NEW TECHNOLOGY: INDUSTRY POINTS OF VIEW

A six-page R&R special covers new technology for the benefit of engineers and levmen alike. The highlights:

- CDs For Radio: How stations in various formats are using them
- Digital Satellite Transmission:
- A comprehensive primer Recording The Digital Way: Top producers and engineers from Nile Rodgers to Jimmy Bowen debate the pros and cons of digital sound

RATINGS ROUNDUP

Lon Helton's semiannual Country Radio Ratings Scoreboard uncovers good news in the format. In other ratings coverage. **Rrad Woodward presents a similar** News/Talk scoreboard, also reporting gains; Donna Brake examines several key AC markets in detail: and 12 more Fall '85 Birch 12+ tallies are shown. Page 38, 52, 69, 72

RECORD MARKETING: A SPACE RACE?

Columbia's Bob Sherwood talks about the space crunch for music at retail, while WB's Jeff Ayeroff stresses understanding the consumer.

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IN THE NEWS THIS WEEK

- Census Bureau, ASCAP going after radio financial data
- Quincy McCoy PD at WNEW
- . Steve Woods PD at KJLH
- Jerry King PD at WMXJ as Charlie Cook returns as McVay Media VP
- A message to NBC Nightly News
- Ken Baumstein VP at Manhattan
- Bob Smith VP at Blair
- Russ Schell PD at WFMS Pat Rodgers OM at WOAI
- John Richbourg, R&B pioneer, dies
- Tom English GM. Gary Stone OM
- at new Easy WKLM
 Rod Prahin PD at WAPI-FM
- · Rick Stacy OM, J.J. Walker PD at WHLY
- Nell Rockoff joins Blackburn & Co.
- Frank Boyle Co. opens with Bob Pates as VP
- Jim O'Hara new GM as Signal Hill buys WOC & KIIK
- · Photo file from RAB MSC Page 3, 8, 10, 12, 13, 15

DON'T BLOW THE BASICS

Joel Denver finds a consensus of CHR programmers are concerned that the basics that got the format where it is are being neglected, as a tinkering trend takes hold in the format.

Page 62

NEXT WEEK IN R&R

The annual CRS Country Special examines how the format can translate its improved ratings into agency dollars. Also featured: the 10th annual R&R Country Radio Poll, and a detailed look at the most successful stars in country music since R&R came into existence.

Newsstand Price \$5.00



\$53 MILLION DEAL

Emmis Buvs WHN. WAPP, WAVA From **Doubleday**

nounced it has purchased Doubleday Breadcasting's remain-ing radio properties, WHN & WAPP/New York and WAVA/ Washington for \$53 million. pending FCC approval. Wer-theim & Ca. First VP Garv Stevens arranged the transac-tion on behalf of the seller; Mergan Stanley & Co., Inc. assisted Emmis.

Doubleday Broadcasting

President Gerard Toner said. "While the company regrets its departure from the broadcastoeparture from the broadcast-ing industry, it believes that it has found an excellent company in Emmis to provide both New York and Washington with quality broadcasting. Emmis is also noted for welcoming the personnel of acquired stations into its family, and this was an important consideration for Doubleday."

The purchase expands Emmis's station group to seven, including four other FMs: flag-KPWR/Los Angeles, KSHE/St. Louis, and WLOL/Minneapolis. Emmis President Jeff Smulyan told R&R, "We're quite enthused to be a part of one of the biggest deals on record. Obviously. we've not explored our options in the new facilities, but we're FMMIS/See Page 13

NRBA

Board

Votes For

NAB Unity

The proposed merger of NAB

and NRBA cleared its last ma-

ior hurdle last week when it was

approved by the NRBA Board

of Directors. Beause supporters

wanted a unanimous vote in

favor, several dissenters ab-

stained so as not to mar the

In case its goals within NAB

are not met in two years, the

NRBA board voted to put an ex-

pected surplus exceeding

CBS Sets Four Senior VPs

Anderson Heads E/P/A Marketing: Sherwood Columbia Marketing: Eichner Columbia A&R: Petze Epic/Portrait A&R

CBS Records has restructured the senior management of its Columbia and E/P/A divi-sions. Four Senior VPs have been named, to bring increased concentration to A&R and marketing activities at each label. The appointments are:

 Ray Anderson, Columbia

VP/Promotion to Sr. VP/Marketing for Epic/Portrait/Associated Labels.

• Bob Sherwood, Columbia VP/Marketing, to Sr. VP/Mar-keting for Columbia.

David Graves

KFWB/Los Angeles VP/GM

David Graves has been pro-

moted to the newly-created post

Radio. The move assures that

Graves will remain with Group

Weven if, as expected, all-News

KFWB is spun off following

Westinghouse's upcoming pur-

VP/GM is Stephen Fisher, cur-

rently a District Manager for

Group W Cable, which is being sold off. The appointment

marks a return to radio for

Fisher, who had been Controller

and VP/Radio Development for

Group W Radio, and served also

as Controller at KODA/Houston

In his new job, Graves will

report directly to Group W Ra-

dio President Dick Harris, He'll

be responsible for strategic

planning, research, capital

spending, systems coordina-

tion, and acquisition analysis.

and KOZY/Dallas.

Replacing Graves as KFWB

chase of KHJ-TV/Los Ange

of VP/Planning for Group

FISHER KFWB VP/GM

Graves Heads

Group W Planning



· Mickey Eichner, Columbia VP/National A&R, to Sr. VP/

Boh Sherwood

A&R for Columbia. · Lennie Petze, VP/Senior Manager of Epic/Portrait A&R. to Sr. VP/A&R for Enic/Por-

All four executives will report directly to CBS Records President Al Teller, as now will Tony Martell, VP/GM for CBS Associated Labels.

The appointments follow the announcement by Teller last Friday (2-21) that E/P/A Sr. VP/GM Don Dempsey is leav-ing CBS after 22 years "to make himself available for an important new association which he will announce in the near fu-

In their new roles, Anderson and Sherwood will be responsible for all marketing, promotion, product development, and video activities at E/P/A and

\$100,000 into an escrow account that could be used, among other things, to start up a new, radioonly association. Members of NRBA's current Executive Committee will be executors of the account.

at KFWB has been a great plea-GRAVES/See Page 8 MARSHALL DIRECTS BLACK PROMO

Mascolo RCA's VP/ **National Promotion**



Graves told R&R, "Working

Stephen Fisher

RCA VP/Contemporary Promotion Ed Mascolo has been promoted to VP/National Promotion. In this newly created post, he's responsible for all aspects of national promotion at the label, including singles,



Roeil Marshall

albums, and black music.

Concurrently, Basil Marshall has been named by Mascolo to the post of Director/Black Promotion. He was Director/ Product Management, Black MASCOLO/See Page 8 Following its meeting in Ft. Lauderdale, NRBA's board said in a statement that it "wholeheartedly approves the unifica-

final tally.

To emphasize its insistence on autonomy for radio within NAB, the NRBA set six goals it hopes will be achieved within two years:

tion agreement with the NAB

because we believe the best in-

terests of the radio industry are

served by one unified autono-

mous organization. We are

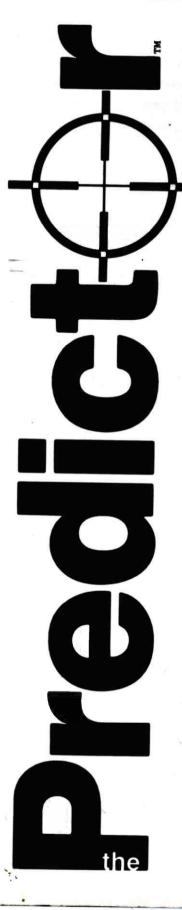
entering this agreement with

both enthusiasm and opti-

• Transformation of NAB Radio into a "separate but equal" partner with television within the NAB structure

· "To raise the stature of and expand the role of the top NAB radio staff position." One NRBA official said the board wants "the very highest quality,

NRBA/See Page 13



Again – All Predictor Clients Score Arbitron Gains!

The success story continues. Every station that used The Predictor¹⁰ to help map strategies for the fall sweep saw their Arbitron shares climb. This follows unanimous gains also in the Spring survey.

Average 12+ share growth has been approximately 25%.

Why the success? Because The Predictor sevolutionary customized perceptual research diary taps the mindset and opinions of the Arbitron "diarykeeper profile." No other strategic research does this. Thus, if you want to succeed in a diary-based ratings system you'd be wise to use the industry's only diary-based market research. Then you can find out how your programming and marketing are perceived by the "diarykeeper profile."

We are conducting two PredictorTM studies each week. Thus, please call Larry Johnson or Jhan Hiber soon to discuss details, market availability and timely scheduling. Join the leading groups, and stations from New York to Huntsville, that are going to score in '86 with The PredictorTM Add your station's chapter to The PredictorTM success story!

JHAN HIBER & ASSOCIATES

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PAGE THREE

FEBRUARY 28, 1986

AC'S GREATEST HITMAKERS

Following up last week's look at the CHR champs of the R&R era, Ken Barnes charts the most successful AC stars of the past 12 years.

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PIONEER R&B DJ

Richbourg Dies At 75

After a protracted battle against cancer, legendary WLAC/Nash-ville personality John Richbourg died at his home February 15. He was 75.

Immortalized in the Don Williams song, "Good Old Boys Like Me," "John R.," as he was known and the Boys Like Me," "John R.," as he was known in was known as one of the first disc jockeys to introduce black music to radio in the early '50s. His popular nightly program on 50 kw WLAC, the first big-signal station to offer such programming, exposed such artists as James Brown, Hank Ballard, B.B. King, Percy Sledge, Rufus Thomas, and many others to over a million listeners throughout the Southeast.

Longtime friend and WLAC personality Hoss Allen told R&R, "Even in pain and close to death. John R. was an example of how to live like a gentleman. He was just a fantastic guy."

A broadcaster from the late '40s until he retired in 1973, Richbourg was honored at a two-night, starstudded tribute banquet/benefit concert in Nashville last May to raise funds to help cover his health expenses. His family suggests that donations in lieu of flowers be made to the American Cancer Society.

ANNUAL SURVEY LAUNCHED

Census Bureau, ASCAP Demand Radio Financial Data

Relieved several years ago of making annual financial reports to the FCC, many radio stations will soon have to furnish information on their fiscal condition to two unexpected sources—a federal court in New York and the U.S. Census Bureau.

McCoy Becomes WNEW's PD

At Big Band/popular standards outlet WNEW/New Yerk, longtime broadcaster Quincy McCoy has stepped up from Promotion Director to PD, succeeding exiting programmer Mike Davis, who resigned over philosophical differences after nine months at the helm.

Metromedia Radio Division Exec. VP and WNEW GM Vleti Callahan told R&R, "Mike worked very hard for us and made many contributions in the computer area. He is a fine young guy, but we had to look at a more well-rounded programmer in terms of personality. Quincy is a fantastic people person and in personality radio that's an absolute necessity when you are dealing with talent of the caliber that we have here."

McCoy arrived at WNEW last fall after a year as PD at crosstown WKTU (now WXRK). He previous ly worked as Aast. PD at WASH/ Washington, PD at KMJM/St. Lou-is, and National Promotion Director at Fantasy Records. "We have the best entertainers in the world with William B. Williams, Jim Lowe, Ted Brown, Alison Steele, and Jonathan Schwartz," McCoy said. "The most exciting thing we're doing right now is our three weekly live shows around New York, including the recreation of the 'Make Believe Ballroom' from the Waldorf Astoria. We're stressing the heritage of Big Band, and the heritage of being right there in front of your audience."

Schell PD At WFMS

WKJN/Baten Rouge PD Russ Schell has been named PD for Susquehanna's WFMS/Indianapolis. The position has been vacant since ten-year PD Herb Allen passed away two months ago.

Schell told R&R, "This is a completely different challenge from where I was. WKJN was built from the ground up and went against a station that had been in the format for a long time. This is an established station with no format competition that's doing very well. WFMS GM Nancy Vaeth has a reputation of being a real go-getter. This is going to be a lot of fun."

Schell became PD at WKJN in May 1994. Prior to that he spent two years doing mornings at AC WSFM/Harrishurg, preceded by a morning stint at Susquehamna's

WARA/YOUR.

MINING midday talent Bruce
Edwards succeeds Schell as PD.
Edwards will also move to the
afternoon show.

A total of 500 stations belonging to the All-Industry Radio Music License Committee will be forced to report next month on their finances over the past five years to the federal magistrate handling the committee's rate dispute with ASCAP.

ASCAP wants the data to prove its contention that radio is profitable enough to afford a stiff increase in the rates it pays to ASCAP-licensed composers and songwriters for airing their music.

Meanwhile, the Census Bureau is undertaking an annual financial survey of all communications in-

Woods KJLH's New PD

K.JLH/Los Angeles air personality Steve Woods has been promoted to PD. The post, held by Dong Gilmere until December, had been handled on an interim basis by Cliff Wissten, who continues his earlymidday airshift

GM Jim Maddox praised Woods as being "eminently qualified for the job," pointing to Woods's 15 years of experience, including 11 at competitor KDAY, where he had served over three years as PD. His background also includes stops at KSEL/Lubback and KXOL/Ft. Worth

Worth.
Woods, whose first move was to promote personality Frankie Ross to Music Director, told R&R be may take himself off the air at some point, although for now hell retain his noon-3pm airshift. "I hope to maintain what we've accomplished so far," he said, "and we're going to keep fine-tuning to continue giving our listeners what they want. We like to use the phrase "We are you," and I want to make sure we don't lose sight of the fact that we are the community."

Rodgers Returns To Program WOAI

Pat Rodgers, PD at full-service AC outlet WTMJ/Milwaukee, has returned to News/Talk outlet WOA1/San Antonio as OM. Rodgers had programmed WOAI for five years prior to joining WTMJ two years ago. He replaces Phil Mueller, who is leaving for a new position to be announced shortly.

WOAI VP/GM Rex Tackett told R&R. "Pat is a longitime friend of everyone here at the station and Clear Channel Communications. For some time we wanted him to come back, and it was just a matter of time until he had enough of winter.

"When Phil joined us he brought to us a tremendous background in News/Talk, and has achieved programming excellence for us." Mueller added, "Since I followed Pat, now that be's following me, it's like a programming continuum."

Rodgers told R&R, "My family and I are all anxious to go back to RODGERS/See Page 10 dustries, including radio. Approximately 250 firms that operate radio stations will receive questionnaires set for mailing in April. Some networks may also be surveyed. Cooperation is mandatory under federal law.

The same groups will be surveyed each year for five years, when a new group of radio firms will be chosen. The Census Bureau's Tem Zabelsky said the April survey will seek 1994 and 1995 information on both revenues and expenses.

Zabelsky stressed that all individual station figures submitted are kept confidential. He said a report of "aggregate" totals for radio in various categories will be ready by the end of the year.

Meeting in Washington Tuesday, NAB's Executive Committee pledged to fight the Census Bureau survey on grounds that it's burdensome and that station finances should be kept confidential.

Baumstein New VP At Manhattan

Ken Baumstein has been named VP/Artist Development and Marketing for Manhattan Recerds. He was National Director/Merchandising at Chrysalis.

Baumstein assumes responsibility for the coordination of all Manhattan marketing activities, including advertising, sales, merchandising, video, and artist development. He reports to Senior VP Stephen Reed, who commented, "Ken's proven ablitties in developing artist careers will be a great addition to the Manhattan team. We're proud that we were able to attract him."

Baumstein joined Chrysalis in 1983, and became National Director/Merchandising in February 1984. Prior to that, he worked at RCA Records as a Product Manager, and at Dick Clark Productions.

Smith Named Blair VP/ Administration

Former Selcom Exec. VP Bob Smith has joined John Blair & Company's Radio Division as VP/ Administration, overseeing sales, station solicitation, and design of new systems and budgeting procedures.

A 25-year broadcast industry veteran, Smith will serve as executive assistant to Radio Division President Jim Hilliard, who noted, "Bob's extensive knowledge and experience on both the station and exp sides of the radio business will enable us to set in motion the most efficient programs to make us even more profitable, and prepare us for the growth that lies shead."

In addition to five years with Selcom, Smith's background also includes a term as Exec. VP for Charter Broadcasting and 12 years with WADO/New Yerk, including posts as GM and GSM.



Jerry King

COOK REJOINS McVAY

King PD At WMXJ

WOHO & WWWM/Tolede PD Jerry King has been selected as PD for "Classic Hits" outlet WMXJ/Miami. Chartie Coek, who had been programming the station for the past six months. has rejoined station consultant McVay Media as VP/Programming. A former PD at Los Angeles outlets KHJ and KLAC. Cook had worked with McVay a year ago before moving to Mismi.

to Miami. WMXJ VP/GM James Butler told R&R, "Jerry has shown his ability to win with his track record at WWWM, first as PD, next as OM, and then as Station Manager. I'm also very happy with the job Charlie Cook has done for us at WMXJ by launching the classic hits format. In a very short time, he's made us competitive in the Adult Contemporary battle in South Florida."

Said King, "Scountx is a great company and I'm looking forward to working with James Butler and his entire staff. While I'll miss my friends at 3WM/WOHO, I leave with the satisfaction of knowing that 3WM is a leader."

McVay Media President Mike McVay added, "Charlie joined WMXJ as part of a plan to kick off this format and assist us as we searched for a qualified programmer, which we found in Jerry at another of our client stations."

Cook said, "We found a programming void which most others thought didn't exist. Magic 102.7 is now competitive in South Florida and phase two begins — winning. I resume my position with McVay Media with the knowledge that our KING/See Page 10

NOTE FROM THE PUBLISHER

Whoa, NBC — You're Wrong!

In your news special feature Monday night (2/24), two low blows were thrown at R&R — both incorrect!

The Ken Barnes comment "It's a serious problem" was not in reference to independent promoters, but to paper adds — big difference and a self-serving edit!

 We have not ever turned any station over to those unnamed federal authorities! As you did allow ken to say, "We are not the police; we're a trade journal."

Shame on you, NBC — you're bigger than that now!

— Dwight Case

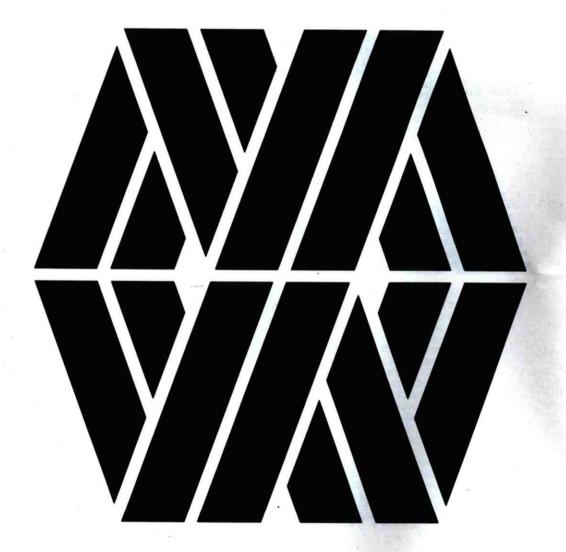


hing System has achieved a time-tested legacy of innovation in radio news, the Mutual Broadcasting System has achieved a time-tested legacy of innovation and information. From the pioneening days of Gabhei Heatiter, Fulton Lewis Jr. and Cecil Brown, Mutual News continues that same commitment to excellence today under the guidance of former MBC newsman and White House Press Secretary Ron Nessen. His team of more than 40 experienced correspondents, plus news commentators Sens. Robert Dole and Ted Kennedy, cover the world for the largest news commentators Sens. Robert Dole and Ted Kennedy, cover the world for the largest group of news affiliates in network radio. As the first radio retwork to broadcast vis satisfite. Mutual today is the only network satisfies to radio stations on both the Westar IV and Satom PS communications satellites. Mutual is also number one in radio sports, with Votre Dame football, MFL football, special Bowl Game coverage, golf, tennis and auto radios allong with other major sporting events from snound the world. And, as an innovator in programming, taging back to some of the classic draimatic series from tadios Golden Age, today's household names on Mutual begin with the King of each injent talk poot saming and special poor. The Mutual lineup of the More Barrett, Lee Arnold On A County Road and the newest addition to giving Mutual inneup, Dr. Toni Grant - radios foremost psychologist whose the The Mutual lineup, Dr. Toni Grant - radios foremost psychologist whose the Drone Foresting Wing Mutual a one-two talk radio punch second to none. For giving Mutual a one-two talk radio punch second to none. For the Mutual sone recovers the more than the major and the major of the move the more foresting System.

WESTWOOD ONE — For innovation and entertainment, it's the Westwood One Radio Networks. What started in 1975 in a one-room office in Westwood has now become a worldwide radio company with offices in New York, Los Angeles, London, Tokyo, Sydney, Toronto, Chicago and Detroit. From one program that aired on 200 radio stations, Westwood One is now the nation's largest producer and distributor of national radio programming with more than 30 regularly-scheduled programs broadcast by more than 3,000 stations across the country. From its initial core of three national sponsors, Westwood One now does business with more than 100 of the biggest brand names on Earth — pioneering and perfecting advertiser-supported national radio programming for today's radio industry. Westwood One's gallery of programs range from 90-second featurettes like Earth News Radio, Shootin' The Breeze, Star Trak and The Waldenbooks Review to multi-hour specials such as The US Festival and The Isle Of Dreams, from regularly-scheduled long-form programs like Scott Shannon's Rockin' America Top 30 Countdown, Off The Record with Mary Turner, the Superstar Concert Series, Dr. Demento, Special Edition with Sid McCoy, Line One, Live From The Apollo and Encore with William B. Williams to such Big Event specials as Radio USA For Africa and digital stereo simulcasts with HBO, Showtime and MTV, from Radio Español and the Spanish-language marketplace to concert tour sponsorships featuring the biggest names in popular music — Westwood One provides more programs in all major formats to the largest number of radio stations in the world. Radio's established leader in innovation and entertainment is Westwood One.



A BRAND NEW LOOK...



FOR A WINNING COMBINATION.







NOW EASY WKLM

English GM. Stone OM At WWWI

WOWW/Pensacola Local Sales Manager Tem English has been appointed GM of Colonial Broadcasting sister outlet WWWI/ Greensboro-Winsten Salem. He replaces Denny Moore, who will soon join TM in Dallas. At the same time, PD Gary Stene was upped to Operations Director, while Account Executive Howard Mell took over as Sales Manager. It was also announced that WWWI will switch from Country to Easy Listen WKLM March 3. It will be a liveassist operation featuring TM's Easy Listening package. English told R&R, "We've decid-

ed to adopt a full-service Easy Listening format because there isn't one in the market. We've spent the last year with Country, a format we've successfully done in all our other markets. We simply determined that we could spend another couple years playing the game and nut be much further along - at least not far enous along to make a difference. We felt that if we changed to a format which is desperately needed in this market, we could fill a gap and



Tom English

make some money.

English, who had been with WOWW for six years, served the last two and a half as LSM. Regarding his promotion, he added, "It's always encouraging when a company allows its people to advance from within. I've been working towards being in this position for three years and it feels great.

Taking over for English as GM at WOWW is five-year GSM Bar-bara Currie Oliphant. Assuming her GSM duties is Nell Rankin Lambert, who comes from her post as LSM for Colonial's WLWI/Mont-

Stacy Becomes OM. Walker PD At WHLY



Rick Stocy

At WHLY (Y166)/Orlando, PD/ afternoon man Rick Stacy has been elevated to OM/morning personality. while WHYT/Detroit night rocker J.J. Walker has joined the CHR outlet as PD/afternoon personality. As Stacy moves to mornings, he joins Jeff Cohen and replaces Bill Cross, who exits. Jim Steal remains MD/Asst. PD

VP/GM Jim Tillery noted, "Rick is really 'Mr. Y106.' He's done an incredible job. Rick was convinced that J.J.'s on on-air abilities and reputation make him the strongest replacement both in afternoons and as PD.

Stacy added, "You couldn't find anyone with more potential to become one of the great PDs in this country than J.J. He's had some of est instruction from (WHYT PD) Gary Berkewitz, so he'll be a great asset. J.J. will assume many of the day-to-day programming chores, reporting to me."

Discussing his first shot at pro-gramming, Walker told R&R, "I'm looking forward to getting back to Florida, as my family is from there. Y106 is a place where I can learn a lot, especially from from Rick and Jim, while making a val-8/RAR FRIDAY, FEBRUARY 28, 1986



J.J. Walke

uable contribution toward keeping the station on top."

Prahin PD At WAPI-FM

Red Prakis, midday personality at KTKS/Dallas, has become PD at WAPI-FM (196)/Birmingham. He replaces Mark St. Jehn, who left three weeks ago to program WAVA/Washingto

WAPI-AM & FM VP/GM Bernie Barker told R&R, "Rod brings with him 15 years of broadcast ex-perience, including a wealth of pro-duction knowledge. He has a tremendous ear for good CHR and we believe he can take charge of an already-winning situation with a solid staff in place and push 196 over the top."

Prahin was formerly Assistant PD at WABX and WMJC, both Detroit. "I'm really charged up about this," he said. "Working with such a great staff, Bernie, and (consultant and WRQX/Washingten PD) Randy Lane, this will be a great radio challenge for me. We're looking to improve on our already strong product." CRS

Continued from Page 1

Columbia, respectively, while Eichner and Petze will be responsible for all A&R at Columbia and Epic/Portrait, respectively

Commented Teller, 'This realignment will enable us to focus more directly on our key A&R and marketing objectives - murturing and expanding the recording careers of each CBS Records artist, and developing new talents to their maximum notential. The complexities of A&R, promotion, and marketing today require the most astute planning and execution. With the tremendous experience and expertise of the ecutives, we're better positioned to achieve these goals than ever before

Anderson has been Columbia VP/Promotion since 1981, and was previously VP/GM of the a Music Organization and worked in promotion at RCA and UA. Sherwood has been Columbia VP/Marketing since 1981; prior to that, he was Exec. VP/GM at PolyGram and President of Mercury after a long Columbia promotion career.



Continued from Page 1

Music for the company, and assumes the responsibilities of departed VP/Black Promotion Mike Kidd. Kidd left to pursue independent promotion activities, according to the label, and has been retained as a consul-

Announcing Mascolo's ap-pointment, RCA Division VP/ USA & Canada John Ford com-"Over the past 18 mented. months. Ed has built one of the strongest promotion teams RCA has ever had. With Ed now in charge of all facets of national promotion, I believe we'll see more success from his winning formula."

lascolo told R&R, "I'm really looking forward to what is going to be a real challenge for me. And in black music, we have a great opportunity to become a major force. I'm looking to get a couple of top five black records with real crossover potential soon." On Marshall, he added, "His experience in sales, and more recently as leader of our black music product management group, gives him an outstanding background for the top role in black music promotion

Mascolo joined RCA in 1975 as Manager/Regional Promotion for the Southeast and Southwest. He became Director/National Promotion, then VP/Contemporary Promotion in August

Marshall joined the compo in 1973 as a sales rep in the Northeast, and held positions as Manager/Field Merchandisi and Product Manager/Black Music prior to being named Music prior to being named Director/Product Managent, Black Music, in March



Eichner has been Columbia VP/National A&R since 1980. and was previously VP/East Coast A&R for the label. Petze has been VP/Sr. Manager of Epic/Portrait A&R since 1983: prior to that, he was VP/GM for the Portrait label

The appointment of the four senior VPs to run Columbia and E/P/A replaces the senior VP/GM management structure with which each division previously operated. At Colum-bia, Teller was Sr. VP/GM from 1981 until last October, when he became CBS Records President, At E/P/A, Demo was Sr. VP/GM from 1978 until





Of Dempsey's departure, Tel-ler said, "I know that I am ex-pressing the thoughts of everyone in hoping that the im-portant contributions which Don has made to this company and the industry will bring him new success, as he takes on new responsibilities elsewhere.

Dempsey joined CBS in 1964 sman in Hartford, rising to various field positions and in 1974. Southeast Regional and, in 1974, Southeast Regional Director. He was appointed Col-umbia VP/Merchandising in 1974, then VP/Marketing the following year. He became E/P/A Sr. VP/GM early in '78.

Graves

Continued from Page 1



Wesley Sencer

sure. It's a fabulous station and it's tough to put that behind me. But the challenges ahead and the areas I'll be working in are personally very exciting

Harris commented, "As VP/-GM of KFWB Dave has played a key role in putting the station back on course for succe With the need for more exten want the need to make exter-sive strategic planning current-ly growing within the Radio Group, Dave's knowledge and expertise are now especially needed."

Graves is a 15-year veteran of Group W Radio. Prior to joining KFWB he was VP/GM at WIND/Chicago. He has also held positions at KDKA/Pittsburgh and WBZ/Boston, and was VP/Programming & Promotion for the Radio Group.

Commenting on Fisher's ointment at KFWB, VP/AM Stations Warren Maurer said, "We're extremely pleased that Steve is rejoining the Radio Group. We look forward to his building on Dave Graves's excellient record at KFWB."

Group W Radio has tapped another cable executive, Wesley Sencer, to be its new Controller.

STAF

NOW THAT EVERYBODY'S TALKING ABOUT CLASSIC ROCK AND ROLL, TALK TO THE COMPANY THAT STARTED IT ALL.

We can't promise your station will get a 200% increase in 12+ share. (Like WMMQ-FM in Lansing, Michigan, now #1 in Men 25-34 and #2 Men 25-49 after going Classic Rock and Roll with Media Strategies.)

We can't promise you'll have your best book ever (like KCFX in Kansas

City-after only 3rds of a rating period!-a 71% increase in 12+).

What we can promise is this: If you're a station that wants to create a new niche—and win—the time to talk, is <u>now</u> Not oldies, but a hot mix of '60s, '70s and '80s, Classic Rock (as the numbers above indicate) is on a roll.

And—as the numbers above indicate— Fred Jacobs' <u>Media Strategies</u> is the company to talk <u>to.</u>

MEDIA ÍS STRATEGIES CALL FREDJACOBS, (313) 626-7158

NEWS IN BRIEF

eSTAN SHELDS has been promoted from GM at WELWhew Heven to VP of perent Clear Channel Communications. Shelds joined WELI in 1956 as night announcer, and has held various posts in programming, sales, and sales management.

e FRANK WATSON is the new General Manager at Palmer Communications' WTNT-AM & FM/Taltehesses. Watson most recently was VP at WINK-AMIFM & TV/FL Myers, FL, where he had worked his way up through the ranks aince 1976.

e RICK WHITE becomes General Manager at Behakel Communications' WXLY/Charleston, SC. A veteran major-market sales executive, White joins WXLY from the GM post at KWTG/Springfield, MO.

CHARLES STEGALL, a 26-year staffer at WPTF/Releigh, is promoted to Program/Operations Manager. He had served in various supervisory capacities in the continuity, operations, and program departments.



E.









3

Stan Shields

Estate Mista

Kevin Ride

Craig

ia Fox

arm Martin

 LLOYD PARKER is now General Menager at WLIX/Bayshors, NY, moving up from Station Menager. Parker started at the gospel AM outlet in 1979 as PD.

e JACK KELLY, former PD and current middey man at WFYR/Chicago, is joining neerby data communications network Melnstream Data Ltd. as Director/Station Relations. Kelly remains a partner in KNMO/Albuquesque-Santa Fe, and President of North Park Media, new owner of KKUA & KOMO/Honduly. e CARL DEAN advences from Program Director to Operations Manager at religious-programmed WZZD/Philadelphia. Dean had been PD there for five years and is also the station's afternoon personality.

WOKB/ORLANDO has discontinued its Black/Urban approach for a Black AC presentation, eliminating rap/acratich product in favor of ballads and more adult-targeted music framed in long music sweeps. Its new slogan is 'The Soft Tones — Nobody Plays Better Music Than 16WOKB."

e CRAIG FOX is elevated after eight years as VP/GM at WAQX-AM & FM/ Syracuse to Presiden/GM. He is also a principal of six TV stations in New York and Pennsylvania.

KEVIN RIDER has been promoted from Director/Program Operations to the new post of VP/Program Operations for United Stations Programming Network. Rider joined US in 1981 as Maintenance Engineer and became Technical Director of "The Great Sounds" the following year.

RICH SCHMIDT, Director Of National Promotion at Rhino, leaves for similar duties at Windham HIII subeidiary Open Air.

eBOB (WALLACE) TOMARKIN, Sales Manager at Shamrock's WOFMMMwaukee for the last eight years, joins co-owned KMYZTules as GM, replacing Vic Aderhold, who has resigned. At WOFM, Sr. At Kris Feets is upond to Sales Manager.

e JOE VINCENT his joined W.J.Q/ Pensecole as GM. He was most recently GM at WABB-AM & FIMMeble, and is a former Sr. VP at RAB. GORDON TOWNE will continue to manage W.J.Q's AM sister station WCOA.

e STEVE BUTLER has replaced WRLIAM TOFFEL as News Director of KYWPhiladelphia. Butter had worked at the station previously as a reporter, but most recently was field producer/assignment editor for near-by WCAL-TV.

 LARRY MARTINO, former PD at WZKS/Neehville, has landed as the new PD at KQX//Vechersheld. He replaces ROGER PETERSON, who now does nights at KBQS/Freene.

e CRAIG MARTIN has joined Jeff Pollack Communications as Director/Research & Software Development. He comes from KMOD/Tules, where he was a broadcast engineer and involved in software development.

e SANDY SMITH, formerly with the Durham Advertiser, has been named GM at WDMC & WDCG/Durham-Raleigh.

King

Continued from Page 3 consultancy has increased the ratings almost 200%."

Cook, who will continue consulting WMXJ, is relocating to the Cleveland-based consultancy's Nashville office, where his primary responsibilities will be in Country and AC. He will continue to consult WMXJ.

Rodgers

Continued from Page 3

San Antonio, which was a big factor in my decision. I think WOAI is pretty much on course. They've done a lot of the right things, but we're going to see to it that WOAI does all of the right things." He begins his new assignment March 10.



MCA'S PROMOTION WINNERS — MCA's annual promotion convention in Universal City was highlighted by the presentation of promotion awards. Pictured (I-r) are Texas Regional Manager Wayne McManners (Best Overall Promotion Man), Exec. VP Myron Roth, Sr. VP/Promotion Steve Meyer, National Pop Promotion Director Frank Turner, National Dance Promotion Manager Bobby Shaw (Mark Achievement Award), VP/AOR Promotion John Schoenberger, Exec. VP/Marketing & Promotion Richard Palmess, MCA Distributing VP/Sales Harold Sulman (Special Merit Award), West Coast -Regional Manager Billy Bill (Most Breakouts Award), and New England Regional Manager Roman Marcintiewicz (Best Promotion Man Working With His Branch).

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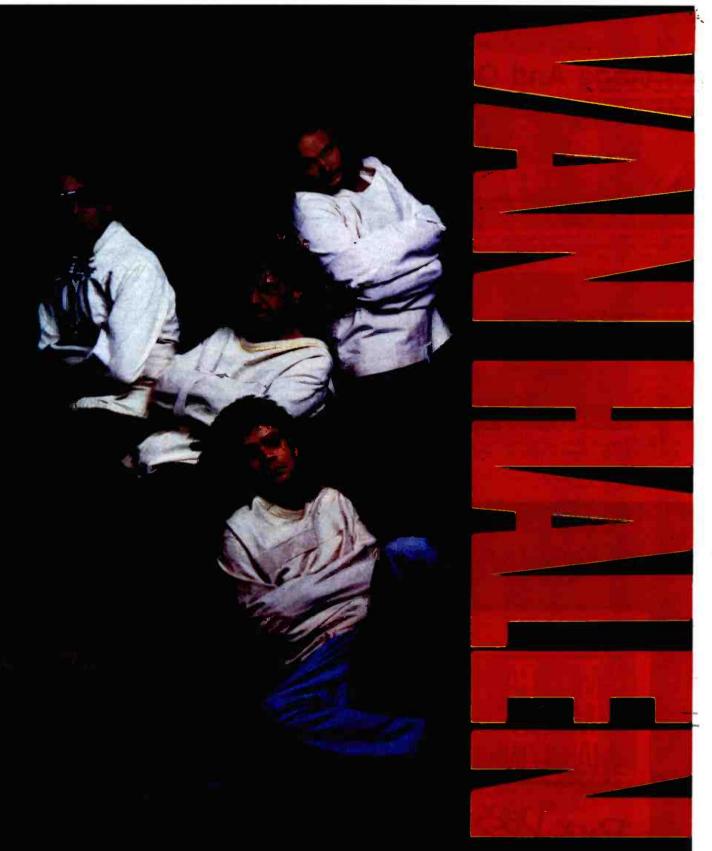
The Harris Audio Time Base Corrector is an ingeniously simple, digital encoding/decoding system that eliminates the drudgery of individual cart surveillance. In addition, it guarantees flutter-free, phase corrected reproduction as true to the master as possible. Nothing else works as effectively or as efficiently.

