In The Past...
The debut album from Lisa Lisa and Cult Jam is now over 800,000 Combination 7" Sales:
"I Wonder If I Can Take You Home"
"Can You Feel The Beat"
"All Cried Out"
OVER ONE MILLION COPIES!
Keying In On Promotion Success

For years many Black/Urban Contemporary stations operated with a "we don't need a promotion director" attitude. In light of the format's recent gains, successful outlets have decided to protect their growing interests. This week I talked with two major market promotion directors about their promotional strategies.

A Team Effort
Marc Rayfield is Promotions Director for WUST/Philadelphia (Power 99). While in high school and college he interned at Power 99, then joined the outlet full-time a year ago after working at local agency New York Communications.

"It's a huge opportunity to win expensive prizes. In our research, the "1 thing these people want is money. After that are expensive trips to exotic places.

Personally, I like to try and do things that are almost bigger than life. Things that money can buy, but that the average person never thought he could buy.

Power 99 pulled two bigger-than-life prizes out of its promotional hat last year. One was a trip to the Monterey Jazz Festival. "Most people in this area have never been to California and desperately want to go," said Rayfield. "We also gave away a Porsche 944. The unique part was that you also had to travel to Europe on us to pick up the car. We had more people enter that contest than you can imagine."

But big-ticket shouldn't be the sole approach. "You have to also do things that money can't buy, be community-oriented. When a Stevie Wonder or Pati LaBelle comes to town, you have to be able to get that personal dinner for listeners who are fans. And by having a personal rapport with managers and record reps, you can sometimes get an artist involved in something positive for the community."

"Power 99 has 60% black and 40% white listeners. The gist of our promotions is to please these persons and increase time spent listening. That's what it's all about."

Marc Rayfield

Comparing the differences between promoting an Urban station and a general market facility, Rayfield said, "All promotion directors have to know their audiences. But I think it takes a special person to do the same job at an Urban outlet. The Urban audience is young, up-and-coming. The only way for us to be productive is to stay on top of what they're into at the moment - next month it could be something altogether different."

"It takes a team effort to come up with effective promotions. I'm fortunate because I have an open door to PD Tony Quartarone and VP/General Manager Bruce Helberg. Because of that, our ideas never have a chance to get lost in the shuffle."

Money, Exotic Trips
Top Prize List

Some of those ideas have included big-ticket giveaway items, which Rayfield considers a necessity. "The competition is so fierce to garner and hold an audience. If you don't offer big ticket items, listeners will go where they have the opportunity to win expensive prizes. In our research, the "1 thing these people want is money. After that are expensive trips to exotic places.

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Marc Rayfield

The ninth annual YBPC awards ceremony was held at the Plaza of The Americas Hotel, May 9-10. Honorees are WYLD-FM/New Orleans PD Dell Spencer and MCA VP Ernie Singleton. For more information, call Barbara Lewis (504) 242-3131. The ninth annual Black College Radio Convention will be held in Atlanta, April 17-18. For more information, call (404) 523-6136.

ACTION

Former WPEG/Charlotte programmer Fred Graham named OM/PD at WQDW/Kinston, NC. ... Daisy Davis of WQGW/Durham is moving to WRAL/Winston-Salem. ... Former WCS/Charlotte PD Jody Barbee joins WWPR/Pittsburgh as PD. ... Former WDDH/Boston PD Joseph Green è to WPKS/Norwalk. ... Former WWJ/Detroit PD is moving to WQCB/Midland.

WALT LOVE

Power 99 fm
I've got the POWER!

Walt Love

Fortune has dropped Country for B/U aimed at NE Mississippi. The station needs service. Contact Todd Tedder, Box 410, Tupelo, MS 38802 (601) 842-7656. WOJC/Medford, MS should be WOIC-FM by presstime. The FCC granted station owners the 103.1 frequency in November 1996. It's Meridian's first B/U FM and one of only three FM facilities in the market.

Edge Records President Al Ball has donated a life-size bronze bust of Dr. Martin Luther King Jr. to the MLK Center for Nonviolent Social Change. A durastone replica is available to the public, a portion of those proceeds will support Center activities.

KOKY/Atlanta PD George Frazier thanks those who paid tribute to Jockey Carter. ... The YBPC awards dinner will be held in Dallas at the Plaza of The Americas Hotel, May 9-10. Honorees are WYLD-FM/New Orleans PD Dell Spencer and MCA VP Ernie Singleton. For more information, call Barbara Lewis (504) 242-3131. The ninth annual Black College Radio Convention will be held in Atlanta, April 17-18. For more information, call (404) 523-6136.
CD Craze Captivates AC

Once upon a time, not long ago, actual records rotated on turntables. Record spinning gave way to cart punching, and now a growing number of stations use Compact Discs. Almost 90% of music-intensive ACs have CD players, according to an R&R poll. Following are comments from varied industry personnel regarding CDs.

Can't Keep Up
With Demand

The biggest CD headache facing record companies is supply and demand. Left in a quandary is Elektra/Asylum's Associate Director/AC Promotion Lisa Frank. "The back orders for Anita Baker and simply Red are incredible." Compounding the label's problems is overseas manufacture of CDs. Progress has been made as E/A now produces CDs domestically.

"58% of Full-Service stations have a CD player. 89% of Music-Intensive stations have one."

The demand-side centers on catalog. "We're going back and manufacturing all our back catalogs on CD," says Frank. "It's been an explosion. Everybody wants a CD catalog. Our focus is on Linda Rissi, Jackson Browne, and the Eagles."

Bargaining Chip
For Airplay?

Some stations see the opportunity to get the hard-to-obtain CDs by adding records to their playlists. Unfortunately, it's become a bargaining chip," says Frank, recalling a note attached to a recent playlist from Bruce Goldstein of WFTM/Johnson City TN. His note said, in essence, "it's a shame record companies have to dangle CDs in front of stations' noses to get them to play songs."

The "CD dangling" is a sore point to Frank's counterpart at Columbia, Mike Martucci. "We don't use it as a bargaining tool. I tried it once and it offended a lot of people," he says.

Martucci shares Frank's views on the shortage of CDs. "We can't manufacture them quick enough for sales. That's why they're not being made available for radio. However, he continues, "facilities are getting better and demands are starting to be met."

Each CD costs the record company $0.56. Frank has supplied stations with CDs at no cost. The one time she charged a station the $0.56, she got stung. "It figures," she jokes.

Poll Results: AC Stations Are Heavy CD Users

Recently, R&R conducted a nationwide poll to determine how many AC stations have CD players. The numbers are split into two categories: "Full Service" and "Music Intensive." The former category tends to include AM stations playing a variety of elements including music; the latter tends to be FMs whose major thrust is music. One would guess the percentage of Full-Service stations using CDs would be low - certainly lower than the percentage of Music Intensive stations.

Here's what we found: 58% of FS stations have a CD player; and, a whopping 81% of the MI stations have one.

On-Air Applications

WBAB/Montgomery PD Steve Owens gets calls from listeners wanting to know when CDs from certain artists will play. He claims listeners can tell the difference between CDs and records. There is further differentiation between digital and analog. "You can tell the digital have been EQ'd. Compared to the analog, there's no low end. Radio and television's "Dominios" has no bottom end," Owens says. He contrasts it with Daryn Hall's "Someone Like You" on analog.

Some stations use the CD player in the studio; others cart songs from CD. "If you do that," Owens complains, "there's no difference than if you played the song from the record. You're still going to get the tape hiss." According to Owens, an especially good example of a song enhanced by CD is Elton John's "Don't Let The Sun Go Down On Me." "I just don't believe how great that record sounds." Owens presents a most ingenious solution for scratched or damaged CDs.

"It's not a step forward, but it's not revolutionary."

Ringing The Registers

You're aware of the great reaction recently when the first Beatles LPs were released on CD. At about $13 a pop, people quickly cleared the supplies. Record stores are selling CDs, but who's buying them? Towers Records (Los Angeles) Manager Brett Mitchell says, "It used to be predominantly males 20-40 or higher. Now, it's a good cross-section, and since Christmas, more kids."

"There is no automatic determination that a CD is better than any other source."

Mike Martucci

CDs: He claims applying Rally Car Wax to the CD will heal it. "In some cases," Martucci continues, "the CD may not be scratch-free, but the wax will tend to tone it down."

Bobby Rich

Tower's sale of CDs encompass many music tastes. According to Mitchell, the store now sells more jazz CDs than jazz LPs and jazz tapes combined. The same holds true for classic hits. Billy Joel's "Greatest Hits" was one of the top five sellers there.

"CDs," says Mitchell "are our number one configuration by dollar. We do over one-third of our business with them, 30% with tapes, and 18% with albums."

"CDs are raising people's technical expectations."

CD Viewpoints:

RECORDS
- "Everybody wants a catalog... CDs have become a bargaining chip."
- "We can't manufacture them quickly enough."

RADIO
- "You can tell digital have been EQ'd."
- "We've been told not to mix CDs with records."
- "It's a step forward, but it's not revolutionary."

RETAIL
- "CDs are our number one configuration by dollar."

Lisa Frank

Steve Owens

Bobby Rich

Mike Martucci

www.americanradiohistory.com
Direct from a record-breaking performance at the George Washington University Hospital, Larry King returns triumphantly to *The Larry King Show* this week.

There'll be no more chain-smoking and a lot less sauce bearnaise, but you'll hear the same hard-hitting, no-nonsense style that has made Larry America's most popular talk show host.

A special thanks to Tom Snyder, Robb Weller and Jim Bohannon for filling in for Larry during the past four weeks.

Welcome home, Larry – we're glad to see you're back!
Doin’ Country Where Country Isn’t Cool

This is the story of four stations in two markets up against the obstacle of being Country where Country isn’t cool. Miami and Washington are metros where you not only have to sell the listeners on the station, but the music as well. The focus is on the respective FMs, with capitalized AM stories elsewhere in this section.

Who The Players Are
The 11th-ranked market, Miami is home for Country stations WQAM and WMZQ (KISS), both owned by the Sunshine Wireless Company. WQAM went on the air seven years ago this month, followed almost two years later by WKQS. Sunshine Wireless purchased WQAM in 1985; a classic example of ‘em and ‘em.

WMZQ/Washington didn’t have it quite as easy. Following years of intense battle, which at one point saw stand-alone WMZQ-FM purchase an AM to counter any facility imbalance, WMZQ-AM & FM found themselves as the sole purveyors of Country music in the nation’s ninth largest market after competitor WPKX-AM & FM finally succumbed in January ’87. WMZQ marks the tenth anniversary of WMZQ-FM’s switch to Country, and the station now controls eight format shares which used to be split among four stations.

Bob McKay
Serving The Core Audience
WQAM & WKQS GM Bob McKay describes Miami’s audience composition as a “first-class melting pot,” pointing to its high percentages of Cubans, Spanish, and elderly. This also means the potential Country share is limited. “There’s only about six shares of Country in Miami/Ft. Lauderdale’s Dade and Broward counties,” McKay says.

“We have the potential market, but we’re trying to attract listeners that are interested in Country music.” McKay says.

The core Country listeners only represent around a four share. We almost have that locked up between the two stations. What we’re after now is the other two or three shares representing the passive Country listener.

WMZQ-FM PD Gary Balaban sees the potential Country share for his station ranging from five and a half to six; the AM’s goal is to consistently achieve up to a one. Balaban says, “The majority of what we have is core, which we try to superserve. We don’t do anything to specifically attract a fringe audience, other than in advertising and promotion. Regardless of format, anytime a station establishes itself and then tries to reach beyond what its core really is, it risks losing that core.”

Of his audience, Balaban says, “It may be comprised of different types of people than in other markets. They’re very upscale, highly educated, high-wage earners – the profile of AC listeners in most markets. But what they want is no different than what listeners want from a Birmingham, Atlanta, or Dallas station.”

Gut Feel, Sound Are Key Song Selection Criteria

Emphasizing WMZQ-FM does nothing different due to its location, Balaban says, “We’ve operated under the same general management of Country where we were. We try to put together a Country station which reflects what our audience wants. If our music sounds different from any other market, it’s because of the research results.” Both WKQS and WMZQ-FM are highly researched, both running at least two auditorium music tests per year.

Much of the WKQS effort to attract the fringe is rooted in its music, which has a modern/traditional ratio of 60/40 and a current rotation of 16-20 records. McKay believes that the older the demographic, the less important current cuts are.

WMZQ plays 26 currents with 35 recurrents. Balaban says gut feel is a major determinant for playing a record. “But if we know a particular sound doesn’t normally work well, we’ll watch the national charts and wait for listeners to tell us they want a song. Much of our audience is exposed to Country outside of Washington and they’re very vocal about songs we’re not on.” WMZQ-FM targets a medium tempo to highlight the music’s range. Says Balaban, “You can go up to sound exciting or down to sound contemplative.”

The number one criteria for a record getting on WMZQ is its sound. There have been some records reaching the top ten (and even a few that’ve gone #1) which WMZQ hasn’t played.

Interestingly, some of the top nationally charted records not played on WKQS as currents are played as oldies because they tested extremely well. McKay admits he “made a mistake with a couple of those records,” most notably George Strait’s “The Chair” and Reba McEntire’s “Whoever’s In New England.” Regardless, he maintains, “It always comes down to the sound of the record and my feelings about it. Some records I just don’t feel are right for KISS.” McKay’s format is also decided uptempo. The records experiencing the toughest time getting on the playlist are “twangy ballads.”

WMZQ Music Monitor

4-5pm
Eddie Rabbit/I Love A Rainy Night
Dwight Yokam/Guitars, Cadillacs
Charly McClain/The Very Best Is You
Hank Williams, Jr./I’m For Love
Belmary Bros./Kids Of The Baby Boom
Juice Newton/Angel Of The Morning
Jerry Reed/Back, Bound & Down
Earl Thomas Conley/Chance Of Loving You
Patton, Rostradt & Harris/To Know Him Is To Love Him
Nitty Gritty Dirt Band/Make A Little Magic
Jim Croce/Operator
Marie Osmond/Only Wanted You
Judds/Grandpas
Crystal Gayle/Too Many Lovers
CCR/Faraway

KISS AWAY THE CASH — WKQS morning man Scott Evans (left) & Promotion Director Steve Williamson display a $5,000 briefcase given away in the Key Money song contest.

Ronnie Missip/What A Difference You’ve Made In My Life

4 pm
Ehris Presley/Heartbreak Hotel
Mickey Gilley/That’s All That Matters To Me
Porton, Rostradt & Harris/To Know Him Is To Love Him
Eagles/Take It To The Limit
Barbara Mandrell/’Lil Town
Kenny Rogers/Big Girls Don’t Cry

Glen Campbell/’Lil Town
T. Graham Brown/Hot And High
Water
CCR/Proud Mary
Charley Pride/Mountain Of Love
Ann Murray/Shadows In The Moonlight
Restless Heart/I Still Be Lovin’ You
Belmary Bros./Kids Of The Baby Boom
Olivea Newton-John/I Honestly Love You
Eddy Raven/Right Hand Man
Rita Coolidge/We’re All Alone

WKQS Music Monitor

99.9 KISS FM

Tuesday, March 10
8-9am
Alabama/Mountain Music
E.T. Conley & Anita Pointer/Too Many Times
Nitty Gritty Dirt Band/Dance Little Jean
Dan Seals/Tob/Waylon Jennings/Rose In Paradise
Charly McClain/Who’s Cheatin’ Who
Mel McDaniel/Right In The Palm Of Your Hand
Eddie Rabbit/Crystal Gayle/You & I
Patton, Rostradt & Harris/To Know Him Is To Love Him
Conway Twitty/Desperado Love
Olivea Newton-John/Still The One
Highway 101/The Bed You Made For Me
Both Programmers Play

It Safe

The market’s tenous feelings about Country make McKay an ardent supporter of WCBD. Says he, "I don’t play what you don’t play! Won’t hurt you! philosophy. "It’s better to make a mistake on what you don’t play than on what you do play," McKay says. "I believe in being safe. Our 16-30 records must exactly fit the station’s format. "What we want is sensitivity to knowing your market comes in."

"It’s a rare occasion for us to not play a record on our top 20," says Balaban. He does, however, admit to playing some songs which stilled nationally and were dropped but came back to life as oldies after testing well.

How They Handle

Crossovers

Stating “It would be death for us to play crossover music," Balaban continues. "It irritates me when people make the assumption a Country station needs to have a music market must play AC/crossover music. Aside from selected songs by Jim Croce, CCR, the Eagles and that type of high quality music, we’ve played on Country stations for years, our crossover music is stuff that’s cross-over from Country to AC, not vice versa."

WKQS, on the other hand, sports one “crossover” slot per hour, staggered throughout the clock with a 3-minute separation minimum. Says McKay, “We’re playing everything Jim Croce’s ever done, and selections by Judy Collins, Dobie Brous, Stephen Bishop, Neil Diamond, Carole King, Dan Fogelberg, John Denver, Joe Cocker, Jennifer Warnes, Lita Ronstadt, Lynyrd Skynyrd, James Taylor, and Poco, to name a few."

Nice & Friendly, Right

Up The Middle

McKay sees a particular sound from the personalities. “The jock approach is nice and friendly," he says. "I want them to sound like they’re always in a good mood, without getting cutesy. Our jocks do a lot of creative, unique things with the format."