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"Why Can't This Be Love"

The New Single From The Forthcoming LP 5150 Produced by Van Halen Donn Landee Mick Jones



NEWS

Offstage And Onstage At RAB Conference



COCA-COLA KEYNOTE — Pictured before Coce-Cole President Don Keough's RAB Managing Sales Conference keynote apeech are (i-r) Blair Radio President Charlie Columbo, Blair Exec. VP Barbara Crooks, Keough, and RAB President BM Stakelin.



RETAIL SALES TALK - Sales con-RETAIL BALLS TALK — Sales con-sultant and former RAB President Kevin Sweeney talked about the radio sales/retailer interrelationship.



WESTHEMMER FIRST-TIMER AT RAB — Dr. Ruth Westhelmer was a luncheor speaker at the RAB meet, and also met with Bill Stakelin for some private consultation.



SOME GUYS HAVE ALL THE LUCK — Louise Mendrell (right) gave HNW & H's Phil Newmark his big break in showbiz by drafting him for some onstage patter.



MOTORYATIN' — Motivation special-let Denie Waltiey licited off the RAB meeting with a four-point plan for



PIZZA THE ACTION — Comparing notes were (I-r) Stakelin, Pizza Hut President Art Gunther, and Taft Exec. VP Carl Wagner.

AMERICAN

1-2 Animotion

Dream Academy

15-16 Baltimora

22-23 Atlantic Starr

29-30 Jermaine Jackson



1-2

Lou Rawis

Buddy Morrow

15-16 Andrews Sisters

22-23 Duke Ellington

Four Freshmen



New York Washington, D.C. Detroit Dallas Los Angeles London



NRBA

Continued from Page 1

top-flight person" to represent radio. Specifically mentioned as possible candidates for that job at last week's meeting were R&R President/Publisher Dwight Case, KSEA/Seattle

GM Larry Adams, and former KTAR/Phoenix VP/GM Jim

. To "work diligently to see to it that NAB radio has its own funding and complete control of its budgets and expenditures"

• To continue NRBA's sales university, annual programming survey, and other programs after the merger
• To work for an NAB bylaws

change allowing board seats for companies or organizations which do not own radio stations but are heavily interested in the welfare of our industry"

· To pursue full First Amend-

ment rights for all broadcast-

Dille Confident Of Radio Autonomy

NAB Radio Chairman John Dille III said he believes NRBA's desire for "separate but equal" radio and TV groups will be satisfied by a bylaws change allowing NAB's Radio and TV Boards to vote separately if the need arises.

Of NRBA's escrow account that could fund a new association, Dille said, "When I first heard that, I thought it had the same sincerity as a prenuptial agreement, which isn't very much. After thinking about it, I know we welcomed them as equals. Those who actually took part in the negotiations believe that also. This (the escrow account) is a comfort for those who were not part of the negoti-ations. That's okay with me."

sides paying off all NRBA liabilities, the board voted to donau. \$25,000 of its surplus to the newly-established Alse Veren Scholarship.

Twelve Get NAB Board Seats

By secret ballot, the board chose 12 of its members to take sents on NAB's Radio Board. Three of the new seats

will expire in each of the next

three years. Elected to three-year terms starting in June were NRBA Chairman Bill Clark, Shamreck Broadcasting; NRBA President Bernie Mann, Mann Media; Marty Greenberg, Duffy Bread-

Marty Greenberg, Duffy Bread-casting; and Carl Hirsch, Legacy Breadcasting. Named to two-year terms were Narun Wain, Motropiex; Sis Kapian, WROQ/Charlotte; Art Keller, EZ. Communications; and Jim Wycher, KWOA/Werthington, MN.

Those given one-year NAB Board terms were Jeff Smulyan, Emmis Broadcasting; Art Suberbielle, KANE/New Iberia, LA; Gary Gressman, KRKT/Albany, OR; and Ted Dorf, WWRC & WGAY/Washington.

Emmis

Continued from Page 1 not big fans of format changes. Our style is to keep things oper-ating as they were, making improvements to the overall pro-

Country WHN operates with 50 kw on 1050 kHz; CHR WAPP has 5.8 kw on 103.5 mHz at 1390 feet: WAVA honodrosts with 50 kw on 105.1 mHz at 500 feet.

Lynn Signs With Menhetten



heryl Lynn recently signed with Menhetten Records, with her debut album is acheduled for a spring releas slobrating the signing are (i-r) Menhetten's Bridget Sulliven, Capitol's Rod Butler, Menhetten President Bruce lanhetten VP Varnell Johnson, Lynn, Menhetten VP Gerry Griffith, Menhetten's Lies Jeckson and Glynice Cole nt Bruce Lundvell.

1-2 Juice Newton

8-9 The Nitty Gritty Dirt Band

15-16 George Strait

Lee Greenwood

29-30 Ronnie McDowell

THE WARKS COUNTRY MUSIC COUNTDOWN

Neil Diamond

Fleetwood Mac

15-16 Jackie Wilson

22-23 Herb Alpert

29-30 Herman's Hermits

DICK CLARK'S

SOLID GOLD

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TRANSACTIONS

Rockoff Joins Blackburn Chicago Office

Longtime broadcast executive Netl Rockoff is a new member of Blackburn & Company's Chicago office. Rockoff, who will take his new position shortly after an initial period at the radio brokerage's headquarters in Washington, arrives from WNW\$//Miami, where he was the owner and operator. Previously, he held similar positions with KBZT/San Diego and WLAK/Chicago, and earlier was a key executive with CBS, Storer, RKO, Christal, and Blair.

Blackburn President Jim Blackburn said, "Neil's extensive experience and knowledge will benefit clients nationwide as well as the company overall. I'm perticularly impressed with his attention to detail and very clear view of the big picture. This is something heil's wanted to do for some time and for which he is perfectly suited."

KLAD & KJSN/KLAMATH FALLS, OR

PRICE: \$575.000

BUYER: Lost River Broadcasting, whose President, Jerry Evens, is former Production Director of WMET/ Chicago.

SELLER: 960 Radio, Inc. DIAL POSITION: 960 kHz; 92.5 mHz POWER: 5 kw: 32 kw at 2300 feet

FORMAT: Country; Easy Listening BROKER: Bleckburn & Company KVOZ & KOYE/LAREDO, TX

PRICE: \$500,000, including a \$100,000 noncompete agreement, for a 50% interest of the combo. BUYER: W. Jay Jerpola, son of the

owner of other 50% of the stations, Mary Herpole. The family also holds KYOU & KYUF/Uvalde, TX and KSPL/Sen Merces, TX.

SELLER: Troyce and Vivian Herrell, who also have an interest in KEPS & KINIL/Eagle Pees, TX (Mary Herpole, the mother of the buyer, also has an interest in the Eagle Pees stations). DIAL POSITION: 1490 Id4z; 94.9

POWER: 1 kw days/250 watts nights; 100 kw at 950 feet FORMAT: AC; AOR

WJCF/WESTOVER-MORGANTOWN, WV

PRICE: \$400,000

BUYER: Vallay Communications Corp., owned by Carl Clovia and Van Olnhausen, who also have interests in WBRJ & WEYQ/Marletta, OH. SELLER: Broedcast Properties, Ltd., headed by General Partner Thomas

DIAL POSITION: 100.9 mHz POWER: 3 kw at 198 feet FORMAT: Easy Listening SROKER: Ray H. Rosenblum

WCRJIJACKSONVILLE, FL

PRICE: \$380,000

BUYER: Defunial: Communications, equally owned by Arther Daes and Robert Schumenn. It also owns WGTX & WGUH/DeFunial: Springs, FL and WKIG/Jefferson City, TN. SELLER: JBC-Jecksonville, owned by Lawrence Jestice, who also holds

SELLER: JBC-Jecksonville, owned by Lawrence Justice, who also holds nearby WCRJ-FM, as well as WCB/ Felmouth, MA and WGEZ/Fort Myers Beach, FL.

DIAL POSITION: 1530 kHz FORMAT: Country BROKER: Chapman Associates Rockoff told R&R, "This is a natural sequential move. It gives me the chance to stay in the forefront of an industry that's exploding, learn new nuances, and use the experiences I've gained as an operator, owner, and one who's run a radio division. Working with Blackburn — a first class operation of honesty and integrity — makes it that much sweeter."



THE SWITCH IS ON — Jamie Ireland and Ivan Braiker of Olympic Broadcasting Corp. join Elliot Evers of Chapman Associates in presenting Carl Rollff with a check for \$1.8 million, partial payment for the acquisition of KSRN-AM & FM/Reno. The closing occurred February 10. From left: Ireland, Rollff, Braiker, and Evers.

O'HARA NEW GM

Palmer Deals WOC & KIIK To Signal Hill

Gynny O'Hara

1220 feet

WOC operates with a 5 kw direc-

tional signal at 1420 kHz; KIIK broad-

casts with 100 kw on 103,7 mHz at



Jim O'Hara

News-Talk/CHR combo WOC & KIM/Devenport has been sold by Palmer Communications for an undiactosed price of Signal HIM Communications, whose principals include Douglas and Vickie Militer,

As part of the changes, KIIK Manager/Broadcast Operations Jian O'Hera was elevated to GM. His wife, long-time staffer Gynny O'Hera, takes over his former post white also adding responsibility for WOC. At the same time, WOC Manager/Broadcast Operations Charles King was promoted to National Sales Manager/Marketing Director, white KIIK Sales Manager Joe Cherry stapped up to GSM for both outlets. All changes are effective with the transfer, which is expected to receive FCC approval by June.

Jim O'Hera, a three-year veteran of the station's programming department, told R&R, "These two facilities are very committed to the community and good radio. We will continue to explore new ideas with the same enthusiasm that has brought us success in the Quad Cities. Look for this company to expand and grow rapidly in the near future."

He added, "Joe Cherry has exhibited an incredible amount of flexibility and leadership to develop a first-class sales department. Together with Charles, whose background is in programming and marketing, we will have an unparalleled sales and programming effort."

WGTWWILSON, NC

PRICE: \$375,000

BUYER: L.E. Wille Br., President of Wille Broadcasting, which also owns WBOK/New Orleans; WPCE & WOW/Norfolk; WFTH/Richmond, VA; WIMG/Trenton; WWCA/Gery, It; and WSVE/Green Cove Springe, FL.

SELLER: Campbell-Hauser Sreedcasting Corp. DIAL POSITION: 590 kHz POWER: 5 kw

FORMAT: AC BROKER: Blackburn & Company

CALL SIGN CHANGES

Augusta, GA WIGL to WFAM (requested)

Battle Creek, MI WWKQ to WCLS (ef-

fective 2/5) Battle Creek, MI WDFP to WMKG

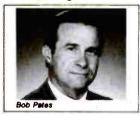
Dales KZPW to KZPS (2/20)
Denton, TX KWRP to KWDC (2/12)
El Paso KSET-FM to KLTO (2/19)
Helena, MT KAPM to KZKY (2/5)
Indio, CA KRCQ to KQOF (3/1)
Jacksonville, FL WCRJ to WJXW (re-

quested)
Little Rock KLAZ-FM to KZOU (2/17)
Monroe. LA KWEZ to KJLO (3/3)
Monroe, LA KMLS to KWEZ (3/3)
Panema City, FL WKSD to WLTG

(2/19)
Providence WEAN to WWAZ (3/1)
Rome, NY WTCO to WKAL-FM
(2/10)

Tucson KJMM (new)
Turlock, CA KCEY to KYES (3/1)

Frank Boyle Co. Opens



Former Eastman Radio Chairman Frank Boyle has announced the formal opening of Frank Boyle Co., which will specialize in the brokerage of radio stations, cable systems, and executive placement.

The staff consists of Boyle as President and VP/Radio Bob Pates, a radio/rep veteran who joined Boyle from Turner Program Services, where he was VP in charge of the CNN Radio Network. Additional executive appointments include Mary Downey as VP/Operations-Treasurer; James Boyle will head the Cable Division; Milke Boyle becomes Manager/Financial Services & Management Data; and Steve Riddleberger becomes a consultant in the financial services and appraisal areas.

The new firm is based at 55 Old Field Point Road, Greenwich, CT 06830; (203) 869-4433.

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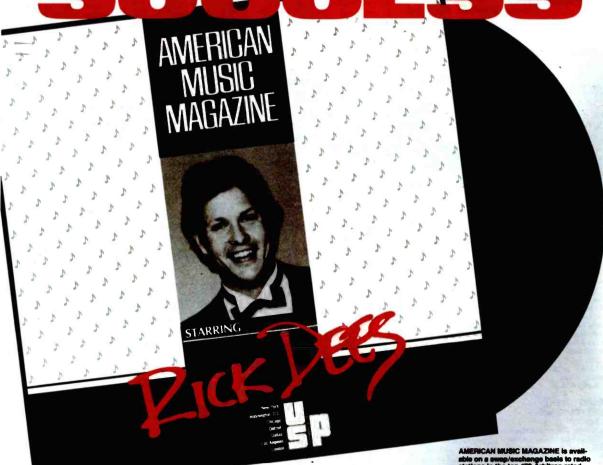


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Before you sign that DJ with the terminal adenoid problem . . . before you schedule that talk by the president of The Begonia Growers Club . . . ask vourself:

"Wouldn't I rather have Rick Dees?"

Of course you would. There are those who'd kill for the chance to sign the powerhouse personality with the most successful track record in CHR.

But violence is totally unnecessary. He's yours for the asking. For one solid hour, every day, Monday through Friday, on AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

AMERICAN MUSIC MAGAZINE STARRING RICK DEES brings you the ingenius, irrepressible Dees and his zany cast of thousands (or is it tens?) of comic characters.

Rick plays all the most requested hits from the artists and groups at the top of the charts—many of whom drop by for impromptu rap sessions. Rick rounds out the show with the latest news about concerts, tours, videos, and other goings-on in the glittering world of rock.

No wonder stations consistently report they get their highest day-part ratings with AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

Call today to find out how to get the most successful—and the funniest—personality in radio working for your station. Rick Dees. He'll have you laughing all the way to the bank.

ional sales information. Stations Programming York at (212) 575-6100.

Stations Programming Network Relations Department in agton, D.C. at (703) 556-6670.



WASHINGTON REPORT

FORSTER WINS LICENSE

Tax Evader Stripped Of Newark FM License

A brilliant strategy to beat out dozens of competitors for a valuable New York market FM license has failed because one of two partners in the application failed to pay her federal income taxes. Last week an FCC law judge took the Newark, NJ license away from the initial winners, Mary Garcia and Frances Antonin, and awarded it instead to a group headed by former WINS/New York VP/ GM Cecil Forster.

In an initial decision, another law judge had earlier given the license of what once was WHBI/Newark to Antonin and Garcia because, of 27 applicants, theirs was the only one that specified Jersey City as the community of license. The rest picked Newark. With a quarter million residents, Jersey City is the largest community in America with no radio station licensed to it. Newark has five stations.

After the initial ruling, however the case was reopened to explore new evidence that Garcia, an attorney, failed to pay federal in-

Tax Evacion Ruine **Character Qualifications**

In a ruling that's sure to be appealed, Judge Walter Miller last week disqualified Antonin and Garcia after concluding that Garcia "does not possess the basic qualifi-cations to be a Commission licensee. She failed to demension that she is an honest and responsiThe judge said Garcia "deliberately and willfully failed to file a federal tax return the first three years she practiced law . . . This was not tax delinquency, this was

Judge Miller also slammed Anto-nin and Garcia for blaming the tax problem on the high cost of starting up a law practice. Calling that claim "completely false," Miller charged that Garcia, in fact, "had spent the money she owed the govroment elsewhere. She had a tax lien (of \$11,526) imposed on her because her priorities were wrong, and her financial discipline was

Group W Alumni Win License

Of six remaining applicants, Judge Miller selected Commerv Breadcast Group. Cecil Forster is President and Chairman, and owns 49.75% of the voting stock. Forster, who now handles cellular communications for Unity Broadcasting,

was named VP/Business Affairs for Group W in 1974, and was VP/GM at WINS from 1977 to 1980.

Forster will serve as GM of the new outlet. The Station Mana will be Comserv's other 49.75% stockholder, Sanya Suarez. Now a consultant, she has held promotion positions at WBZ/Besten, KDKA/

Pittsburgh, and WINS.
Factors weighing in favor of
Comserv were \$0.5% integration of ownership into management, past broadcast experience, female ownership, and a superior auxiliary power proposal.

INACTION Free
Had Garcia paid her taxes, it's clear that specifying Jersey City as a community of license would have worked. Judge Miller metal discrete. worked. Judge Miller noted that the city ranks 8th among the netion's Standard Metropolitan Statistical Areas (SMSAs).

Miller wrote in his decision, "Every one of the other top 300 SMSAs, even those having populations of only 50,000, have at least two outlets for local self-expression, outlets that help them addre their . . . needs, and help them maintain their identify. This then is the crux of it: Jersey City should get a first local radio tre outlet before Newark is given a sixth such outlet."



TASK FORCE EXTENDS RATINGS PROPOSAL DEADLINE — The NAB Radio Audience Messurement Task Force has extended its deadline fo proposals from the private sector on alternative forms of audience measurement. Pictured at their meeting lest week are technical subgroup members (I-r) David Kennedy, Susquehanna; Stephen Fienberg, Carnegle-Mellon University, RAMTF Chairman Ken MacDonald, Mac-Donald Broadcasting; Nick Schlevone, NBC; and Robert Galen, RAB.

Daytimers Keep FM Drop-In Preference

The FCC has turned thumbs down on the National Black Media Coalition's (NBMC) bid to revoke a cred given to deytime-only AM broadcasters seeking FM drop-ins under Docket 80-90. NBMC said the preference will unfairly hurt minorities seeking the

In keeping the credit, the FCC said daytimers deserve a boost because they're "the only ticeneses who historically have been unable to provide nighttime service to their com-munity of license."

The Commission size:

- · Rejected attempts by several petitioners to have the credit extended to Class 4 stations and AMs with low
- · Denied pleas from different perties to both strengthen and water down the weight of the daytimer credit
- · Specified that, to get the credit. daytime owners need only show 20 hours a week, rather than fulltime service, at their devtimer
- . Said credit will only be given to daytimers who have owned their stations for three years prior to filing for the FM. It earlier set the three-year period as dating back from issuance of the hearing designation order in the FM proceeding.

AMs On Canadian. Bahamian Clears

The FCC has begun to clarify how it will carry out an earlier decision to begin licensing new AM stations, with maximum nighttime power of 500 watts, on the Canadian and Bahamian

- For the first two years of a five-year implementation period, applications will only be accepted for:
- new stations
- · power hikes by daytimers already operating on the foreign clears.

After two years, any AM could apply to move to a foreign clear as long as it provided full protection to existing stations and abided by the nighttime power cap of 1/2 kw.

Stations on the new clear channels will receive no nighttime protection during the five-year period. Minimum power of 250 watts will be required at night, although rules on city grade signal coverage won't apply.

Other Key Developments:

- Mass Media Bureau Deputy Chief Red Porter says a plen to allow unlimited AM-FM simulcasting will go to the full FCC for a vote no earlier then Anril He edded that a comorehensive report on AM radio, at first expected early this year, is "not ready yet" and probably won't go to the full Commission for several months
- Ethel Mike, Rossies Self, and Mary Screntino, chosen to be the interim operators of KIFM/San Diego. have won FCC permission to buy out competing applicants using station profits. All profits were supposed to go to charity, but the Commission saidpicking up reasonable expenses of competitors is a hone fide husiness
- . NAS will begin legal research on a posaible court challenge to the ban Congress has imposed on radio and television advertising of smokeless tobacco products.
- The FCC has upheld a decision by its Mass Media Bureau diamissing a complaint that WELI/New Haven broke the law by failing to grant "reasonable access" to a candidate for the U.S. House. The Commission acreed that Anthony Mertin-Trigona who frequently files complaints of all types against stations, did not prove he was a "legally qualified candidate for public office
- · Courtesy of Mutual and Westwood One, Dionne Warwick will entertain at the opening general assembly of the spring NAB Convention in Dallas on Sunday, April 13.



NRBA'S LAST SOARD -- Pictured above in Ft. Lauderdale are members of the NRBA Board of Directors who voted to unite their organization with NAB (see story, Page 1). Participating in the historic decision were (front row) Bill Clark, Shamrock Broadcasting; Bob Herpe, TransColumbia Communications; Larry Keene, WWOC/Avalon, NJ; nie Mann, Mann Media: Raiph Carlson, Carlson Communications; Norm Feuer, XTRA/San Diego; Sue Dalton, WXTR/Washington; Sis Kaplan, WROQ/Charlotte. Second row: Jim Van Sickle, KBEZ/Tutas; Michael Osterhout. WRBQ/Tampa; Gary Edens, Edens Broadcasting; Bill Burton, Eastman Radio; Norm Wain, Metroplex. Third row: Scott Knight, Knight Quality Stations; Louisa Henson, WLRS/Louisville; Ted Dorf, WRC & WGAY/Washington; Chester Coleman, American Radio Brokers; Art Suberbielle, KANE/New Iberia, LA; (behind Suberbielle) Abe Voron, NRBA. Fourth row: Lou Latto, WAKX/Duluth, MN; Jerry Hroblak, United Broadcasting; Steve Hicks, Hicks Communications; Marty Greenberg, Duffy Broadcasting: Dan DilLoreto, Swanson Broadcasting; Bob duTrell, NRBA ingineering counsel. Fifth row: Jim Wychor, KWOA/Worthington, MN; Nick Verbitsky, United Stations; Gary Grossman, KRKT/Albany, OR; Tom Schattenfield, NRBA legal counsel; Don Newberg, WGOW & WSKZ/Chatta-noogs, TN, Back row: Art Kellar, EZ Communications; LeRoy Schneck, WNAE & WRRN/Warren, PA; Carl Hirsch, Legacy Broadcasting; Kent Burkhart, Burkhart/Abrama; Peter Ferrara, WBMW/Washington and former NRBA Ex

Cooler Radio



Sure to be Number One on any one's "Froatbite 500" is this 30-quart cooler cum AM/EM stereo radio kombo. Large enquah for a family picnic yet small enough to fit in a compact car, the "Gott The Beat" radio/cooler sports two water-resistant, 4-inch aneskers a retractable antenna and an aux-Mary input lack Retteries are stored in a water-resistant com-

For further information, contact Potentials in Marketing at (612) 333-0471. (This item is manufactured by the Gott Corporation and was featured at the November National Housewares Manufacturers Association gathering in Chicago.)



"First Class" License **Available By Mail**

Ever since the FCC got out of the business of granting First Cli broadcast licenses, it was perhaps inevitable that someone would come along and take its place. In the true spirit of deregulation, the folks at Alited Broadcast Equipment are offering "The United States of Alited First Class Broadcasting License," reproduced (in reduced form) at left.

This truly first-class piece of wallpaper certifies - in fine print - the licensee "is a broadcast expert knowledgeable in all facets of the industry as evidenced by the ability to mind the business of all fellow employee and "is ready to offer learned assistance from programming to traffic to meteorological prognostications '

For the very latest in "First Class" licenses, simply mail a letterhead re-quest to National Sales Manager Dave Burns at P.O. Box 786, 635 South E Street, Richmond, IN 47374

Baby Boomers Turning 40

"Life begins at 40" has been a popular cliche for years now. However, as of this past January, the truth of this old adage will be tested by an ever-increasing number of Americans. Consider the following statistics, courtesy of American Demographics magazine:

in 1980 less than 20 million Americans were between the some 40-49. By 1985, this number will sed to more than 25 million. By 1990, it will be more than 30 million. By 1995, the number should too 37 million, swelling to 42 million by the year 2000!

During the pest decade, the number of Americans in their 40s hardly grew at all. But over the next ten years, that age bracket is expected to increase by a whopping 46% - nearly five times as fact as the total LIS non-detion

Let's put this even more gramatically: Every year for the next two decades, nearly four million people will celebrate their 40th birthday.

Themes Like A Mid-Life Crisis

Since any American who turns 40 now can expect to live another 40 years on the average, this really will he the middle of their lives. Expect the nein of mid-life crisis to become as much a part of the social fabric as the pain of growing up was 20 years ear-

While for most people their 40s are a time of stability and rising affluence. the trend foreshadows had news for the residential real estate business. Other than a brisk market in second homes, vacation condos, and timeshare developments, the relative lack of turnover and general decline in the size of households should make quite a dent in the longterm residential real estate market.

On the other hand, the outlook for interior design and landscape archiare going to be spending their time in one place will most likely want to make some improvements. Household security and maintenance services for those affluent enough to own a secand home should experience strong growth as well. Either way. America is on its way to becoming a middle-aged society, facing a world population perhaps 20 years younger on the average than the US population.

TOP 20 CONCERT PULSE

I W TW ARTIST

- 77 TOP
- RUSH KENNY ROGERS 3 3
- JOHN C. MELLENCAMP TINA TURNER
- BARRY MANILOW AL ARAMA
- AC/DC
- LOVERROY
- 9 10
- 10 11 MOTLEY CRUE
- 12 13
- 13 14 DAVID COPERFIELD
- 14 15 TWISTED SISTER
- 16 16 KIRR
- RATT 19 17 18 18
- NIGHT RANGER THOMPSON TWINS

The CONCERT PULSE is a weekly computerzed report ranking each artist by their average box office gross reported per venue. Courteey of POLLSTAR, a publication of Promoters' On-Line Listings. (800) 7383, or in California, (209) 224-2831



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WPHD deb 36 CKO1 on CFTR deb 36 CHUM 26-24 WXKS-FM on WLS add WMMS on WNYS on KIIS-FM add KPLUS deb 35 WZOU add 34 WERZ add WKQB 33-30 WSSX add

WANS-FM add WZUU add 38 KCPX add KZZU add 95XXX add OK100 deb 39 KFMN 38-36 KQIZ-FM add Q104 37-32 KSMB add KQCR deb 30 99KC add KGOT add SLY96 add OK95 deb 40

When It Feels This Good, Once Is Not Enough.

"Feel It Again"

The New Single By Honeymoon Suite From Their Album The Big Prize

Produced by Bruce Fairbairn
Management: Stephen Prendergast/Head Office Management



Track Chart

G 1986 Warner Bros. Records Inc

PRO:MOTIONS

Ray Seques To Capitol



Steven Rev

Steven Ray has joined Capi Records as Menager/A&R. Black Music. He comes to Capital after nearly four years as production as-sistant for Quincy Jones Producns. Prior to that he was MD at KGFJ & KUTE/Los Angeles.

PROS ON THE LOOSE

Mile Davis - PD WMFWRiew York (201) 290-0346

Lee Jecobs - PD WOMC/Detroit (313) 855-9350

Claire Meyerhaff - Morning news WKXZ/Winston-Salem (919) 723-4207

Rob Poulin - PD WXXX/Bur-Hnoton (802) 863-4867

Clark Race - Afternoons KYXY/Sen Diego (619) 696-6566 Phil Stevens - Production/ Weekends Y100/Mismi (305) 742-6183

Jefferson Stone — Afternoons WJKC/Virgin Islands (305) 232-

The Slim One - Middeys KKHR/ Los Angeles (213) 666-9111

Tramontte Watts - Nights Y100/Miami (305) 742-2390

John Blair Ups Pagilai



James Paniel

James Papilei has been named Sports Sales Manager/Midwest-Western Region for the Radio Bieir & Company, Pagliai joined Blair Radio's Chicago sales team in 1973 and moved to Blair/RAR (now Select/RAR) in 1984. Before joining Blair, he was a men for the Chicago Tribune.

Blair Radio Taps Doherty

Blair Radio AF Jana Dobarty has been upped to Menager of the Boston office. She came to Blair in 1982 after four years with WEEI-FM/Boston (now WHTT-FM). While at WEEI-FM, she was an Account Executive and Local Sales

CHRONICLE

Born To:

 WHSF-FM/Rock Island morning personality Steve Montgomery and his wife Rebecca, son Gerth Edward, January 29.

Married:

• KOY/Phoenix PD Jack Slair to Julie Rial, February 15.

 KIK-FM/Anahelm overnighter Ford Michaels to Nancy Perryman, February 15.

PolyGram Line Prendett



Tony Prendett

PolyGram has promoted Tony Prendett from Menager/A&R, Urben/Black Music to Director/A&R for the division. Prendett's background includes serving as Exec. Producer, co-producer, writer, arranger, and keyboardist on Jeff Tvzlk's "Smile" LP. He also helped coordinate the "King Holiday" record project, commemorating the national celebration of Dr. Martin Luther King's birthday.

Baker Forms Omnifacts

John Beker, former VP of the Wellington Group, Inc., has formed the minority-owned, full-service merketing research firm Ownifacts has Under the direction of President Baker, the firm will conduct research on a national as well as local basis. Omnifacts is localed at P.O. Box 544, 506 Old York Road, Jenkintown, PA 19046; (215) 885-9001.

Weinlein WIOV GSM

Jack Weinlein has joined WIOV/Lancaster as GSM. He comes to the station from WWCL/ Pittsburgh, where he was an AE.

Tyler Appointed KMGG LSM

Gary Tyler has been named LSM at KMGG/Senta Rose, CA. He was the Regional Sales Manager at KTOB/Petaluma, CA prior to

RCA Flevetes Reteon



RCA Records has appointed Paula Batson Director/Regional Publicity, West Coast, Betson rejoined RCA in Merch 1983 after a five-year stint in the press department at Columbia Records. where she advanced to Director/ Press & Public Information, East Coast. Before joining Columbia, Betson spent three years as RCA's Administrator/Press & Informetion. West Coast.

Northern Entertainment **Appoints Three**

Former Liberty/UA Records executive Robert Skaff has joined Cleveland-based Northern Entertelement, Inc. as President of its Management Division. The Management Division also announces Jack Seringer as Director/A&R & Marketing and Kirk Yano as Chief Engineer/Producer. Northern Entertainment's Record Rendevous Division has added Terry Copper as Executive VP

Les/Wes Label Debuts

Leon Stewart, Serbers Stewart, and Wilbur Stewart have formed Lee/Wes Record Company. The label's debut release is "Free and Easy." The company is located at 12000 Autumnwood Lane, Ft. Washington, MD 20744; (301) 292-4171 or (301) 292-4176.

CHANGES

Michael Minor, former AE WUSL-WFIL/Philadelphia, joins WCALL/Philadelphia as AF

Carol Parton, formerly AE WZZO/Allentown, joins WCAU/ Philadelphia as AE.

Joenne Adduci, tomety AE WHITT/Boston, Joins Blair Radio/

Peg Foley, formerly AE at Major Market Radio/Philadelphia, joins Ster Radio/Philadelphia as AE

Josh Nash, former National & Local Sales Manager WKHQ/Tra-verse City, joins Hiller, Newmark, Wechsler and Howard/Detroit as

Tracey Zucker, former Sales Asst. at HNWH/Los Angeles, has been promoted to AE.

Megan Kassube, tormer Sales Asst. at Blair-RAR/Los Angeles, joins HNWH/Los Angeles as Sales

Laurie Angrisani, former Administrative Asst. at Everready Fire Sprinter Co./New York, joins HNWH/New York as Sales Asst.

Shelly Gannon, former Manager of Promotions/Merchandleing at Chief Day, joins HNWH/Sen Franciaco as AE.

Rom Potts, former AE WABC/ New York, joins HNWH/New York

Brenda Brinz, former AE at Weiss & Powell/New York, joins Republic Redio/New York as AE.

Scott Rosenzweig, former AE ousion Foods/Chicago, joins the

Hosted by Steve Karner

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• The tremendous appeal of the best-known personality in radio, Dick Clark.

 Exclusive quest interviews with the artists at the top of the charts.

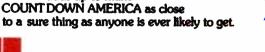
 The unmatched drawing power of the countdown format. It all adds up to make

The magic ingredient in this winning mix is Dick Clark, himself. No other personality is as instantly familiar or as warmly received. No other personality has the clout to ensure interviews with the chart-

> topping artists, week after week. Nobody else has Clark's phenomenal track record in the entertainment industry. Next time you want to try your luck, buy a lottery ticket. But, if you're playing to win, play the favorites. COUNT-**DOWN AMERICA starring** Dick Clark.

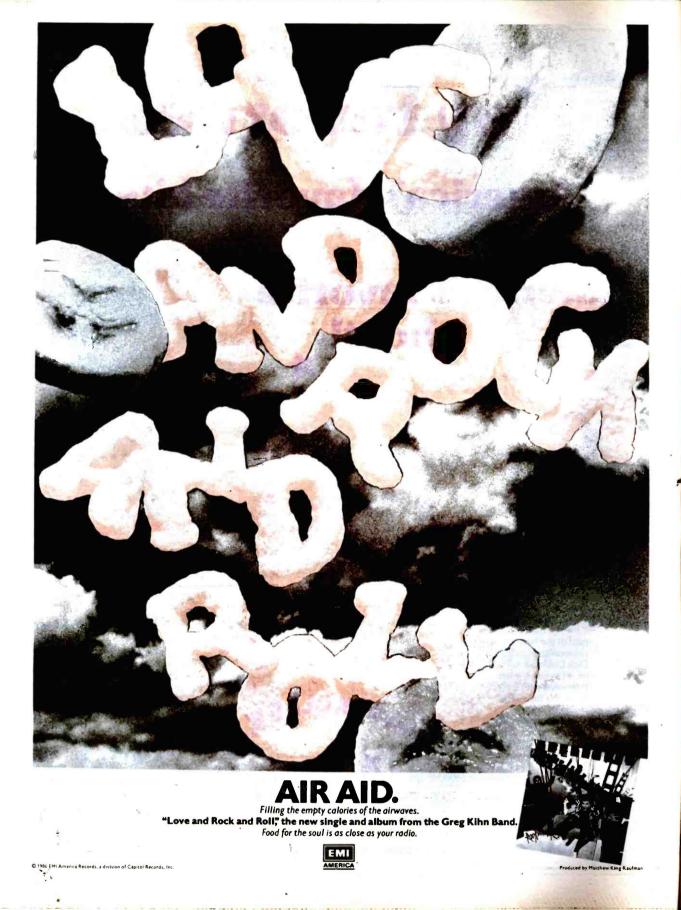
COUNTDOWN AMERICA

Juring DICK C is co-produced by Dick Clark Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.









STREET TALK

Who'll head up COLUMBIA promotion, now that RAY ANDERSON (see Page 1) has rocked on over to the E/P/A camp? Street Talk hears it'll be JOHN FAGOT, Director/National Singles Promotion for the label the past two years. Word may be forthcoming next week, perhaps with the official pronouncement about RUBEN RODRIGUEZ, who's been directing Columbia's black music promotion for a while now. And will there be a new title for E/P/A VP/National Promotion WALTER WINNICK?

Impending staff cuts at CAP CITIES-ABC set for February 14 were apparently postponed following internal speculation about a second Valentine's Day Massacre. Seems management wanted to quell the gossip grapevine that sprouted during the "aniffing dogs" caper; staff cutbacks are now expected to come this Friday (2/28). Hardest hit is TV, but several slashes at the corporate radio level are also imminent.

With the diary-mention flasco at WLS/CHICAGO still fresh in the minds at ARBITRON, the ratings firm has now received a complaint from WPLJ/NEW YORK about rival Z100. WPLJ contends that Z100 allegedly told its listeners recently that if they're involved in a ratings survey to write down Z100's call letters; it was also reported that a Z100 jock was heard explaining to listeners how to fill out an Arbitron diary. Arbitron has requested Z100 to respond to the charges, and referred to an aircheck provided by 'PLJ.

But Z100 PD SCOTT SHANNON told Street Talk, "All we were trying to do was make the people aware that if they're asked to participate in any radio survey, and if they're a Z100 listener, then let 'em know it. We never mentioned Arbitron, Birch, diaries, or any specific methodology. Our references to 'write it down' are made with the approval of Arbitron." As an aside Shannon charged, "WPLJ also asks listeners to 'write it down.' They began doing this two weeks after we did, as usual."

And while we're at Z100, guess who was a guest on the Morning Zoo? Chicago Bears QB JIM McMAHON, who turned down cameos on MTV, "Saturday Night Live," and "The A Team," but accepted the Z100 bid "because of my buddy, MR. LEONARD," said the bad boy of football.

It's believed that AL COURY has filled all but two of the slots on the expanded GEFFEN regional promotion team, so the names should be forthcoming soon. And now that the label has signed the DAZZ BAND, perhaps there'll also be some recruiting for R&B promotion duties.

The heavy California rains took their toil on little KRFD/MARYSVILLE, located north of Sacramento in the badly flooded Central Valley. KRFD, the local EBS outlet, was knocked off the air last Wednesday (2-19) when a sandbag wall built by volunteer listeners gave way, submerging the station under five feet of water. Staffers wedged equipment and documents out a top-floor window, but plans to relocate to a local mall were washed away when the Yuba River levee broke, flooding the mail and the station's belongings. But KRFD was not to be denied — it's back on the air, thanks to an equipment loan by KFMF/CHICO.

What'll make Herry run? Probably widespread showbiz fundraising support, for one thing, if HARRY BELAFONTE does seek the US Senate seat currently held by New York Republican ALFONSE D'AMATO. Belafonte will apparently decide within two weeks if he'll campaign on the Democratic ticket this fall

Expect BOB GREENBERG to be named Exac. VP of the reborn UNITED ARTISTS RECORDS (R&R 2/21) shortly. One of the first projects that has the label's active interest, incidentally, is the soundtrack to "The Karate Kid" sequel.