"As a format, we’re kind of half-pregnant," he laughs. "We’re neither a foregoomed nor a backgrown station. KISS is much more foreground than Continuous Country and much more background than Fall service. We’re right there in the middle." Describing what he wants his talent to be, McKay adds, “Adult, complementary to the music, and respectful of the music and the listener. They’ve got to be themselves and they’re enjoying the game without getting in the way of what people are listening to the station for, which is the music."

QWAM, WMZQ PROFILES

The Miami/ Washington AM Connection

Though the FM carries the bulk of the load, WKQS PD Bob McKay and WMZQ PD Jon Holiday are in the process of beefing up the AM. Sports broadens play a major role in the station’s plan to build the station’s curve.

Just announced is the deal to broadcast more than 130 New York Yankees spring training baseball games. Holiday points to the “wealth of transplanted New Yorkers and Northeasterners" in the market as the reason for the move. Early response, he says, has been “tremendous—99% sold out.”

WKQS also airs U of Florida football and basketball, it carries NFL Monday Night Football as well as various Sunday, excluding any in which the Dolphins are participants since their rights are owned by another station in town. WMZQ will air four major motor races this year, and also originates a nightly local sports talk show from 10pm-12am.

Sporting events are used to promote station benefits to a curve other than Country listeners as well as reinforcing the Country listener who has tuned in for the sports shows.

The AM music mix is 50/50, modern vs. traditional. Under a slogan of “Country favorites of yesterday and today” it plays 20 currents with a mix of 75% oldies. The news department has also recently been bolstered. Holiday morning man Scott Evans inviting people to “listen tomorrow morning.” I’ll give you the key song of the day worth $6,000. "WKQS gave away $40,000 over eight weeks. That was over and above the daily $198 (two $99 prizes) usually given away.

On the other hand, Balaban says WMZQ-FM builds its giveaways around a theme that can give away smaller items, having found its audience prefers many chances to win rather than remote shots at a few big-ticket prizes. Balaban adds that “sales and programming go very much hand-in-hand to maximize the retailing available to us.”

Balaban says, “Contesting isn’t the end-all and be-all. If we have to use it to keep our quarters where they ought to be anyway, we’re not going to do it. If we have to do that much-quarter-hour maintenance contesting, we’re going to lose listeners because we’re not going to deliver what they really want from our station — the music. Contesting is a sidebar benefit to us.”

Other Media

Advertising Crucial

Balaban notes that WMZQ has been "all over TV" the last two quarters. It uses the Filmhouse A-List Long vetrinette, which it does for a number of years. These events are supplemented with ones which talk specifically about the music and service elements of morning drive. WMZQ-FM also does heavy billboards advertising in outlying areas where its listeners are. Completing the task is the fact that Billboards are allowed in DC proper and the small quantity of boards available elsewhere aren’t always in high-traffic areas. The station also uses a substantial amount of newspaper advertising to better get into people’s houses.

WKQS Promotes To

The Masses

McKay single-outs Promotion Director Steve Williamson for his efforts in making KISS one of Country’s more promotionally aggressive stations. The former Y100/Miami Promotion Director puts together a number of major events which are broadly targeted to reach outside the Country listener sphere.

The 'KISS FM River Raft Race' has become a yearly event. Last year it attracted more than 150,000 spectators along Ft. Lauderdale’s New River banks. WKQS also sponsored a car in the Grand Prix of Miami. KISS just wrapped up its chill cook-off which drew 12,000 in a Southern Pacific and Nitty Gritty Dirt Band concert a day of tasting. WKQS also maintains high visibility on a daily basis. "Our van is constantly on the streets giving away albums, concert tickets, shirts, license plates, etc.", said McKay. "Last spring, we put out a half-million bumper stickers good for cash and prizes."

WMZQ Leans Toward

Public Service

The bulk of WMZQ-FM’s promotional activities center on public service. In fact, according to Steve Williamson, "we feel good about what we’re doing for the community. We want the positive gains from increasing awareness more than than those had by trying to buy listener loyalty."

Like most stations, WMZQ-FM also ties in with all local concerts, while looking for the twist which makes the event uniquely Washington. One example was the treatment given in with the Canadian Embassy for an Anne Murray concert, complete with trips to Canada as contest prizes.

Let’s Get Technical

McKay emphasized another important factor in KISS’s success, in the hundreds of thousands of dollars for a new antenna system and new transmitters. "We have the second-best signal and sound in the two-country area, right behind WAXY."

Lonely Alone?

McKay sees the lack of direct Country competition as somewhat disadvantageous. "I’m not saying it’s easier with someone across the street, but at least when you have a competitor, you can see them, feel them, and react to them if you have to. There’s something tangible. As it is, we’re fighting all the ACs and CHR stations for the same demographic." Agrees Balaban, “A direct Country competitor would serve to keep us sharper. We have to rely on whatever it is we do to the best. It would be best for us to get an attitude and get lazy, something you can’t afford in a major war with a direct competitor. We have to analyze every thing we do to make sure we’re not making a change just for the heck of it. Change for the wrong reason could ultimately open a nol for a new Country competitor to fill. We have to make sure the reason there’s only one Country station in this market remains valid — that we’re satisfying the audience.

Conclusion: A Winning

Scorecard For Both

Though these two stations have varying philosophies in a number of areas, the bottom line looks good for both.

The Nov.-Dec. Arbitron trends show KISS moving up to fourth in the metro with 25-34 adults. In DC, things are also looking up, as same Arbitron shows WMZQ-FM fourth 25-34 and second 25-44. Congrats to them both and may they continue to prosper!
20TH ANNIVERSARY

NSAI Songwriter Achievement Award

The unique thing about the Nashville Songwriters Association International awards is that its members are instructed to vote for songs "they wish they had written." This year, members voted Paul Overstreet Songwriter of the Year and "On The Other Hand," which he co-wrote with Don Schlitz, is Song of the Year.

NSAI Executive Director Maggie Cavender informed the awards ceremony audience that 20 awards were being given out for the first time to commemorate the organization's 20th anniversary. A special award was also presented in honor of the late Jim Angila, composer of dozens of '50s country classics including "Ashes Of Love" (now a single for the Desert Rose Band).

Award-Winning Writers

Here are the songwriters who took home NSAI awards:
- James Blackmon and Carl Vipperman Jr.-"1982"
- Holly Dunn-"Daddy's Hands"
- Lionel Richie-"Deep River Woman"
- Paul Overstreet and Albert Gore-"Diggin' Up Bones"
- Dan Seals and Bob McDill-"Everything That Glitters (Is Not Gold)"
- Don Schlitz and Rhonda Fleming-"Give Me Wings"
- Jamie O'Hara-"Grandpa (Tell Me 'Bout The Good Old Days)"
- Dwight Yoakam-"Guitars, Cadillacs"
- T. Graham Brown and Alex Harvey-"Hee And High Water"
- Rafi Van Hoy, Curly Putman, and Don Cook-"I Wish That I Could Hurt That Way Again"
- Roger Murrah and Richard Leigh-"Life's Highway"
- Nanci Griffith-"Life At The Five And Dine"
- Dean Dillon-"Nobody In His Right Mind Would've Left Her"
- Brent Mahler and Don Schlitz-"Rockin' With The Rhythm Of The Rain"
- Timothy O'Brien-"Walk The Way The Wind Blows"
- Douglas Gilmour, Robert Simon, and Jim Allison-"What Am I Gonna Do About You"
- John Jennings and Charles Quillen-"What's A Memory Like This"
- Kendal Francheschini and Quentin Powers-"Whoever's In New England"
- Dan Seals-"You Still Move Me"

Bits & Pieces

- Charlie Daniels is lining up offerers for his second annual Celebrity Golf Classic June 1, benefiting the Starkey Developmental Center. The tournament will take place at the Rolling Hills Country Club in Wichita. Sponsors are: KFDI/Wichita and Fidelity Savings and Loan. Aisle at the Wheelhandicapped Ray Benson, Moe Bandy, Charlie Walker, and Dallas Cowboys quarterback Danny White have already accepted invitations to participate. Interested celebrities should contact Mike Oatman or Johnny Western at (316) 838-9141.
- When T. Graham Brown appeared in Dusseldorf, Germany for the premiere of the German film "Zabou," he put on a show before the show. As his T-Ness was entering the theater along with local dignitaries and Gotz George, the German actor staring in the film, he heard his song "Later Train" (included on the movie soundtrack) over the outdoor speakers. As only T. Graham Brown can do — and get away with — he promptly broke out in song to the delight of the crowd gathered outside. "Later Train" is a background music for all advertisements and film premiere dates. The soundtrack also features Tina Turner, Joe Cocker, Talk Talk, and Robbie Nevil. Turner's cut will be the first single released.
- Atlantic America artists Jeff Stevens & The Bullets are heading for Saudi Arabia to tour for a couple of weeks in early April. By the way, the title cut on the album "Bolt Out of the Blue" was written by T. Graham Brown.

- "This Week in Country Music" is moving from TV syndication to exclusive telecasting on the Nashville Network. The half-hour series covers country music news, features, interviews, countdowns, music trivia, etc. and will air each Saturday with Lorrie Morgan and Charlie Chase hosting.

Who's New

About going solo, Tim Malchak says, "It feels perfectly natural, I'm excited at being solo again."

"Colorado Moon" is the Alpine recording artist's second single following the departure of former partner Dwight Rucker. An album by the same name is due soon and will showcase five of the singer's own songs. The Binghamton, NY native picked up guitar at age nine and was influenced by acoustic favorites Dan Fogelberg, Gordon Lightfoot, Glen Campbell, and Jim Croce. Playing in the Hardware Company, a junior high school band, was his first brush with the musical limelight. A football injury to his shoulder tabled pro sports ambitions as he discovered "music was my only constant."

The coffeehouse circuit led Malchak to Southern California, where he fronted for acts such as English Dan & John Ford Coley, Jose Feliciano, Tim Whalsberg, and Pablo Cruise. Upon his return to New York state, Malchak met up with Rucker and the two moved to Nashville in 1983. Their initial releases...
MARKETPLACE

AIRCHECKS

Audio And Video Airchecks!


Current issue features: WYFX/Howard Serni, KXXI/Howard Long & Ingemant, KFYS/Chris Winkle & 2:00, San Diego's KLSZ/Tommy Kelly, 810/Gary Kelly & KJIO/Random Miller. 10-min. cassette, $5.50.

Special issue (S-100) features NEW YORK: AC WYNY, WNSR & WHHC, CHR 2:00 & WNFU. ACOs WNYX & WNYAF, Urban WQHT & WYLS plus oldies WCBSFM, 90-min. cassette, $5.50.

Special issue (S-110) features: KISQ/KSFX, KKIS & KMFX, ACG KFJG & KFTE, AOR KDJX & Olds KNOY, plus SANTA BARBARA/VENTURA with CHR KHTY & Q10S, AOR KJYD, AC KHDQ & K赞助, Urban KXXI & Olds KGJ, and BAKERSFIELD CHRs KKJX & KKQX. 90-min. cassette, $5.50.

STL: AVAILABLE: JS-77 (LOS ANGELES), JS-8h (SACRAMENTO & RENO), JS-87 (DETROIT), JS-89 (CHICAGO Pt. 1), JS-91 (Baltimore). $5.50 each.


VIDEO /10 & now available, Featuring San Francisco's KMKI/London & Ingemant, KKS/Don Ross, KFTR/Rick Shaw, San Diego's KFTR/Chuck & Kristi, WSTR/Bill O'Reilly, KJYY/Don Cooper, KXTRA/Boom & Herrigan. 2 incredible hours on VHS or Beta, at the introductory price of only $20.00!

CALIFORNIA AIRCHECK
Box 4408 — San Diego, CA 92104
(619) 460-6140

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the Electric WEEWIE

RADIO'S MOST RESPECTED DISCO SHEET SINCE 1979
NICK DEES, KTSF-FM. "Tom, you really are The Best. Really look forward to the arrival of The WEEWIE, such a shock in the arm for our Morning Team!"

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P.O. Box 2715
Quincy, MA 02269

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A COMEDY EDITORIAL

"Probably the most talked-about feature program we have on the air. Sold it to first sponsor contacted." WFW/Fairfield

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SYNDICOM, 550 Price Ave., #B, Redwood City, CA 94063

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DAN HOLLANDER

"DROPPIN" 50 wild trcks for your show each month only $20. Semi-annual and yearly rates too. Sample cassette 94. Station consulting, architec critique and production by a 25-year major market veteran. Call or write for rates.

Stu Collins Broadcast Services
174 King Henry Court, Palatine, IL 60067 (312) 901-1522

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WE WANNA GAG YA!

Write on station letterhead to:
CHEEP AIRCHECKS, 101 E California Blvd. Suite 109-312, Sunnymede, CA 90007

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ADVERTISING SPECIALTIES-PREMIUMS
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1 Time $1.00
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13 Insertions $15.00
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Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ad is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable. Submit to:

Marketplace
RADIO & RECORDS 1930 Century Park West
Los Angeles, Calif., 90067 (213) 553-4330

MARCH 27, 1987 R&R 97

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- Work with M/A-Com, Rock.
- Keefer Hoon. ON. Ford. etc.

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SHOW PREP

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P.O. Box 9787, Fresno, CA 93779
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Now, get an accurate, localized weather forecast from meteorologists with professional radio experience.
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- Daily taped presentations.
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To find out how SKYWATCH can customize its forecast package for your station, call today.

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**SALES PROFESSIONAL**
- Guaranteed Rate
- Management Opportunity
- Above average income potential
- Proven sales performance

**Contact:**
Rosie McKimara, Director of Sales  
Tune-In Publications  
2000 N. Loop West, Ste 100  
Houston, Texas 77018  
(713) 957-0404

**PRODUCER/LABEL WANTED**
Rock Hudson intimate conversation to be produced on cassettes!  
Call Tyrone Lamont  
(213) 939-5787

**GOLD/AC PD**
Are you good enough to hold your own in a suburban NYC market? Are you experienced enough to 1) know a growth opportunity when you see it and 2) build a team which will meet, then exceed, your own goals as well as management's? If so, and if 25K+/yr. sterling salary is appealing, send resume & cassette samples of 1) yourself and 2) your station to B. Brothers, Box MA100, New York 05800. EOE

**NEWSPAPER AD WANTED**
Want a chance to contact some of the hottest new broadcasters. Air talent, news and production. (Best of all — they'll save you money!) Call for a 1st round draft pick today at 718-832-6472. MSB, P.O. Box 1138, Middletown, NY 10940.

**SALES PROFESSIONAL AGENCIES**
**SALES PROFESSIONAL**
- Guaranteed Rate
- Management Opportunity
- Above average income potential
- Proven sales performance

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**SALES PROFESSIONAL AGENCIES**

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Call Tyrone Lamont  
(213) 939-5787

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**PRODUCER**

Major market morning show seeks creative writer-producer with production skills to assist top-rated morning duo. Experience, or related experience, necessary. Responses to Radio & Records, 1930 Century Park West, #649, Los Angeles, CA 90067. EOE/AA.

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**Positions Sought**

Your next Promotions Director is energetic and organized. Social media skills will win you the Tesla/Lexus/CHEVY. Will relocate. STEVE: (817) 649-8141. (3/27)

Small market to medium market. Please I’m honest, reliable, hard-working. Three years’ experience in talent. Put to work for yuh. JEFF: (952) 532-6645. (3/27)

West coast seeks full-time morning show. Four years’ experience in Country/Urban/Contemporary/CHR. JIM: MINTOSH: (505) 851-0738/841-4612. (3/27)

—

**DO YOU FEEL LUCKY?**

Forget the lottery and take a chance on me! EXPERIENCED jock seeks full or part time on air position to work anywhere in So. CA. Very reliable and hard working. MARK LARQ (714) 971-1616.

Morning pool and major market success. Seek good bucks, stable situation, and longevity to dominate in large market. MACY: (415) 666-6943. (3/27)

Licensing, energetic radio broadcaster seeks employment in Minn. No preference of format. KEVIN: (705) 624-5356. (3/27)


CHRAC team player with two-years’ market experience ready to turn your competition into a parking lot. Prefer South or West. BRIAN: (805) 722-9265. (3/27)

Seven-year pro with major market experience. Sold production. Seek opening in large market with stable, winning company. DON: (931) 342-8006. (3/27)

Double the pleasure, double the fun. DJ and sportscaster integrated into one. Recent broadcasting school graduate. BRAN: (701) 828-4858/776-6638. (3/27)

Check the market. Latin/Hispanic market. Good production skills. Preferred position. JIM: (203) 271-6328. (3/27)


Broadcast veteran wishes to settle into small market. Tied in 95, need stability, moved enough. OPMO position. Leave in-fo: (704) 586-5276. (3/27)

You’re heading to the top? Proven winner. KCBS & KFI. I ON’T. SEEKING your major market position. (209) 522-6332. (3/27)

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**MORNING TALENT**

We’re in the process of building one of the best AC stations in the Midwest. We need a great morning show to finish off a superb staff. Solos or teams, we’re open to either. If you’re always wanted to team up with someone else, but needed a chance to try for a fresh start, we could be the one. Our main criteria is that you’re NOT a beginner. The person(s) should be well rounded on pacing abilities. Able to be funny sometimes, entertaining all the time. Topical, some jokes, but warm and human. We’re not looking for another Dee or Tim, but you are going to have to compete in the toughest AC market in the country.