Heard the "Mitwaukee Shuffle?" PAT RODGERS is out at WTMJ (see Page 3), leaving GM PAUL LeSAGE to fill a primo full-service PD post. WMGF's DON GIRARD has split for K101/ SAN FRANCISCO's long-vacant morning show. And WMVP & WZUU GM JIM THOMPSON has left. Insiders at WZUU indicate a format swap is on the way, and with it will come new calls. Look for the 'ZUU to end CHR for some form of satellite programming. Its AM, WMVP, has already hooked up SMN's "Heart & Soul."

CAPITOL's RUPERT PERRY will be returning to the US from Australia next month, now that a new Managing Director, DAVID SNELL, has been appointed for EMI's company there. Before he was drafted Down Under last fall, Rupert was VP to EMI Music Chairman BHASKAR MENON.

DRAKE-CHENAULT welcomes former WFXZ/SAGINAW PD KIM TRAVIS. He'll join D-C's consultant staff and work with CHR, AC, and Country outlets.

Former WGKX/Memphis PD and KCMO & KBKC/Kansas City Promo Director DANA HARMON has joined KCBQ (AMI/SAN DIEGO as Promotions Manager/midday talent. We might add that KCBQ is also looking for an afternoon drive jock. T&Rs to FUZZY HERRON.

Continued on Page 24





WORKING CLASS *SEE JIMMY BARNES ON TOUR WITH ZZ TOP "WORKING CLASS MAN" IS FEATURED IN THE FORTHCOMING PARAMOUNT MOTION PICTURE GUNG HO *#1 SINGLE IN AUSTRALIA

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STREET TALK

Continued from Page 23

Prefer programming in Detroit? Check out WOMC, where LEE JACOBS exited this week as PD due to PD (philosophical differences).

Meanwhile, folks in Motor City are measuring the financial differences between WDTX and WCZY. They can win either a \$1 million bond from 'DTX that matures sometime down the road, or \$5000 from 'CZY and get the dough "right now."

You can imagine the uproar created by WXRK/NEW YORK morning man HOWARD STERN last Monday (2/24), when he played what he billed as an exclusive of the STONES' new version of BOB & EARL's "Heriem Shuffle" from their forthcoming album.

Actually, it was an uncanny perody by Stern's pop combo PIG VOMIT. Apparently, Stern's producer, FRED NORRIS, does a remarkable Jagger imitation.

AOR consultancy HARRIS COMMUNICA-TIONS is looking to add a computer-friendly, major-market programmer to its ranks. Resumes to 1021 Lancaster Ave., Suite 206, Bryn Mawr, PA 19010-1401.

From the land of Arbitrends (Nov/Dec/Jan rolling averages): WMMR/PHILADELPHIA hits double-digits, climbing 9.8-10.1; WLUP/ CHICAGO is the market's #1 contemp music station, rising 4.0-4.7; and KROQ/LOS ANGELES moves 3.9-4.4 to tie AOR leader KLOS (4.8-4.4).

WMMS doesn't win every award, y'know: members of the touring and music industry voted WNEW-FMNNEW YORK "Radio Station of The Year (based on concert promotion)" in Performance Magazine.

Now that WALTON & JOHNSON have left WQUE-FM/NEW ORLEANS for wakeup service at KTKS/DALLAS, DAN McKAY has arrived from just-bolk KLRZ/SALT LAKE CITY to join "Q Morning Krewe" members SHEREE BERNARDI and CINDY POULET.

Correction: Last week's S.T. should have identified GLOBAL SATELLITE NETWORK's newest show as "Reelin' in The Years." The program debuts April 5.

Warmest congratulations to JOYCE BOGART and Beverly Hills doctor Josh Trabulus on their recent nuctials.

Rol(odex) call: AOR indie "Heavy" LENNY BRONSTEIN has relocated to Santa Monica: (213) 450-8224

Former MCA RECORDS employees have organized a March 9 reunion at the Imperial Gardens in L.A. for anyone who ever worked for MCA, DECCA, KAPP, or UNI RECORDS, its branches or distributors. For info, contact any former MCA label staffer.

Get-well wishes to WARNER BROS.
Chairman MO OSTIN, who broke his ankle while bicycling around the Warners lot.

In a clever bit, JOHN LANDECKER broadcast himself leaving WCKG for the last time before returning to the WLS airwaves (see last week's S.T.). Listeners heard him take his keys, enter the elevator, say goodbye to staff, and then walk outside the building. On the way, in "Man On The Street" fashion, he asked listeners where John Landecker worked. (Amazingly, most folks thought he was aiready on "LS, though he hadn't been there since "81.) Then it was up to the WLS studios to broadcast from "high atop the downtown Burger King," which is conveniently adjacent to the station.

Taking a slightly higher road was KMGQ/ SANTA ROSA DJ MICHAEL VON TRENDE. Michael, who was attempting to deliver gas to the AOR station's generator after heavy rain caused massive power outages, found himself trapped on the tower's mountain for two days without food. But he kept the generator running, and when the storms finally abated, Michael was able to walk the two miles down to safety.



DO YOU KNOW-THIS MAN? — This is William Max Coleman, a former Memphis radio talk show host, now a ten-year federal Jugitive after being convicted of extortion. Considered armed and dangarous, Coleman, who uses the sites Limit Fields (among others), is also wanted for false statements to the FCC and finerm fields richny charges. The Tennessee US Marshale Service believes Coleman may be working in a radio or TV station somewhere, or teaching broadcasting under another name. His description: 6'0, "190 lbs., brown hair, blue eyes, 42 years old; SS-413-68-3328. A reward for confidential information leading to the arrest has been posted; contact your local US Marshall's Office; or call (901) 521-3304 or (800) 336-0102.



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MASTERING THE MUSIC:

Digital Technology In The Studio

t's seven years, almost to the day, since Stephen Stills became the first major rock artist to record digitally. The session took place at Chris Stone's Record Plant in Los Angeles in early February 1979, using a 32-track digital recorder manufactured by 3M.

At the time, one trade publication touted the possibility that the Stills date would yield the music industry's first digital single. But Stone stressed that it was primarily intended as a demonstration session, to test and compare the esial take to the analog. The results, he was quoted as saying, would be used to show to prospective clients and others in the sound recording business the capabilities and advantages of digital technology.

Black vinyl would have been the sound carrier, of course, if that Plant date had yielded the world's first digital rock single (it didn't). The snaps and crackles and pops of polyvinyl chloride would have diminished the impact of the superior recording technology.

Digital recording today, however, has the medium most suitable for its message: the laser-read, digital Compact Disc. Today, miltions of consumers know about and own a piece of — the technology hitherto appreciated only by a few thousand audio professionals.

That said, many contemporary rock musicians have still not experienced what Stephen Stills tried at the Record Plant in '79 - recording in digital. Most sessions in rock and other types of popular music continue to be done in analog. By contrast, the majority of worldwide classical recording certainly 95% and perhaps 99% - is handled digitally. Record companies and performers of classical music can be more confident of recouping the additional expense (albeit over a long period of time) because there's a consistent and generally-guaranteed market for the repertoire. The same is obviously not true of 95% of rock & roll

Enthusiasm, Caution

Conversations with label A&R executives, studio owners and operators, record producers, and others involved in the professional sound business yield various attitudes about the technology. This ranges from the great enthusiasm of MCA Records Nashville President Jimmy Bowen, who's made an extensive digital commitment (see separate story), to the caution of Tony Bongiovi, producer and coowner of New York's Power Station studio - who believes that most record companies are indifferent to the issue of digital recording (though not to the high-margin Compact sales)

If the pace of digital rock/pop re-



DIGITAL PUBBPKIN — Frank Zappa discusses the latest studio technology with Sony Audio Products Group Deputy GM Dr. Toshi Dol, left, and Sony digital audio engineering Manager Curtis Chan. Zappa's Banking Pumpkin label/studio facility is fully digital-equipped.

cording seems slower than you might expect in light of the marketplace (and media) excitement about the CD, it's largely because of expense. Depending on where the sessions are done, digital can and does add anywhere from 10% to 20% to the cost of recording. This is a substantial amount even in an era when the average cost of making a rock album is probably around the \$100,000 mark. Observes industry veteran Murray Allen, President of Chicago's Universal Recording, "Until the machines become very inexpensive. which isn't going to happen, or un-til recording budgets go higher, the move to digital is only going to be gradual."

The digital multi-track is a daily expense on the recording budget. "It's not like retting some exotic piece of outboard gear you can just bring in for the mix," notes one producer. The average rock album can take a solid two months, five days a week, to record — and frequently runs much longer. Thus, daily rates aren't economically feasible. But even the monthly fees — a couple of sources quoted a low ent of \$7000 — represent at least \$15,000 on average, per project.

Artists' Own Money

Recording costs are recouped against record royalties, so the artists are spending their own money when a label is willing to increase the budget for digital. But that willingness is tempered by the fact that the majority of new acts fail to

earn back a record company's overall recording, marketing and promotion investments.

Comments one prominent A&R VP, "With a new band, it probably makes more sense to spend the money on a couple of extra weeks in the studio, rather than on digital." But another senior label exec notes, "If they're good enough to sign, why wouldn't you record them that way? Before digital came along, we tied two 24-track analogs together and recorded the best we could, and we didn't take our new acts and put them in demo studios. I'm not so sure you should sign an act if they're not worth recording the proper way, because if you're right about them their catalog will have value from day one. We're talking about five years from now, when Americans are going to start replenishing their record libraries with CDs.

The operative phrase is "if you're right about them." Hedging against the bottom line is understandable, if not justifiable, when new talent investment costs are so high. With major established artists, whose sales and track record ensures recoupment, labels are happy to go along with digital. Even then, however, all superstars aren't sold on the new technology.

Dynamic Range

Much basic rock repertoire has little need or use for the dynamic range that digital provides. States Charles Comelli, General Manager/Hollywood Studio Operations for Capitol Records, "Many Top 40-oriented artists and producers are comfortable with analog, and the noise floors of some of these consoles are now as high as 95 dB, which is totally acceptable at the end result, which is the Compact Nice."

He continues, "If you have a clean board and a clean analog machine, you can still be very satisfied. And this will continue to be acceptable in many ways until we're talking about digital microphones, digital consoles, and the home itself being converted from analog amplifiers to digital equipment — which is still ten, 15 years away."

Says independent producer J.B. Moore (Kurtis Blow, Full Force), "In pop, people have come to expect a certain amount of compression which you get out of tape. Tape itself compresses a little bit. It's rare that you're in a situation where program levels can take any advantage of all of the dynamics involved. You don't need 90 dB or even as dB to get through any decent sort of pop record. It's rare that you'll find anything down at that low end of the spectrum. What are you out to do except blow up radio real good?"

Capitol's Cornelli divides artists into two general categories, based on his experience: those concerned with prevailing music trends and making hit product, and those he calls "sonic" performers, such as Stevie Wonder and Steve Miller,

By Adam White

"These are always very futuristic when it comes to recording. They have or want the latest studio gadgets, and they're very well versed in the technology. To them, money is no object." Miller, he says, worked on his "Italian X-Ray" album at the Capitol facility, using not one, but two digital 24-track machines.

Digital Superstars

Other superstars with their own digital hardware, notes Murray Allen, include Frank Zappa, Kenny Ragers, and George Benson. Zappa was one of the first recording artists to acquire a complete digital recording system, and his Los Angeles studio features a Seny PCM multi-track and a two-track digital mastering unit.

Likewise, Benson bought a Sony 24-track digital machine last year for his Hawaii studio, and the guitarist will appear in that company's ongoing Compact Disc/digital audio advertising campaign. Stevie Wonder, whose Wonderhand facility in Los Angeles has a 3M multi-track and Sony 24-track and two-track PCMs, has already been featured in Sony television spots.

There are also an increasing number of "sonic" producers, whose pro-digital stance obviously influences the speed with which the music industry moves away from analog. Giorgio Moroder was an early believer, and his 1979 "E=MC2" album was the first live-to-digital pop recording utilizing preprogrammed synthesizers and computers, done with the Soundstream system.

A more recent convert is Nile Rodgers, who was introduced to the technology a couple of years ago while producing Peter Gabriel. "I had been working intensely for a new standard of listening," says Rodgers. "When I returned to the analog project, I had the same engineer but couldn't understand why it suddenly sounded so different. I'd grown accustomed to a lack of tape hiss, for instance."

Learning Experience

"Digital also has a very solid has response, a fuller high end, and there are considerably more transients." Rodgers says. "I kept looking at the engineer and wondering what was wrong. It was a real learning experience." Nile used to operate out of New York's Power Station with his own Sony PCM-3324, but has since switched to Skyline (also in New York) as his workhase.

Since producers are paid out of recording budgets, however, the issue of the additional expense for digital continues to be settled — in the main — between record companies, artists, and artist management. "Some artists can't afford it initially," comments a major label executive, "and some people around the artists aren't into music themselves, so therefore they don't

Continued on Page 29

R&R FRIDAY, FEBRUARY 28, 1986/27



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Randy Orbaker, WNYR, Rochester, NY

Loud and solid but very smooth—doing a great job!

Gary Smith, KWEB, Rochester, MN

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Lee McCormick, KGW, Portland, OR

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Digital Technology

Continued from Page 27

usually see what's coming. They catch on after everyone else does, so you still have some cases where the artist would like to record digitally, but the people around them haven't caved in yet. It's just a matter of time."

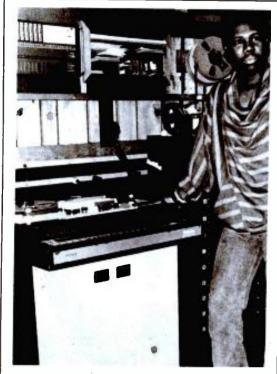
Power Station's Tony Bongiovi im't so sure. "There isn't enough difference in sound to warrant the extra cost." he says. "It's not like going from black-and-white to color TV. We're doing the new Cyndi Lauper, Bryan Adams, Lau Reed and none of them is distital.

"The noise ratio you gain in digital is only lost in the signal processing necessary to make a record," he continues. "With all of the inputs of the new DDLs, and digital reverbs, they in themselves generate enough noise to more than offset whatever noise ratio is gained by the digital recorders. And, frankly, I don't think record companies care what format the artist uses. They don't know the difference."

Mixing To Digital

Bongiovi confirms, however, that there's an accelerating amount of mixing down to digital from analog. "That makes a lot of sense." he says. "We own a Studer two-track and I'll be using that for my own productions, because it handles just like the analog." Others agree, although there are differences of opinion over ease of editing. "The Sony system is a pain in the ass," opines J.B. Moore. "You have to go through a whole on-line magilla trying to do audio edits on the Sony 1610 unit. You don't cut tape, you have to do it electronically, and that's a bit more complicated."

In mastering and production, all the work that was once analog twotrack is now digital two-track. "For any major studio today, that's an absolute must," states Capitol's Comelli. "Since we're affiliated with Abbey Read in London and Studie 301 in Sydney as well as



DIGITAL CHIC — Nile Rodgers has his own multi-track digital recorder (it's a Sony) and does all his productions in the format. Nile's studio base is Skyline, New York City.

studios in Canada and Tokyo, it's vital to our interaction now."

How much is the lack of a single digital recording standard hindering the growth of the industry? Again, for an operation like Capitol with international connections, it's "a big issue," according to Comelli. "Before we purchase anything, we make a collective decision and more or less standardize ourselves into one format.

"But it is unfair to the artist," he adds. "As a studio, we shouldn't be involved in (endorsing) a format, just in the sound quality and ease of operation, and equipment reliability. Studios should be able to offer an artist as many options as possible, but we have to worry about expense and amortization."

For others, compatibility isn't an issue. Murray Allen's comment that "it's a great conversation piece for seminars, but not in the real world" is typical. Adds another studio owner, "It's not as big an issue as it used to be, because there are a good deal of Sony machines around. The ratio is 100-1."

INVESTING IN THE FUTURE

MCA's Digital Commitment

MCA Records' Nashville division has been recording and releasing all its front-line albums in digital for the past 16 months, according to President Jimmy Bowen. This industry veteran is one of the most bullish-on-digital executives at any label, firmly believing that analog recording will go the way of mono — once record companies 'have all the compact discs available the consumer would want."

Bowen elaborates: "I went to have a pure digital CD catalog when that happens. My feeling is that we're investing now for the future, on top of the fact that the records acund absolutely wonderful without tape hise, without transients bueting all over the place, and generation after generation loss.

"So far, all the early artists who ve started recording pure digital with us have towed it. The other artists have since wanted to, because they've heard it. We haven't had one negative; no one's said they dight? Bite the sound. And we're starting to get questions now from Country radio: what is digitar? Explain CD, explain to us more what you've talking about."

Weylon Jennings, newly signed to MCA, was "stunned" by his digital experience, according to Bowen. "He loyed the fact that with the Mitsableth, you can set up the punchin. The editing in digital is just far better than anything on analog. You can edit the middle of a coral. The possibilities are limitees."

Reducing Costs

The MCA Nashville chief estimates the additional cost per album vis. digital at from \$10,000 to \$30,000. "But we've been able to reduce our costs in the first year by 15%," he explains. "We're not making as many safeties as we once did, and I think we'll have our



Jimmy Bowen

pure digital recording down to where it's only \$10,000 to \$15,000 more than energy. Once that's accomplished, digital really is something the industry as a whole should use."

MCA lease three Mitsubiehi mulli-tracks, says Bowen, enabling the lebel "to give our artists a much better deal" than the \$500 to \$1000 daily rate that the machine rents for around the country, "We're leasing it to our artists at probably one-third the cost it would be anywhere else, because it halps us get into the digital business," he adds.

Digital recording, concludes Bowen, represents "the one time country may not be light years behind" the rest of the music industry. "I betieve 75% to 80% of the country singles chart is at least two-track digital, and close to 50% of the album chart is digital multi-track."



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INTERVIEW WITH IDB'S DENNIS FEELY

The Satellite Connection

By Reed Bunzel

hile CDs and digital recording are iust beginning to make significant inroads in the consumer marketplace. digital satellite transmission has already proven itself as program distribution standard. Digital is still relatively new to broadcasting applications, but its advantages have been sufficiently recognized by most major networks and independent syndicators. No one is predicting the demise of analog communications (such augurs would be poorly advised), but digital has established a significant grip on satellite delivery.

Los Angeles-based IDB Communications is one of only a handful of firms which deal specifically
with radio satellite uplinking. With
its own transponder space on Satcom IR, IDB is equipped to provide
full digital transmission services to
a wide variety of customers. Company Senior VP Denais Feely offers some insight on the basics of
digital audio and the benefits/
drawbacks of digital satellite
transmission.

R&R: Most audiophiles understand the basic principals of digital technology — but given that most people are not audiophiles, can you explain the technology in simple terms?

DF: What happens is that the audio signal that comes in — either on tape or live — is converted to its counterpart in a digital data stream. This is hard to explain in layman's terms, but the general principle is that the audio is transformed into a series of data bits. Those bits are later reprocessed back into the audio signal, with little or no distortion, noise, or interference.

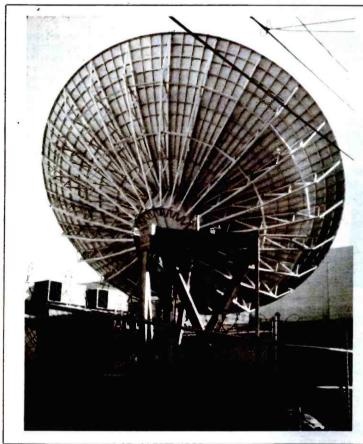
R&R: Is digital audio storage on CD more complicated than analog storage on audio tane?

DF: You're looking at two different things. Compact discs are a laser technology, where the data bits are "read" by a small laser. But digital can also be recorded on ordinary audio tape, just like regular computer information would be. It's not the storage that makes the difference between digital and analog; it's the source of the audio.

analog; it's the source of the aumo.

R&R: Can you describe the advantages digital audio has over an-

DF: The advantages mainly lie in the area of technical performance. The signal to noise measurements have a 150b advantage with digital, and there is no degradation of the audio. The digital data cannot get lost, so when when the audio signal is received it is converted back into the same digital signal that was transmitted. This prevents any disintegration of the signer.



nal during the satellite uplinatdownlink process, whereas there is a distinct possibility for degradation in analog transmission.

R&R: Including the dish antenna, what equipment is required to receive the digital signal?

DF: R is generally recommended that in a very poor area a 12-foot antenna be installed, but the majority of stations use a 10-foot dish. A low-noise amplifier is then hooked up to the antenna, so the low-level signals transmitted by the satelite are intensified. The signal then travels via coaxial cable to the station's digital receiver, which then converts the signal back into an audio siznal.

R&R: At this point the signal is ready for broadcast?

DF: Correct. The receiving unit has the ability of selecting any number of individual channels, which on Satcom IR are allocated to ABC, NBC, CBS, United Stations, and IDB.

R&R: Is the final digital signal still comparable to that found on a compact disc?

DF: It is more like the signal found on a high quality record than



Dennis Feely

a CD. To get CD-equivalent sound, a radio station really needs to use CDs — but digital satellite transmission comes right behind it in terms of quality. It is important to remember that the quality of the satellite transmission is only as good as what is being sent, so the higher the quality of the original production, the better the end product will sound. A digitally-mastered signal will have less degradas-

tion, and some of the "golden ears" of the recording industry claim they can distinguish a digital signal from an analog signal the same way they can tell the difference between the two in master reordings.

R&R: What are the chances of digital audio becoming the industry standard?

try standard?

DF: I really don't believe digital
will overtake analog. For starters,
analog provides the capability of
uplinking a single signal from a
particular location, whereas digital
requires that every signal be assembled in one common location
and uplinked at one time. The digital signal is transmitted as a number of timy bits of information,
which the receiver then breaks
down into individual signals. This
allows for a higher-quality signal,
but it's more complicated to work

For example, IDB handles all 24 channels on its transponder. Each of those channels have to originate from the same location, which in our case is at our facilities here in Los Angeles. In the case of CBS, NBC, and United Stations, each network's six channels are combineted to the contract of the case of CBS, NBC, and United Stations, each network's six channels are combined.

ed into one digital signal in New York which then gets uplinked at the same site.

R&R: How does the receiver separate those channels on the downlink side?

DF: Every network is assigned a particular channel, so that network's affiliates dial up the appropriate channels. Analog doesn't have that stipulation. Analog can be transmitted independently of other signals from a number of locations, so for this reason alone it will never become chalete.

R&R: Will the recent shuttle disaster set digital satellite transmission back?

DF: It won't have much impact as far as digital is concerned, but it will definitely affect satellite transmission in general. Westar 3, which is analog and is largely used for re-gional networking, has been slated for replacement for over a year. The first replacement was Westar 6, which was launched in the middle of 1985 and is both analog and digital. But Westar 6 developed problems and was later retrieved from space and brought back for rebuilding. It was scheduled to be relaunched in March, but additional problems pushed it back even further. Now God only knows how the accident will affect it.

R&R: Is digital the ultimate technology in satellite distribution? DF: Not by a long shot. This year especially there is another technology to go along with analog or digital, and this has to do with transmission frequency. A majority of satellite distribution is currently being done via C-Band, which is one frequency, but the K-Band is beginning to be looked at as the "in thing."

R&R: Is there a significant difference between C-Band and K-Band transmission?

DF: Yes. The difference lies strictly in the frequency that they operate on. C-Band operates in the 4 to 6 gigahertz range while KU operates in the 12-14 range. The advantages of the K-Band are that the C-Rand satellites have to share the terrestrial microwave, which ultimately may cause considerable local interference. KU does not share the same channels and the chances for interference are far improved. The antennas are physically smaller, you can locate them in areas of high building concentration and other places where C-Band is impractical. NBC Television has now gone with K-Band technology, which is helping to reduce antenna size and should re-duce much of the local broadcaster's interference problem.

R&R: Is there a downside to K-Band technology?

DF: The main disadvantage is that analog radio signals are so narrow that in such a high frequency, there are problems of keeping them on-line. What is projected at this point is to digitize most of these signals, because the digital channel is easier to track at the high frequencies.

36/ R&R FRIDAY, FEBRUARY 28, 1986

The rep vs. the conglomerep.

By Jerry Schubert, President, Eastman Radio.

The selling of America's radio stations is in the throes of change. Most of the industry's major rep firms have caught the mergermania fever that is sweeping the business community.

They are fast becoming "Conglomereps" whose main selling efforts are packaging stations into so-called "networks."

Is the "Conglomerep" the future?

We wonder if the packaged or commodity approach to selling radio is indeed the way to go.

It's not that we're against networks.

Eastman is a member of Supernet because it does provide some ease of buying advantages for agencies and can deliver some benefit in reaching specialized audiences.

But we try to keep the concept of a network in perspective. For at Eastman, we have reservations about the impact of this approach on the quality stations across the country. Stations that have more things to sell.

As we see it, the faceless network will submerge the identities of the individual radio stations.



The faceless network will blur the competitive differences between stations.

The faceless network will make the sale on price, not value. (How do you sell value if, as in the case of one Conglomerep, you handle fifteen stations in one market?) Eastman's view of the future.

With more network selling, we see the need for a rep firm to sell value, not just numbers.

We see the need for a firm to represent the best stations in all markets.

We see the need for a firm to train its people to know its markets, its stations and to know how to sell value instead of price.

Since that has always been our approach, we see Eastman as that firm. Eastman. The largest independent Rep.

If your station wants to be sold independently by a Rep firm instead of supermarket style by a Conglomerep, Eastman is not only your best choice, it's your only choice. Today, we're the only major independent radio Rep firm with the people and resources to represent you to the nation's largest agencies and companies.



CDs IN THE STUDIO

The Audible Difference

s with any new invention or gadget which reaches the consumer market, a demand – real or perceived – has to be created. In the case of compact discs, nothing can better show the higher quality than radio, which while promoting this new technology is also better served by it.

R&R spoke to seven radio stations in four different music formats to see how the use of compact disc has helped them — and what they plan on doing in the future. CDs are becoming established as promotional and programming tools, and presented below are some of the practices and philosophies incorporated by these stations.

Adult Contemporary

Since industry cynics feel that Adult Contemporary stations play as few records as possible, it shouldn't surprise them that few ACs have made a beeline to CD technology.

As KUDL/Kansas Cky's PD
Dene Hallam comments, "In the
past the rule was that whoever
played the better music won the
ratings game. Then it changed to
whoever had the better personalities, then to whoever had the better
personalities and the better music.
Then it was whoever had the best



DIGITAL DISCPLAY —KUDL/Kansas City's Ken Monroe prepares to play another CD on his afternoon drive show. The two CD players are to the right of the call machines with the controller unit on top of the players. The rack holding the clists is kept above the player units.

contest. Then it was whoever had the best TV spot. As everyone gets more sophisticated, and more competitors enter in the ballgame, CD becomes just one more competitive edge."

KUDL has been using digital discs for three years, and Dene has pushed to place — and keep — the station in the Kansas City forefront. He estimates that in any one given hour, on the average, about 35-40% of the station's records are from compact disc. Some hours lower that number to 25%, while others more than make up the difference by being nearly 70% CD.

ference by being nearly 70% CD.

The station is equipped with a

pair of CD consumer models plus a new Sony CDS-3000 which, according to Hallum, "has a feature where you can cue it up with your finger, so you get it really tight."

Steve Nicholl of KMGC/Dallas figures that nearly 70% of his station's music is being played via compact disc. This includes a mix

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mance. These features and more

combine to give the broadcaster

outstanding flexibility.

By Hurricane Heeran

of both current and oldies, due to KMGC's concentration on Motowa—which is in turn due to the number of anthologies which have been released on CD in the past year. "You might get 10 or 12 tracks with a variety of Motown artists, and that material is an important part of Adult Contemporary." he says. "Also, there have been pienty of greatest hits albums that have been released in the past year, so you can pick up a lot of titles relatively quickly."

KMGC's CD equipment includes two Sony CDB-3000s, which feature individual cue controllers. Nicholl says, "Tve never seen a cue any tighter than this. On the front end of Culture Club's "Do You Really Want To Hurt Me' you can cue to the downbeat past the a capella intro. We have them both wired to the board so they're instant-start isst like the cart machines are.

"We also have a Technics consumer model which is in the production room primarily for those edits," he continues. "For example, if I want Lieuel Richie's 'Rünning With The Night' to have an early fade because of the electric guitar, I can go from the CD to 15 ips tape and get the fade that I want. It is always the same on the air when we come back to cart, although we are losing a generation." KMGC uses a fourth CD player to dub cuts from disc to cart as a back-up system.

Touting The Technology

One problem in using CD directto-air is the possibility for the wrong track to air. KUDL's Hallam, however, finds that this problem rarely happens and that the jocks have moved past the point of potential error. "They tell me that using the compact disc player is maybe one step harder than slipping a tape in the cart machine." he says. Nichol feels that when a rare

Nicholl feels that when a rare mistake does occur, "it's simply time to tell everybody that 'Hey accidents happen. But let's not let this happen anymore."

Developing a CD library is tough regardless of format, and usually requires that a station purchase massive quantities of compact discs. Neither Nicholl nor Hallam had much reaponse from the record labels; Nicholl remembers: "I decided that the success and the aound of my radio station was more important than whether or not any particular label was going to give me service on compact disc. When I couldn't get satisfaction from the labels. I made a deal with a record retailer."

Radio can be an excellent method for educating the consumer about the advantages of compact disc. From the first time KMGC began using CDs on-air, the station has instituted an informational campaign. "We decided it was important to tell people what we're doing, why we're doing it, and what

Continued on Page 34



 \times

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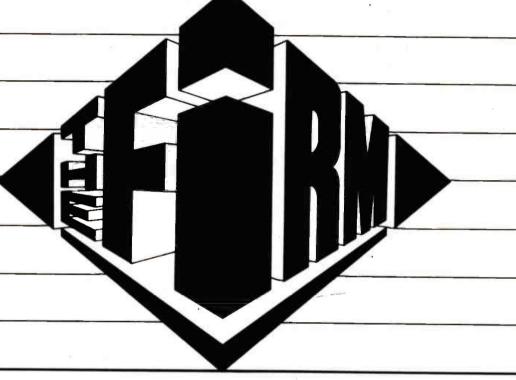
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The Audible Difference

Continued from Page 32

we think it does for the music," Nicholl explains. "There are a lot of people who are set to buy CD equipment who remember the move from 8-track to cassette, who remember the quadraphonic gamble. Although they don't seem to be worried that CD is another one of those follies, they are the people that are probably in the position to buy the technology. We want to make sure they get the right information."

Album Rock

AOR is the rock format people tend to think of at the mere mention of the word "audiophile." The format is primarily an FM phenomenon, known for a somewhat "experimental" reputation as well as a widespread interest in the ill-fated quadraphonic technology of a decade ago. Also, the "natural" sound of album music from records is considered de rigueur; a variety of sources has tended to supplant the LP. AOR also was the first format to take widespread advantage of digital technology.

The pioneer station in this is WDHA/Dover. VP/GM Bob Linder is proud that his station not only was the first to broadcast stereo (in 1961) and the first to broadcast quadraphonic (in 1971), but on January 28, 1963 possibly became the first commercial station to broadcast a compact disc.

While Linder is keeping mum about what's in store for 1991, he will gladly talk about WDHA's use of CD technology. "Through a combination of several factors at least



TAKIN' IT TO THE STREETS — KMET/Loe Angeles is using the above artwork on both outdoor board and newspaper ads to promote its usage of compact discs.

a third of our programming is now from compact disc," he says. "This figure is split evenly between oldies and currents, due to albums by 2Z. Top and John Congar Mellencamp being around long enough for the CD version to hit the market. The record companies are getting better release schedules to get the topselling product on the market in a timely fashion, and we've developed more independent sources for getting CDs ourselves."

Linder receives respectable CD service from Elektra, Chrysalis, Island, and AkM, but the rest of his growing library comes from the station's own budget. "I understand the labels' reluctance to service us with CDs because I too am in management," he says. "The large companies with the bulk of



Dene Hallam

CD product find it much easier to say 'no' to every station than to be selective in who they supply CDs to. There aren't enough for every-

KEZO/Omaha's MD Jee Blead estimates that he pulls up to 25% of his station's music from compact disc, a number which should increase when a second CD unit is added to the control room. With the impending arrival of a new Studer-Revox player, the budget for discs is expected to rise. "At that point in time we'll probably have about 75% of our entire library on CD," Blood explains.

While most of KEZO's CD service is poor, Blood does get good service from A&M and PolyGram, and itself cites Clarysalis as being "really good about sending us stuff. Not only new product but old as well."

Special Programming

KEZO currently uses its player extensively during its "Headphones Only" show, but the concept of an all-CD hour or weekend is in the future. WDHA is serving its audience with a number of specials built around its use of the compact disc, including a daily "Laser Lunch" which highlights three or four albums each day. The program has a pair of sponsors; the first selling CDs only and the other selling the players.

Because both WDHA and its AM

Because both WDHA and its AM sister WMTR use CD players. Linder has purchased for both stations a sound effects library on compact disc. The set consists of 28 separate discs, each containing hundreds of sound effects. "This gives us access to thousands and thousands of sound effects — all at the push of a button." he adds.

WDHA and WMTR's CD players are all consumer models, since Linder is skeptical about the economics of switching to broadcast units. "This is due to change soon," he elaborates. "In 1986 we will see a number of broadcast machines that will come in around the \$1000 range, and that will make it financially feasible."

Contrary to popular belief, one of the few problems confronting the station that uses compact discs is that CDs do get scratched and nicked after constant on-air playing. Blood recalls the problems he dealt with: "We had some heavy-duty fingerprints and other dirt, but we bought a disc washer and compact disc cleaner and the problem has been resolved to our satisfaction."

Contemporary Hits

All CHR stations are supposed to be the same: tight-listed, with every cut on cart to prevent the jocks either playing the wrong song or destroying the record. These unwritten rules have kept most stations from cruising along with commet dises.

KFMN/Abilene began using compact discs last December, but still has only 10% of its current playlist on CD. Only the oldies library has a higher percentage of CDs; as PD Dom Testa explains. "It's a lot easier to stock oldies on compact discs simply because of the titles that are available. It seems there are more gold titles available in greatest hits packages and other anthologies."

Dom continues, "We're the only station in the market to use CDs right now — which is great. If we happen to play a CD cut we don't make a big deal out of it, but we do go ahead and let people know about it before we play it." KMFN plays its compact discs straight on the air, assisted by a unit which allows each cut to cue tightly.

In contrast, KRQ/Tucson plays up to 25% of its currents – but very few oldies – from CD. As MD Society Johnson notes. "If you have a good phono cartridge and a good turntable system, you can bring the quality of regular discs up to that of compact disc." Johnson recognizes the high quality of CDs, but

Continued on Page 36



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The Audible Difference

Continued from Page 34

at this point tends to transfer most CD product from disc to cart. "We would like to go straight to air with CD because that is the best way, but the machine that we have is not really as dependable in broadcast use as a cart machine would be. Instead we have done some tasty things in dubbing from the disc to tape."

Selective Service

Getting good album service for CHR is sometimes hard enough, and since the manufacturing of compact disc singles is not yet widespread, CHR stations suffer from lack of CD service. To alleviate this problem Testa contacted most of the major labels he deals with on a weekly basis. "They are as anxious as I am, I think, to get this technology started. They understand that nothing but good will come from having their label on the air on compact disc." While he concedes that no real service policy exists at present, "the labels are cooperative. What service we



Dom Testa

have has yet to be on a regular basis, but I look for that to change in the next six months."

So how does a station promote the fact that it now uses compact disks on the air? The essiest way is to have the jocks announce the fact during their show. KRQ's Johnson recalls, "When we first got the machine two years ago, we had a special cart made up for on the air. It was an intro for whatever digital disc was coming up, and then the jock came on live and said, 'Here is the new one by Billy Joe!!' The novelty has worn off since then, so now the air person will mention it in his rap if be thinks of it."

When KFMN began to use compact discs last December, the listener reponse registered heavily in favor. Testa recalls, "The first day we put it in we went on the air and said, 'Coming up later this afternoon we have a surprise for you. We've added a new piece of equipment to the radio station.' That's all we said. But the phone rang off the wall, with people saying 'You got a CD player!' That's all we had to say and people were already excited by it. That's how hot CDs are."

Jazzercise

Of the stations contacted by R&R for this article, the one with the highest percentage of compact disc programming was WBBY/Columbus. According to PD Terry Wil-



Bob Linder

son, the station is closing in on 80% of its music coming from CD. This figure represents the station's total music output, while the playlist of currents coming from CD hovers around 25%.

Wilson illustrates the advantages of compact disc over regular analog recordings through a simple comparison: "We went through four or five copies of Stanley Jordan's 'Magic Touch' album before we got our CD copy. We've had that copy ever since it was released, and while it looks a little bit hacked up, it sounds as good as the day we brought it in here."