We’ll provide you with everything you need to make you happy, and help you to win. This is a company that understands programming. Topics & Tunes to Pay Holiday, P.O. Box 1717, 2301 Cypress Center Dr., Suite 300, Southfield, MI 48076. EOE (313) 354-9300.

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**WE NEED A GREAT MARKET ANNOUNCER**

If you can relate的相关内容。
Laid back, light-hearted morning man wants to move out of small market. Small market radio. WARD: (806) 456-4149. (3/27)


California boy ready to move CR/Urban, MD experience. Plus lot of production. Won't work during the day. Try tonight. CALL: (815) 360-5267. (3/27)

Need somebody yesterday? CR/Offbeat joke ready to relax, roll out of frame. Proven format. Strong writing and production skills. Small market DJ. JOHN: (714) 494-1600. (3/27)


MARY SMITH: Experienced with CR/AOR. Eight -year commercial experience! High energy! Extensive knowledge of Rock format. Top 50 market. (718) 374-3287. (3/27)

Two -year news anchor from CA who has covered football to politics seeks reporting job. West. DAVID: (303) 480-0194. (3/27)

Community-minded PD/MD available; new team player. A warm, mature sound. Michael. (315) 381-5198. (3/27)


Are you looking for a young, ambitious, hardworking team player who's ready to get it done? Look no further. Call PENNY: (603) 323-8206. (3/27)


Danie! the Sperm Whale

Beached in Louisville! (812) 282-9734

Seeking CHR afternoons/nights, CH/ROCK Morning team, or Production. Excellent with well on other children? Write jock. A funny, capable guy!

Six -year creative CHR personality. Prefer the East. Excellent communicator, notannoncer. Excellent production, remixes, and looks. JEP: (502) 204-0643. (3/27)

Communicator experienced in talk/afternoon, DJ, and production seems small to medium market. Excellent people skills. Prefer Classic/AD (812) JIM: (764) 821-5015. (3/27)

Upstate, wet adult, hot, cool, very smart, very hard, very soft, very tough, very digital, very eating, very dry, DAVE KELLY: (312) 336-9025. (3/27)

Talent and versatility; excellent sports background. Announcin, news, production, and automation. College and broadcast school. BILL: (215) 261-4133. (3/27)

Wanted! Medium to large market station for ambitious copywriter with great voice and production skills. REBECCA (904) 361-3025. (3/27)

Others may promise, it can deliver. MICHAEL J. MALLOY, feel good like a DJ should. CH/ROCK/AD. (812) 284-3121. (3/27)

Attention PDs, OMs, NDS, GMs

Searching for Talent? CALL NATIONAL!

It's Quick . . . Easy . . . and your only cost is a telephone call . . . 205-622-9144. National represents hundreds of professional producers for all size markets and all formats. Announcers, news, sports, production. We can schedule a complete presentation within 24 hours of your call. Call Now — 205-622-9144.

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Look For The Spring Edition Of The Industry's Most Valuable Information Source . . .


... In Next Week's R&R

Preview copies available at the NAB convention
BLACK/URBAN

MOST ADDED

LISA-LISA & CULT JAM (33)
LIONEL RICHIE (30)
ISLEY JASPER ISLEY (29)
GAINED (29)
FREDDIE JACKSON (18)
SHIRLEY MURDOCK (18)
FIVE STAR (17)
WILLIE JONES IV (16)

HOTTEST

CLUB NOUVEAU (55)
JOEY WATLEY (55)
PRINCE (52)
KOOL & THE GANG (42)
HERB ALPERT (36)
SHELLY SHEILA (26)
MILLIE SCOTT (16)
STARPOINT (15)
L. VANDROSSE IG. HINES (15)

RAY GOODMAN & BROWN "Celebrate Our Love" (EMI America) 25/4
ROBERT BROOKINS "Feeling It's Love" (EMI America) 23/1
FIRST CIRCLE "Working Up A Sweat" (EMI America) 24/4
ROBERT BROOKINS "Feeling It's Love" (EMI America) 24/1

PICTURE PERFECT "Prove It Boy" (Atlantic) 24/5
ROBERT BROOKINS "Feeling It's Love" (EMI America) 24/1
FIRST CIRCLE "Working Up A Sweat" (EMI America) 24/1
ROBERT BROOKINS "Feeling It's Love" (EMI America) 24/1

NEW & ACTIVE

ISLEY JASPER ISLEY "Bik Wonder Of The World" (CBS Affiliated) 54/9
Rodgers: Heavy 100, Medium 70.4, Light 38.6, Total 208.4.
Heavy: WCBS, WSB, WHAM, WRIF, WOR, WABC, WQAM, WAVG, WHNL.
Medium: WDIA, WABC, WHUN, WPB, WOR, WABC, WQAM.
Light: WOR, WABC, WQAM, WHNL, WAVG.

SHIRLEY MURDOCK Go On Without You (Elektra)

68% of our reporting stations on its rotations. Heavy 4.0, Medium 2.7, Light 3.1,
Total adds 16 including WYXY, WILD, WDQY, WVEE, KMJQ, WEDR, WYLD-FM, WDIT,
WJLB, KMJQ, OC104, WQGN, WWW.

BLAKE & HINES Sherry (Motown)

62% of our reporting stations on its rotations. Heavy 3.0, Medium 2.0, Light 3.4,
Total adds 4, WNHC, WXOK, WJJS, KMYX.

JAMES "O-TRAIN" WILLIAMS How Oh You Love (Gibralter)

60% of our reporting stations on its rotations. Heavy 4.0, Medium 2.3, Light 2.8,
Total adds 9, WAMO, WFXA, WQOK, WORL, KHYL, WPLZ, WWDM, WQGR, KPRW.

TRINERE "They're Playing House" (Jampacked)

GREG & PAINETTE "Living For You" (Lovesounds) 39/4
Heavy: WRKJ, WKMI, WLS, WFXA, WRIF, WRB, WHC, WRG, WOR, WABC, WQAM.
Medium: WDIA, WHC, WRG, WOR, WABC, WQAM.

LAKESIDE "Relationship" (Soultrack) 29/17

FRIDAY NIGHT "Like That" (Streetlife) 3/3
Rodgers: Heavy 0.5, Medium 0.2, Light 0.1, Total 0.8.
Heavy: WUSL, WFXA, WQOK, WORL, KMJQ, WJJS.
Medium: OH104, WJJS, WFXA, WRG.

THEY'RE PLAYING HOUSE ADDS 10

Brokers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Significant Action records are receiving airplay from 20-24 stations. Records with substantial heavy and medium rotation activity airplay do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.


c WWW.AMERICARADIOHISTORY.COM
CAMEO

WORD UP was #1
CANDY was #1
WORD UP ALBUM was #1

CAMEO's latest single
BACK & FORTH
will be #1

"SURELY IF YOU ARE THE AGGRESSIVE, INNOVATIVE, RESPONSIBLE, TALENTED, CREATIVE HITMAKER THAT I KNOW YOU ARE THEN WE DON'T HAVE TO GO "BACK & FORTH" ABOUT THIS ONE, IT'S EITHER ALREADY ON YOUR TURNTABLE OR ENROUTE.... NOW"

CAMEO'S WORD UP ALBUM (830 265-1)
AVAILABLE ON COMPACT DISC & CASSETTE
The first single from her debut album "Female Trouble" on EMI America Records. Produced by Jellybean Johnson & Spencer Bernard for Flyte Tyme Productions.
<table>
<thead>
<tr>
<th>EAST</th>
<th>SOUTH</th>
<th>MIDWEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTTW/Chicago</td>
<td>WQXI/Tampa</td>
<td>WFMJ/Cleveland</td>
</tr>
<tr>
<td>Ray Jackson</td>
<td>Margaret</td>
<td>Bernard</td>
</tr>
</tbody>
</table>
### Country Airplay Chart

#### Top 50

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Total Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bellamy Brothers</td>
<td>Kids Of The Baby Boom (MCA/Curb)</td>
<td>159/0</td>
<td>141</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Waylon Jennings</td>
<td>Runaway (MCA)</td>
<td>161/1</td>
<td>136</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>T. Graham &amp; T. Graham</td>
<td>Take Me Home (Capitol)</td>
<td>159/0</td>
<td>131</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Highway 105</td>
<td>The Way You Make Me Feel (MCA)</td>
<td>157/0</td>
<td>121</td>
<td>28</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Reba McEntire</td>
<td>The Man's Best Friend (MCA)</td>
<td>158/0</td>
<td>113</td>
<td>40</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Michael Martin Murphey &amp; Holly Dunn</td>
<td>Faze In The Crowd (WB)</td>
<td>158/1</td>
<td>117</td>
<td>35</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>George Strait</td>
<td>Ocean Front Property (MCA)</td>
<td>144/0</td>
<td>118</td>
<td>19</td>
<td>7</td>
</tr>
</tbody>
</table>

#### Most Added

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nitty Gritty Dirt Band</td>
<td>Baby's Got A Hold On Me</td>
</tr>
<tr>
<td>John Schneider</td>
<td>Highway 105 (MCA)</td>
</tr>
<tr>
<td>Earl Thomas Conley</td>
<td>The Powder Rye (Capitol)</td>
</tr>
<tr>
<td>Sweethearts Of The Rodeo</td>
<td>The Morning Side Of Town (MTM)</td>
</tr>
<tr>
<td>Dwight Yoakam</td>
<td>Don't Turn Around (Capitol)</td>
</tr>
<tr>
<td>Eddy Raven</td>
<td>Ain't That A Shame (Capitol)</td>
</tr>
<tr>
<td>T.G. Sheppard</td>
<td>I'll Remember You (Capitol)</td>
</tr>
<tr>
<td>Tanya Tucker</td>
<td>Some Strawberry Wine (Capitol)</td>
</tr>
<tr>
<td>Charley Pride</td>
<td>The Hard Way (Capitol)</td>
</tr>
<tr>
<td>Mickey Gilley</td>
<td>That's The Way Love Goes (Capitol)</td>
</tr>
</tbody>
</table>

#### Hottest

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bellamy Brothers</td>
<td>Kids Of The Baby Boom (MCA/Curb)</td>
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<tr>
<td>George Strait</td>
<td>Highway 105 (MCA)</td>
</tr>
<tr>
<td>Waylon Jennings</td>
<td>Take Me Home (Capitol)</td>
</tr>
<tr>
<td>Alabama</td>
<td>You're The One That I Love (MCA)</td>
</tr>
<tr>
<td>Steve Wariner</td>
<td>Small Town Girl (MCA/Curb)</td>
</tr>
<tr>
<td>Janie Fricke</td>
<td>You're The Only One (Capitol)</td>
</tr>
</tbody>
</table>

#### Most Added & Hottest

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>T.G. Sheppard</td>
<td>I'll Remember You (Capitol)</td>
</tr>
</tbody>
</table>

#### Breakers

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Mandrell</td>
<td>I've Got It Bad (MCA/Curb)</td>
</tr>
<tr>
<td>Charley Pride</td>
<td>Your Life (Capitol)</td>
</tr>
<tr>
<td>Janie Fricke</td>
<td>I'm Only In It For The Money (Capitol)</td>
</tr>
<tr>
<td>Eddy Raven</td>
<td>You're Not Too Old For You (MCA)</td>
</tr>
<tr>
<td>Bruce Hornsby &amp; The Range</td>
<td>Mandolin Rain (Capitol)</td>
</tr>
<tr>
<td>Asleep At The Wheel</td>
<td>It's The Life (Capitol)</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Heart Of Gold (MCA/Curb)</td>
</tr>
<tr>
<td>Restless Heart</td>
<td>I'll Never Be Young Again (Capitol)</td>
</tr>
<tr>
<td>Southern Pacific</td>
<td>Give Me My Heart (Capitol)</td>
</tr>
<tr>
<td>Statler Brothers</td>
<td>Forever (MCA/Curb)</td>
</tr>
<tr>
<td>Tim Malchack</td>
<td>Colorado Moon (Capitol)</td>
</tr>
</tbody>
</table>

---

**Two weeks in a row...THE MOST ADDED RECORD**

**Nitty Gritty Dirt Band**

"Baby's Got A Hold On Me"

(7-28443)

**Nitty Gritty Dirt Band**

From The Forthcoming Album **"HOLD ON"**

---

**Most Added & Hottest**

- T.G. Sheppard: "I'll Remember You"
- George Strait: "Highway 105"
- Waylon Jennings: "Take Me Home"
- Alabama: "You're The One That I Love"
- Steve Wariner: "Small Town Girl"

---

**Breakers**

- Louise Mandrell: "Do I Have To Say Goodbye (RCA)"
- Charley Pride: "I've Got It Bad (MCA/Curb)"
- Janie Fricke: "I'm Only In It For The Money (Capitol)"
- Eddy Raven: "You're Not Too Old For You (MCA)"
- Bruce Hornsby & The Range: "Mandolin Rain (Capitol)"
- Asleep At The Wheel: "It's The Life (Capitol)"
- Willie Nelson: "Heart Of Gold (MCA/Curb)"
- Restless Heart: "I'll Never Be Young Again (Capitol)"
- Southern Pacific: "Give Me My Heart (Capitol)"
- Statler Brothers: "Forever (MCA/Curb)"
- Tim Malchack: "Colorado Moon (Capitol)"
PAKE McENTIRE
"HEART VS. HEART"
...A LITTLE HARMONY FROM SOMEONE YOU KNOW! FROM HIS ALBUM, "TOO OLD TO GROW UP NOW"

EARL THOMAS CONLEY
"THAT WAS A CLOSE ONE"
...ANOTHER #1 HIT FROM THE ALBUM, "TOO MANY TIMES"

EDDY RAVEN
"YOU'RE NEVER TOO OLD FOR YOUNG LOVE"
...HIS GREAT MUSIC JUST KEEPS GETTING BETTER — FROM THE ALBUM "RIGHT HAND MAN"

MICHAEL JOHNSON
"THE MOON IS STILL OVER HER SHOULDER"
...FOLLOWING UP HIS FIRST #1 SINGLE "GIVE ME WINGS" FROM THE ALBUM, "WINGS"

THE JUDDS
"DON'T BE CRUEL"
...FIRST SINGLE FROM THE "HEARTLAND" ALBUM - IT'S READY GOLD!

RCA Records and Cassettes
RCA
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Mutual of Omaha's Nature NewsBreak
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Hosted by leading wildlife educator Jim Fowler

For More Information Call Rosemary Walker (202) 637-3754
<table>
<thead>
<tr>
<th>EAST</th>
<th>WEST</th>
<th>MIDWEST</th>
<th>SOUTH</th>
<th>HOTTEST</th>
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</thead>
<tbody>
<tr>
<td>Eddy Raven (MCA)</td>
<td>Bellamy Brothers (MCA/Curb)</td>
<td>John Schneider (MCA)</td>
<td>Nitty Gritty Dirt Band (MCA)</td>
<td>George Strait (MCA)</td>
</tr>
<tr>
<td>Hottest, Patty Loveless</td>
<td>George Lyle Iovett (MCA)</td>
<td>George Strait (MCA)</td>
<td>Hottest, Gary Forester</td>
<td>George Jones (MCA)</td>
</tr>
</tbody>
</table>

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

KBBN/Brainerd
KIOV/Sioux Falls
KRRV/Alexandria
WWJO/Atlantic City

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

KSSM/Atlanta, GA
KTSB/Spokane
WQOK/Columbia
WSEJ/Mobile

161 Reporters
156 Current Reports
Radio & Records National Airplay

Full-Service AC

March 27, 1987

Top 20

- JANET JACKSON's "Let's Wait Awhile" (A&M)
- BRUCE HORNYAK & THE RANGE/Maiden Run (RCA)
- PAUL McCARTNEY's "Love Me Tonight" (Capitol)
- STARSHIP's "Nothing's Gonna Stop Us Now" (Grunt/RCA)
- JETS' "Get It All At Once" (MCA)
- SERGIIO MENDES' "Why Do We Mean To Each Other" (A&M)
- LIONEL RICHIE's "Baby Girl" (Motown)
- ARETHA FRANKLIN & GEORGE MICHAEL's "I Knew You Were Waiting (For Me)" (Arista)
- SMOKY ROBINSON & THE SMILODES' "To See Her" (MCA)
- RENNY ROGERS' "Forty Years Ago" (MCA)
- BILLY JOEL's "Ray Charles" (Columbia)
- STEVE WINWOOD's "The Final Thing" (MCA)
- LINDA RONSTADT & JAMES Ingram's "Someday Out This" (MCA)
- DARYL HALL's "Someone You Like" (RCA)
- CHICAGO's "Do You Still Love Me?" (WB)
- LUTHER VANORDEN'S "Stop To Love" (Geffen)
- "Kool & The Gang's" "Show Me Where" (Mercury/PolyGram)
- "Kool & The Gang's" "Stone Love" (Mercury/PolyGram)
- "Kool & The Gang's" "Unknown" (WB)
- "Kool & The Gang's" "Good Times" (WB)

New & Active

- JANET JACKSON's "Let's Wait Awhile" (A&M)
- BRUCE HORNYAK & THE RANGE/Maiden Run (RCA)
- PAUL McCARTNEY's "Love Me Tonight" (Capitol)
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Shirely Mordock's "We Love You" (Elektra) 7/1