One of the station's long-running program features is "The Whole Pie." which went all-flightial about a year ago. WBBY also resurrected a Big Band program, making extensive use of CD recordings, and Wilson has considered a 100% CD promotion. "KJAZ in San Francisco is doing that," Wilson notes, "but because of the small amount of current material available on CD it would blow the hell out of our rotations and we would be cheating the artists who weren't on compact disc."

CD service is no easier for jazz than in any other format. "At this point Windham Hill and GRP are the only ones sending us CDs on a regular basis," Wilson adds, explaining that a jazz station's library is built on considerable out-of-print product. "It has taken us the better part of eight years to build our analog record library, and although it was somewhat comprehensive, it wasn't complete. If one of those disks becomes damaged we're in trouble. Compact discs reduce the chances of this damage."

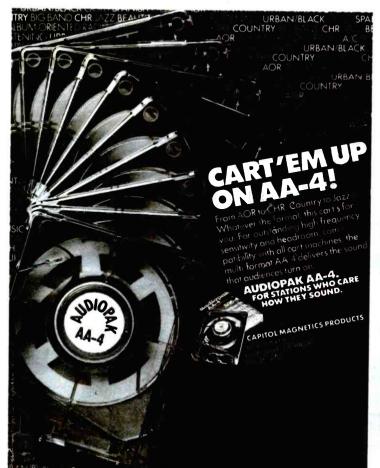
While CDs eliminate much of the wear-and-tear problem, Wilson also points out that CDs are not indestructible. "Compact disks are subject to scratches, dirt, fingerprints, and that type of stuff—something we found out through our experience in using them. Keeping them clean does make a

The first station in Columbus to go digital was the Classical/PBS outlet WoBU, but WBBY followed immediately by setting up two CD units for air use. Today the station has three Stader A-725 players, but Wilson admits that cueing isn't as predictable as with a standard turntable. "You can't cue the CD as closely as you can with a record," he says.

Last Cut

Just as the cartridge and cart machine became standard equipment in the air studio, so too will the compact disc player. This is partly because CD technology is still new, but most of its success will be directly attributed to the high-quality digital technology will bring to the station's sound.

As KMGC's Steve Nicholl concludes, "People don't really care why it works. They don't really care how it works. They know what it does and they like it. That seems to be the key thing."





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Friday 2:00 p.m. Friday 3:00 p.m. Friday 4:00 p.m.

RESEARCH - GOSPEL OR GUIDE ARTIST-ATTENDEE WELCOME RECEPTION FRIDAY KEYNOTE - SAM PHILLIPS **SELF IMAGE PSYCHOLOGY AND YOUR GOALS** MIKE McCAFFREY RATINGS - Arbitron & Birch MUSIC IN ADVERTISING (MIPS Session) **AIR PERSONALITIES Luncheon Presentation** THE ACADEMY OF COUNTRY MUSIC **COUNTRY PROGRAMMING IS OUR PRODUCT** Dr. Roger Blackwell YOUR QUESTIONS ON SELLING **PROMOTIONS WITH PROOF**

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Saturday

8:00 p.m.

SATURDAY KEYNOTE - JACK CLEMENTS DEVELOPING A MARKET DRIVEN PLAN Dr. Steven E. Permut INFORMATION PROGRAMMING ON COUNTRY RADIO STATIONS THINGS YOU SHOULD KNOW **EVEN IF YOU HAVE AN ATTORNEY** Luncheon Presentation - WRANGLER Brand MANAGEMENT -HOW TO GET ALONG WITH PEOPLE THE RADIO DR. PANEL - Winners Only THE NASHVILLE SOUND (MIPS Session) THE FUTURE OF COUNTRY RADIO PINKARD & BOWDEN -**COUNTRY COMMERCIALS REVIEWED BANQUET & NEW FACES SHOW**

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Birch Quarterly Fall '85 Results, 12+

Kansas City

WDAF Up Almost Six For Big Lead: KBEQ Holds Second: KLSI New AC Leeder; KCFX More Than Doubles: B/Us Un

	Spring 85	Fell '85
WDAF (Ciry)	8.7	14.5
KBEQ (CHR)	9.0	9.2
KYYS (AOR)	11.2	8.3
KMBR (B/EZ)	6.4	6.5
KLSI (AC)	4.8	6.0
KCMO (N/T)	5.3	5.7
KUDL (AC)	5.4	5.7
KPRS (B/U)	5.0	5.6
KZZC (CHR)	6.5	5.2
KFKF-FM (Ciry)	6.3	4.5
KCFX (AOR)	1.8	4.2
KMBZ (N/T)	4.6	3.8
KJLA (BBnd)	3.8	2.9
KBKC (CHR)	2.5	2.8
WHB (AC)	3.6	2.5
KKCI (AOR)	2.7	2.0
KXTR (Clas)	1.3	2.0
KCCV (Rel)	1.2	1.5
KPRT (B/U)	.5	1.0

New Orleans

WYLD-FM Down A Point **But Holds Wide Lead;** WEZB Up Two. Approaches 15; WQUE-FM Up Two: WBYU, WAJY, WYLO UP

A Share	Or More	•
	Spring '85	Fall '85
WYLD-FM (B/U)	20.4	19.5
WEZB (CHR)	12.6	14.7
WQUE-FM (CHR)	7.7	9.7
WRNO (CHR)	8.2	6.2
WBYU (B/EZ)	4.4	5.6
WNOE-FM (Ctry)	6.3	5.4
WWL (N/T)	4.8	5.2
WAJY (AC)	3.7	4.7
WLTS (AC)	6.0	4.4
WBOK (Rel)	3.9	4.1
WYLD (B/U)	1.9	2.9
WSMB (Talk)	4.1	2.3
WNOE (Ctry)	1.2	2.1
WTUL (Misc)	1.0	1.8
WWNO (Clas)	2.9	1.6
WTIX (AC)	2.5	1.5
WYAT (Gold)	1.1	1.3
WSHO (Rel)	1.5	1.1
WVOG (Rel)	1.2	1.1
WWIW (BBnd)	1.2	1.1
WCKW (Gold)	.2	1.0

Columbus

WLVQ (AOR)

WXGT (CHR)

WSNY (AC)

WLVQ Up Four To Pass

20 Mark; CHR Off Severely;

WTVN Tightens AC

Contest; WRMZ Doubles To

Pace Country

Cincinnati

WUBE Up Four, WPFB Sextuples In Country Conquest: WWFZ Glides To Second; WKRC, WLLT, WWNK-FM Tighten AC Race: WAKW Up By Factor Of 11

•	••	
	Spring '85	Fel '8
WUBE (Ctry)	7.5	11.6
WWEZ (B/EZ)	8.7	10.5
WKRQ(CHR)	12.6	10.0
WEBN (AOR)	12.0	9.6
WBLZ (B/U)	6.9	7.5
WLW (AC)	9.5	7.4
WKRC (AC)	6.1	7.0
WLLT (AC)	3.3	4.7
WSKS (AOR)	6.1	4.7
WIRM (AC)	5.3	4.5
WCKY (N/T)	4.4	4.4
WWNK-FM (AC)	1.9	3.6
WAKW (Rel)	.2	. 2.2
WDJO (Gold)	1.9	1.6
WPFB (Ctry)	.3	1.6
WGUC (Clas)	1.3	1.7
WVXU (Misc)	.9	1.3
WCIN (B/U)	1.7	1.1

Portland

Leaders Down: KXL-FM Adds Two: KKLI Nearly Triples; KXL, KUPL-FM. KKCW III

KKCW Up		
	Spring '85	Fall '85
KKRZ (CHR)	14.2	12.5
KGON (AOR)	10.9	9.2
KMJK-FM (CHR)	6.7	7.2
KGW (AC)	6.6	6.3
KXL-FM (B/EZ)	4.0	6.0
KEX (AC)	5.6	5.8
KXL (News)	5.0	5.6
KINK (AOR)	7.2	5.5
KUPL-FM (Ctry)	4.4	5.3
KKCW (AC)	4.3	5.0
KKLI (AC)	1.8	5.0
KYTE-FM (Clas)	3.2	3.6
KWJJ (Ctry)	4.6	3.4
KYTE (BBnd)	4.3	2.4
KWJJ-FM (Ctry)	1.3	1.9
KKEY (Talk)	1.9	1.8
KKSN (Clas)	1.0	1.6
KPDQ-FM (Rel)	1.9	1.6
KBOO (Misc)	.6	1.3
KMHD (Jazz)	1.0	1.3
KOAP (Clas)	1.4	1.3
KUPL (Ctry)	- 1.0	1.3

WTVN (AC)

WNCI (CHR)

WRMZ (Ctry)

WHOK (Ctry)

WMNI (Ctry)

WCKX (B/U)

WBNS (AC)

WOSU-FM (Clas)

WBNS-FM (B/EZ)

San Antonio

KTFM Extends Lead: KQXT Doubles To Take Third: KAJA Opens Country Leed; KONO Up Two: **KESI Sole AOR Winner**

	Spring '85	Fel '85
KTIFM (CHR)	12.5	13.1
KISS (AOR)	11.8	9.7
KQXT (B/EZ)	4.1	8.4
KTBA (AC)	5.7	6.0
KAJA (Ciry)	4.1	5.4
KONO (AC)	3.0	4.9
KCOR (Span)	4.9	4.5
KSMG (AC)	6.3	4.3
KBAQ (CHR)	6.3	3.9
KITY (CHR)	3.4	3.7
KBUC-FM (Ciry)	2.5	3.6
KESI (AOR)	2.1	3.5
KKYX (Ciry)	3.9	3.5
KLLS (AC)	2.3	3.5
KXZL (AOR)	6.7	3.3
KSJL (CHR)	2.7	3.0
WOAI (NT)	4.6	2.8
KAPE (B/U)	2.7	2.3
KSLR (Rel)	1.5	1.8
KXET (Span)	.4	1.3

Sacramento

Leaders Off; KWOD Jumps To Third; KXOA-FM Solid Gainer; KRAK Adds 21/2 To Take Country Lead; KSKK New Country Runner-Up

	,	
	Spring 85	Fall '85
KSFM (CHR)	16.1	15.4
KZAP (AOR)	13.5	10.8
KWOD (CHR)	7.4	8.8
KCTC (B/EZ)	8.9	8.4
KXOA-FM (AC)	5.7	6.9
KRAK (Ctry)	3.6	6.0
KFBK (N/T)	5.5	3.8
KSKK (Ctry)	2.4	3.4
KHYL (AC)	3.3	3.2
KGNR (BBnd)	1.8	3.0
KROY (AC)	2.6	3.0
KAER (Ctry)	3.7	2.9
KXOA (BBnd)	3.5	2.9
KGO (N/T)	2.0	2.3
KFIA (Rel)	1.7	2.0
KXPR (Misc)	1.7	1.7
KPOP (CHR)	1.8	1.6
KOWL (AC)	.6	1,1

2.2 2.3

1.8 2.2

1.0 2.0

1.1 13

1.7

WVKO (B/LI)

WZZT (B/U)

WBBY (Jazz)

WRFD (Rel)

WCOL (N/T)

WCVO (Rel)

WLW (AC)

WOSU (News)

6.5

27

2.5

8.6

2.3 4.6

2.7 3.5

4. 9 3.0

2 1

San Jose

KWSS Hangs On To Leed Over KGO Threat: KYUU Takes Third: KBAY Doubles: KLOK Almost Quadruples; KEZR Gains

	Spring '85	Fell '85
KWSS (CHR)	10.3	8.3
KGO (N/T)	7.0	8.0
KYUU (AC)	6.6	7.1
KOME (AOR)	9.7	6.7
KBOL (B/U)	5.1	4.6
KBAY (B/EZ)	2.2	4.4
KCBS (N/T)	2.9	4.1
KSJO (AOR)	3.1	3.4
KIOI (AC)	3.9	3.1
KLOK (AC)	.8	2.9
KLIV (BBnd)	1.8	2.7
KEZR (AC)	1.5	2.6
KFOG (AOR)	3.8	2.4
KITS (CHR)	1.5	2.2
KBLX (B/U)	3.8	2.2
KOIT-FM (B/EZ)	1.7	2.1
KSAN (Ciry)	3.3	2.1
KMEL (CHR)	3.0	2.0
KLZE (B/EZ)	1.3	1.9
KARA (AC)	2.6	1.8
KEEN (Ctry)	3.0	1.8
KNOR (Misc)	1.7	1.4
KLOK-FM (AC)	2.4	1.3
KBRG (Span)	1.1	1.1

Norfolk-Portsmouth-Newport News-Hampton

WNOR-FM Rises To Stratosphere; WLTY Up Sharply; WXRI More Than Doubles

	Somo '85	Fell '85
-	13.5	17.6
WNOR-FM (AOR)		
WCMS-FM (Ctry)	11.6	9.2
WOWI (B/U)	10.8	8.7
WMYK (B/U)	10.0	8.5
WNVZ (CHR)	7.6	7.4
WLTY (AC)	5.0	6.7
WFOG (B/EZ)	6.1	6.5
WWDE (AC)	4.5	4.8
WXRI (AC)	1.7	4.0
WRSR (CHR)	3.4	3.6
WRAP (B/U)	3.5	3.4
WTAR (AC)	3.9	3.2
WPCE (Rel)	2.6	2.5
WHRO (Misc)	3.7	2.3
WNIS (Talk)	1.7	1.9
WTID (Ctry)	1.1	1.8
WNOR (Gold)	.7	1.1
WYFI (Rei)	.7	1.0

Buffalo

WBEN, WBUF Soar To Tie For Top: CHRs Off; CILQ Opens Edge In Canadian-Only AOR Battle

	Spring 185	Fell '85
WBEN (AC)	6.1	8.9
WOUF (AC)	5.6	8.9
WKSE (CHR)	10.3	8.8
WPHD (CHR)	9.9	7.2
WYRK (Ctry)	7.8	7.2
WJYE (B/EZ)	6.6	6.6
WECK (BBnd)	6.0	5.9
WBEN-FM (CHR)	6.2	5.8
WOLK (B/U)	5.2	5.1
WKBW (AC)	5.4	5.1
WNYS-FM (CHR)	7.3	5.1
WGR (AC)	4.3	4.0
WGR-FM (AC)	2.0	2.7
WEBR (Misc)	2.1	2.3
WDCX (Rel)	1.5	2.2
CILQ (AOR)	2.7	2.1
WNED (Clas)	1.3	1.7
WUWU (AC)	1.7	1.4
WBNY (Misc)	.3	1.0
CFNY (AOR)	2.6	1.0

Indianapolis

WFBQ Off Four But Holds Top Spot; WIBC Rises; WFMS Gains Two: WZPL **Up Three**

	Spring 85	Fall '85
WFBQ (AOR)	22.2	18.2
WIBC (AC)	13.1	13.9
WFMS (Ctry)	8.6	10.7
WZPL (CHR)	7.2	10.5
WTLC (B/U)	8.5	8.4
WXTZ (B/EZ)	7.4	8.4
WNAP (CHR)	6.9	5.3
WENS (AC)	6.1	4.9
WTPI (AC)	2.3	3.3
WMLF (BBnd)	3.4	2.5
WIRE (Gold)	2.4	2.1
WNDE (AC)	1.4	1.7
WXIR (Rel)	.6	1.1
WIAN (Misc)	1.4	1.0

Hartford

WTIC Gains On FM As Both Continue Domination: AORs Both Up Two; WDRC Solid Gainer; WKND More Than Triples

	Spring '85	Fat '85
WTIC-FM (CHR)	20.3	19.9
WTIC (AC)	15.9	17.1
WHCN (AOR)	7.4	9.5
WCCC-FM (AOR)	6.2	8.4
WKSS (CHR)	8.1	6.9
WRCH (B/EZ)	7.1	- 4.6
WDRC-FM (AC)	4.3	3.8
WDRC (AC)	2.2	3.7
WPOP (News)	3.6	3.6
WIOF (AC)	2.9	2.4
WRCQ (BBnd)	2.5	2.2
WKND (B/U)	.6	2.1
WWYZ (AC)	1.1	1.4
WPLR (AOR)	2.2	1.3

10.9

16.7 20.6

Radio Update #1 NRSACROSSAN

Introducing The Update

Starting in this issue of Radio & Records, and continuing on a regular basis until the actual event, Coca-Cola USA is presenting this series of information Updates on Hands Across America. These updates provide additional information to help maximize your station's efforts on behalf of Hands Across America.

Together we can help make sure that on Sunday, May 25th there is an unbroken line of six to 10 million Americans stretching from coast-to-coast. The information contained in these pages will help make that incredible event a reality.

Governors Join Hands

Implicit to the success of this once-in-a-lifetime event is the cooperation of government officials along the 4,000-mile line. Governors Bruce Babbitt of Artsons and Tom Kean of New Jersey have announced the support of all 16 governors in the states through which the line pesses. The eight Republican and eight Democratic governors have endorsed Hende Across America in an unprecedented show of bipartisan support. The governors have agreed to assign a staff side to brief their State Police and other security personnel on the event and distribute Hands Across America information to all gr

Be sure the person at your station handling Hands Across America makes contact with the Governor's office to better coordinate your efforts. Working together to have PSAs aired in support of the project is a great starting point.

Additional Corporate Activities

J.C. Penney is sponsoring a national tour of the original artwork from the Hunger in America cartoon series which ran in newspapers on Th 1985, in their major stores beginning in mid-March . . . American Expres hes announced it will buy the single most difficult mile to fill anywhere in the country , . . Famous Amos Cooldee has bought a mile and will be putting sign-up coupons in all begs sold ... Thom McAn Shoes has bought the George Washington Bridge segment in New York City.

Coca-Cola Bottlers Primed For Promotions

To better acquaint the Coca-Cola bottlers with Hands Across America, a gala celebration was held recently in Los Angeles in conjunction with their national meeting. Hundreds of bottlers, including those from all 16 states through on the line, were treated to a dinner attended by more than 150 celebrities who have endorsed Hands Across America. Th

excited about the project and are ready to talk with you about building joint promotional programs. (Already, the Coca-Cola bottlers in New York and Los Angeles have bought the first and last miles respectively.)



Hands-On Card Tie-Ins Available

of the positive effect of station card promotions To heighten local awareness of Hands Across America, Coca-Cola USA through its bottler network is making available a "Hands On Card" as a discount tie-in opportunity. These cards will be available wherever the bott offers Hands Across America take-one pads encouraging sign-ups for the event. Card artwork has been developed with a blank back to accommode station and discount information. All stations on the Coca-Cola Hands Across America Radio Network will receive card art. Use your logo on the back. Get a retailer to offer a discount. The retailer can advertise that discount on time adjacent to the Hands Across America daily news-andinformation updates. Consumers get the discount simply by displaying their

special Hands On Cards with your logo at time of purchase!

It Crosses All Formats

The Hands Across America organization has conducted focus groups which confirm the universal appeal of the project. Research findings exceed every expectation and provide an insight extremely meaningful for radio. Every demographic, psychographic and political group sees it in a different light yupples view it as an expression of '60s cultural values, the rly see it as the return of the traditional "neighbor helping neighbor," Democrats see it as grass-roots activism. Republicans as private-sector volunteerism and kids see it as the biggest party in the history of the world! There's no doubt your listeners fall into at least one of these categories. And that includes Black, Hispanic and other ethnic



For More Information .

On joining the Coca-Cola Hands Across America radio network, call United Stations Radio Networks at 212-764-3900 On Coca-Cola USA and bottler activities, call the Coca-Cola public relations team at 404-876-5077 On purchasing multiple places in the line for employees, promotion use, etc., call Hands Across America at 213-556-1812

RATINGS AND RESEARCH



IHAN HIRER

Getting Ready For The Spring Sweep

The groundhog may or may not have seen his shadow, but in the radio business we all know spring is coming . . . very soon. In fact, the spring Arbitron survey begins next week.

Next week! That can't be right.

Doesn't the Arbitron schedule show
survey dates to be April 3-June 25?
What's Hiber talking about?
Stay tuned and Fil offer my rea-

Stay tuned and I'll offer my reasons for stating that while you may be up to your eyeballs in snow and ice, spring (Arbitron style) is right around the corner. You'll also find some suggestions for making sure you're properly geared up for this crucial survey.

One-Month Lead Time

Yes, the diarykeeper for the spring cycle does begin April 3. However, as you might imagine. Arbitron has to do some homework in order to recruit these diarykeepers and send each home the relevant number of booklets. This phase of the survey is known as diary placement.

The Arbitron system is set up so that there is about a one-month lag time between when the public is called and asked to be part of a weekly sample and when those who agree actually get their diaries. Thus, if the first diarykeeping week starts April 3, placement gets rolling during the first week of March. Likewise, those folks who will be asked to keep diaries April 10-16 get recruited during the second week in March, and so on.

ond week in March, and so on.

This one-month lead time can be
put to good use by some stations. If
you market your sound consistently and don't merely try to "hype"
the book, you may receive some di-

ary payoff. On the other hand, stations that sound truly different or promote themselves differently — in "run-survey" periods may be hurting their cause.

"There is about a one-month lag time between when the public is called to be a part of a weekly sample and when those who agree get their diaries."

Some diarykeepers form or reinforce their radio usage habits after being contacted by the Arbitron placement person. Since they will now have a "vote" they'll often take inventory of their radio habits. They want to make sure that when they get their diaries their "vote" counts for the station(s) they really like.

Therefore, it makes sense to examine your pre-survey posture. How do you sound? Are you offering worthwhile inducements to listen? Review your approach, beeping in mind the diary placement steps and their potential impact.

Survey Status Checklist

As you prepare for the furious spring battle it helps to have a checklist of key action items. Some of the most necessary steps I'd suggest would take place in the following order:

- Review previous survey diaries. See the reality of your earlier results, so you can see what moves might be in order for the soring.
- Sponsor/conduct a perceptual research study. Review the results, then finetune your strategy based on your gut married to the research results.
- Assuming yours is a music station, sponsor/conduct an auditorium music test. One research firm recently wrote in their newsletter that such music research is virtualby guaranteed to generate a ten percent share gain.
- I don't know that you can expect a specific growth figure, but I do know that more and more successful stations finetune their playlists this way. In March, I'll bet the air routes will be jammed with researchers criss-crossing the country conducting such auditorium music tests.
- 4. Plan your programming/promotional events, keeping in mind lifestyles in your mero. Does it rain a lot in your area in April? Then perhaps TV, as opposed to outdoor boards, would be a better investment.

Likewise, make sure your new QH maintenance programming additions make sense. Adding a movie feature or a new countdown may seem like a great idea. However, do your listeners attend many movies? Do they tune in during the daypart you've decided to schedule the countdown?

The point is that all too often programmers assume that their tricks can stretch time spent listening beyond normal patterns. Not very often. Get out in public or review your research to find out what matters to your (or the competition's) listeners. Plan accordingly.

"Examine your presurvey posture; review your approach, keeping in mind the diary placement steps and their potential impact."

5. Review the budget. Do you have as much in your war chest as you thought, or a different amount? How much is in reserve? Can you capitalize on an unexpected advertising or promotional opportunity? Can you counter a new thrust by Brand X? Make sure the management team is in agreement on the above points and that the necessary dollars are there. If

there are fewer dollars than originally intended, decide on your survey priorities.

6. Have a station staff meeting. I'd get everyone together, including the GM, the sales team, the star DJ, and the telephone receptionist. Stress that success is a team effort and that the spring results can often make/break the fiscal year for the station. This "pep rally," perhaps done outside the station in a good social setting, can focus everyone's attention. With everyone on the same wavelength, Arbitron growth goals have a better chance of being achieved.

7. Finally, have fun. Radio can be entertaining and creative, so flex those muscles. Also, as many markets emerge from a winter thaw the public's urge may be to break loose. Sponsor a "Spring Fing" and help the market have fun with you. As long as the pressure's on, you might as well enjoy yourselves. Maybe you can organize a promotion or event that lets the market feel good through

But What If . . .

The above are only some of the key items to keep in mind as you get ready for the spring survey. All of the tips may sound useful, but what if your station — for whatever reason — isn't yet organized for the spring? I'd suggest looking at your budget and at the imminent nature of the survey, and making some hard decisions.

The bottom line is that the spring sweep is a must-win situation. Set your action items from the list above, then make haste. And may all of your numbers go up.

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IF AM SHARE POINTS ARE WORTH TWO MINUTES OF YOUR TIME, READ THIS

ARE THERE ANY AM MUSIC LISTENERS?

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FIRST, SOME STRAIGHT TALK.

Face it, AM does not lend itself to music in the same way that FM does. However, many records for many years were recorded especially for AM. They were mixed completely differently than today's recordings. In addition, your 35+ listeners grew up on AM. Give them a reason, and they'll come back.

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OPEN LETTER TO THE INDUSTRY

Opportunity For AM Radio, Part II

By Bill Parris

To truly revitalize the AM band, younger audiences must be brought back from FM. Any other formatic solution, like the currently popular Music Of Your Life formats, that brings sizable audiences back to radio and not back from FM, would logically have limited success. Likewise, AM stereo, while a great technical improvement, is not the conceptual solution to the basic problem — the programming appeal of formats on the band.

A true revitalization of the AM band must involve the programming of formats that appeal to younger demographics by stations not dependent on technically superior RF facilities. The elimination of the simulcast rule would make it economically feasible for many broadcasters to duplicate their successful FM programming on their AM facilities. This would put more younger demographically-targeted music on the AM band. It's a generally accepted axiom in industry that business attracts business; conversely, radio listeners attract radio listeners.

"A true revitalization of the AM band must involve the programming of formats that appeal to younger demos."

Consumer Choice

The current situation is somewhat analogous to the new, highly focused subur"Successful stand-alone
AMs are a success
because they offer their
market a unique product,
which wouldn't change
with a band duplication
of another competitor."

ben shooping malls, leaving many urban downtown sections resembling the current AM band: either a degenerated version of what was a success a decade ago or surviving by minority ethnic appeal. Continuing that thought, if somehow every chain store in a suburban mall could open a duplicate of itself downtown at no additional cost, they would be motivated to do so. Then, among consumers, the effect would be a choice of location, not product availability.

In the specific of AM radio, this location would be a band with a 100% market penetration, still superior to national FM penetration. Younger listeners could choose AM for the availa-

bility of programming, and broadcasters would have an economic incentive to provide it.

Currently, successful vounger demographic FM formats represent considerable investments by their operators in terms of talent and product promotion. Broadcasters, recognizing the unavailability of younger audiences on AM today, could not be ex-pected to undertake comparable investments in AMonly programming. The elimination of the simulcast programming restriction could bring the already existing programming investment on FM to the AM band in an economically practical manner.

Reverse Migration
Successful stand-alone
AM stations should not view

"The elimination of the simulcast programming restriction could bring the programming investment on FM to the AM band in an economically practical manner."

the elimination of simulcast restrictions and the resultant new AM music formats as any more of a competitive threat than existing FM formats pose. A successful major market, gen-

MI Perrie

United Broadcasting Exec. VP BIII Parris first joined the company in 1971 as the all-night talent on WINY/Pactuille MR Since then he's served as Director/Programming and Operations Director of WEID & WLPL/Baltimore (now WYST-AM & FM). Director/Operations and Station Manager of WLYT/Cleveland (now WRQC). National PD for the company's nine radio stations, and VP/Onerations. Parris also operated a consulting service, Bill Perris Prong, between 1973-77. He was named Linksd's Ever VP

eral audience AM station today is an older demographic format, while the new simulcast formats brought onto AM would most significantly be of younger demographic appeal, and not directly competitive. Successful standalone AMs are a success because they offer their market a unique product, which would not change with a band duplication of another competitor.

What most likely would occur with the emergence of younger demographic AM formats is a slow reverse migration back to AM by younger listeners. This would give currently successful AM stations a new future by adding the potential of acquiring a younger audience not now available.

Along with the real youthoriented formats, adult appeal programming could be duplicated on AM, furthering the band's diversification. The short-term effect of filling in the currently missing programming of appeal to the 13-44 audience would be a major contribution to programming diversity on AM. The longterm benefit would come as broadcasters, taking advantage of the AM band's improved full

"Along with the real youth-oriented formats, adult appeal programming could be duplicated on AM, furthering the band's diversification."

demographic spectrum availability, begin to innovate new, separate AM programming formats as they so effectively did with FM. Thus, the elimination of the simulcast rule could serve as the initial catalyst toward the short and long-term goals of programming diversity.

In my opinion, the Commission can again point the way to spectrum development by eliminating the simulcast restriction. This action could set the stage for the radio broadcasting industry to do what it has always done so well — replicate success and advance in programming innovation.

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NETWORKS/PROGRAM SUPPLIERS



REED BLINZEL

SUDDEN IMPACT

The Importance Of Being Digital

Walk into any electronics store and you'll find a small crowd hovering around the new display of compact disc players. Digital audio is the "in" thing, and the CD is the latest bona fide yuppie dream toy. "It's the closest thing to being in the studio," the salesman hypes as he demonstrates the automatic search and recall functions. "After listening to one of these babes, you'll never go back to vinyl again."

Fact is, digital recordings are making an impact on record sales. Their improved audio quality (over that of analog) is marked, so audiophiles – and consumers with money to burn – are snapping them up at a fast clip. Digital technology is rapidly moving into the mainstream of consumer electronics, and radio networks have keyed in on its inherent value. Almost every major network distributes its programming via digital satellite, and more and more digital product is being incorporated into that programming.

The Difference Is Digital

"All we have to sell in radio is sound," explains NBC's Source Director/Programming Frank Casty, "Recause of this we have to embrace every possible genuine improvement in its quality. It's our job to deliver sound to the radio station and the listener in the cleanest possible manner, so it makes sense for us to provide as much of that sound in its purest form. Digital allows us that canability."

The CD accent is not only on purity; it also eliminates much of the excess noise which usually peppers analog recordings. "Countdown USA" Technical Producer Roe Hammel explains, "Some labels aren't known for having high-quality vinyl, and many virgin copies are pretty dirty. CDs are always perfect. We use CDs whenever we can get a copy. When we can't we try to use reel-to-reel dubs of the master recordings, but even they have a bit of tape hiss.



Global Reels In The '60s

Global Satellite Network has announced plans to produce and distribute a new "classics" rock & roll program, "Reelin' In The Years." The three-hour program, which takes its name from the "70s song by Steety Dan, will be hosted by GSN Program Director George Taylor Morris and will feature artists and music from the 1958-73.

Company president Howard Gillman says "Reelin' In The Years" is "timed to coincide with the renewed interest among ratio stations and advertisers to reach the huge upper demographic audience that grew up in the '90s." GSN VP/CBM Clady Tallia main-

GSN VP/GM Cludy Tellia maintains that the show is not a typical oldies program. "Instead of trying to take listeners back to the '80s when life was good — which has not worked in the past — 'Reelin' In The Years' takes isolated moments of that era and brings them into the '80s. We aren't trying to get people to drop acid and eat Screaming Yellow Zonkers; we're just trying to put a smile on their face and give them a lot of good

time rock and roll."

The program is targeted primarily to the 25-44 demo with a secondary target of 12-44, although Tollin stresses that Global isn't expecting to turn out the teens and the younger demos. The musical content is being developed to suit AOR stations, although some format crossover is expected. "We'll be featuring artists who are relevant to the AOR format." Tollin explains. "Peté Townshend, Bob Dylaa, the Reiling Bisses — they're all artists who have continued to be moving forces behind this music. We will not feature groups like Bread or the Carpenters."

In addition to a healthy selection of classic rock and roll, "Reelin" will also feature such segments as "The Story Behind The Song," "Where Are They Now?" and a "Hall Of Fame." Memorable TV, and film clips and classic commercials will also be integrated into the program? sontent.



Frank Cody

CDs have no noise, and in many cases they're recorded in digital, so you don't even get tape hiss from the master. The CD gives you a perfect digital transfer of a digital recording."

Cody concurs, adding that CDs can almost be "too clean." "CDs are of such high quality ""CDs are of such high quality that they also can reveal the imperfections of the original recordings." he notes. "The dynamic range of digital is almost startling, at least to the point where flaws in the production come through." If true art is perfect in its imperfections, Cody suggests, CDs present music in its most perfect form.

The Weary Traveler

While the digital difference is noticeable in the showroom, does it hold up through its satellite delivery path? After making a 46,000-mile journey through space, isn't the difference between digital and analog somewhat diluted? And is it really worth the effort?

Hummel comments, "In a lot of situations you really can't tell digital from analog. The radio station can't imake out the difference, and the listener surely can't hear it. It would take a very sophisticated ear—one which knew what the record and CD both sounded like—to determine the difference."

NBC's Cody answers the question by drawing a parallel between the recording and film industries. "Does a movie audience notice whether the picture is shot in 35 or 70mm?" he says. "It's hoped they're so swept away by the content that they don't notice. And I don't think listeners really sit in front of their radios and pick out which songs are on CD or tape or LP or 45 rpm."

What's In Store?

While Hummel and Cody agree that CD recordings are preferable over analog discs, both maintain that analog still wins out due to

Grant Signs For Mutual Weeknights

Former ABC Talkradio talk show host Dr. Toni Grant has been signed to host a two-hour weeknight talk program on the Mutual Broadcasting System. The show is slated for a 9:00-11:00pm time slot, which will place it in tandem with the "Larry King Show" and produce an eight-hour block of talk programming.

Mutual CEO Norm Petitiz comments, "Toni Grant is an original.
She is the standard by which all other media psychologists are measured. Her two-hour nightly program is the perfect complement to the 'Larry King Show' and gives Mutual a one-two punch in talk radio that'll be tough to best."

Dr. Grant adds, "it's a special joy for me to begin my second decade on the air with this dynamic company. This is a job that I love — and missed — and I'm both excited and challenged by the prospect of getting to know my listeners again and to help make their good lives even better."



Toni Grant

Dr. Grant received her Ph.D. in psychology from Syracuse University, and has worked extensively with Vietnam veteran rehabilitation as well as research into psychologustation. She moved to Los Angeles in 1974 and appeared as a weekly quest psychologist on the "Bill Ballance Show." In 1975 she hosted a Sunday graveyard shift show on KABC/Los Angeles, later moving to the 1:00-4:00 pm program that continued through last December.

sheer volume. Only 25% of the weekly CHR Top 40 releases are at present available on CD, and some of those are unusable in their extended-play versions. More jazz and AOR-oriented product is available on CD, but still not enough to permit 100% digital programming. Digital audio is now at the crossroads faced by other technological advances: will it fade the way FM quad did, hover in limbo like AM stereo, or catch on like the 33%

"There is no doubt that the CD offers a cleaner, higher-quality product," Hummel maintains. "They're a lot easier to handle, you don't have to worry about scratching them, and you never have to replace them. The recording industry is advancing by leaps and bounds, and the listeners and consumers are also becoming much

more sophisticated. CDs without a doubt will eventually replace records, and radio has to stay in the forefront of this movement."

Cody agrees that digital recording is leading the industry, but believes that the technology needn't stop with CDs. "CDs will definitely have a strong place in the future of this industry," he concludes. "But there is more to it than buying a CD player and a few compact discs. If it were possible to devise a system where consumers can record as well as play back, CDs could take over completely. That technology is not yet available, so people will have to be content with things the way they are. Still, as the average person becomes more aware of digital's far greater audio quality, CDs will certainly take root and probably become the wave of the future.



CLEMONS CHOOSES CHEWELS CHAMP — Clarence Clemons recently stopped b United Stations to select the winner of a trip (sponsored by Chewels) to the American Music Awards. Clemons, who also recorded an intensiew segment for an upcoming US program, is flanked by (I+r) Ted Bates's Patty Mrozowski, US's Dick Kelly, Warner Lambert's Dean Taylor, Ted Bates's Fram Weinberg, and US's Joni Silverman and Tom Roland.