Jennifer Warren's "First We Take Manhattan" (Cypress/PolyGram) 7/1

Glen Medeiros' "Nothing's Gonna Change My Love" (Amberton) 7/1

Gary Morris & Jennifer Warren's "Simply Meant To Be" (WB) 6/2

Dan Seals' "I Will Be There" (EMI America) 5/1

Hottest

Bruce Horneyak & The Range 24

Shirley Mordock 23

Steve Wariner 16

Jennifer Warren 8

New & Active

- JANET JACKSON's "Let's Wait Awhile" (A&M)
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Significant Action

Shirley Mordock's "We Love You" (Elektra) 7/1

Jennifer Warren's "First We Take Manhattan" (Cypress/PolyGram) 7/1

Glen Medeiros' "Nothing's Gonna Change My Love" (Amberton) 7/1

Gary Morris & Jennifer Warren's "Simply Meant To Be" (WB) 6/2

Dan Seals' "I Will Be There" (EMI America) 5/1

Most Added

ANITA BAKER 10
LOLITA RICHIE 10
CHICAGO 9
CHRIS DEBUTCHI 4
B. JOEL JR. CHARLES JR. 4
A. FRANKLIN G & MICHAEL 3
KOOL A THE GANG 3
CYNDI LAUPER 3
SMOKY ROBINSON 3
STEVE WINWOOD 3

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www.americanradiohistory.com
### AC ADDS & HOTS

#### EAST

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<td><strong>WILLIAMS, Jack</strong></td>
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<td><strong>WILLIAMS, Mike</strong></td>
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93 Reporters
88 Current Reports

Three stations reported a frozen list this week:
- **KJO**/Des Moines
- **WAEV/Savannah
- **WJLV/Jacksonville**

Two stations did not report a playlist, therefore their rotations were frozen:
- 2WD/Portland
- **WTFM/Johnson City**

The following station is no longer an AC reporter:
- **KALE/Tri-Cities**

---

Four stations did not call in a playlist, therefore their rotations were frozen:
- **KH OW/Denver**
- **WASK/Lafayette**
- **WBT/Charlotte**
- **WPO/E Greenfield**
### Chart Climbers

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Chart Position</th>
<th>Station Additions</th>
</tr>
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<tbody>
<tr>
<td>Glass Tiger</td>
<td>&quot;I Will Be There&quot;</td>
<td>(Manhattan) 96/97</td>
<td>Adds: WBYR, WKLS, WYNF</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>GLASS TIGER adds: KLOS, KMJX, KDJK. Heavy adds including WROK, KGGO. Moves KWIC, KNCN, KODS. KILO, KQWB.</td>
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<tr>
<td></td>
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<td>Adds, WXRT, LOS LOBOS adds including ROCK KUPD, KRQR, WTUE, KKDJ. KEZE, WWWV, WRUF, KQWB, KWHL.</td>
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<td>KOZZ. Debuts Adds including KRNA, KGRO. Medium 29 THOMPSON TWINS debuts</td>
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<td>355, 45.</td>
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<td>&quot;Dear WHTF, WFBO, WMAD, WAOR, KTYD. KLOL, KGB, KROR, WHCN, WFYV, KMJX, WKGR, KBER, KTAL. Heavy 23 Medium 46 including DC101, WKLS, WYNF, WLVQ, KUPD. WCCC, WHEB, WCMF, WAAF, KLAO. Remains at #47.</td>
</tr>
<tr>
<td></td>
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<td>&quot;Alone&quot; The Smithereens (Chrysalis) 45/11 (48/11) including WBAB, WFYV, WEGR, WIBA. WIOT. CHART</td>
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<td>&quot;Private Revolution&quot; (Chrysalis) 95/16 (81/12) including WBYR, WBAB, WHJY, WCMF, WFBQ, KICT, KKDJ, WBLM. Heavy 27</td>
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<td>&quot;Suzi&quot; &quot;Dirty U2/StIII (30) including WBCN, WBRU, 91X, WAAF, KATT, KDJO, WWWV, KZEL, KKDJ, WRKI, WKRR, WRXL, WIXV, WHFS, KTCZ, KMMX, KRNA, WSHE, WNOR, WEBN, WLVQ, KSHE, WCCO, WZZO, WCCC, WAPL, KMOD, KICT. Heavy 35</td>
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<td>&quot;Weak And Wires&quot; &quot;First Time Around&quot; (Atco) 31/3 (28/3) including WBAB, KTXO, KGON. KROR, WKLC, WAQY, KBER. Medium</td>
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<tr>
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<td>&quot;Strong Enough&quot; &quot;I Wish I Was&quot; (Arista) 32/4 (30/4) including WKLS, KORS, WKFM, WOUR, WKGR, WLAV, WIXV, WHFS, WZEW, KTCL. Medium</td>
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<td>&quot;I'm Still Alive&quot; &quot;All That I Can Be&quot; (Island) 27/5 (24/5) including WBAB, WPDH, WAPL, WTUE, WIZN. Heavy</td>
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<td>&quot;Give Love&quot; (Arista) 30/5 (24/3) including WBAB, KTXO, KGON. KROR, WKLC, WAQY, KBER. Medium</td>
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PETER WOLF
COME AS YOU ARE

Features COME AS YOU ARE, CAN'T GET STARTED, LOVE ON ICE, THICK
AS THIEVES and WIND ME UP

Produced by PETER WOLF and ERIC "E.T." THORNGREN

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### AOR ALBUMS

**March 27, 1987**

**She Comes On**

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<td>156+</td>
<td>7-</td>
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<td>147-</td>
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<td>150-</td>
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<td>31-</td>
<td>104-</td>
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<td>15-</td>
<td>79+</td>
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</table>

**She Comes On**

"Wire Train is an AOR natural ... put it up against anything in your core library and watch the buzz burn up your phones. Instantly accessible, and it will help your current file bigger! Don’t miss this one!"

Jim Trapp/KZEL
THEIR NEW ALBUM
LOUD AND CLEAR
ALSO FEATURING
"DANCE ALL NIGHT" AND "EVERY TIME I DREAM"
IF IT'S TOO LOUD YOU'RE TOO OLD!

ALBUM NETWORK POWER CUTS 78-64
R&R NEW & ACTIVE #1

LOUD AND CLEAR AT OVER 40 AORS, INCLUDING...

WBYR WKDF KSHE KLPX KLAQ KMOD
WBCN WLLZ KUPD WDHA WDIZ KNAC
WXRK WRIF KDJQ WCCC KISS KTYD ... AND MANY MORE!
KLOL WQFM KGB KNCN KATT WYNF

LP ON YOUR DESK NOW!
PRODUCED AND ENGINEERED BY ANDY JOHNS
MANAGEMENT: BILL THOMPSON AND JOHN BARBIS

RCA
Records, Catalogues and Compact Discs
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### REGIONAL AOR ACTIVITY

#### MIDWEST (continued)

- WAROS/South Bend
- WAKX/Dayton
- WKNC/Cedar Rapids
- WXOS/Milwaukee
- KQSH/Fargo
- KUOP/Phoenix
- KRO/Boulder
- KGGG/Toledo
- WOOD/Toledo
- WCCO/St. Paul
- KFRC/San Francisco
- KQDN/Portland
- KEDU/Portland
- KXFM/Tacoma
- KQX/Seattle

#### PARALLEL THREE

- KTNC/Columbia
- WMEX/Detroit
- KEWL/Cleveland
- KTHC/Champaign
- KDJO/Des Moines
- KQRR/Bismarck
- KHJ/Atlanta
- KMBS/Las Vegas
- KQJK/Bakersfield
- KXUL/Rockford

#### WEST

### PARALLEL ONE

- KZQI/San Francisco
- KOFM/Commerce
- WRKO/Pittsburgh
- WOLX/Stroudsburg
- WAFS/Dayton
- KLO/Minneapolis
- KBCB/Buffalo
- WHAM/Rochester
- WSMN/Nashville

### PARALLEL TWO

- KZRA/Albuquerque
- KFRM/Las Vegas
- KGHT/El Paso
- KFRC/Los Angeles
- KZQI/Seattle
- KEDO/Salt Lake City
- KFRC/Tacoma
- KEMF/Henderson
- KZQI/Vancouver

### PARALLEL THREE

- KKEU/Seattle
- KUUR/Reno
- KQFM/Omaha
- KGIO/Kansas City
- KYW/Philadelphia
- KABC/Los Angeles
- KIIS/Hollywood
- KRLD/Dallas
- KSL/Utah

---

167 Reporters
161 Current Playlists

No station failed to report.

Six stations reported a frozen list.

- KINK/Portland
- KBSS/San Antonio
- KNX-FM/Los Angeles
- KSPG-FM/Salt Lake City
- WHED-FM/Portsmouth
- WRFX/Charlotte

---

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### CHR PARALLEL ONE PLAYLISTS

#### EAST

**B104 WBSB**  
PD: Mike B  

**98! WCAU-FM**  
Ops. Director: John Hager  
PD: Scott Wallace  
MD: Glenn Kato

**103 WRHD**  
PD: Bob Beutgamp  
MD: Guy Bravard  

**WBLI**  
PD: Bill Terry  
MD: Russ Tấnson  
Lang Island

#### SOUTH

**WGJ**  
PD: Sheldon Borger  
MD: Doc Michaels

**Q107 Washington D.C.**  
PD: Chuck Morgan  
MD: Palm Tackett  

**WXKS-FM**  
PD: Sunny Joe White  
MD: Susan O'Connell

**B105**  
PD: Marty Dempsey

---

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### CHR PARALLEL ONE PLAYLISTS

**Atlanta**
- **Station:** Z93
- **PD:** Bob Case
- **MD:** Lindsey Burdette

**Houston**
- **Station:** 93Q
- **PD:** John Lander
- **MD:** Ron Parker

**Atlanta**
- **Station:** 94Q
- **PD:** Fleetwood Groover III
- **MD:** Craig Ashwood

**Detroit**
- **Station:** Power 96
- **PD:** Rick Gillette
- **MD:** Mark Jackson
- **Ops. Manager:** Dave Robbins

**St. Louis**
- **Station:** KHTR
- **PD:** Buddy Scott
- **MD:** Joe Bohannon

**Chicago**
- **Station:** WBBM-FM
- **PD:** Matt Cunniff
- **MD:** Mark Todd

**Miami**
- **Station:** WQXO
- **PD:** Rick Stacy
- **Asst. PD/MD:** Frank Arndt

**Tampa**
- **Station:** Q105
- **Ops. Manager:** Mason Dixon
- **MC:** Bobby Rich

**Dallas**
- **Station:** KTJS
- **PD:** Kevin Matheny

**Cincinnati**
- **Station:** Q102
- **PD:** Jim Fox
- **MD/Asst. PD:** Dave Allen

**Minneapolis**
- **Station:** KDWB
- **PD:** Brian Flesch
- **MD:** Kathy Means

**Columbus**
- **Station:** WNCI
- **PD:** Bill Richards
- **Asst. PD:** Tom Kelly

**Milwaukee**
- **Station:** WKTI
- **PD:** Tim Fox
- **MD:** Sue Lawrence
## CHR PARALLEL ONE PLAYLISTS

### WLS Chicago
- **AM 89**
- **Ops Manager:** John Gebrey
- **Asst PD/MO:** Rich McMillan

### 106.5 KWK St. Louis
- **The Number 1 Hit Music Station**
- **PD:** Waylon Richards
- **MD:** Jim Atkinson

### MAGIC 107.9 Kansas City
- **PD:** Steve Nagano
- **MD:** Mike Badzik

### KS103FM San Diego
- **PD:** Nick Ferrara
- **MD:** Greg Rolling

### KMEL San Francisco
- **PD:** Lee Michaels
- **MD:** Keith Kahly

### Y100 Denver
- **PD:** Max Bokel
- **MD:** Don Testa

### KBEQ Kansas City
- **Rock On Music Division**
- **PD:** Steve Parvin
- **MD:** Karen Barber

### POWER 95 FM Kansas City
- **PD:** Dee Hallam
- **MD:** Kim Welsh

### KZUP 104.7 Phoenix
- **PD:** Guy Zapfe
- **MD:** Kevin Weatherly

### Power 102 Sacramento
- **PD:** Scott Cook
- **MD:** Kevin Keary

### Z100 Portland
- **PD:** Sean Lynch
- **MD:** Chip Buchanan

### KXO Los Angeles
- **PD:** Steve Rivars
- **MD:** Cere Sandbrock

### KRKX Seattle
- **PD:** Cary Keating
- **MD:** Mark Allen

### WMMR Philadelphia
- **PD:** Brian Phillips

### WMMS Cleveland
- **PD:** Mike Nelson
- **MD:** Mike Biziou

### WNCW Asheville
- **PD:** Morgan Thayer

### 106.9 WEKJ Fort Wayne
- **PD:** John Ruoff

### Z100 San Diego
- **PD:** Mike Horowitz

### KFBQ Sacramento
- **PD:** Greg Gentry

### KMZT Santa Fe
- **PD:** Stu Moruzzi

### KPOS Houston
- **PD:** Bob Horowtiz

### KIIS 102.7 Los Angeles
- **PD:** Steve Mays

### KSSS Las Vegas
- **PD:** Scott Metzger

### KMEP Sacramento
- **PD:** John Grace

### KPRX San Diego
- **PD:** Steve Williams

### KFBQ Sacramento
- **PD:** Greg Gentry

### KMZT Santa Fe
- **PD:** Stu Moruzzi

### KPOS Houston
- **PD:** Bob Horowtiz

### KIIS 102.7 Los Angeles
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### KPRX San Diego
- **PD:** Steve Williams

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For more details, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
MBS 3 is the place to be to network, increase your contacts and profile and do the business you need to do!

Friday Night at The Palace- The Golden Palominos

Plus . . .
- "Music Festival" at these & other exciting L.A. nightclubs:
  - Raji's
  - Music Club
  - Club Screama
  - Machine Lingerie
  - Central
  - Club Madame
  - Anti Club
  - FM Station Wong's

Admission at no charge with your MBS 3 badge!

April 2nd – 5th, 1987, Ambassador Hotel
Los Angeles, California

MBS 3 is the place to be to network, increase your contacts and profile and do the business you need to do!

Friday Night at The Palace- The Golden Palominos

Plus . . .
- "Music Festival" at these & other exciting L.A. nightclubs:
  - Raji's
  - Music Club
  - Club Screama
  - Machine Lingerie
  - Central
  - Club Madame
  - Anti Club
  - FM Station Wong's

Admission at no charge with your MBS 3 badge!

April 2nd – 5th, 1987, Ambassador Hotel
Los Angeles, California
**Prince**
The Secret Of My Success (MCA)
LP: The Big tape
64/11  27%
Regional
  82% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Psychedelic Furs**
Heartbreak Beat (Columbia)
LP: Midnight To Midnight
74/12  31%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Lionel Richie**
Dancing On The Ceiling
149/47  62%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Matt**
Dance (Atlantic)
LP: Dancing Undercover
78/1  32%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Simply Red**
The Right Thing (Elektra)
LP: Men And Women
109/10  46%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Paul Simon**
You Can Call Me Al (WB)
LP: Grace and
74/49  31%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Patty Smyth**
Never Enough (Columbia)
LP: Never Enough
104/7  44%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Night Ranger**
The Secret Of My Success (MCA)
LP: The Big tape
64/11  27%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Ranger**
Midnight Midnight
95/10  30%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

**Starship**
Nothing's Gonna Stop Us Now (Giant)
23/10  99%
Regional
  00% National
  00% A
  00% B
  00% C
  00% D
  00% E
  00% F

---

**Parallels Continued on Page 132**
<table>
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<td>90.1</td>
<td>Jazz</td>
<td>Orlando</td>
<td>8,500</td>
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</table>

*Listeners in thousands.*

**WRKQ**

WRKQ is a Top 40 station with a strong following in the region. Their format includes a wide range of hits from the 70s, 80s, and 90s, appealing to a diverse audience. The station's success is further evidenced by their high listener count and consistent ranking in local and national music charts.

**WJIC**

WJIC is another Top 40 station in the area, known for its energetic and upbeat programming. The station's focus on popular hits attracts a broad demographic, making it a favorite among younger listeners. Their listener count remains strong, reflecting the station's popularity and market dominance.

**WYNN**

WYNN is a country music station with a dedicated following among fans of traditional and contemporary country music. The station's focus on live concerts and local events keeps listeners engaged and fosters a strong community connection.

**W cleanup**

W cleanup is a specialty station that focuses on oldies music, catering to an audience that appreciates classic hits from the past. The station's nostalgic programming and strong listener base highlight its role as a cultural landmark in the region.

**WQFM**

WQFM is a news and talk station, providing a diverse range of programming that includes local news, talk shows, and public affairs. The station's commitment to community education and engagement is reflected in its dedicated listener base.

**WQZ**

WQZ is a sports radio station that broadcasts local and national sports events, appealing to fans of various sports disciplines. The station's listener count is bolstered by its comprehensive sports coverage and community involvement.

**WQ**

WQ is a classic rock station that continues to attract listeners with its classic hits from the 70s, 80s, and 90s. The station's strong listener base and consistent ranking in music charts demonstrate its enduring appeal.

**WQXY**

WQXY is a rock station that appeals to a younger demographic with its energetic programming and wide-ranging hit selection. The station's high listener count and strong market positioning reflect its success in the competitive music radio market.
The New Double Album
Produced, Arranged, Composed and Performed By Prince

Includes the hit single Sign "☮️ The Times On Paisley Park Records, Cassettes and Compact Discs. Personal Management: Cavallo, Ruffalo & Fargnoli © 1987 Paisley Park Records