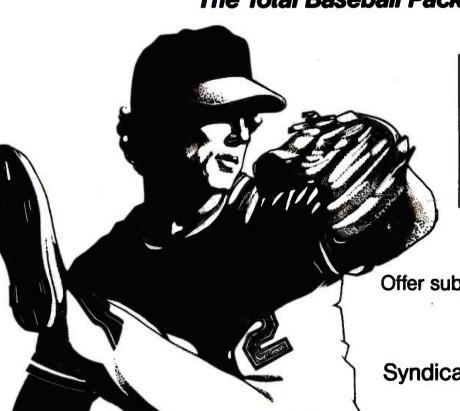
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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

March 3-7

MUSIC FEATURES The Weekend The Week Of

March 8-9	
American Eagle Belany Brothers	(DIR)
Audiophile Auditions	(AA)
All keyboards: Leos Janacek/ Pleme Huybregts	
Christian Countdown America	(CCA)
Jerry Williams	
Countdown America W Dick Clerk	Nh (US)
When	
Country Music Countdo Ney Grey Drt Band	
Country Report Countdo With Ron Martin	WN (WRN)
John Schneider/Larry Gellin/Berb	ers Mendrell
The Countdown Yerbrough & Peoples/Julcy	(WO)
Dick Clerk's Rock, Roll	
& Remember Fleetwood Mac	(USP)
Dr. Demento Polke King Frankie Yankovic	(WO)
Future Hits	(WO)
Rolling Stones/Van Halen Greet Sounds	(USP)
Buddy Morrow	(00)
Jezz Show With Devid Senborn	(NBCE)
Herbie Mann King Biscult Flower House	
Michael McDoneld	(DIR)
Musical! Alired Drake/"Gypsy"/Warner Bro	(WO)
On The Radio	(NSBA)
Shells E. Pioneers in Music	(DIR)
Journey	
Playback Feetured year: 1967	(81)
Powercuts Bue Oyster Cult/Robert Palmer (3	(GSN)
Rock Chronicles	(WO)
Brian May/Marilyn Martin/Pat Bens Rock of the World	(BRE)
Aeroemitty Asia	
Rock Over London Electric Light Orchestra	(RI)
Rock Superstars '86 John Cougar Metencamp/Bryan A	(BRE)
Rockline	(GSN)
Firm (3/10) Scott Muni's Ticket To Ri	de (DIR)
Beatles' novelty songs	
Scott Shennon's Rookin' America Countdown	(wo)
Bellimora/Grace Stot/Bangles Solid Gold Seturday Nigh	
"There's a new dance that you can	n do
Street Seet Arothe Franklin	(BRE)
Superstar Portraits	(BRE)
James Taylor/Joni Mitchell Superstars Rock Concert	(wo)
Tom Petty Thet's Love	
THE S LOTE	(WO)

I W Week	CI
March 10-15	
American Music Magaz With Rick Dees Pointer States (2/10) Jackson Browns (2/11) Alartic Start (2/12) Pet Colles (2/13) Mr. Mater (2/14)	ine (USP)
Concert Hour Belays	(WO)
Country Calendar Ray Stevens (3/10) T. Graham Brown (3/11) Randy Travis (3/12) "Larry Cellin (3/13) Michael Martin Murphay (3/14)	(CW)
Country Today Wille Nelson	(MLJI)
Earth News Paul Rodriguez/Brien Dennety/Ti Mertin Lewis/Yoto Ono	(WO) m Reid
Country Report With Ron Martin Gene Watson/Marry Stewart (3/1 Carl Jackson/Mark McDaniel (3/1 Marry Stewart/Gene Watson (3/1 Gene Watson/Marry Stewart/Carl (3/14)	1)
Encore With William B. Williams 1956: Teress Brower	(wo)
In Concert Joe Lynn Turner	(wo)
Innerview Mile & The Mechanics	(IN)
Live From Gilley's Gery Morris	(wo)
Metalshop Iron Maden	(MJI)
Off The Record Stevie Micke/Blue Oyeter Cutt/Doi	(WO)
Off The Record Special Alan Persons Project	(WO)
Shootin' The Breeze Kashi/Princess/Pointer Sisters	(WO)
Bolid Gold Country Country mate's outlaws (3/10) Festine year: 1971 (3/11) March gold (3/12) Evia Presity (3/13) Angels in Country music (3/14)	(USP)
Special Edition	(WO)

	Country Report With	
(USP)	Ron Martin	(WRN)
	Gene Watson/Marty Stewart (3/1	
- 1	Carl Jackson/Mel McDaniel (3/1)	
(NBCE)	Marty Stewart/Gene Watson (3/1	
	Carl Jackson/Marty Stewart (3/1:	
(DIR)	Gene Watson/Marty Stewart/Carl (3/14)	Jeckson
(MO)	Encore With	
Musicals	William B. Williams	(WO)
(NSBA)	1956: Torosa Brower	
(DIR)	In Concert	(WO)
(OIII)	Joe Lynn Turner	•
(81)	Innerview	(10)
(34)	Mike & The Mechanics	
(GSN)		
(mose)	Live From Gilley's	(WO)
(WO)	Gary Morris	
r & Sting	Metalshop	444
(BRE)	Iron Maiden	(MJI)
(BNE)	aron Managan	
(RI)	Off The Record	(WO)
,,	Stevie Nicks/Stue Oyster Cult/Dok	ken
(BRE)	Off The Record Special	(WO)
eme .	Alan Parsons Project	(40)
(GSN)		
	Shootin' The Breeze	(WO)
e (DIFI)	Kashil/Princess/Pointer Staters	(40)
	Solid Gold Country	(USP)
(WO)	Country music's outlaws (3/10)	
	Feature year: 1971 (3/11)	
(US)	March gold (3/12) Ehis Presley (3/13)	
do"	Angels in Country music (3/14)	
(BRE)	13 (3 /4)	
	Special Edition	(WO)
(BRE)	Starpoint	,,
	Ster Trak	(WO)
(MO)	Robert Palmer/Billy Ocean/ABC	
	Star Trak Profile	(WO)
(WO)	Dionne Werwick Pt. 1	
orehey	4	

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COMEDY

Comedy Show With	
Dick Cavett	(CW)
Peta & Wildle	
Delly Feed	(DCA)
Spy dust update/California imports a	
Marcos still winning/Rudmen Gra crackers/later	STATE
Laugh Machine	(PRN)
Robert Klein/Steven Wright/Woody /	Werv
Richard Pryor/Rodney Dangertle	ld/
Filip Wilson	
Party Drop-ins	(ASR)
Blism full of trouble/almost rich and	
famous/Bob's adult party school/	
Chartes Menson's workout/bean	dip
Radio Hotline	(ASR)
Let me say this/you guys know every	
right?/you guys are bigger than y	
sound, right?/you guys are on to	pe,
right?/just passing through	
Stevens & Grdnic's	
Comedy Drop-ins	(ASR)
Das love bost/natural causes/camers	shop
believe it or else/pain reliever	
United Spots Of America	(ASR)
Auto parts relocation/moto creaty	
Van Gogh ant/discount auto parts	V
accoter defle	

TM oice Te

vs. Jingles

Features	WOICE TECH	Jingles
Versatility	maximum (use inside promos, over segues, for contests, etc.)	one dimensional (only sound good going into music)
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Adult Sales Team. Frank Kelly joins ABC after a seven year stint with Blair

ance of close communication with the Rock and FM Networks' Advisory Boards. Lee has been with ARC for the past eight years, holding such positions as Assistant Production Director and Operations Asst. at WABC/New

In addition, ABC Radio Networks has named two AEs. Madeline Du- of Executive Sports Producer.

NETWORK PEOPLE

· Sue Lee has been appointed Manager/Affiliate Relations for the ASC

Rock and FM Networks. Her new

duties will include the acquisition of new affiliate stations, the servicing of

existing affiliates, and the mainten-

broweld comes to the network from WINS/New York, where she was an AE. She will be a part of the NY office's Radio, most recently as a VP. He will join the NY office's Youth Sales Team.

• Dee Thompson joins Sheridan Broadcasting Network as morning sports anchor. For the past ten years, he has been a reporter, producer, and sports anchor for WPXI-TV/Pittsburgh and most recently held the title

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IMAGE & MARKETING



HARVEY MEDNICK

VIDEO STATION PRESENTATIONS

The Big Picture At A Small Price

Why should we in radio use our archenemy television to present ourselves? At first glance that question doesn't —seem offbase. But when you sit down and investigate your station's goals, the rules change. If you utilize video, TV's increasingly popular offshoot, in a station presentation, you're not selling out to a competitor but taking advantage of its obvious henefits.

Enter former WTOP/Washingten AE Jim Rebinsen, who had that very thought in mind when he entablished Image Management in 1983. Armed with a University of Maryland degree that includes training in radio, TV, and film, he has to date produced audio/visual shows for Washington's WMAL and WCLY.

Opportunity Knocks

Explaining the rationale behind his decision to form Dil, Jim said, "With business communications getting more important and the average agency timebuyer being a young woman in her mid-Jie, who probably hasn't ever been in your market and may not particularly like your format, it became clear that a real opportunity was presenting itself."

A/V presentations have been around a long time. For many years the most popular form has been the three-acreen multimedia slide presentation, laboriously trouped across the country. These pitches are not only technically vulnerable because of the multiple



Jim Robinson

projectors and computers involved, but are usually only effective when shown on a grand scale before large ratherings.

when anythin any grant of the large gatherings.
These large coale presentations and the handy video cassette versions Jim produces share the same objective: presenting a positive picture of how your station works in your market. As Jim pointed out, "If done correctly (a video presentation) creates a great deal of good will for the community and your station's relation to it."

Three Key Factors

Once you decide to go the video route, bear in mind cost, running time, turnaround time, and longevity. These are key factors critical to the project's success.

Image Management is in the process of standardizing its costs at the \$30,000 level. This is comparatively inexpansive for a production which involves several phases: a station visit, acript-writing, taping, rough cut, narration, final cut, and delivery. Image guarantees formst exchaivity in the market and boasts no more than a 2% variation in final price against estimate. Some stations may want to cut costs by using a station personality as narrator.

HISTORY NAME OF THE PARTY OF TH

Rick DeFrance at WSLB/ Ogdensburg, NY has taken unique advantage of his town's position, which is only two miles from the Canadian border: he's taking Hends Across America across the border!

With the full cooperation of both the local bridge and port authority and the mayors of Precott and Brockville in Ontario, Canada, over 4000 participants are expected to stretch across the bridge. Rick estimates that at least half of those people who've embraced the concept of combating hunger here in America are Canadians.

To heighten the importance of the event, the city and bridge authority have doneted funds for the strilling of a commemorative button in recognition of their "Hends Across The Border" effort.

If you're planning something different or unusual as a part of your participation in "Hands Across." let us know, it just might turn up in this unders box. However, Jim advises, "You may have outstanding jocks on your station, but a professional narrator is better at telling your story most of the time."

As far as running time is concerused, most producers agree the audience "squirm factor" seems to kick in around the ten-minute mark. That's usually when the coughing begins and fidgeting noticeably increases.

Jim likes to stick to a six or seven-minute length. That may not seem like a lot of time. Remember, however, that your station sells spots in 30-second increments, which means your presentation is the equivalent of 14 spots in a row. "Over seven minutes is too much," added Jim, "although I yielded to ten minutes for WMAL because it has such a powerful story to tell. I still advocate the shorter length."

Turneround time should be no longer than eight weeks; six is the average. "Some go slower, but many move more quickly," Jim noted. "It all depends on how much pre-preparation you do in anticipation of the in-station visits."

If nothing drastic happens, like a format/call letter change or the exit of your morning team, then expect the shelf-life of your presentation to be approximately 13-18 months. Should one of these situations occur, you must budget in additional costs to update the show.

Benefits

Using the video technique "removes you (the individual salesman) from the actual pitch," said Jim. "The tape takes on a sort of 'third party' role. This allows you to be more of a station consultant."

Video presentations are very heightal in one-once sales situations because you can sell normally and use the video as a complementary tool. It's also an invaluable sales/training aid for your reps and new employees, and can be used at small agency breakfast gatherings with no loss of intimacy. WMAL Sales Manager Cathy Meloy was cestatic about the 'MAL pitch. ''It came along just at the right time, So often you hear the same sales stories over and over again. But the buyer you're trying to reach doesn't have a picture of your station. Image Marketing produced a salable look of the station from the outside, not the typical pitch from the inside. They did a heck of a job."

MAL also took the initiative and bought a small video playback unit of its own for presentations. "We've shown the presentation and, even though we were on the buy, we got a greater share of the budget when the AE saw how deeply involved we were in the district," remarked Cathy. "B's paid for itself many times over."

DATELINES

1986

March 6-6

Country Redio Broadcasters' 17th Annual Country Redio Seminer Opryland Hotel, Nashville March 7-11

NARM, 28th Annual Convention Century Plaza Hotel, Los Angeles Merch 27

Radio Workshop 1986 Co-sponsored by RAB an

Co-sponeored by RAB and Southern California Broadcasters' Association Grand Ballroom, Sheraton Premiere, L.A.

April 9-13

Alpha Epelion Rho, National Broadcasting Society's 44th Annual Convention

version Sheraton Park Towers, Dalles April 13-16 National Association of Broadcesters'

64th Annual Convention Dates Convention Center, Dates April 13-17

National Public Radio Annual Convention Town and Country Hotel, San Diego

April 19 9th Annual Great Lakes Radio Conference

Presented by Specs Howard and Central Michigan University University Center Building, Mount Placeant Mil.

eri AOR Tracic "Just Another Night" — Mick Jagger (Columbia) (4 wha) eri LP: "She's The Boss" — Mick Jagger (Columbia) (2 wha) FIVE YEARS AGO TODAY

e #1 CHR: "Can't Fight This Feeling" — REO Speedwagon (Epic) (2 wks) • #1 AC: "Too Late For Goodbyes" — Julien Lennon (Allentic)

ONE YEAR AGO TODAY

Jay Lacker President Motoum Music Group

WBMW/Washington drops AC for CHR
 Harr Moore VPIGM of WPHD & WYSL/Buffs

e #1 B/U: "Nightshift" - Commodores (Motown)

e#1 Country: "You've Got A Good Love. .

- Johnny Berble Director/Promotion at Geffen
 George Francis VP/GM of WWWE/Cleveland
- John Lander GM of WCKX/Temps
- Jim Tesson President/GM of KPPL & KLAK/Denver
 Joel Resb PD at WHK/Cleveland
- e#1 CHR: "Women" John Lennon (Geffen) (4 wks) e#1 AC: "Women" — John Lennon (Geffen) (2 wks)
- e #1 B/U: "Don't Stop..." Yerbrough & Peoples (Mercury/PG) (2 wks) e #1 Country: "Angel Flying Too Close" — Wille Nelson (Columbia)
- e #1 LP: "Paradise Theater" Styx (A&M)

TEN YEARS AGO TODAY

- Jack Fitzgerald PD at WQXWAtlents
 George Klein PD at WHBQ/Memphis
 RMI Ralley PD at WIXY/Cleveland
- Officer Theme From S.W.A.T." Rhythm Heritage (ABC) (2 wks)
 Officer Theme From S.W.A.T." Rhythm Heritage (ABC) (3 wks)
- ●#1 B/U: "Disco Lady" Johnnie Taylor (Columbia)
- 9#1 Country: "Remember Me" Willie Nelson (Columbia)
- e #1 LP: "Comes Alive" Peter Frampton (A&M) (2 wks)

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Margie Poole * Margie Poole Creative Services * (214) 368-3704

Why have over 150 Top Programmers added the Plain-Rap Countdown to their programming arsenal?

"The Plain-Rap was inspired by our #1 rated Friday afternoon KIIS-FM Top 40 countdown. From the beginning, I felt it was a great idea; it makes available all the elements necessary to do a local countdown with a national feel. It offers resources that previously were only available in New York or L.A. that can now be tapped by any PD in any market."

(Gerry DeFrancesco. PD, EDS-FM/L.A.)

"It gives you a chance to do a countdown that takes on the personality of your radio station. You have all the advantages of the other countdowns including interviews, and you take the credit."

(Sonny Joe White, PD. WXES-FM/Souton)

"It's a local countdown with the content of a national show. It's great."

(Tor Hommer, PD. WLOL/Minneapolis)

"Finally a countdown that actually sounds great, sounds local, and doesn't blow my format and the sound of my station all to hell!"

(John Driscoll, PD, Y168/Denver)

"The ability to localize is placing KHIT as the music authority in Seattle."

(Marty Loughman, GM, KHIT/Seattle)

"I like the versatility. We can pick and choose the interviews that fit our adult contemporary format and eliminate the ones that don't. It's a great programming tool."

(Robb Stewart, PD. WREA/Louisville, KY)

"For stations with a local countdown, the Plain-Rap is a must to have."

(Reggie Blackwell, PD, WBOQ/Charlotte, MC)

"It's HOT!!!"

(Bill Thorman, PD, ETFM/San Antonio)

plain-rap

countdown

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- A set of Vocoder numbers, music beds available upon request, all customdesigned for the Plain-Rap.

The plain-rap countdown is whatever you want it to be. You can use all of the materials or just some of them. Each and every week, you'll receive a complete countdown, based on that week's Radio and Records CHR Back Page Survey. However, we're fully aware that your local countdown may differ, so, we've constructed the Plain-Rap script so that you can plug in your own numbers and arrange the pages to fit your local survey.

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The Only Way To Follow Up Two #1 Hits -- Is With Two More!

STARSHIP



"Sara"
This Week:

2

"We Built This City" 11/8/85

1

FROM THE PLATINUM ALBUM
"KNEE DEEP IN THE HOOPLA"

MR. MISTER



"Kyrie" 2/21/86

"Broken Wings" 12/6/85

1

FROM THE PLATINUM ALBUM
"WELCOME TO THE REAL WORLD"

RCA Grammy Nominees

Have What It Takes For Success







DAN O'DAY

Harry Shearer Taps Into Radio

What can you find on the radio at 10am on a Sunday? Syndicated countdown shows? Religious programming? Public affairs shows? Weekend jocks following the format as they try to work into a fulltime gig?

At 10:00 on Sunday mornings in Los Angeles, people can tune in to what I consider to be the finest and funniest satire being produced on radio. What station broadcasts this consistently funny and often brilliant show? KCRW. If vou're not from L.A. and vou've never never heard of it, I'm not surprised; KCRW is a public radio station owned by suburban Santa Monica City College.

The show is called "Le Show." The host, writer, producer, and music director (he brings in all his own music from his home nearby)

Shearer might be best known to TV viewers for his two seasons as writer/performer on "Saturday Night Live." Movie fans might know him as one of the

"I filled in at WLS for Steve & Gary for two weeks. Basically I was doing my show, and the audience response was great. Radio always underestimates the intelligence of the audience."

writers/stars of "This Is Soinal Tan." (He's the one who sets off the airport alarms with the foilwrapped cucumber in his trousers.) But he began his showbiz career in radio, at the age of 7 . . . as an actor on the Jack Benny pro-

In 1968, at the age of 24, he joined the recently formed Credi Gap on KRLA/Pasadena. For th next few years, the Gap created ndary radio satire, first at KRLA and then at KPPC-/Pasadena and KMET/Les Angeles. Recently I spoke with Shearer about his stylized approach to radio.

HS: Before the Gap started doing shows at KPPC. I started doing a show by myself there, because I wanted an outlet for stuff that was less political and more personal. I did that for a year at KPPC, and then I did it for two stints at KMET, in 1972 and 1975. I had abandoned the idea of getting back into radio until this woman I'd known from KPPC. KCRW. She'd remembered my shows and sort of simultaneously I'd been a listener to KCRW and

had thought, gee, that would be a place where I could do what I want. That started in December of 1983 as a 2-hour show, then I went to New York for eight months (to do "Saturday Night Live"), and when I came back they gave me an hour back.

R&R: How would you describe

HS: An affront to conventional

R&R: It seems to be very media-oriented

HS: Yeah. Especially after my experience with "Saturday Night Live," I was left with a hunger to do topical and political material, which I wasn't allowed to do there. So this show is whatever the media covered during the week. with a certain leaning toward the political side of it.

R&R: How much time do you spend writing and producing the

HS: I trý to keep it down, because otherwise it seems insane to me. But usually it's about five or six hours a week.

Over Their Heads

R&R: If you were to attempt this kind of a show in a more traditional, commercial radio frame work, I would expect to hear PDs say, "Well, this stuff goes way over the heads of the mass audience. You're on a specialized station in a real liberal, educated

HS: Well, that's the thing that as interesting about doing WLS, where I filled in for Steve & Gary for two weeks. I brought tapes of pieces I'd done here. Basically I was doing my show, and the aunce response I'd get on the mes was great. I wasn't out ahead of them. They weren't calling and saying, "What are you do-ing? Play more music!" And that's AM radio in Chicago, pretty young audience, Top 40 format. Radio always underestimates the intelligence of the audience.

R&R: Let's talk about some of your recurring features.

HS: There are three things I've done several times. I've done a few "Mr. Blackwell" shows on the program. He's the designer best known for his 10 Worst Dressed List every year. He used to actually do a radio show in L.A., and it was by far the funniest radio show I've ever heard. I just became



Harry Shearer

eed with him as a character and determined that, since he was no longer being allowed to do his show. I should do it for him.

Another of the things I do with any regularity comes from the fact that I've always been amazed by these commercials that Vin Scully does for "Farmer John" (a brand of luncheon meats), which are so clumally tied into holidays of the summer season. So I deter mined that since the Dodgers weren't on during the rest of the year, I'd fill in the holidays he hadn't covered. So I did a spot tying in Martin Lather King's birth-day to pork sausage . . . or St. Patrick's Day: "St. Patty's or St.

The third thing is "Hellcats of the White House." I was trying to

"After my experience with 'Seturday Night Live' I was left with a hunger to do topical and political material."

think of an interesting frame in which to do Reagan material. There is some question as to what percentage of Reagan's brain is in the real world as opposed to in the melodramatic world of B movies. His speeches draw heavily from old movies, as has been amply documented; whether you think he's a good or a bad preside does live in that world. So from that came a style of doing these pieces that is basically melodramatic. It's realistic subject matte in terms of what's going on in the lives of the Reagans, but it's written and especially performed in a melodramatic style ... as if they're actually walking through a world of old movies in their heads.

R&R: One thing that makes it stand out for me is in radio you can't turn on a station without someone doing a mediocre or a good impression of Reagan, and the words just don't fit the character. And although my guess is you're definitely not a Reagan fan, you deal with him from his point of view, as opposed to portraying him as bad or as altogether stupid. And often you show real affection between him and Nancy...

HS: Yeah. Well, that's the difference between when actors do these people and when people who don't happen to have acting skills do them. You can do impersonations of people without acting. Acting involves getting into the head of that person. I write them from that perspective because I know what makes it possible for me to do a good character.

I mean, when we were doing Nixon stuff at the Credibility Gap and we thought we were being kind of vicious - or, at least, unre lenting — I remember getting let-ters from real committed leftwing people saying, "You're making him too likable." There are so many permutations of this. One of the enduring problems that I have with TV and movie people is that they're constantly talking about likeability as though it's some sort of ingredient that you can just pour into the character . . .

R&R: You give him a dog. HS: You give him a dog, give him a famy brother-in-law . . . And all you have to do to make a character likable is play him from the inside, and now he's a human

R&R: What kinds of complaints do you get from your audience

HS: I know that whenever I do og on the subject of South Africa I will get angry phone calls. That and an interview that pur-ported to be with Cathleen Webb and Gary Dedson; the premise of that was they were coming on with a new story in which she was admitting that she raped him. Those are the only subjects on which I've gotten even negative phone calls from anybody in the audience, and very often when I talk to these people it turns out they've tuned in in the middle and haven't gotten the idea.

Why College Radio?

R&R: Why does one choose to do world-class comedy on a college radio station, public radio, with a relatively limited number of listeners for what I'm guessing

HS: Right.

R&R: ... when one obviously can go other places?

HS: You do it where you can do it. I gravitate to the area of greatest freedom, especially with radio. Radio to me is like a maraschino cherry on the sundae of life. I have plenty of meetings and arguments involving motion pictures and television, and those are long and impassioned and horrible and draining and depressing. I don't want to spend any time having meetings or arguments involving radio. So to me the value of radio is that it lets me make a rough sketch of an idea real quick-

I mean, I'm not going to make - unless I did daily radio, which

"I have plenty of meetings and arguments involving motion pictures and television . . . to me the value of radio is that it lets me make a rough sketch of an idea real quickly."

I'm not going to do - the kind of money that I would regard as interesting. I get offers from com-merical stations, but what's a commercial station going to pay for a once-a-week show?

A friend of mine was trying to get me into a station he worked at n San Francisco about five or six years ago. I went up and had a nice meeting with the PD. This was after I'd done "Saturday Night Live" the first time, and he was astonished that I'd he willing to fly up to San Francisco to do a radio show every week. It was like a sketch:

He said, "You know, it's a fivehour shift," and I said, "That's okay. But you know, I'll do my show. I'll do whatever I want and I'll play the records I want." And he said, "Well, you can play whatever record you want." And he took me to the jocks' studio and showed me this card file and said. They have 150 albums to choose from!" And he showed me the clock and said, "All you have to do is play a red, and then a green . . ." And I said, "Thank you . . ."

RAR FRIDAY, FEBRUARY 28, 1986/51





BRAD WOODWARD

57% UP

Fall Ratings Recap

Congratulations to News/Talk radio on turning in an KYWIPHIN extremely solid Arbitron book last fall! Of the 88 stations in the format listed here, 57% over their most recent books. Or 7% remained level.

The second column represents fall '85 Arbitron ratings. Unless therwise indicated, the first col-umn contains spring '85 figures. An asterisk (*) means that the first

column shows summer	so ngures.
WNIR/Akron	5.3-6.4
WQBK/Albany	6.8-8.1
KZIA/Albuquerque	3.8-3.1
WGST/Atlenta	2.9-2.6
KLBJ/Austin	5.8-6.2
WERC/Birmingham	3.0-3.7
WEEVBoston	5.0-5.0°
WRKO/Boston	5.3-5.2°
WKCN/Charleston, SC	1.3-1.5
WBBM/Chicago	4.9-4.5*
WGN/Chicago	9.9-8.0*
WCKY/Cincinnati	5.5-7.2
WERE/Cleveland	4.3-4.5*
WWWE/Cleveland	6.6.5.5°
KRLD/Dalles	6.7-7.7°
KDEN/Denver	1.2-1.6
KNUS/Denver	3.7-3.3
KOA/Denver	5.0-6.5
WHO/Des Moines	12.3-13.3
WWJ/Detroit	5.0-6.2*
WXYT/Detroit	3.4-3.2*
KTSM/EI Paso	2.3-4.0
KMJ/Fresno	8.5-9.6
WSJS/Winston-Salem	5.9-7.5
WPOP/Hartford	3.7-3.6
KGU/Honolulu	3.6-2.9
KHVH/Honolulu	3.3-4.6
KPRC/Houston	3.3-3.2°
KTRH/Houston	6.4-5.3°
WOKVIJacksonville	2.6-2.5
KCMO/Kansas City	6.8-7.8 4.6-4.1
KMBZ/Kensas City	
KDWN/Las Vegas	4.6-3.8
KARN/Little Rock	8.0-8.7
KABC/Los Angeles	8.3-6.0
KFWB/Los Angeles	2.7-3.9°
KIEV/Los Angeles	.75*
KNX/Los Angeles	3.1-3.0*

% increased in 12+ shares		4,1-4.1
		(debut) .5
Only 36% were down, while		9.2-9.3
	KQV/Pittsburgh	1.9-2.6
2.9-3.6	WTKN/Pittsburgh	2.8-4.3
.84	KKEY/Portland	1.4-1.7
3.5-3.4	KXL/Portland	5.6-8.0
3.4-3.3	WHJJ/Providence	6.4-7.0
3.3-3.9	KOH/Reno	6.9-8.6
2.8-1.7	KFBK/Secremento	5.7-6.7
5.7-5.7	KMOX/St. Louis	22.0-22.6°
3.1-2.9	KXOK/St. Louis	1.7-2.0
2.7-4.0	KRNN/Sen Antonio	(debut) 1.8
3.4-2.8	WOAl/Sen Antonio	4.5-5.8
8.2-5.9	KSDO/Sen Diego	5.2-6.1 *
. 2.3-1.3	KCBS/Sen Francisco	4.8-6.2
4.0-4.4	KGO/Sen Francisco	7.8-9.0°
5.6-6.2	KING/Seattle	1.8-1.4°
2.8-2.6°	KIRO/Seattle	10.1-10.9°
3.6-3.6°	WPLP/Tampa	3.0-2.9
4.0-4.5°	KNST/Tucson	1.8-4.7
1.0-1.0°	KTUC/Tucson	1.1-2.4
4.0-5.2°	KRMQ/Tules	9,2-11.5
1.7-2.6	WNTR/Washington	.68*
7.2-9.8	WTOP/Washington	· 4.0-4.5 °
5.8-4.3	WARD/Wilkes-Barre	3.4-3.6
10.1-8.8	WBSW/Youngstown	6.8-9.1
	vn, while 2.9-3.6	KTA, While KTARPhoenix KTARPhoenix KTARPhoenix KTARPhoenix KVWPittsburgh 8-4 KKEYPhortisnd 3.6-3.4 KKLPortisnd 3.4-3.3 WHJJJProvidence 2.8-1.7 KFMK/Becramento KNOK/Ret. Louis 2.7-4.0 KRNN/Sen Antonio 3.4-2.8 WOANSen Antonio 3.4-2.8 WOANSen Antonio 3.4-2.8 WOANSen Francisco KBDO/Sen Diege 2.3-1.3 KCBE/Sen Francisco KBO/Secttie 3.6-3.6 WING/Secttie 3.6-3.6 WING/Secttie 3.6-3.6 KMST/Tucson KOMG/Tucles 1.7-2.6 WTOP/Washington 7.2-9.8 WARDWWikes-Barre

WCALUPhiledelphia

7 0-7 0 5.5-3.7



has the resources of AP Network AP CLIENT - KYW/Philadelphia now News to before its all-News product. KYW VP/GM Roy Shapiro (center) signs an affiliation contract with the radio network as Executive Editor Scott Herman and AP Broadcast Executive John Seldel look on.



PITTSBURGH ANNIVERSARY — KQV/Pittsburgh recently celebrated its tenth year in all-News and 66th year on the air. VP/GM Robert Dickey (second from left) accepts a plaque commemorating the twin anniversal Allegheny County Commissioners Pete Flaherty, Tom Foerster, and Barbare Hafer.



LET'S GET SERIOUS — Reinforcing its community image as a serious purveyor of news and information, KGO/San Francisco's entry in the Celdand Christmas Parada sported a canary-yelow Mercedes bearing Stztles The Clown holding aloft a KGO "ghetto blaster."



TOPEKA TOUR — NBC TalkNet host Sally Jessy Raphael visited Topeka rocently, where she guested on Talkhet affiliate WREN's Sharon Coleman show and made an appearance at Washburn University. Pictured above are station owner Sharon Paton, Coleman, Rapheel, and WREN Operations Manager Richard Ward Fatherley.



ROLL AID - WWDB/Philedelphia selflessly donated a carton of toilet paper to City Hall when the "seet of government" lost its supplies recentby for lack of payment. "We've all heard of Live Aid and Band Aid," said Operations Director Jack Ellery. "Well, this was Roll Aid." Above, City Council aide Marge Tolen (second from right) accepts WWDB's offe from Promotion Director John Curry, Executive Producer Sue Siettmenn.

ON THE MOVE

New York, cohosting a Wednesday 11am-1pm show from Sardi's Restourant with Joen Hemburg WMCA/New York additions include a monthly "Ask the Mayor" show featuring New York Mayor Ed Koch; a 2-4pm weekday program with financial experts Ken and Deris Dolan; and an 8-10pm weekday show hosted by consumer advocate/real estate expert Sonny Bloch . . . Ellen Cherry is pro-moted to Promotion Director at WERE/Cleveland . . Kelth Othermen signs on as sportscaster at KNX/Los Angeles.

Kate Proheska is named as a writer/producer at KYW/Philadelphia ... KERK/Secremento acquires reporter Ann Schmidt and morning news editor Tamera Seyler . . . Newscaste Joe Conley departs WTOP/Washington to join United Stations Radio Networks as Managing Editor; Jim Russ joins WTOP to cover the "crime, grime and transportation" beat.

WABC/New York adds a 9-10am show featuring Dr. Paul W. Smith, most recently of WJR/Detroit . . . A



Dr. Paul Smith

new KGO/San Francisco reporter is John Emm ... KING/Seattle shifts Stacy Taylor to a 4-8pm weekday time slot . . . Carole Hemingway returns to Los Angeles radio as 10am-2pm host on KGIL/San Fernando . Replacing Mike Murphy as afternoon host at KCMO/Kansas City is Jerry Fogel, who moves from the morning

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ON THE RECORDS



KEN RARNES

1974-1985

R&R's All-Time AC Hitmakers

Following last week's CHR all-star roster, here's the lists of Adult Contemporary radio's most pro-ductive recording artists. Next week comes Country. then the series ends, as those three formats are the only ones for which R&R has 12 full years of data.

For the full ground rules, see last week's CHR bit lists. The standings are based on Top 15, Top 5, and No. are based on Top 15, Top 5, and No.

1 hits from the R&R era (1974-65);
overall rankings give three points
to No. 1 hits, two to Top 5c, and one
to Top 15c. Credited duets are
acored in full for each participant.
Ties are broken where possible by comparing hit totals in other cate gories. And away we go.

Most Top 15 **AC Hits**

- 1. Berry Manilow 2. Kenny Rogers 3. Olivia Newton-John
- 4 Neil Diamond 5 Rarbra Streisand
- 6. Anne Murray 7. Billy Joel
- 8. Elton John 9. Paul McCartney
- 10. John Denver
- 11. Dionne Warwick
- 12 Hall & Oates
- 13 Lionel Richie
- 14. Air Supply
- 15. Dan Fogelberg
- 16. Chicago 17. Diana Ross
- 18. Carpenters
- 19. Captain & Tennille
- 20. Bee Gees
- 21 Linda Ronstadt
- 22. Stevie Wonder
- 23. Commodores
- 24. Christopher Cross
- Abba 26 Fleetwood Mac
- (tie) Neil Sedaka
- 28. James Taylor
- 29 America

About as traditional AC a roster as you could ask for, but keep in mind the numerical lists favor artists who've had hits throughout the 12-year course, and remember AC used to accent the "adult" a lot more than the "contemporary.

Most Top 5 AC Hits

- 1. Barry Manilow 2. Kenny Rogers
- 3. Billy Joel
- 54/R&R FRIDAY, FEBRUARY 28, 1986







4. Billy Joel 5. Paul McCarts

Barbra Streis Olivia Newton 9. Air Supply 16. Cantain & To

The R&R

4. Billy Joel

5. Barbra Stre 6. Olivia Newton-J

8. Lionel Richie

12. Dan Fogelberg

14. Dionne Warwick 15. Captain & Tennille 16. Chicago

13. John Denver

17. Hall & Oates

19. Bee Gees

22. America

20. Diana Rom

18 Stevie Wonder

21. James Taylor

96 Commodones

27. Roberta Flack

28. Sheena Easton (tie) Juice Newton

31. Linda Ronstadt

32. James Ingram

(tie) Rita Coolidge

(tie) Dolly Parton

Manilow makes it a clean sweep in all categories, with most of the top 20 being longtime hitmakers.

As in CHR, Lionel Richie earns a

solid top ten ranking despite only

his own name, but the top AC ar-

tists tend to have a longer hit

lifeman than their CHR counter-

33. Paul Anka

35. Kim Carnes

36. Ronnie Milsao

38. Michael Jackson 39. Paul Davis
(tie) Melissa Manchester

five years of repres

30. Abba

(tie) Eagles

24. Carpenters 25. Christopher Cross

10. Air Supply

11. Elton John

All-Time AC Hit List Barry Manilov
 Kenny Rogers
 Neil Diamond

Manifow's sheer volume gives him the not, but look at Lionel: Of 12 Top 15 hits, 16 west Top 5 and an amazing size of those west on to top the chart. Now, totalling up all the points, the overall standings:

Neil Die







Billy: #4



Neil: #3

Paul: #7

21

18

18

16

16 14

13

13

12

12

12

12

11

11

10











Dionne: (#14) & Friends (including #11 & #18)

- 5. Barbra Streisand
- Paul McCartney
- 7. Olivia Newton-John
- 8. Lionel Richie

Barbra: #5

- 9. Air Supply

- 10. Dan Fogelberg 11. Anne Murray
- 12. Elton John

- 15. Chicago
- 16 James Taylor
- 17. Captain & Tennille 12 18. Stevie Wonder
- 19. America 10
 - . Rogers narrows the gap on Manilow a bit, while Joel soars to third with a phenomenal 14 Top 5s

Most No. 1 **AC Hits**

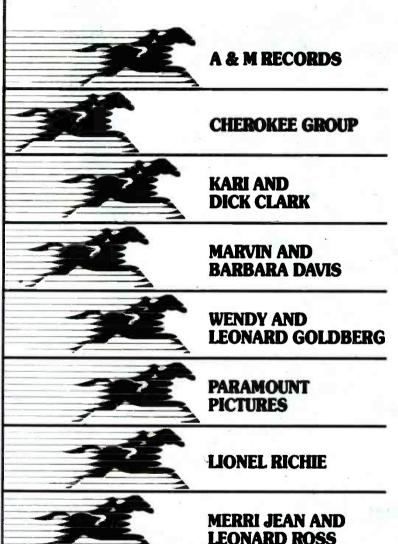
1. Barry Manilo 2. Lionel Richie

out of just 16 Top 15s. Other high percentage scorers include Lionel and Air Supply.

Next week: Grammy Handicap winners

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The children were the winners in the

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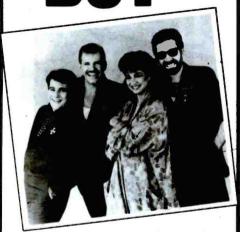
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DATEBOOK

SEAN ROSS

Animal Riots, Nudist Camps, And Unknown Fab Fax About Lisa Hartman

1967/"Don't Let Me Be Misunderstood" #1: The Animals refuse to do a show in Ottawa unless they're paid in advance. Over 3000 audience members riot and cause \$5000 demage.

1978/Lies Hartman, then the star of "Tabiths," covers an unsuccessful Candi Staton single, "A Dreamer Of A Prem." changes the title to "Nobody Likes Lovin' More Than I Do," and doesn't have a hit with either.

1979/British noter Millie Patis, whose Boxer once did a quasi-disco version of "Hey Buildog." dies of throat

1964/Nene's "99 Red Belloons" coss #1 UK; The Smithe' debut enters the LP charts at #2.

TUESDAY, MARCH 4

1986/The Who release "Substitute" on Robert Stigwood's Reaction Records in violation of their current deal with LK Brunswick. The legal battle that follows prevents the group from releasing any more new material for six

1974/Classy promotional ideas from the '70s continued: Dan Helyburton, then PD at WWOK/Mis his morning show from a nuclet camp.

1977/Bentens plays New York's Roseland Baltroom in a show advertised in the Spanish-language media only. Birthdays: Bobby Womeot: 1944, Resy Wilson (Supremes) 1944, Chris Squire 1948, Chris Res 1951. WEDNESDAY, MARCH 5

1963/Peter Cline. Courboy Conce. and Hankshow Hawkins are killed in a single-engine plane crash near Cemden TN

1969/Creem, the rock magazine whose querilla journalism eventually makes stars of Dave Marsh and Lester Bangs, publishes its first leave.

1979/MICA Records absorbs ABC's record label; 300 staffers are fired.

1982/Disaming thought of the week: John Belsehl has been gone now for longer than he was on "Saturday

Night Live." Belushi overdoses on this day. Birthdays: Eddy Grant 1948, Howard Huntsbarry (Klique) 1964.

THURSDAY, MARCH 6

1998/The "Best Of Buck Owens" LP is certified gold.
1975/Led Zappellin's "Physical Graffie" goes gold.
1975/Led Zappellin's "Physical Graffie" goes gold.
1978/Billty Jeel receives a rare platinum eingle for "Just The Way You Are."
1979/"Dan't Let Me Be Misunderstood" #2: Ethic Costellio, on stage in St. Louis, dedicates "Radio Radio" to "ell" the local asshole radio stations that don't play our songs ..., and to KSHE!" KSHE had sponsored the show and been playing Costello's "Armed Forces" LP for three weeks at the time. Birthdays: David Gilmour 1947, Kild Dec 1947.



FRIDAY, MARCH 7

1973/CBS Record exec John Hammond, credited with discovering Bruce Springste 1980/Somewhere in the production room, there's probably a copy of the three parts of "Another Brick in The Wall" spliced together, since almost everybody did one. On this day, Pt. II gives Plink Floyd its only American CHR #1

1983/Major media day for country music: The Nashville Network premieres, the Richard Thomas/Hank Williams Jr. biopic "Livin' Proof" airs, and Willie Nelson receives a "Lifetime Achievement Award" at the Songwriters' Hall of Fame dinner in New York. Birthday: Peter Wolf 1946.

SATURDAY, MARCH 8

1970/Diana Ross performs her first post-Supremes concert in Framingham, MA

1971/Radio Henoi runs its first broadcast of American rock music with Jimi Hendrix's "Star Spangled Banner."

1973/Paul McCartney is arrested for growing pot on his Scottish farm.

1983/Roger Hodgson leaves Supertramp to go solo.

Birthdays: Randy Melaner 1947, Mickey Dolenz 1945, Gary Numan 1958, Lew DeWitt (ex-Statlers) 1939.

SUNDAY, MARCH 9

1974/The Grand Ole Opry plays its last Saturday night show at the old Ryman Auditorium.

1979/WBCN/Boston settles its strike and reinstates its announcers.

1985/Deed Or Alive's "You Spin Me Round" goes #1 UK for four we

1985/Robert "Bumps" Blackwell, whose big band included Ray Charles and Quincy Jones, and who signed

Sem Cooke and Little Richard to record deals, dee of pneumonia at age 66.

Birthdays: Mickey Gilley 1937, Jimmie Fadden (Nitty Gritty Dirt Bend) 1948, Martin Fry (ABC) 1956, Robin Trower 1945, Mark Lindsay 1942.

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"One of our bottest records. Huge female requests, all demographics. The

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"This is the biggest reacting record we have played so far in '86. It pulls huge adult female phones and a surprising number of adult men. A big reaction his mumor or soun men. In was resourced in Atlanta. 32-26-20; one of the bottest

All Cilling

records at 94-Q."

"If you have any doubts, play this record once, then watch the phones. Orlando, FL

power of Love is a top requested

record, predominantly by 18-34 females. It's perfect for us!"

"Promises to get the response you need. It's one of the biggest records of 86 for R95. It's top 10 in phones, top 5 in 18-34 female phones. Top 10 single and LP

"The kind of record that makes my job Orlando, FL e25y."

"Huge phones, tremendous reaction record with top 10 sales. Single moves this week 39 to 31." MD, WSPK

"Top 5 single sales and requests are top 10 adult females. A hit at Q104, jumps 27-19-12." Gadaden, AL

"Very strong female phones. Stores are sold out. Will debut this week." PD. WKEZ-FM

Jennifer Liush

"The Power Of Love"

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Profiles beset on exclusive interviews with 13 of the greatest hitmakers, Leiber
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SAS) THE PROGRAM DIRECTOR'S HANDBOOK, Rob Paive. The author strips away mystique and misinformation to provide a wealth of practi-cal information and thoughtful examination of the program director's functions. tive, the administrative, and the profit-making responsibilit

MIN MAKING MONEY MAKING MUNIC (NO MATTER WHERE YOU

JUNE James Dearing Dearing shows practical ways to make reliable music LIVER, James Dearing. Dearing shows practical ways to make reliable music income by developing a solid professional reputation within your own com-munity, diversifying your talents, and building business servey; maximizing rnings, casuals, teaching, jingle work, sees ating a home studio, renting out your equipment, and more useful ide

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EXP DATE

CALENDAR

PRAD MESSER

Memo Writers Frustrated

The request for copies of stupid, funny, overworded, puzzling, dumb, or laughable memos from America's radio stations has produced a wonderful response. But.

Unexpectedly, a great many the control room racks without memos just show frustration with authorization will be shot. Thank common problems, typified by an Idaho note that asks, "Why is it so currectly!... when an available in minimum without purely and about putting three carts away on trated nows director who heard a jock introduce a newscr ion? . . . The music room was a shambles because some individuals can't seem to do it right or they are blatantly cheat-

is frustration. An Arisons station warned: "Asyone caught remov-ing any commercial carts from

In an envelope with a Scattle damn hard to pull music postmark came a photocopy of a correctly? ... What is so difficult memo written years ago by a fruetrated news director who had pulling the next three carts in in a dumb way that unfairly left the newswoman holding the bag. Newspeople were advised, "Hereafter, if you get a talk-in from the right or they are blatantty cususing on the music they pull."
Yeah, the key word in this batch
An Arizona station

An Arizona station take only one, maybe two time

for the worst offenders to catch on and begin advance coordination of talk-ins."

Odd twist. That memo was one I had written 'way back in 1977, saved and mailed in by I don't bearing makes

A doodler drove one station nuts. The memo says, "He took a pen and ran it back and forth along the console, applying a blue line along the bottom of the turntable cover . . . [and] he wrote little X's on the rim [and] added scribbles and stars on the log clip board [and] wrote F_ on the turntable cover. We acraped it off "

So much for memos of frustation. Next week the funny

Goldfish-Swallowing Craze

MONDAY, MARCH 3 - A 21-year-old biology student at Hervard College Inspired a national fad when he popped a goldfish into his mouth and awallowed it - give - in front of reporters in 1939. Lethrap Withington later explained it

was "mind over matter. I didn't mind and the gotdlish didn't matter."

National Anthem Day: Congress adopted the Star-Spangled Banner (written 1814) as the official national anthem in 1931

First Supersour strine force authorized 1978. First total creek of a commercial let striner 1963. Time macazine first hed 1923.

In authorized the first American military draft in 1863 for the CMI War.

Birthdaya: Goller Julius Bores 66. Actress Jean Harlew born 1911. Gen. Matthew Ridgesy born 1896. Alexander Bell born 1847.

First Newspaper Photograph

TUESDAY, MARCH 4 — The first newspaper photo appeared in the *New York Graphic* 106 years ago (1880, technically a halflone reproduction). A reporter annualised a camera into the New York state pentilantary and photographed an execution.

The Supreme Court ruled in 1985 that Oneids Indians have the right to sue the state of New York over lands taken in the year 1795.

125th anniversary of the adoption of the "rebel" flag, the "Stars and Bars," by the Confederate States of America (1861), Vermont 14th state 1791.

Birthdays: Actress Psula Prenties and entertainer Barbara McNair 47, Lawyer/bridge expert Charles Goren 85.

Boston Messacre

WEDNESDAY, MARCH 5 — The Boston Massacre occured in 1770. British troops fired on colonists, killing five civilians, including Crisese Attacks, and fueling sentment toward the American Revolution.

The Supreme Court ruled in 1984 that city funds can legally be spent for certain Christmas nativity scenes. In 1934 bank robber Jehn Dillinger escaped from prison using what newspapers reported was a false pistol caved from a bar of scep. Truth is, the gun was rest.

m Oughtred was born in 1575. He introduced the multiplication sign and invented the alide rule, which was the endard quick-math instrument for nearly four centuries until the electronic calculator came along. Hithdays: Singer Andy Olisb 28. Actor/singer Eddile Hedges 30. Actor Rex Herrisen (Reginald Carey) 78.

Uncle Walter Signs Off

THURBDAY, MARCH 6 — Water Creatable anchored the CBE Evening News for the test time five years ago this evening (1981). He had been the network's top anchor for 18 years (succeeded Desighes Edwards in 1983). Cronitel's final words? He said, "It be away on assignment, and Dan Rather will be sitting in for the next few years. Good night." Dista Pape became the world's first brestor water other 1937. Clarence Stridesye sold his first frozen food in 1930. 150th anniversary of the Battle of the Alamo at San Antonio, Texas in which Davy Creshett and 186 other defenders

et: Actor Rela Reliner 41. Valentina Tereshikova (first women in space 1963) 49. Announcer Ed Melfi (Edward Leo Peter McMehon, Jr.) 63.

Bell's "Harmonic Telegraph"

FRIDAY, MARCH 7 - 110 years ago today Aless der Bell patented a gizmo he called the harmonic telegraphic (1876). He intended the invention to be the first step toward communication among deaf people, but the machine took another direction: we call it the telephone

In 1949, homes went on sale in the first planned residential subdivision: Levittown, on Long Island, New York. During the Great Depression, four men were idled as Detroit police fought some 3000 jobhunters in front of the Ford Motor Company factory.

Birthdays: Tennis player han Landi 23. Steeler 1975 Superbowl MVP Lynn Swann 34 and fellow pro vet Franco Harris 36. Racer Jenet Guillerie (first women in Indy 600, 1977) 48.

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ADAM WHITE

Columbia's Sherwood: Portability Pays Off

"Probably the most powerful change in marketing recently has been the portability of music. And we'll have even greater change in the future, when the Compact Disc is not only an oversized Walkman but also in the automobile. That will impact the way we reach the consumer, and it presents a tremendous opportunity for our business to grow."

Bob Sherwood is among those in marketing who are excited about that CD growth and challenged by the change it represents to traditional industry thinking. "You're talking about people who not only want to rebuild their record libraries, but who also will be taking a lot with them. They'll obviously be putting CDs in the car and be further duplicating that at home. So the potential for us is aweaome.

"The challenge is also there, of course. For example, someone listening in the car is in a different situation for advertising than they are at home. I think it'll be a younger demographic, and it'll be regional, just like the Walkman was. The sunbelt people will be the first ones to really hit the CD when it goes in-car."

Meantime, Bob points out that the development of the CD market is complicated by the lack of sufficient manufacturing capacity which is tainting everything we look at," and by its concurrent impact on disc and cassette inventories at retail. "It's unrealistic to expect that there'll be three equal inventories in stores. There's going to be a crunch there, but the people who are running around saving the record is over are absolute idiots. There are 85 million record players in the US. There aren't 85 million CD players, and the industry isn't even able to feed the ones that are out there.

"Also, what do you do with those records? We told consumers for all those years that they should take the record home and enjoy it, and they did. Now are we going to tell them that it's obsolete?"

The Space Crunch

A further challenge for the music marketing community, in Bob's opinion, is the way in which record retailers have expanded beyond music. "I don't know if anyone's got a precise handle on it yet, but we are having to deal with the consequences. These stores want to hold onto their proprietary interest in music, but they're telling us we have to accept less space. It's not only the fact that home video takes inventory dollars that used to belong to music, it's also other things that are supposedly giving them better margins, like blank tape.

"If high-margin items like this are getting more and more space, the obvious question is, 'What are



Bob Sherwood

people going to tape?' Speeches by a senator? That's taking it to an extreme, but this is an issue to think about. All of us are concerned that the business is not helped by giving music less space."

The CBS exec suggests that rec-

The CBS exec suggests that record companies may have to find another means of software distribution to the consumer. "I'm not suggesting one of these satellite direct-to-the-home systems or anything like it, but we have to look at the whole idea of getting music to the consumer. We're the ones spending all the money promoting the market, developing the artists, and advertising to get people in the stores. Music is the prime product we're dealing with; that's what keeps the doors open out there."

Record companies are often criticized for failing to reach and motivate the older demo, preferring to pursue the youth market. "Those consumers are much more elusive," notes Bob. "They aren't as easy for us to gather in one spot so that we can pass the message on. It gets very expensive to find them. However, we're at a great opportunity now with certain art-

Music Marketing: Part II

How effectively do record companies market music? How well do they respond to today's changes in the marketplace? What changes are on the

For a second week, music marketing is on the menu. Offering opinions on various aspects of it here are Columbia VP/Marketing Bob Sherwood and Warner Bros. VP/Crestive Marketing Jeff Ayeroff,
Bob has hald this post since late 1981, and his credentials also include

Bob has hald this post since late 1981, and his credentials also include extensive experience in record promotion and radio programming. Jeff has been in this WB post since mid-1983, and previously worked in a similar capacity (and as Creative Services Director) at ABM for several years.

ists who've been around five, ten, 20 years and have faded from the front line, but who — if the music is right — can still be properly and successfully marketed. There's no shame in going to the older audience, but many artists seem to have this fear that someday they're going to become lounge singers in Vegas."

Bob points to Columbia's campaigns with Barbra Streisand, Julio iglesias, and Bob Dylan ("Biograph"). "In Julio's case, if you create the aura of the artist, have an excellent record, and then let the consumer know where they can get the damn thing, they'll go out and buy. And that campaign using that image, putting him in the right spots, building him into a hot item - was effective and done without a terrific amount of radio play. There are ways to apply some of those practices to other projects but nobody likes to do them. It causes them to think and

work, and is really a challenge at every level of a company."

The same applied to "Biograph," which Bob says encountered considerable in-house resistance as well as retail resistance. "It's a terrifying project for anyone to deal with because everything's 'wrong': it's too expensive, it takes up too much space, it's a five-record greatest hits album at a time when we're told we can't even sell a two-record hits album.

"But here's a guy who's been having hits and a tremendous impact on society since 1962. And if we let people know about it and what the songs are, there's clearly an audience. Cost, in this case, is relatively no object. Now this album has generated sales in excess of 200,000 and we'll go with it for a long time. So this proves it can be done, but to create the package and its little space in the marketplace, I can assure you, was a fight every step of the way."

WB's Ayeroff: The More Things Change . . .

"For me, historically, nothing ever changes because I've always had a basic theory about reaching the audience, as opposed to dealing with the system. It's the understanding of what makes a kid want to buy a record, not what (independent promotion exec) Fred DiSiplo's going to do. There are people here whose job it is to work with merchandisers, buyers, and radio stations. My job is to work with the consumer."

To understand that consumer, Jeff Ayeroff says he draws heavily on his own experience as a young record buyer and "fanatic" rock and roll fan. In fact, he's unequivocal about it: "I was that kid." Given changing styles and the passage of time, isn't there the danger that he can't stay sufficiently in touch? "No, because my instincts have nothing to do with style. Kids look different than I do - their clothes, their haircuts - but the same motivational instincts are there. Kids bought Elvis Presley for the same reason they buy Sting. The same reason bobby-soxers swooned at Frank Sinatra, they swoon at Wham! The viacers of life never change, only the art direc-

Jeff's convictions apply to a current project he's quick to identify, the Cult. "I know they're going to be a big band whether the people programming radio know it or not, because I see how the record's selting. I see retail. Now all of a sudden there's a P-1 on it in Boston, and I know how it's going to break even though the record's been out four months.



Jeff Ayeroff

Judge & Jury

"Radio needs to be cajoled and pushed and educated. In some cases, they're right on. Dream Academy — they picked the single, they said. "That's the record," and went and got it. I look at the radio industry as a human being: they do great things and they screw up, like any of us. But I can't sit back and let radio be the judge, jury, and executioner. If it doesn't work

there, I've got to go somewhere else: college stations, the dance market, video."

The college market, in fact, is an important consumer connection for Jeff at Warner Bros., as it was for him at A&M. "There are a lot of kids living in communities together, brushing against each other like pollen. They can be very influential. The best example is R.E.M. While I was at A&M, before anyone turned around, they had an EP that sold a quarter-million copies by word of mouth, by kids at college. That's what it was like when I was at college: a common gestalt, a common understanding that, say, the Replacements are cool, the Cult's cool — however it comes down.

"It can give you a sale of 200,000 albums without having a big radio hit. Then when the band delivers the radio song, they get to sell a million. It allows people, almost on scholarship, to stay around long enough to make a little money so they can have the big hif record."

Confirming A Belief

Thus, Jeff feels that college activity quickly confirms — or otherwise — a record company's judgment, in an era when industry economics (particularly the cost of video) generally prohibit staying with a new act for five, four, or even three albums without a mainstream hit. "It enables us to get a feeling that, yes, there is an au-

dience for this band. College is much more direct to the consumer than the radio system. It legitimizes your belief in an act."

How much do others share Jeff's enthusiasm for this market? "A lot of people won't want to bother. Maybe if I were in radio, it wouldn't be important either. It's like a fly buzzing around your head. It's important in your life because it's there, but annoying at the same time.

"But it should be an indicator to radio. If you remember the Pelice they were punks and no one would play the record. But look what happened with them. What I find ironic and moronic - today is that because the guys in the Cult have long hair, they're not getting played in a world where five years ago someone couldn't get played if they had short hair. It's a myopic ignorance of trends, a lack of connection with the audience. It's being more concerned about your adertiser base than with what a kid's going to be motivated to buy.

"Obviously, radio is there to sell Toyotas and other things. We're here to sell records. I've got to be able to visualize a kid walking into a store, reaching in his pocket for eight bucks and buying a Cult record. How do I know what works? I know it just because I know it, I don't know how to say I know it; it's what I get paid for. It's an intuitive, over-the-years understanding."

R&R FRIDAY, FEBRUARY 28, 1986/61





IOEL DENVER

L.N.F.W.M.U.S.

Let's Not Forget What Made Us Successful

One of the most tragic mistakes in business is to try to fix something that's not broken. Another equally disastrous move is to try to become something you're not, or try to extend your goals to unrealistic lengths simply because someone else did a jiggle in the marketplace. But the ultimate mistake is to repeat a previous error.

Everyone remembers Coca-Cola's experiment with a new formula when there was nothing really wrong with the original formula. Suddenly, a new Coke appears that's not what the public expects. Despite all that elaborate research and testing, the public's thirst for the original formula was finally quenched with the introduction of Classic Coke."

As a result, Coke is as strong and healthy as any company could hope for, and its original product is (thankfully) intact. Unfortunately, the image and stamina of a radio station isn't quite as durable as a national product such as Coca-Cola. Once destroyed, a station's positive perception can be hard to

Tampering With Success

Over the last few weeks I've spent a lot of time on the phone with some of CHR's winni programmers discussing the format in terms of: what transpired during the fall sweep; where the format is headed; and if some old problems and traps were creeping to the surface again.

"If your music mix begins to become soft in tempo. or too black, or too rock-oriented, you end up changing the market's perception of your station."

Almost without exception, each programmer agreed that one of the main reasons for the slide in the 12+ shares was that many stations tampered with their formula for success. They were trying to fix or modify something that wasn't broken. PDs began to ignore the basics of what put them at the top of their markets only a few books ago. They either simply forgot what made them successful, or were swayed off course. (See "Basics Of Success And Failure.")

Other problems cited by the format's leading programmers in-cluded an oversaturation of CHRs in certain markets, and the more

'tt's hard to test something the consumer hasn't been exposed to. Many winning CHRs control the cume in their markets. If they don't play it, it won't get heard."

assertive posture taken by-AOR, AC, and Urban stations. The current music product available was tagged as a culprit, and, to a lesser degree, the usual leveling off which takes place within every format and at most radio stations.

Don't Overreact To Competition

If you've been in radio for any length of time you know the only constant thing about it is change. When a book isn't exactly what "the doctor ordered" the first step (and sometimes a fatal one) is to make changes. Let's change PDs. let's change GMs, or the ever-popular let's change formats. When successful CHRs overreact to another contemporary competitor to the point where it becomes noticesble to their core cume, then problems can develop. They are, in effect, letting their competition program them!

This was the case at some CHRs that saw an AC or AOR with a heavy lean toward recurrents and gold do well. Their counterattack was to become safer on currents and play more of those recurrents and oldies in an effort to win back those adults. Unfortunately, it didn't always work.

Many programmers who did adopt a more defensive or "safe" programming posture have remarked how it only served to dilute their position as the hit music station where people tune to hear the new music. The familiarity of their station may have increased, but so did the number of listeners who felt the station sounded "tired, not as

Preempting Their Own Image

In a sense, these stations pre-empted their own leading-edge positions, and made it easy for a competing CHR, AOR, or AC to make gai ns. It can take only one book to have a shift in balance of power and perception among the udience as to who the market leader in music is.

The results of the fall book, comhined with the musical profile of CHR, reminded many of how it was only a few years ago. Back then, most of the country's CHRs were playing 40-50% gold, and musically were stuck somewhere between CHR and AC in the day, playing ballad after ballad, then shifting to a CHR/AOR mix at night, trying to pick up the pace a hit An inconsistent music mix resulted.

The music image of these CHR stations became quite cloudy. As a result. AOR became the music leader and CHR was the reluctant follower. Many of CHR's leading programmers agree that this is a trap to be avoided again at all

Call For Good Balance

If your music mix begins to become soft in tempo or too black or too rock-oriented, you end up changing the market's perception of your station. What's needed is a good balance between all types of popular hit music.

"Throughout history, progress in any field would be impossible without some experimentation."

While CHR is at the mercy of the product flow, the answer to balance problems may not always be found by adding more gold and recurrents. This is viewed by many as a short-term fix at best. Recurrents can burn quickly, and gold which was once fresh soon goes flat and muddies the lines of distinction between your station and the guy playing AC or AOR just up the dial. Instead, increased attention to

the placement of records and their tempo in dayparts and categories offers one solution to the problem.

If your format and market position are so tenuous that you're afraid of losing audience over a few new songs, then maybe these new songs aren't being positioned properly on your station. (Next week we'll take a detailed look at the subject of "Hot Clocks" and how they work.)

Be Innovative

Or, as some have suggested, pay more attention to the next hot AOR potential crossover in power rotation across town, or the next uptempo Urban crossover. Being slightly ahead, in cases like these, not only adds freshness to your station, but increases your perception as the hit music leader.

Throughout history, progress in any field would be impossible with-out some experimentation and a progressive attitude on the part of a few leaders. With that in mind, remember back a few years to when PDs were extolling the virtues of being early on hit product.
The 12+ shares were huge, the demos outstanding. The same formula still applies today as long as you remember that it's impossible for every record you add to be top 10 on your station.

And it's generally agreed by even the most aggressive CHR programmers that you can't add and play all the records being promoted all at one time. Instead, sess your station's and market's needs. This is why some markets are earlier on rock-oriented music, while others are earlier on Urbanflavored conds.

Maintain The Leading Edge

Now if you've become tentative about the positive aspects of playing records you know sound good and fit your station but are "untestremember that it's hard to test something the consumer

ham't been exposed to.

Many winning CHRs control the cume in their markets. If they don't play it, it won't get heard. With a little prepromotion and some facts about the artist, you can turn a new record into an exciting programming tool for your station. CHR is primarily a music inten-

sive/reliant format. Many of America's most successful CHRs still recognize the need to not only play the hits, but to also maintain a handle on the leading edge of the market in all areas: music, promotion, and personalities. So, let's not forget what made us successful. It's a winning formula that works.

Basics Of Success And Failure

The years 1980 and 1981 were perhaps some of the bleakest for the CHR format. CHRs were defecting to other formats in droves. But then a few rediscovered the basics of the format, and the rest is

However, some CHRs are falling into the same traps which sent the format into the doldrums and sent listeners racing to other stations in search of a better product. Here's are a few CHR basics of success · A fresh, exciting mix of cur-

· Bright, fun-sounding air personalities who can relate to the music and the market in an entertaining menner.

duct on the air, conveying the excitement in the music, the per-

sonafties, and the promotions.
So why, you sek, would anyone want to temper with something so successful and profitable? Glad you saked! Here are a few research

Your 12+ where was off be-sure a few stations in your mar-et changed formats during the at sweep and attracted some

"curiosity cume,"

The GSM says, "I can't make enough money being #1 12-44."

The GM says, "The AC and remains more AOR in town are playing more recurrents and gold, and their adults went up, so we should too."

As you can see, these research for tampering with success don't make sense. Before making any adjustments to your format of a substantial nature, carefully review all the ramifications. Radical changes done on a whim could be desparation.

62/R&R FRIDAY, FEBRUARY 28, 1986

It's Here.

"SO FAR AWAY" The New Single By

DIRE STRAITS

From the Grammy Award-Winning Album, "Brothers In Arms"



From The Smash LP Brothers in Arms
On Warner Bros. Records, Cassattes and Compact Discs
Management: Ed Bicknell Damage Management Limited
© 1986 Warner Bros. Records Inc.

CONTEMPORARY HIT RADIO

MOTION

Frank LaComb and Pete Hamlett resign their programming/music slots at WNOK-FM/Columbia . Scett Chapin exits 897/New Orleans to be KFRC/San Francisco's Production Director ... Marty Wall, former Q107/Washington Promotions Director, ends a six-month histus from the biz to become Director/Marketing at crosstown 8106(WBMW) ... KOKZ/Ceder Rapids morning man Brisen Wright is named OM for KOKZ and Country sister AM KVZL ... Lyn Michaels is new to middlays at KNIN/Wichita Falls from Magic-94/Lewton, OK.

Springfield and is replaced by Joan Kelly. New to overnights at KFRX is Sean Michaels ... WAZY/Lafayette programmer Jim Stacy takes on PD duties at WZZP/South Bend, IN ... John Bleir joins the news team at WFBG/Ahone.

Larry Fuller goes to fulltime overnights, and Stacy Serton to parttime at KJ103/Oklahoma . . . Jeff Moore, from WSF7/Winston-Salam is the new morning man at WKHI/Ocean City, and Colleen Kennedy is new to nights from WMJR/Manassas, VA ... Maurice Minor is upped to Music Coordinator at RI-104/Providence . Steven Shadow Daniels exits nights at Z104/Madison for the same at KKRC/Sloux Falls . . . WZUU/Milwaukee welcomes Kathy Hart to overnights ... WNFI/Devtone Beach PD Jim Ryan exits to program KSKD/Salem, replacing Len E. Mitchell.



THE PARADE MUST GO ON — Despite freezing weather and driving rain on Thanksgiving Day, Philadelphia was determined to have a parade. 2106 staffers and Eagles Cheerleaders hung tough and handed out 10,000 balloons to children along the route. Pictured (top, i-j) are 2106's Nancy Leigh, Wes Heywood, Andre Gardner, Ross Brittain, and Cynthia Weber. The 2106 Cheerleaders are featured in the front row.



WAITRESSES UNITE! — KHTZ/Reno held the 1st Annual Watress Clympics, in which 15 teams representing local restaurants competed in sturits dreamed up by the station. First prize sent an entire team to New Orleans, 2nd prize was a trip to Mexico, and 3rd prize was a weekend at Casser's Tahoe. The event raised \$9000 for the Reno Recreation Department.







IT'S NOT COUNTERFEIT — WXKS-FM/Boston recently appreciate a "Lifestyle Of The Rich And Famous" contest, where listeners won limo trips, dinners, theater tickets, designer clothing, and other "rich and famous" prizes. The culmination of this five-ster contest was a "Deah For Cash," in which 21-year-old Deve Kolsted whited out of a bank yealt with as much money as he could carry. WXKS morning man Matty Stegel (top, right picture) helped count his winnings of \$20,615. Now that's a rich lifestyle!



A BIG ANNOUNCEMENT — FM100/Memphis personality Tom Prestigiacomo and wife Suzy decided to announce their latest arrival in a big way.

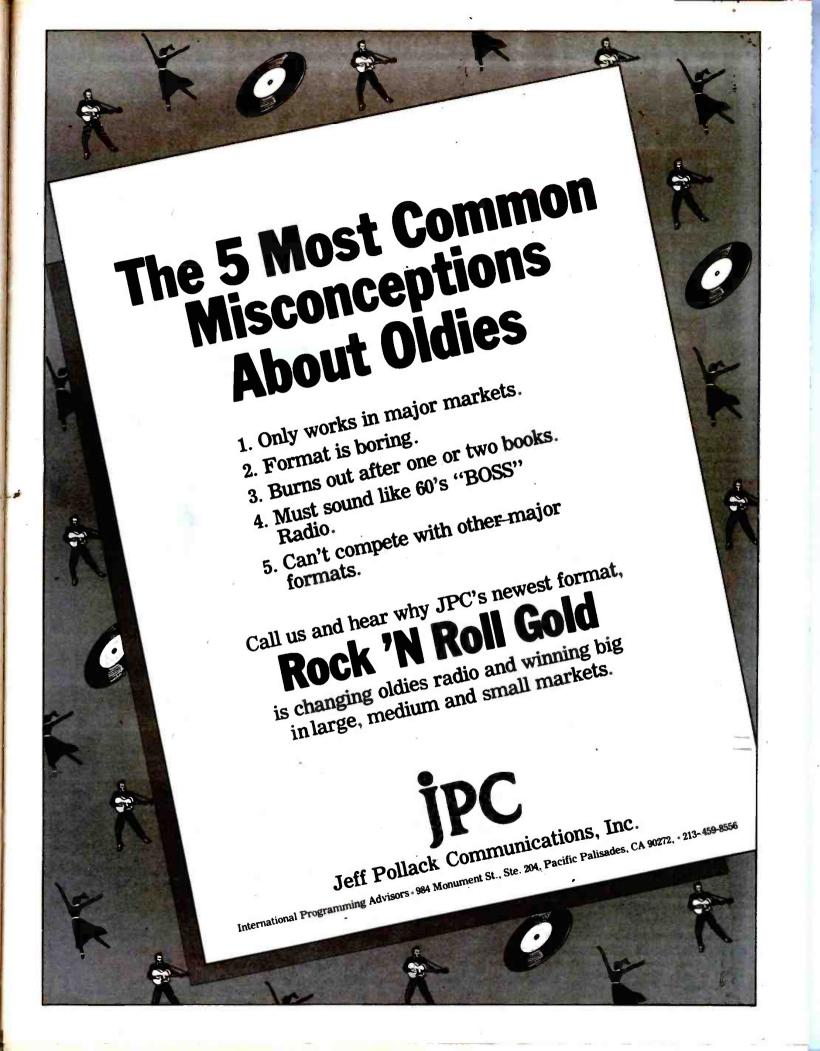


WANNA BEER? — WAVA/Washington honored Chicago Bear William Penry by giving away a refrigerator full of Stroh's bear to the lietener who could guess the amount of ounces inside. The winner (I) calculated 2696 ounces. Presenting him with the Irldge are the station's Billy The Manalave (c) and Don Geronimo (r).

BITS

 Magic States — Magic-91/Auchiesed celebrated the arrival of British Airweys' new Wednesday route, a 747 from Singapore to Auckland, by challenging listeners to guess the exact time of the "Magic" Right. Winners received (how'd you guess) tickets and hotel accommodations from British Airweys and 91FM.

 Heppy Birthday To Us — Q104/ Rededen recently celebrated its birthdey by creating a montage of vertous Gededen hits — 1004 of the best songs they've powered all these years. Lieteners then got the chence to win a dollar for every song they could identify. However, they had to guess every song, itsing both artist and title. Q104 picked winners who had the highest number of correct entries. Grand prize was \$1004.



WEEN

On Your Desk Now!

The First Single And 12" From The Forthcoming Album Magnetic Heaven AFL1-9546

WAX is GRAHAM GOULDMAN (ex-10cc) and ANDREW GOLD. who have written or recorded the following hits:

GRAHAM

For Your Love (Yardbirds) Heart Full of Soul Bus Stop (Hollies) Listen People (Herman's Hermits) No Milk Today I'm Not in Love (10cc) The Things We Do for Love Rubber Bullets

ANDREW

Dreadlock Holiday

You're No Good (Linda Ronstadt) When Will I Be Loved **Heat Wave** Tracks of My Tears Poor Poor Pitiful Me Lonely Boy (Andrew Gold)

plus studio session work with 10cc. James Taylor, Carly Simon, Eric Carmen and many others





STEVE FEINSTEIN

NORFOLK'S #1

Reeger's M.B.A. Equals 'Mighty Big Arbitrons'

Ron Reeger is not your average program director. In fact, he's not even a PD, actually. He's a VP of Programming for Josephson's WNOR-AM & FM/Norfolk.

What really distinguishes him. though, are his accomplishments, not his job title. How many programmers have an M.B.A.? Better yet, how many have earned the degree while pulling double duty back at the office - cohosting mornings and overseeing the programming of a combo (the AM is gold, under OM Rob Redi)?

Extracurricular activities aside, how many have guided a majormarket AOR to a double-digit. #1 12+ finish more than two points ahead of its nearest competitor? That's not all ... how bout #1 ranks in areas uncommon to most AORs, like total cume and 25-49 adults?

Track Record

Reeger's been PD since 1979, except for a three-month hiatus after an ownership change in 1981. The station's track record of late has been superb:

- 12+ ton three, last eight books · adults 18-49: #1, last five books • men 25-54: #1, last three books.
 - Plain Speaking

Reeger is not a flashy guy. He chooses his words carefully and speaks in a very deliberate, almost laconic fashion. Instead of highfalutin programming theories, he invokes the old verities - consistency, community involvement, and a stable airstaff — to explain 'NOR-FM's success.

'NOR's consistency is a function of both its 13-year AOR tenure and sticking to a straight-ahead rock position in the face of new-wave and CHR crossover trends.

Its community involvement is a reflection of the staff it's attracted. 'Any jock whose life revolves around the studio is not the type of person we want," says Reeger. Street visibility is emphasized, and morning cohost Henry "The Buil" Del Tere's campaigns exemplify the WNOR spirit.

For instance, around the time of the "Farm Aid" concert, Del Toro raised \$11,000 for a local farmer who lost his arm in a tractor mishap. His 24-hour radiothon raised \$10,000 for the Special Olympics. In 1984, Del Toro walked 280 miles from the Vietnam Veterans Memorial in Washington, DC to a POW monument in Virginia Beach to raise awareness of Vietnam POWs and MIAs

'NOR-FM has also been in the forefront of anti-drunk driving efforts by radio. "We don't just run PSAs," Reeger explains. The station has spearheaded designated(WNOR) 12+

703 Seek 704 Seek 706

9.5 10.3 8.0 9.0 11.8

#1 Demos: Man 18+ and 26-54: Adults 18+ and 25-40

sellon 47% february 254

driver programs, run anti-drunk driving busboards, distributed key chains with charts that show the number of drinks necessary to intoxicate a person according to his body weight, and collected signatures at shopping malls of people who pledge not to drink and drive. eight for overnighter Liz Gillette, and midday man Mike Arie cele-

brates 11 years next month.

That longevity is partly the product of a corporate goal that Josephson set during the takeover in '81. Reeger describes that goal as, "Be the kind of place where it's good to work, and set up a station where people can be creative and productive."

That may sound rather pat, something that every station obviously aspires to. The difference, perhaps, is that manag fied it, and announced it alongside other goals such as profitability, growth, etc.

Also contributing to a productive environment is an annual day-long seminar at a local hotel. Reeger in-



AND BABY MAKES THREE - Good things come in threes for WNOR's Ron Reeger, in a three-week stretch between December 15 and January

- · graduated with an M.B.A. degree from Old Dominion University

The work appears to have paid

off. The director of Virginians Op-

posing Drunk Driving gives 'NOR

a good deal of credit for the ab-

ties or arrests in the Hampton Roads area for the last two holiday

Community orientation even

comes across in the station's TV

spot. Rather than using a slick syn-

dicated commercial with razzle-dazzle visuals, 'NOR-FM's self-

produced piece simply shows the airstaff in local settings.

Staff Tenure

for an opening at 'NOR-FM. The

newest fulltimer - production ace

Jimmy Dunn — has been there for three years. It's six years for

Henry Del Toro, nine for both

Reeger and PM driver Les Wooten,

Don't hold your breath waiting

nce of any drunk-driving fatali-

became a father to Honora Louise (pictured)
 saw WNOR-FM shoot to if 1 12+ in the fall Arbitron.

Fred Jacobs: Consultant

Besides substantial ratings gains, WNOR-FM/Norfolk and KQRS/Minneapolis share something else: the services of consultant Fred Jacobs.

The former WRIF/Detroit PD and Director/Research & Programming for ABC's O&O FMs started his "Media Strategies" company in September, 1983.

His other mainstream AORs are WRXL/Richmond and, starting with the winter '86 sweep, WRIF. (Lest fall, under PD Tom Evens, FOCL was stable - 9.7-9.6 - with first-place showings in men 18-49 and 25-34 and adults 18-34 and

Album Oldies Radio

Jacobs can be regarded as a pioneer in AOR-based oldies stations. He started with two AM outlets, WNOR (AM) and KRQX/Delles (KZEW's sister). Their hitoriented, "Big Chill" mix focuses primarily on hip, '60s rock 'n' roll singles. 'NOR has a 1.0, KRQX a

Of late, Jacobs has expanded his "Classic Rock" format to FM. Those stations are more '70sbased with a stronger album flavor. Recurrents up to 1985 are used, and nights rock out more with acts such as Aeroemith, Led Zeppelin, and Joe Walch.

WMMQ/Lansing switched in spring '85, It's grown 2.3-5.5-7.0 and is #1 in 25-34 men. KCFX/ Kensas City, under PD Greg Stevens, came on midway through the fall '85 book and moved 1.8-2.9, with 62% of its numbers from listeners 25+. WCXR/Washington signed on last month.

What does Jacobs bring to the table that distinguishes him from



other consultants? "I have professignal research experience, a well as having programmed. I know how to generate and analyze date: I also know when it's nonsense and time to just on for it and not worry about what the numbers

is reflected in the distinctive musical flavors among his clients. WRIF rocks the most, reflecting its merket: it's the least likely to play crossovers or modern rock. Conversely, WRXL is the least likely to play hard rock and the most prone to include pop flavor by Thompson Twins or Opus, WNOR has a traditional AOR musical stance. while KORS plays the most gold Jacobs also works with modern rock 91X/San Diego, which slipped 6.1-4.5 in the fall.

cluded only the airstaff when the meetings began five years ago. Now the entire station comes together, along with outside speakers. This year the theme is "Image Vs. Reality," and guests will include a public relations specialist a newspaper columnist, and an ad

agency exec.
"We cover a lot of ground, put things in perspective, and always come up with a new direction," says Reeger of the seasions, which are reminiscent of KBCO/Des-

ver's annual weekend retreats for its entire staff. Again, these kinds of events aren't revolutionary, but how many stations actually commit to them?

Promotions

"NOR-FM's fall promotion was a "Rock & Roll Fantasy Series." Over the course of 12 we prises ranging in value from

Continued on Page 68

Music Monitor

PM Drive:

SCORPIONS Still Loving You KANSAS Carry On Wayward Son ELEETWOOD MAC Shiencon SMAPLE MINDS Sanctify Yourself STEELY DAN Reeling in The Years ROBERT PLANT In The Mood **GOLDEN EARRING Rader Love** ROGER DALTREY Quicksilver

BRYAN ADAMS Take Me Back ZZ TOP Delirious BRUCE SPRINGSTEEN I'm A Rocker

HEART Kick It Out

THE BULL PEN - Mornings at WNOR-FM are a team effort, with contr butions from (I-r) overnighter Liz Gillett, middley men Milite Arlo, newsperson Gigl Young, cohosts Henry "The Bull" Del Toro and Ron Reeger, Mac McClellan, volceman Jimmy Dunn, and psychic Victoria Mauricio. The show, which features song parodies, phoners, and Del Toro's "Last Angry Man" persona, is simulcast on gold WNOR (AM).

HAMILTON REPORTS

Oldies Breathe New Life Into Twin Cities' KQRS

Listen to KQRS-AM & FM/Minneapolis and in a typical hour you'll hear three oldies such as "Crimson & Clover," "Green Tambourine," and "Devil With The Blue Dress On."

That practice may send some industry observers into apoplexy. But PD Dave Hamilton gives two reasons for mining the gold:

 Retargeting: Taking KQ' away from an overwhelmingly 12-24 orientation to become stronger 24-34.

 Competitive Climate: Preempting an AOR-leaning gold outlet, KJJO, and fending off alternative KTCZ, which had a strong 25-34 showing in spring '85.

Untapped Heritage

Hamilton programmed KQ's former AOR rival, KDWB-FM (now CHR), for five years during a

> KORS (2)

Music Monitor

STYX Blue Collar Man ALDO NOVA Rumours Of You STEPHEN STILLS Love The One

JEFFERSON STARSHIP Can't

FIND LOVE
FABULOUS THUNDERBIRDS TUR

ERIC CLAPTON Cocaine FIRM All The King's Horses CHICAGO Feeling Stronger Every

Day

MEART Straight On

THE CALL I Still Believe

RASCALS People Gotta Be Free

DIRE STRAITS One World

JOE WALSH All Night Long

(KQRS) 12+

702 Spin 701 Spin 706

#1 Dames: Adults 18-34; Men 18-49 Audience Commetter: 27% Stenners 25+

tenure with Doubleday that included a National PD post. When he joined KQ' last May, the station was weak in salable upper demos, despite its 17-year tenure in the format and no presence of another mainstream AOR in the market.

So far, his results are impres

• In the last year (fall '84-'85), KQ's share of men 25-34 has doubled, going from the mid-6's to just shy of a 13.

 In the same period, its rank among men 25-34 has moved from 7th to 2nd, ahead of KTCZ and trailing only AC KSTP-FM.

• In 12+, KQ' and its simulcast AM ranked third this fall, topping powerful CHR WLOL for the first

Image Problem

Hamilton inherited a station that was already inching up in 12+ after a series of formatic livists and turns. It had firted with a "Rock Hits" hybrid-flavored approach in '84, and then moved to a harder texture.

"We didn't have a cume problem
— sampling was heavy — but our
conversion to quarter-hours was
horrible," recalls Hamilton. "The
station was regarded as repetitive,
and there were too many jobs. We



Dave Hemilton

were geared very young and seen as a heavy metal station." Research showed KQRS perceived by a 4:1 ratio as a station that was going downhill, as opposed to getting better

The high percentage of '80s music was vital in firming up the station's adult appeal, he says. "Coming into a station that was so targeted to the low end, we had to redefine our roots, and maybe overcompensate and go a bit further than most AORs."

Beware Of Gold Stations

For any market, though, he urges AOR programmers to take heed of the gains made by FM oldies stations such as .KOOL/Pheenix and WZLX/Besten. "Forget about the CHRs. They're going to implode. Sixties music is an integral part of making AOR indestructible."

Hamilton feels his mix, along with "classic rock" postitioning statements, has blunted the impact of KJJO, which he says plays sequences like "Hold Your Head Up." "Instant Karma," "I Want A New Drug." and "Whole Lotta Love."

Profile On Currents

The oldies are balanced each hour with four currents and one very recent recurrent; e.g., Oui-field's "Your Love" while it's still rising in the Top 10 nationally. "The 19-44 core accepts the gold as classic, while the currents are a comfort zone for them," Hamilton says.

His current list is under 30 titles, a conservative amount in the eyes of some people. However, it's not uncommon to find critically-acclaimed Twin Cities artists like the Replacements and Hasker Du on the list, or up 'n' coming local acts like Dare Ferce. For the station's like Dare Ferce. For the station's like bare fave, an album and concert are planned with these and other area bands. Hamilton also reports great results with the Del Fregse, whom he considers a "cutting edge '30s band."



The rest of the mix is pulled mostly from "72-"81, and deemphasizes artists of an "82-"85 vintage, like Billy Squier and Del Leppard, who Hamilton feels are burnt. Hard rock is not out of the picture entirely, though; it's day-parted and tends to be older titles like AC/DC's "A Long Way To The Top" and Judas Priest's "You've Got Another Thing Coming."

While many AORs play gold in slowly-rotating "oh wow" rotations, even KQ's oldest titles come up twice a week. Hamilton feels the station sounds fresh even with such concentrated play because his cur-



OM Mark Steinmetz

rents turn over quickly. His powers, for instance, are rotated less than every four hours and changed every four weeks to avoid fatigue.

Major Callout

Burnout is monitored by a callout department that each week logs over 136 manhours, testing 70 songs as well as such elements as positioning statements and promotions. "It's like having a focus group every day of the year," says Hamilton. While the research is on computer, he preprograms all the music manually himself.

Program features include the old "National Lampoon Radio Hour," a "Noontime Nuggets" daily oldies show, and a "Classic Album Exchange" with MD/eight-year station vet Wally Walker. Mornings feature two reports from the sportscaster of the city's top-rated TV news operation.

KQ's turnaround is far from over, Hamilton admits readily. Though it's now in the ballpark 25-94 and its 1985 billings doubled the previous year's, only 27% of the station's quarter-hours come from listeners over the age of 25. "You have to crawl before you walk," says Hamilton, who anticipates continued upper-demo gains in the spring when KSTP-FM won't have the Vikings football it carries in the fall

Reeger's M.B.A.

Continued from Page 67

\$2000-614,000 were given away one at a time. Semifinalists qualified through an artist-of-the-day, forced-listening contest.

The prizes included:

 ZZ Top Fantasy: A Texas barbeque for the winner and 999 friends, and a trip for two to see ZZ Top on their '86 tour anywhere in the US.

• Rockin' Roots Fantasy: Tied into an oldies show, the winner got a reconditioned '85 T-Bird and a '87 Mustang with a built-in CD player, and a case of Classic Coke every week for a year.

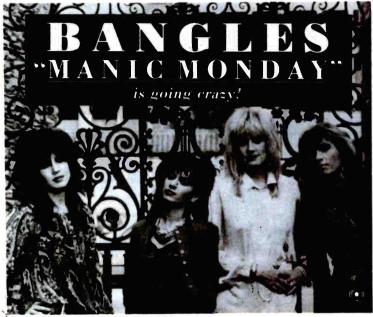
Music

WNOR's mix is 60% gold with 40% currents and recurrents. The library is approximately 500 titles, with around 75% on compact disc, enabling the station to do vinyl-free "Laser Rock Weekends." The current list is about 50 titles, and ranges from Classad to Ozzy Os-

Rather than preprogrammed music, jocks select times from a card file. For music research, Reeger uses auditorium testing rather than callout. He considers it more appropriate given the station's oldies orientation, and feels the cost of professional, expert-phone interviewers is prohibitive.

SEGUES

KLYY/Dubuque switches to CHR WFXZ/Seginave goes AC ... Jon Slinton is consulting WOPM/Milway-like (along with Jeff Pollecit; Sinton replaces John Sebastian) and co-owned WGRX/Baltimore (with Alex Demars) ... PD Gary Whippte and MD Tom Carey exit KSPN/Aspen, where Frank Eriksen returns as Acting PD ...



66/RAR FRIDAY, FEBRUARY 28, 1986

ADULT CONTEMPORARY



DONNA BRAKE

FALL ARBITRON RESULTS

More Market Overviews

This week offers a look at more fall Arbitron ratings results in some competitive AC markets.

Listed are three-book trends for each market's AC stations, and the degree of change from the previous book in adults 25-40.

San Francisco

3	-	2.12	P*86	clag
K101	2	1	1	-0.8
KYUU	1	2	2	-1.0
KOIT-FM	_	4	3	+0.2
KNBR	3	3	4	-2.0
KLOK-FM	1 4	5	5	+0.2

Nearly three and a half AC shares were lost in the fall book among the top three ACs. Although down, Ki01 widened the lead slightly over KYUU. KOIT-FM moved into third place among the ACs after switching only two books ago from Easy Listening.

K101 PD/morning man Bill Gardner departed during the book and was replaced by Smokey Rivers, who's programming AC for the first time. The station is now looking to fill its morning drive slot.

Meanwhile. KOIT (AM) became AC after a brief switch to "Trend-formation" KXLR, and now both KOIT-AM & FM are programmed by market veteran Mike Phillips. The desirable South Bay listeners have a realigned KEZR/San Jace to sample, which is becoming more competitive under PD Jee Elck. San Francisco will definitely be an interesting market to watch in the uncoming books.

St. Louis

	Sp 765	5'85	Pas	Chi
KSD	1	- 1	1	-1.2
KYKY	2	2	2	-1.5
KAD1	3	3 .	3	-0.4

After moving into double digits in the summer, KSD settled back to where it was in the spring, and slightly increased its lead over KYKY. KSD led KYKY by pearly three shares, while KYKY led KADI by about the same.

KSD was first among the ACs in all adult demos. Former AC WMRY switched to a progressive AOR approach.

San Diego

8	18	S'W	PIE	Che
KFMB-FI	42	2	1	+1.5
KFMB	1	1	2	-0.4
KLZZ-FM	4	5	3	+1.0
KYXY	5	4	4	-0.5
KIFM	3	3	5	-1.5
KWLT	_	_	6	_
		9 999 # I-	44- 1-	

KFMB-AM & FM is the kind of combo GMs and GSMs dream about. KFMB-FM (B100) moved into first following a terrific book. The stations are also 1-2 in adults 25-54. In adults 18-34, CHR-edged B100 is just two shares behind legendary AOR KGB, and is within 0.1 of KGB in adults 18-49. KFMB (AM) is number two in every 25-adult demo.

The combo rules morning drive as well, with B100's "Rich Brothers Morning Zoo" number one in adults 18-34 and 18-49. KFMB (AM)'s "Hudson & Bauer" are first in every 25+ adult demo. So enough already about KFMB.

KIFM is block-programmed AC daytime and Jazz at night. Although the AC dayparts were disappointing, KIFM grabbed the number one slot with its jazz 79-michight in adults 25-49 and 25-54

Under new owner Sandusky, KBZT (K-Best) switched call letters to KWLT (K-Light) and debuted with exactly the same share as the last K-Best book.

KLZZ moved back up to third place, although it still trailed KFMB (AM) by over three shares.

Baltimore

	WE	Sp 186	PB	Cit
WYST-F	M 1	1	1	-1.0
WBAL	2	3	2	-0.2
WFBR	3	2	3	-1.2

The fall results were not very encouraging for ACs in Baltimore. While WYST-FM was still ranked first in the format, this was the third straight down book for the station. 'YST still led the other AC's by around a share and a half, as WBAL had its second consecutive down book and WFBR was off by over a share compared to spring. WBAL placed second in adults 18+ and 35-64 and total persons 12+ behind Easy Listening outlet WLIF.

Top AC WYST-FM ranked fifth in this demo behind B/U WXYV, CHR WBSB, Country WPOC, and WLIF.

Seattle

Sp*165	5'85	PE	O.
KOMO. 2	1	1	+3.3
KLSY 1	3	2	+3.5
KMG1 5	2	3	+1.0
KEZX (tie)3	(tie)4	4	0.0
KJR 3	4	5	-0.2
KIXI-FM 6	6	6	+0.2

KOMO, KLSY and KMG1 each had gains, though it would appear not to be at the expense of the other ACs. KLSY regained its number two spot from KMG1 after doubling its 25-49 shares from summer.

KOMO is second overall in Seattle in adults 18+, 25-49, 25-54, and 35-64 behind News/Talk KIRO,

KLSY and KMGI are neck-andneck as AC leaders in adults 18-34. KMGI leads eclectic KEZX by nearly three shares. Full-aervice KJR suffered its fourth straight down book to its lowest showing in years and was edged out slightly by KEZX.

Cincinnati

	F'84	20°18	PE	a
WRRM	2	3	1	-1.
WLW	3	1	2	-3.4
WKRC	1	2	3	-3.6
WLLT	4	4	4	-1.5
WWNK-	-	_	5	0.0

Cincinnati continues to be a fiercely competitive AC market. Full-service stations WKRC and WLW were down almost six and a half shares between them, but WLW outperformed F*84 by almost two shares. WKRC had its lowest showing in some time but remains very competitive. WRRM had essentially the same shares as F*84 but landed the leading slot in adults 25-49, second in the market to AOR WERN.

Country WKXF-FM became WWNK-FM in late August and debuted almost three shares



THERE'S SNOW BUSINESS LIKE SHOW BUSINESS — While the 48 continental states claim to suffer a winter season, KKLV/Anchorage's Bill Hampton (left) and Radiophil face a tropical fundra before they start their morning show.

behind WILT. WRMM leads adults 18-34, with WILT a close second. WLW is first in adults 25-54, with WRRM close behind. Both WLW and WKRC chalked up double digits in adults 35-64.

Atlanta

_ 3	F'84	Sp 16	FE	Chg
WFOX	3	2	1	-0.2
WSB	2	3	2	-0.1
WSB-FM	4	1	3	-1.9
WARM-	1	4	4	+0.2

Although down slightly, "Classic Hits" WFOX moved into first place while WSB-FM slipped almost two shares from first to third. Full-service WSB remained flat, while WARM-FM (formerly WRMM) was up slightly but almost three and a half shares behind a year ago.

ACs were outplayed among the adults 25-49 demo by CHR WQXI-FM, U/C WVEE, AOR WKLS-FM, Country WKHX, and BM WPCH.

WARM-FM announced earlier this month a switch to "Adult CHR"

Cleveland

	-	878	PI	Chi
WMJI	2	2	1	+3.0
WLTF	1	1	2	-2.0
WWWE	3	3	3	-1.4

WMJI stole the number one slot from WLTF and led the ACs in all adult demos. WLTF was down by two shares but triumphed over WWWE by nearly six shares.

WMJI ranked second overall in Adults 18-34, 18-49, 25-49, and 25-54, coming in behind market glant WMMS. WLTF was third in adults 18-49, 25-49, and 25-54. 'MMS's lead was 3:1 in 18-34 and 2:1 in 18-49 over 'MJI, but the race tightened up in the upper demos.

Denver

	Sp'E	S'ES	PW	Chir
KMJ1	1	1	1	-0.7
KHOW	2	2	2	-3.1
After	its best	showin	σ in ve	are in

the Summer book, KHOW is down by over three shares, and KMJI leads the full-service AM by four and a half shares.

KMJI is the leading Denver station in adults 18-49, 25-49, and is tied with KOSI for first in adults 25-54

Columbus

	F'84	8916	PI	Que
WTVN	1	2	1	+3.7
WSNY	2	1	2	-1.1
WBNS	3	3	3	+0.5

Full-service WTVN bounced back into first after its best book in four years. Although down from its peak spring '85 performance, WSNY still finished higher than any previous sweep and is within a half-share of 'TVN.

WTVN and WSNY are second and third overall in adults 18-49, 25-49 and 25-54 to AOR WLVQ.

WBNS trails these glants by over

Kansas City

	W. 100	Sp TE	Pas	Cha
KLS1	1	1	(tie)1	-1.1
KUDŁ	2	2	-1	-0.7
WHB	3	3	3	+2.8

Once far behind, KUDL tied KLSI for first in 25-49 even though both stations were down in the demo.

WHB bounced back nicely after a tough spring book to close the gap between leaders to less than a share.

KUDL was the top AC in adults 18-34, 18-49, and 25-54, with its largest lead in 18-34.

EVENTS

WBZ — For The Kids

WBZ Radio-TV raised over \$685,000 in its 6th Annual Children's Hospital Fund Drive, a \$74,000 increase over last year's total and the most successful drive ever.

Throughout 1985, funds were raised by WBZ through various methods, including morning man Dave Maynard's wake-up calls, special auctions, WBZ Ali-Stars softball games, and the WBZ Telethon.

All Felons — All The Time

KFMB/San Diego PD/afternoon drive personality Mark Larson presented the "All Felons Show" during his shift a couple of weeks ago. The show was inspired by KSDO's premiere of "The Mayor Hadgecock Show," which featured San Diego's tried and convicted ex-mayor in a talk show format.

KFMB's "All Felons Show" kicked off with the theme song "Jailhouse Rock," and featured the "Richard Nix-no Hour," as well as call-ins from other notorious personalities including J. David Dominetti and Aldo Gucci. The "Nixon Hour" featuring Mark Larson's impersonations, was sponsored by the Richard Nixon School of Broadcasting "where the convicted and publicly beamirched can better define their telents and be trained for successful careers as broadcasters or authors."

ACCELERATION

John Larrabee returns to KYKY/St. Louis in afternoons . . . Mitch Better joins WMJX (Mejic 102.7)/Miemi as Promotion Director, fermerly of WMJZ/Miemi.

Craig Wood leaves WMGN/Madison to join competitor WIBA in middeys, white Steve True is hired as WIBA's Sports Director from WHBY/Appleton-Oshkosh; Paul Braun continues play-hundes.

Phil West is promoted from Assistant PD to PD at WAEV/Savannah

Jeff Leonard is named MD at KBZT/ Sen Diego . . . Christopher Sousa leeves WVAF (V100)/Charleston to become Assistant PD/MD at KKDQ (KQ99)/Evansville.

Larry Shuster joins WSB-FM/Atlanta as middey personality and Promotion Director . . . Joe Blondi is MD and PM driver at KRLB/Lubbock.

Paul Goldstein has been appointed Production Administrator for WNBC/ New York ... John Edwards Hingsbergen becomes News Director for WRRM/(Warm 98)/Cincinnati.

R&R FRIDAY, FEBRUARY 28, 1986/69



WALTLOVE

KDAY Scores With L.A. Youth

Ratings increases are cause for celebration, especially in a crowded radio market like Los Angeles. KDAY is one City of the Angels station that's uncorking the bubbly, following its 1.5-2.2 showing in the fall '85 Arbitron. This increase puts the station within a tenth of a point of fellow Black/Urban Contemporary outlet KJLH, an FM which dropped 2.5-2.3.

What's noteworthy about KDAY's performance is that while other stations are fighting for the prime 25-54 demo. KDAY seems to have found a profitable niche among L.A.'s 12-24 audience. Why go after this particular demo? GM Ed Kirby explained, "We've tar-geted our radio station toward a specific demographic that will generate enough revenue to pay all the

New Generation

"The new generation of 12-24 listeners has no preconceived prejudices against AM radio," continued Ed. "The older 25-49 demos have their own thoughts about why they listen to FM before they can



Ed Kirby

settle in and 'cool out' for the evening. If you talk to them, they'll tell you FM doesn't have as many commercials. We all know that's not correct. But when you talk to the younger demos, they say they like what they hear on the station they enjoy the most for fun and

"It doesn't matter if you're on AM or FM. If you have a good product, the public will find it and respond in a positive manner. If others across the country are losing and don't look at what we're doing, they're crazy if they can't see the possibilities of this approach. You won't win if you say, 'We can't



play music and win against the FMs.' But if you target your station properly, promote it, contest it with strong dollars, and play the correct music, you can compete on the AM band. And I gotta believe with our turnaround that we're proving something."

Eye-Opening Search

PD Jack Patterson echoed Ed's sentiments. "FM stations tend to forget the younger demographics. They start out looking for the 25-34 or older demos. Only after they've achieved their goals do they start to look around and decide if they



Greg Mack

A COMMUNITY EFFORT - Community is an important ele KDAY's game plan. In the top pho-to the station's Rory Kaufman (bottom row, far right) poses with young artists who participated in a "Radio-Tron." benefitting underprivileged youth. The sec-ond photo finds KDAY's J.J. Johnson (third from left) and Jack Patterson (fourth from right) present ing "Community Comm to etudente for outstanding service to their schools and communities

can get some of the peripheral audience they don't have.

"A trip to Arbitron's offices in Beltsville really helped me understand what was hannening in our market. Each diary of a person who liked R&B music mentioned something about CHRs KHS-FM or KKHR, usually having to do with the amount of money they give away. That opened our eyes. We needed to give away some big money if we were going to be in the game at all."

As a result KDAY staged a "Song Search" contest, whereby listeners competed for \$1000 a day for 30 days during the fall sweep. It was such a success that manage-ment decided to up the contest's total ante from \$30,000 to \$50 000

Power Play

Music also played an important part in KDAY's resurgence as Assistant PD/MD Greg Mack related. "Everyone in town shied away from street music that appeals to the youth. No one wanted to play this music in the Black/Urban format until we started getting some regults '

Added Jack, "Some months the music is just in the pocket; then there are others when you can find anything the public just goes crazy over. We really played a lot of rap



Jock Patterson

music during the book. Now everyone, including the CHRs, have found street music." Among the "street music" artists that KDAY plays are L.L. Cool J, Run D.M.C., Whistle, the Fat Boys, Dana Dane, and the L.A. Dream Team.

While KDAY is enjoying the fruits of its fall success, there's still the spring sweep and a new challenger - KPWR (Power 106) - to confront Patterson doesn't seem too worried, though, "With the music Power 106 is playing and its current rotations, I don't think it will make a significant impact on the Black stations in this market. We'll all just have to wait and see."

ACTION

Without much public fanfare, WZAM/Norfolk, daytime companion of WMYK (K94), segued from Jazz to Gospel on February 9 under Dr. Milton Rold, publisher of black newspaper The Journal & Guide. This is ZAM-11's fourth format change in almost as many veers. The switch also seems to indicate a move away from jazz for the Benns Group, which had also been experimenting with it on AC-WHYW/Pitts-

After taking K97/Memphis to its best ratings in recent memory, C.J. Morgan

is out as PD with Para Wells named as his successor. Jimmy Smith remains in charge of music. Tony Gray has succeeded Jeff Wyatt as PD at WUSL Philadelphia and moved from évenings to afternoons . . . WAMO/ Pittsburgh has hired Anne Standish from that city's Tele-Communications Cable to serve as Marketing/Promotion Director for it and perent Sheridan **Broadcasting Network**

Derek Hill, formerly Community Affairs Director at WBBM-TV/Chicago (where he also hosted the weekly show "Common Ground"), is now Di-

G. Michael Keeting has come to WFXA/Augusta as PD; Tony Sewell remains as APD/MD. Radio veteran Ken Johnson, who programmed WDAO/ Dayton in the '70s and also worked at the late WDRQ/Detroit, is now OM at

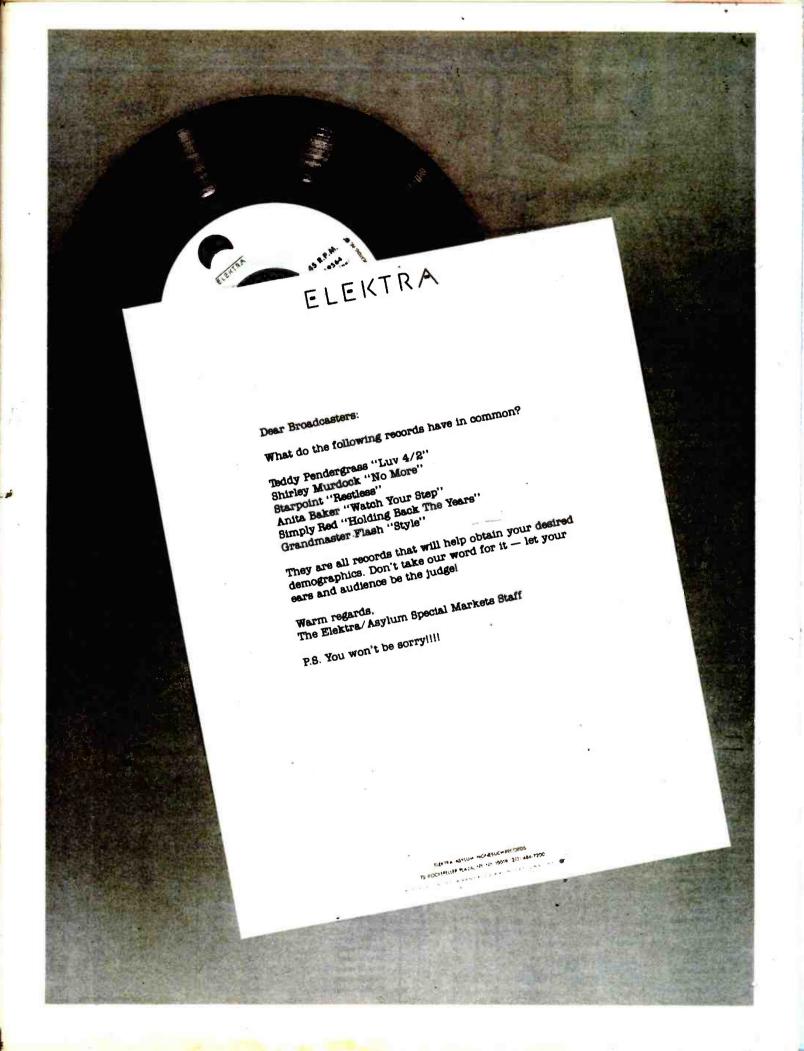
rector/News & Public Affairs for

WJLB/Detroit. Hill also served in similar

posts at WBMX/Chicago and WAMO/

WXLA/Lansing. Tony Dean replaces Ken Moore as PD of WWDM/Sumter, SC. Henry Crump is the new PD; Jeff McHugh is now Music Director.

70/R&R FRIDAY, FEBRUARY 28, 1986





COUNTRY

ION HELTON .

51% UP 12+: 42% UP 25-54

Up, Up, And Let's Hope Away

As the fall '85 Arbitron returns began to roll in, a quiet optimism that Country radio ratings had rebounded from a dismal spring showing started to grow. Those suspicions are confirmed in the accompanying analysis of virtually every Country station in the top 100 markets.

Comparing the fall results with those in the last scoreboard (R&R 9/13/85) presents an even better turnaround picture. This time out, 51% of the stations rose 12+, while only 32% went up in the previous comparison. And 44% showed a 12+ drop against a 56% dip last time. The fall '85 book indicated a 42% increase in the 25-54 rankings versus a 24% rise a year previous. Finally, 38% of the stations drop-ped in the 25-54 rank comparisons this sweep, while 40% went down

Judging by these numbers, it appears Country stations are begin-aing to do a better job of satisfying their target audience. However,

because more stations were up 12+ than increased 25-54, it appears that a large portion of the 12+ upward move came from greater 55+ listening. (Unless some hearty orator would like to make a case for a dramatic rise in listening from the 12-18 demo.)

Cume rank comparisons also painted a rosier picture. Forty percent of the stations went un compared to 27% a year ago; 32% showed a decline versus 43% last time. So not only did people listen longer in the fall, there were more of them sampling the product. Both are excellent signs that a recovery is indeed underway

Fell '85 Vs. Lest **ARB Comparisons**

124 124 51% 107 44%

25-64 (Ranks) 101 42% 04 38% 43 18% Debut

Cume (Ranks) 98 40%

77 32% 63 26%

Tale Of The Tape

	Provious Arbitron	Pall '85 243		
Stations Surveyed (Top 100 Markets)	248			
25-64 Renk Comparisons	1- 5 78 (31%) 6-10 76 (30%) 11-15 49 (20%) 16-20 26 (11%) 21+ 19 (8%)	1· 5 89 (37%) 6-10 65 (27%) 11-15 47 (19%) 16-20 18 (7%) 21+ 24 (10%)		
Markets With Country #1 in Adults 25-54	20	24		
Markets With Country #1 12+	10	14		
Markets With Country #1 Cume	4	7		

All figures refer to Arbitron metro survey areas, Monday-Sunday,

n-midnight. Stations with #1 shares have 12+ figures in bold. Demo figures are for market rank, not actual share.

Demo figures are for market rank, not actual share.
Under the demo rankings comparisons, "1-5" means a station ranked in the top five 25-54 adults, "8-10" indicates the station ranked sixth, seventh, eighth, ninth, or tenth, and so on.
An example of the numbers isted: "1-5 89 37%" means that 89 of the 242 stations sampled ranked between one and five 25-54, or 37% of the

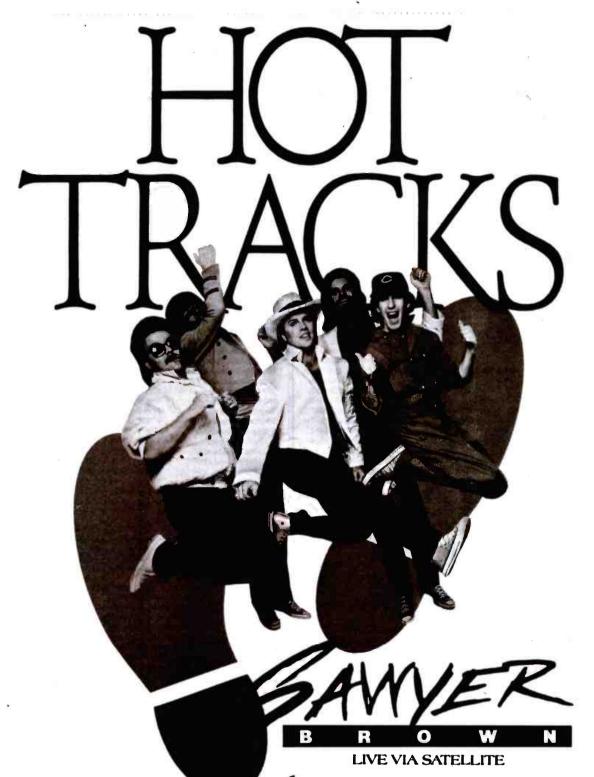
An asterisk indicates co-owned Country stations which have different call letters in the same market.

A "--" indicates a station was not Country during the sweep in quet

There are 14 markets with summer books, so all but those 14 are compared to the spring of '85 ARB. Numbers, rankings, and comparisons listed for Boston, Chicago, Claveland, Dallas, Detroit, Houston, Los Angeles-New York, Philadelphia, St. Louis, San Diego, San Francisco, Seattle, and Washington, DC are summer '85 vs. fall '85.

Fall '85 Scoreboard

	72			144) Cumo		Station/City	. 11 Pres.	P 100	Ann. 1	544 _{7.98}	Cumo Pros.	A
Station/City	Prov.	718	***	F 105	700	/ W		AND		ARB		ARB	
	5.2	3.8	7	13	10	- 11	WMAQ/Chicago	2.8	2.6	15	15	11	14
WSLIVAIron WGNA/Albery	4.8	4.2	10	6	11	- 11	WUSN-FM/Chicago	2.7	3.3	11	8	16	16
WPTRIABony	3.5	2.6	11	11	12	12	WKXF/Cincinneti* #1	2.8	_	10	-	12	_
	6.9	7.1	3	3	6	5	WSAVCincinnati* #1	1.6	_	14	_	14	_
KRST/Albuquerque	3.8	3.2	7	6	10	11	WUBE-FM/Cincinnati	4.2	7.8	9 .	1	10	7
KRZY/Albuquerque	3.0	2.5	ه ا	7	12	11	WGAR/Cleveland	2.0	.8	20	21	17	18
WEEX/Allentown WXKW-All/Allentown	3.4	2.5	7	8	9	9	WQAR-FM/Cleveland	4.1	3.4	8	8	13	13
	1.5	1.6	18	19	21	26	WCOS/Columbia, 8C	1.0	1.3	15	13	11	14
KIKFIAnsheim	8.9	6.6	3	4	4	7	WCOS-FM/Columbia, BC	18.6	17.8	1	1	2	1
WICHOUAdanta*	1.7	2.1	14	14	16	15	WTCB-FM/Columbia, 8C	3.7	7.3	8	3	11	6
WPLOIAtionis*	3.3	4.9	111	10	12	10	WCKX-FM/Columbus	1.9	3.4	15	12	15	13
WYAYIAdanta	11.9	16.3	2	1	3	2	WHOK/Columbus	3.6	3.0	8	9	9	9
KASEiAuelin*	4.5	3.7	7	À		7	WMM-AM/Columbus	3.6	3.4	13	10	8	10
KVET/Austin*	2.4	2.1		9	8	7	WRMZ-FM/Columbus	3.9	4.2	6	7	11	6
KAFY/Bekersfield	13.4	11.2	2	2	2	2	KLIF/Delles*	.5	.8	25	26	19	19
KUZZ/Bekeroffold	2.9	4.4	111	5	13	10	KPLX/Dellee*	6.1	6.0	4	3	11	6
WCAO/Baltimore	5.4	5.6	1 'A	2	8	7	KBCB/Deller*	5.0	5.9	5	5	6	7
WPOC/Beltimore	11.0	10.2	1 7	2	5	5	WBAP/Dallas*	6.1	5.9	2	4	4	5
WKJN/Baton Respo	1.2	1.4	11	15	12	12	WBLY/Dayton	1.4	1.7	19	16	18	16
WYNK/Baton Rouge	9.5	10.4	2	1	4	3	WEZICoyton	1.8	3.0	11	8	14	14
WYNK-FM/Baton Reuge	6.5	4.8	1 7	7	8	10	WONE/Dayton	7.9	6.0	4	5	5	6
KAYDiBeaument	8.2	7.0	1 4		3	6	KBRO/Dunier	.8.	1.1	20	19	22	24
KLVMBooument*	14.1	11.0	1 7	i	2	4	KBRQ-FM/Denver	1.6	.8	18	21	17	20
KYKR/Besumont*	3.2	1.9	. 10	10	10	13	KL2/Denver	2.4	2.4	14	15	15	16
WZZK/Birmingham	12.8	14.2	1 1	1	1 1	2	KY@O/Denver	4.0	4.0	5	5	11	11
WZZK-FM/Birmingham	6.1	2.1	6	13	6	11	WCXWDetreit	2.5	1.3	13	25	22	21
WVOK/Birmingham	3.4	4.3	7	5	8	8	WCXI-FM/Detroit	2.0	2.2	14	16	19	18
WLTB/Birmingham	2.0	2.9	10	8	16	16	WWWW/Detroit	2.6	3.2	8	9	13	11
WBOS-FM/Boston	5.6	7.3	5	2	10	9	KHEY/EI Page	4.0	5.2	6	5	6	8
WYRK-FMBuffelo	5.7	5.5	3	5	. 7	8	ICHEY-FM/EI Page	7.0	7.6	3	4	5	4
WQKX/Centen	11.9	10.2	2	1	3	3	KLOZIEI Paso	2.9	2.5	12	9	11	12
WEZL-FM/Charleston, SC	3.8	6.3	1 7	6	1 8	8	WKMF/Filmt	5.8	4.2	7	6	7	- 6
WXLY-FM/Charleston, SC.	1.3	1.0	17	14	15	16	WTACFIM	3.8	2.5	8	10	9	9
WLON/Charlotte	6.6	7.3	1 "6	4	6	7	KFRE/Freeno*	1.8	2.0	17	17	13	15
WLVK-FM/Charlotte	1.6	.6	111	16	10	11	KPRY/Freeno*	1.9	1.8	16	15	16	18
WSOC/Charlotte	12.6	12.1	1 7	1	1	1	KMAK/Freeno #2	3.0	_	12	_	11	
WSOC-FM/Charlotte	2.2	2.3	10	,	9	6	KNAX/Freene	4.3	4.6	6	11	10	11
WDOD/Chattanooga	6.5	7.0	3	4	4	4	WQHK/Ft. Wayne	9.5	9.1	3	3	3	5
WDOD-FM/Chattanooga	16.2	15.6	1	1	3	2	1				Co	intinued on	Page 74
WUSY-FM/Chattanooga	10.2	10.0		•	, ,	_	•						



awyer Brown, the hottest group in Country; kicks off Country Radio Seminar Week, Live from Walt Disney Workt, Sixty minutes of non-stop, foot-stompin: finger-pickin: fun featuring "Betty's Bein' Bad" and other cuts from their latest Capitol/Curb LP, "Shakin:"

Plus, some of their big hits including "Leona" and "Step That Step."

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COUNTRY

Fall '85 Scoreboard continued from Page 72

						-,	-				•		
Serior Co.		2+ .		25-64		_	l auros		2+		28-64	Cumo An	e 100
	Prov.	F 166	ARE	20-64 F '06	Pros.	F 186		Pros.	F 188	Prov ARB	F '86	ARB	,
	AMB		4	9	4	9	WBCS/Milwaukee	_	.4		21		20
WCUZ/Grand Rapids WCUZ-FM/Grand Rapids	8.0 10.5	,3.4 10.1	li	1	5	4	WBCS-FM/Milwaukee	3.2	4.0	10	10	12	11
WMUS-FWGrand Repide	4.8	7.1	7	4	10	10	WMIL-FMMilwaukee	4.1	4.6	9	6	8	14
WPCM/Greensboro-Winston		7.1	1 '	•	'0		KEEY-FM/MinnSt.Paul	5.2	6.1	5	3	7	6
Highpoint	1.4	1.3	16	13	11	15	WDGY/MinnSt.Paul	3.3	3.3	8	9	9	11
WTQR/Greensboro-Winston		1.0	''		''		WKSJ-AWMobile	.9	1.9	15	14	13	13
Highpoint	16.8	19.1	1 1	1	1	1	WKSJ-FWMobile	15.1	23.1	1	1	2	1
WWWWGreensboro-Winston,S			'				WMML/Mobile	1.7	1.8	13	13	10	11
Historiat	1.0	2.0	24	10	22	10	WSIX/Nashville	1.4	1.7	14	15	13	14
WESC/Greenville	2.1	2.8	12	14	12	13	WSIX-FM/Nashville	7.4	8.6	5	3	7	5
WESC-FM/Greenville	13.9	13.2	1 1	2	3	2	WelkNashville	6.2	5.3	8	6	4	6
WSSL/Greenville #3	.2	_	17	_	22	_	WSM-FM/Neshville	11.1	14.0	2	1	2	1
WSSL-FM/Greenville	7.3	8.0	3	3	6	6	WNOEMew Orleans	3.2	2.3	12	14	13	14
WCMB/Harrisburg	2.5	3.5	6	5	11	8	WNOE-FM/New Orleans	4.2	4.8	8	7	9	9
WHYL/Herrieburg	.3	.7	19	19	20	23	WINWNow York	2.8	2.2	12	21	11	20
WHYL-FMHerrisburg	3.4	2.4	8	11	12	13	WCMB/Norfolk	1.2	.9	18	20	17	19
Withthlanderd	.4	1.4	17	13	21	16	WCMS-FM/Norfolk	7.2	8.7	3	3,	21	2
WMLBHartland		.4	1 =	24	5	26	WKEZ-FMMorlolk	.8 1.6	.8	22	16 17	17	18 15
WRKZiHershey	7.1	10.7	2	2		2	WTID-FM/Norfolk	1.6 6.9	1.3 5.6	14	5	''a	10
KDEOHlonolulu	2.6	3.3	10 27	12	14 24	12 25	KEBC-FMOtishoms City				13	11	11
KIKK-FMHouston	.4 7.2	.7 6.7	27	29 3	3	25 4	KOMA/Okishoms City #7 KXXY/Okishoms City #6	2.8	1.5 .9	ے ا	15	l " <u>"</u>	15
KIKK-FMMouston KILTMouston	1.5	1.4	16	15	15	15	KXXY-FMOtishoms City	10.6	9.9	2	2	5	7
Kil.T-PMH tousies	1.5 4.5	1.4 4.5	10	16 7	15	11	WKY/Oldehoma City	2.3	4.9	12	8	10	á
WFMS-FM/Indianapolis	8.2	10.0	3	4	';	5	WOW-AM/Omaha	3.2	4.2	10	9	8	8
WIRE/Indianapolis #4	5.1	2.4		12			WOW-FMOmehe	5.5	4.7	5	6	9	9
WCR.#Jacksonville	.6	DNS	19	DNS	14	DNB	WHOO/Orlando /9	2.7	_	13	_	12	_
WCRJ-FWJecksonville	2.8	5.9	9	4	8	7	WHOO-FMOrlando	4.4	2.4 ^	7	10	8	11
WOIK-AM/Jecksonville	2.3	1.3	9	13	12	12	WWKA-FM/Orlando	9.1	9.1	2	3	4	8
WQIK-FM/Jacksonville	10.3	9.5	2	3	3	4	WXTU/Philadelphia	3.2	3.3	9	8	18	18
WBBIJohnson City-Kingsport-			l				KJJJ-AM/Phoenix #10	1.1	_	22	_	18	_
Brietol	1.0	.6	ne	30	20	19	KJJJ-FM/Phoenix #10	2.3	_	14	_	13	-
WEMB/Johnson City-Kingsper	⊢		l		1		KNIX/Phoenix	1.7	2.4	20	14	17	15
Brietol	1.4	1.3	12	17	23	26	KNIX-FM/Phoenix	8.9	10.4	1	1	6	3
WJCW/Johnson City-Kingspor				_			WDSY/Pittsburgh	2.8	2.7	10	11	15	15
Bristol	9.7	8.9	3	3	3	4	WEEP/Pittsburgh	1.8	2.6	12	9	16	17
WJSO-FWJohnson City-Kings			_ ا		,	9	WIXZ/Pittsburgh	.7 .8	.4	19	25 23	22	22 19
Bristol	2.0	1.4	5	11	'	•	KUPL/Fortland KUPL-FM/Portland	4.0	4.8	10	4	13	12
WKIN/Johnson City-Kingsport Bristol	.5	2.6	14	5	10	7	KW-LiPortland	2.6	2.8	13	11	11	13
WXBQ/Johnson City Kingspor		2.0	. ' -		"	•	KWJJ-FMPortland	1.7	2.5	18	13	17	16
Bristol	18.6	20.3	1	1	2	2	WGNG/Providence #11	.7	_	25	_	24	_
KCMO-FM/Kansas City	3.8		a		13		WHIM/Providence	1.6	1.4	11	12	19	16
KCKMKaness City* #5	.2	.5	25	22	26	22	WHIIF/Qued Chies	8.1	5.8	8	8	7	7
KFKF-FM/Kansas City	5.4	5.8	5	5	9	7	WLLR-FM/Quad Cities	12.5	13.9	2	1	2	2
WDAF/Kaness City	10.7	11.1	l i	1	2	2	WKIX/Raleigh-Durham	2.2	1.0	13	13	12	12
WIVK/Knoxville	4.5	4.0	5	5	8	7	WQDR-FM/Raleigh-Durham	4.5	5.3	4	6	7	8
WIVK-FM/Knoxville	23.3	26.7	1	1	2	1	WPCM-FM/Raleigh-Durham	2.0	1.2	12	18	13	13
WNKX-FM/Knoxville	1.5	1.3	10	8	11	9	WRNL/Richmond	3.5	3.1	8	7	7	7
WNOX/Knoxville*	2.6	3.4	7	6	6	6	WTVR-FM/Richmond	7.1	7.0	6	6	6	6
WIOV/Lancaster	6.5	9.8	5	2	5	3	KCKC/Riverside-San Bernardino	1.2	2.7	26	12	18	12
WITL-FM/Lansing	10.3	9.0	3	3	4	3	KDIG/Riverside-San Bernardino	.7	1.5	36	22	30	20
WKLH-FM/Lansing #6	.7	_	13	_	11	_	KNTF/Riverside-San Bernardino	1.2	1.3	12	13	24	24
KFMS-FM/Las Vegas*	7.4	10.6	3	.1	5	3	KWDJ-FM/Riverside-				4.7	25	20
KRAM/Les Veges	1.8	2.6	15	17	12	16	Sen Bernerdino	1.4	1.5	13	17		
KVEQ/Las Vegas*	2.2	2.6	12	6 10	10	12	WFLC/Rochester	.5 3.6	.9 3.1	18	12	13	13 11
KLRA/Little Rock	4.8	4.1	7 2		10	8 2	WNYR/Rochester	2.5	5.3	8	7	11	7
KSSN/Little Rock	14.1	17.8 1.5	21	1 27	29	26	WZKC-FM/Rochester KAER/Sacramento	4.4	3.3	8	10	10	14
KLAC/Los Angeles* KZLA-FIM/Los Angeles*	1.6 2.1	1.5 2.6	12	9	29	19	KRAK/Secramento	5.0	3.4	8	9	9	10
WAMZ-FM/Louisville	14.0	11.4	12	2	3	2	KRAK/Secramento #12	3.5	4.6	7	5	12	9
WCMLouisville	4.5	4.0	8	12	11	10	WKCQ-FM/Saginaw	15.7	12.9	1	2	3	2
WTMT/Louisville	1.9	5	13	15	16	15	KUSA/St. Louis	3.4	4.5	;	5	10	9
KTXF/McAllen-Brownsville	4.4	6.8	6	5	7	7	WIL/St. Louis	1.2	.7	21	24	18	19
WGKX-FWMemphis	7.6	6.9	5	4	9	7	WIL-FMRL Louis	5.0	6.3	4	3	7	4
WMC/Memphis	9.2	6.9	. 1	7	6	8	WKKX/8t. Louis	_	1.0	-	20	_	20
WKQS-FM/Miami	3.1	3.4	.13	9	16	13							
WQAMMiami*	.9	1.4	23	26	27	26	I						

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Fall '85 Scoreboard

Station/City		!•	1 1	15-64		-
	Pros.	F 186	Prov ARG	F 186	Pros.	F 186
KKAT-FM/Selt Lake City	3.4	4.0	10	11	15	
KRGO/Belt Lake City	1.3	-7.0 .7	15	25	23	23
KSOP/Selt Lake City	1.7		16	24	20	20
KSOP-FMSelt Lake City	3.3	3.7	9	6	14	20
KZAN-FIMBalt Lake City	2.5	3.6	11	8	16	14
KAJA-FM/Ben Antonio	5.2	5.9	1 '5	3	1 6	' 6
KBUC/Sen Antonio	1.0	2.3	21	19	21	21
KBUC-FINRER Astonio	4.6	3.9	6	9	111	12
KKYX/Ban Antonio	5.6	3.7	9	13	12	ii
KCBQ/Ben Diego	.9	1.3	21	18	24	21
KCBQ-FM/Sen Diego	1.6	3.0	17	11	18	14
KSONSen Diego	.9	.9	19	24	21	22
KSON-FMSet Diego	3.2	4.5	;;	5	13	- 6
KNEW/Celland-lien Francisco*	2.2	2.3	14	15	22	17
KSAN-FM/Oskland-San Francisco		4.1	7	2	111	10
KEENflen Jose	2.0	2.7	l ii	9	20	20
KMP8/Seettle	2.4	1.9	14	16	20	19
KMPS-FM/Seettle	4.3	4.5	3	5	10	11
KRPMBestie	3.6	2.8	5	11	12	16
KRMD-AM/Shreveport	1.3	1.7	13	14	12	13
KRMD-FM/Shreveport	5.9	5.6	5	5	10	9
KWKH@hrevepert	4.2	3.7	l ă	12	و ا	10
KWKH-FM/Shreveport	3.8	3.9	10	10	111	12
KDRK-FM@pokane*	12.6	12.4	1 1	1	4	3
KGA/Bookane*	6.1	5.2	6	5	7	7
WIXY/Boringfield, MA	1.5	1.4	13	10	16	17
KFMMStockton	3.3	3.7	8	4	9	8
WRRS-FM/Syracuse	5.3	6.1	4	4	9	6
WSEN/Byracuse	1.5	.9	10	13	12	15
WSEN-FIMByraouse	1.2	1.9	15	9	11	11
WQYK-FM/Tampa	7.0	8.2	4	3	5	4
WSUNTampa	5.3	5.8	5	5	7	5
WKLR-FM/Toledo*	7.3	6.3	2	2	6	7
WTOD/Toledo*	5.2	5.8	10	8	10	11
KCUB/Tucson*	3.5	5.1	10	5	10	8
KIM-FIMTucson*	7.4	9.2	2	1	6	4

Station/City	11	2+	1	25-64	Cum	or Apole
	Prov.	F 100	200	F 100	Prov.	F 196
KTFX-FM/Tules	6.6	5.4	5	8	8	8
KTOWTules	.5	DNS	18	DNS	16	DNS
KVOO/Tules	12.6	11.6	2	2	1 1	3
KWEH-FMTules	11.4	11.5	1 1	4	6	1
WMZQ/Washington	.2	.1	32	34	27	30
WMZQ-FM/Washington	4.1	3.5	5	7	13	14
WPKX/Weekington #13	* . 3	.4	T32	25	31	29
WPKX-FM/Washington #13	2.7	1.9	13	14	16	17
WIRK/West Palm Beach	_	.3	-	29	l –	32
WWW.FM/West Palm Beach-		_				
Boos Raton	4.2	5.5	5	2	6	6
KFD#Wichite	6.9	11.0	ě	4	4	4
KFDI-FM/Wichite	15.2	11.3	l i	i	2	2
KF147Wichite	7.5	6.6	1 4	6	5	5
WANT/Windows	3.0	3.6		7	14	12
WDSD-FM/Witmington	2.1	3.1	12		16	16
WNOW/York#14	1.4	_	26		13	-
WQXK/Youngelown-Warren	6.1	6.9	2	4	'6	6

Fontnoise:

Before or during the book:

- 1: WEAI & WXXXVCincinnell became AC WWNK-AM & FM.
- 2: KMAK/Freene changed to News/Talk.
 3: W88L/Greenville changed to W@8L in August.
- napella went to a "Beby Boomer" form
- 5: KFKFKaneas City went Country cides in October as KCKM.
- 6: WKLH/Lancing went AOR as WLNZ in September.
- 7: KOMA/Oldehome City adopted the MOR formet in November.
- 8: KCCN/Oblehoms City dropped all-News, returning to Country and KXXY calls
- do became AC WIMIA in mid-Novemb
- 10: KJJJ-AM & FM/Phoenix became News/Talk KFYI and AC KKFR in August.
- 11: WGNG/Providence switched to Oldies WICE in November, '85.
- 12: KSKK/Secremento became KRAK-FM in December. 13: WPKX-AM & FM changed to AQR oldes January.
- 14: WNOW/York changed calls and format to WOBG and Oldies in September.

HAVE YOU HEARD

Former KCCY/Pueblo PD Jack Carter, who left to nursue a fulltime TV career during the time when the station was going through a sale, has returned to the PD helm . . . Former KND/Phoenix staffer Len Roberts is now programming K104/Monroe, LA . . . KNAX/ Freeno will soon be dropping its music service for local programming under the PDship of morning man Doc Rob-... KOKZ/Ceder Rapids morning man Brian Wright has been named OM for KOKZ and sister station KXZL Jerie Melvin is now MD at WEZL/

WMAQ/Chicago, WIL/St. Louis. and KCBQ/San Diego vet Charlie O'Neal

is now doing mornings at WCII/Louis-Cindy Schneider has moved from WGEE/Green Bay to WMIL/Milwaukee for overnights . . . Kim Kline makes a nice move from afternoons at KFFA/Helena, AR to evenings at WGICK/Memphis . . . Great Empire announces some changes, as KFDI/ Wichita afternoon talent Randy Ray Urlch is transferred to the KTTS/ Springfield Radio Ranch, He's replacing the retiring "Berefoot" Bob Kinney. Filling Randy's spot at KFDI is overnighter Andy Ostman, who will also be Promotions Coordinator. Talung over the all-night show is perttimer Larry

Former WRNL/Richmond PD Milke Anderson is the new morning talent on WIL/St. Louis . . . Jim McClain moves crosslown from KPLY to KOLO/Reno for evenings ... Jadi Faxx joins KEAN/Abilene for overnights from KPMX/Easiand, TX ... Todd Fairbanks is new to overnights at KIOV/ Sioux Falls . . . Pam Quinn has been promoted from parttime to the evening shift at WKKQ/Duluth ... Sharl Bishop has been hired to the newly created position of Promotions Director for KASE/Austin ... Weekend werriors now include Rick Scott, KZLA/Los Angeles; Chris Michaels, WCMS/Norfolk: and Cheryle Freeman, WYNG/ Evansville . . . And don't forget to call with everything that you have heard!



FORTUNATE FORTUNE — Jimmy Fortune of the Statler Brothers and writer of "My Only Love," named Song of the Year at the sixth annual National Songwriter Awards Show, celebrates with his friends following the show. (L-R) BMI VP Roger Sovine, Songwriters Guild President George David Weles, Statlers' Harold Reid, BMI Sr. VP Frances Preston Fortune, BMI's Del Bryant, and Richard Thrait, executive producer of the Multimedia show.

ACM To Present Survey Results

The Academy of Country Music will present the results of a nationwide research project during this year's Country Radio Seminar. The study, conducted by Landsman/Webster of New York, questioned country music listeners about their socio-economic status, record buying habits, radio listening habits, and other perosnal facts.

ACM Chairman Res Martin said, "By providing this informaton to the nation's radio GMs and PDs, artists, recording companies, publishers, and others who will attend the seminar, we hope to give them a valuable tool which will enable them to better understand and service the nation's country music listeners and buyers."

Martin and ACM President Gene Weed will discuss the project at the seminar luncheon on Friday, March 7. Pollsters Landsman and

Webster will also be on hand to go into detail about the survey, show a slide presentation, and offer additional materials to take along. They'll also be available at the ACM booth to answer questions about the survey.

The ACM is currently formulating plans to tour the slide presentation, and survey material is being developed for a report to the advertising community. Details on both these projects will be available during the seminar.

Coming Next Week:

STATE OF THE COUNTRY

he of a positive fall '85 Arbitron book, can Co If a healthler share of the radio advertising pi nt looks at the future of Country sales

NASHVILLE THIS WEEK



SHARON ALLEN

CRS Announces Keynote Speakers And Sets Agenda

The Country Radio Seminar, set for March 6-8, at the Opryland Hotel and Convention Center, announced its keynote speakers. On Friday morning, March 7, 9am, legendary studio owner/producer Sam Phillips will address the Seminar attendees. On Saturday morning, March 8, at 9am, Mutual Broadcasting System President Jack Clements will open the final day of sessions.

You can preplan your days with the following agenda schedule: Thursday

11am - Registration begins at the hotel/convention center. Exhibit hall opens (11am-6pm), Ryman A (lower level).

2:30-3:30pm - "Who The Hell Are "They" MIPS panel. Moderator: Rick Blackburn/CBS Recerds.

3:30-5:30pm — "Research — Gospel Or Guide" MIPS panel. Moderator: Rick Blackburn/CBS Records

7:30-10:30pm - Artist/Attendee Welcome Reception, Washington Room

Friday

7-8:30am - Continental Breakfast. Lower level. Exhibit Hall

8:45-9:30am - Sessions begin with Keynote Speaker Sam Phillips.

9:30-10:30am — Concurrent sessions: "Self-Image Psychology and Your Goals." Speaker: Mike McCaffrey/McCaffrey & Assofinal day of sessions.

ciates. "Ratings — Arbitron and
Ricch " Moderators: Carl Bec-

KNIX.

10:30-11:30am - Concurrent sessions: "Music in Advertising: The Creative Process" MIPS panel. Moderator: Ralph Rvd-

ker/WAJR and Larry Daniels/-

bolm/Red Bates. 11:30-12:30am — Concurrent sessions: "Air Personalities: How to Find Them and Build Them." Moderator: Johnny Biggs/ABC Watermark

12:30pm – Luncheon: Program presented by Ron Martin and Gene Weed of the ACM.

2:00-3:00pm — Concurrent Sessions: "Country Programming Is Our Product." Speaker: Dr. Roger Blackwell/Ohio State University. "Your Questions on Selling Country Radio." Moderator: Tim Wilson/WAX."

3-4pm - "Promotion With Proof" Moderator: Bob Young/

4-5pm - "New Technology:

Demonstrations and Discussions." Moderator: Johany Resen/Fanta Sound.

6-10pm — Artist Radio Taping Session, Memphis Room. Rap Room Sponsored by ABC Watermark. Host: Das Halyburten/KPI.X

Saturday

7-8:30am - Continental Breakfast, lower level. Exhibit Hall

8-9:30am - Sessions begin with Keynote Speaker Jack Clements. 9:30-11am - Concurrent Ses-

9:30-11am - Concurrent Sessions: "Developing a Marketing Plan." Speaker: Dr. Steven E. Permat/Yale University. "Information Programming on Country Radio Stations." Moderator: Barry Mardit/WWWW.

11am-12:30pm - "Things You Should Know Even If You Have An Attorney." Speaker: Professor James Albert/Drake University.

12:20pm - Luncheon; Program presented by Avet Anderson/Wrangler Brand Marketing and Barbara Paul/the Vall Group.

2-3pm — Concurrent sessions: "Management: How To Get Along With People." Speaker: Dr. Harles E. Cose. "The Radio Doctor Panel." Moderator: Curt Rrown/KTTS.

3-4pm - "The Nashville Sound: The Next Ten Years" MIPS panel.



EDDY LENDS A LICK — The legendary Duane Eddy dropped in on Marty Stuart's sessions at Jack's Tracks Studio to land his unique instrumental talents to a couple of Stuart's album cuts. Pictured (I+1): guitarist Jody Maphie, Eddy, Stuart, and keyboardist "Filip" Anderson.

Moderator: Tom Collins/Tom Collins Music.

45pm - "The Future of Country Radio: Whose Responsibility Is It Anyway?" Moderator: Lori Pink-

erton/MJI Broadcasting. 5-5:30pm - "Pinkard & Bowden Put On The Country Commercial Review" Host: Erica Farber/IN-TEREP.

5:30pm — Closing Remarks: Mike Oatman and Susan Storms. Cocktail Reception (cash bar).

The New Faces Banquet followed by the 17th annual New Faces Show.

Hank Jr. Special

Hank Williams Jr. will host a TV Special Music party with labelmates the Forester Sisters, Pam Tillis, and Randy Travis. He's also invited his longtime associate and friend Merle Kilgore to join the evening's festivities, honoring the Nashville Network's third anniversary.

This special will air with the title "An Evening With Hank Williams Jr. and Friends" on April 16, and is produced by the Nashville Network in cooperation with Warner Bros. Records.

Bits & Pieces: Alabama will soon have memorabilia on display at the Hard Rock Cafe in Los Angeles. At the request of cafe officials, Jeff Cook, on behalf of Alabama, will donate his personal Peavey double-neck electric guitar. The restaurant's Quince Buteau responded in turn to the group by announcing a \$1,000 donation from the Hard Rock Cafe would be made to Alabama's annual charity concert, the Jun Jam. FYI-June Jam will be held this year on June 14 in Fort Payne, .. Janie Fricke will be singing the praises of 7-Up for a new TV ad campaign. The series of 30 and 60-second spots will begin a national rollout in early spring . . . Larry, Steve, and Rudy Gatlin escaped Nashville's attack of bad weather Feb. 17-21 when they undertook a working cruise to the Bahamas for Eastern Cruise Lines. (Some guys have all the luck!) ... Sawyer Brown just taped a "Star Search" alumni show in Los Angeles that presented performances by 1984 and 1985 winners of the TV talent competition. The show will air nationwide on May 17 ... Grand Ole Opry member Jimmy C. Newman became a first-time grandfather on February 10 with the birth of Natalle Blair Newman. The new arrival, daughter of Gary and Sharon Newman, weighed in at 10 pounds

Just thought you'd like to know!

NASHVILLE

IN MOTION

Bob Montgomery has joined the staff of Tree International as Director of Creative Services ... Martha Garrett assumes the position of Director of Administration for the Hallmark Direction Company ... Russ Fowler returns to Southern Tracks Recording Studio as chief engineer after stints with Stone Mountain Music and Cheshire Sound Studios in Atlanta. Greg Archilla was appointed assistant engineer. Archilla was

Badfinger's road manager in 1984 ... With the incorporation of the management and production company Blanton/Harrell and Reunion Records, these staff changes were made. Kim Smith moves to the position of Production Administrator for Reunion. Liz Winnacker is promoted to Marketing Administrator/Nashville Wade James becomes Marketing Administrator/Waco. Diane Miller is executive assistant for Vin Madux. The Blanton/Harrell Tour Management company will do business from its new address: 2909 Poston Ave., Nash ville, TN 37203. Frank Kirkpatrick will assume the new position of executive assistant to tour director Malcolm Green.



MAKIN' UP FOR LOST TIME — Gary Morris is greeted by a group gathered to celebrate his TV role in "The Colbys" and his duet with Crystal Gayle, "Makin' Up For Lost Time." (L-r) Merlin Littlefield, ASCAP Associate Director; singer Lane Brody; Morris, Connie Bracley, ASCAP Executive Director; CBS artist Libby Hurley; Eve Vaupel, ASCAP publicist.



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Current Issue #71 KFRC's 20th Anniversary with Dr. Don & frends. WNBC Don Imus, WLZZJJ, & George Baier, KMEL London & Engelman, KIIS Big Ron O'Brien, KFI Mark Taylor, LA's new Power 106 Mucho Morales, KWSS Kelly & Kline 90-min. cassette, \$5.50.

Special issue #5-72 features NEW ORLEANS with CHRs B97. WQUE & WRNO, AC WLTS, WAJY & WTIX, & Urban WYLD, SHREVEPORT CHR KMBQ, AC KYKI, & AOR KTAL, & JACKSON CHRs WTYX & WOMV, 90-min cassette. \$5.50.

Special Issue #5-75 features SAN ANTONIO CHRs KTFM. SPECIAL ISSUE 13-73 YEAR INS SA KAZL & ACS KONO. KTSA. KITY & KSMG, plus EL PASO CHRS KAMZ. KSET, KEZB, KFIM & AOR KLAQ. 90-min. cassette, \$5.50.

Current Issue \$70 features WFYS/Elliott & St. James, KRLA/ Bob Hudson, WYNY Harris & Harris, KSRR Mr. Moby, WXRK Howard Stern, KYUU Rick Shaw & KFRC Bobby Ocean, 90-min, cassette, \$5.50.

Classic Issue #C-64 features WKYC Jack Armstrong-1967. KIMN Jack Merket-1960, KCBQ Bobby Ocean-1971, KKDJ Charlie Tuna-1975, KYA Chris Edwards-1972, KHJ Shana-1977 and more! Cassette, \$10.50.

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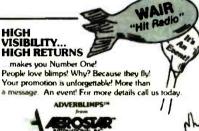
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7" 10" 12" Sleeves - Poly Inner & Outer Sleeves -Blank LP Jackets - Cassette & Record Mailers, Etc.

COUNTRY GOLD

Box 4234R. Panorama City, CA 91412 (818) 788-8857

PROMOTIONAL





1813-E Avenue • P.O. Box 5057 Sioux Falls. South Dakota 57117-5057 (605) 338 AERO





MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

> 160.00 1 Time \$55.00 13 Insertions 150.00

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable

145.00

Marketola

26 lm

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

MARKETPLACE

FEATURES



CHD ACD AC

Call for a free trial subscription (415) 564-5800





RADIO'S DAILY ON-AIR PREPARATION RESVICE

Airshift-ready music notes eter factu

PROGRAMMING



Synthesizer Stingers and Bizarre Effects will arab your listeners' attention! For free demo

(717) 266-1422

SIXTY SECOND PRODUCTIONS RD 4, Box 392, York, PA 17404

KEEP YOUR LISTENING AUDIENCE STIMULATED

HIGH QUALITY IMPACT Stingers- ID, feature & promo beds 109 peices -\$1895.00 us FREE sampler Write on station letterhead to:

Brahminy Kite Productions 65 High Park Ave. Suite #1212 Toronto, Ont. Canada M6P 2R7

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS 80 kw AC needs warm, uptempo PM driver. Short drive fro ocean/slopes. Females encouraged. T&R: Rick Steele, Memorial Cir., Augusta. ME 04330. EOE M/F (2-21)

NATIONAL

HELP! RADIO NEEDED Due to the large number of placements of our registrants and the increased demand of radio stations ac country, NATIONAL is in need of qualified personnel for vir-tually all radio positions, particularly news people and announcers, for small, medium, and major markets. We are also short of qualified female personnel. If you are seriously seeking a move, contact NATIONAL now. For complete information including brochure and registration form enclose \$1 postage/handling to:

NATIONAL BROADCAST TALENT COORDINATORS

Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144



NATIONWIDE COMMUNICATIONS is putting together a talent bank for future openings at GREAT radio stations like:

WCAR-FM/AM/CLEVELAND

KZAP/SACRAMENTO WNCI/COLUMBUS
WB.IW-FM/AM/ORLANDO KROQ KNST/TUCSON

KWSS/SAN JOSE KLUC KMLU/LAS VEGAS KZZP-FM/AM/MESA-PHOENIX WIX 71 /WINSTON-SALEM

If you are a strong air talent/newsperson looking for a rewerding position with one of Americ's largest radio broadcasting companies, send tape and resume today. NATIONAWIDE COMMUNICATIONS is an equal opportunity employer. Send tapes to: DAVE VAN STONE

Group Director of Programm

NATIONWIDE COMMUNICATIONS INC. P O Boy 9686 San Jose, CA 95157

NO CALLS PLEASE

OPENINGS

PSA WRAN No. NJ seeks local talent. Future full/partitime openings. C&R: PD, 251 Millbrook Ave., Randolph NJ 07869. EOE M/F (2-28)

ir talent fer major deyparts. Strong production. Stable facility/group/future. T&R: Milke Scalti, tuinnipiac Ave., No. Heven, CT 08473. EOE M/F

VBF105.7

WVBF/BOSTON is looking for an adult entertainer to handle evenings in America's greatest city. Tape and resume to: Craig Jackson, Operations Manager, WVBF, 535 Boyiston Street, Boston, MA 02116. Fairbanks Commun-

WYST/Baltimore

Major market Oldies station seeks afternoon drive an-nouncer, Major market experience desirable. Tapes and resumes must be received by March 5. Send yours to Cindy Walk, WYST, 1111 Park Ave., Baltimore, MD 21201. No calls please. EOE M/F

Nows enaber needed. Gether/write/reed loci need funny, creative DJ who knows Olde James, PD, WAVI, 1858 lelington St., Po 03801. EOE M/F (2-28)

On air Production Director, Creative morning man/promotion-minded jocks, T&R: Richard Remakerg, Box 717, Ocean City, MD 21842, FOE MF (2-28)

MORNING PERSONALITY

Join Southern New England's #1-rated morning team on 50K full-service AC FM. morning team on such turns and the service of his bright, energetic, adult communicator, sense of humor, some phones. No "jocks" or beginners. PROVEN WINNERS ONLY!! Rush tape, resume, references and salary history to: Radio & Records, 1930 Century Park West, #281, Los Angeles, CA 90067. FOF

XI. Country still seeks the ultimate night jock. Production helpful. Rush T&R: Pete Jirak, WDIL, Box 40, Newton, NJ 07880. EOE M/F (2-21)

MON E

One at the fastest-growing stations in New England seeks energetic personality to han-dle midday shift. NO SCREAMERS. Strong production essential. Send T&R to: MIKE TROMB-LY, WKNE-FM, Box 466, Keene, NH 03431. EOE e opening! Menager/PM drive at WKGW. 100 kw FM Ce. Top 100 AC, top-rated in market, T&R: George Carpen-Thomas Rd., Oriekany, NY 13424. EOE M/F (2-21)

NEWS PERSONALITY

WCIB-FM, Cape Cod's #1 "Morning Team"

Adult Contemporary leader, has a rare opening for mature news anchor/per-

sonality. PROS ONLY. Excellent opportunity with dynamic growing company.

Tapes and resumes immediately to: JACK MILLER, WCIB-FM, P.O. Box "C," Fal-

6 seeks talented personality to join morning show. Topi-ferticulate. T&R: Gene Romeno, WZZO, Ste. 205, West-le Mail, Bethlehem, PA 18017. EOE M/F (2-21)

Marning name anchor. CHR Jersey Shore. Seek experienced newscaster with authority/personality. Decent pey. T&R: NO, WJRZ-FM, Box 100, Manahawkin, NJ 08060. EOE M/F

SOUTH

FLORIDA COASTAL CHR

Seeks energetic, creative Afternoon Drive talent. Must be mass appeal and enjoy out-side promotion! Send C&R, production samples and salary history to: Radio & Records, 1930 Century Park West, #280, Los Angeles, CA 90067. EOE

Open new. AC on-air production winners. So. OK. 52 Group Stations. We're not Bestrice, T&R: Bob Lindstrom, GM, (405) 252-8090 EOE M/F (2-28)

Commonwearthy Country has rare opening weekend air talent. Good money for right pro. Two years' experience. Talt: Dev Weichel, OM, WSSL. Box 100, Greenville, SC 29002. EOE M/F (2-28)

SOUTHEAST P-1 CHR

ks creative energetic, relatable PM Drive air talent. Must be able to use phones, and be promotionally active. Excellent facilities and benefits. Send cassette, resume, and references NOW. Radio & Records, 1930 rk West, #269, Los Angel Century Park 90067. EOE

Television

CORPORATE DIRECTOR/FINANCE

Fortune 500 Company seeks superior financial person as Director of Finance for Televicial person as Director of Hinance for Television Group. Minimum 3 years experience in television, CPA, Public Accounting experience required. MBA desirable. Requires travel. Will report directly to CEO of Television Group. Salery and bonus open. Reply to Radio & Records, 1930 Century Park. West, #274, Los Angeles, CA 90067. EOE

PYRAMID BROADCASTING.

MORNING TALENT

Pyramid Broadcasting, with stations KISS-108, WNYS-FM, WSNI-FM, WPT-FM, in Osking for a morning person, team, or show. Send tope and resume to: SUNNY JOE WHITE, P.O. Box 128, Medford, MA 02155. EDE MIF

Regional Sales Representativé

rought ten claims in the properties of the nume 800 Company Subsidiery; leader in the ind solicing Station IDs. Sales and Production Lib sic Commercials and and Television Comme s opening for Sales Representative.

dates must have successful track recon V sales. Advertising Agency sales, or rele on requires extensive travel. Company pr cellent salary, commission plan, plus automobile, full expenses and outstanding be-

Jack Adkins
VP/Director Human Resources
Media General Broadcast Services,
2714 Union Ave. Extended
Memphis, TN 38112
EOE M/F



ing salent for ellents needed. All formets. T&R: Burk-Abrams, Lesie Calleway, 6500 River Chase Cir. E., At-. GA 30328. SOE M/F (2-28)

EAST

eded immediately, AM/FM, Walk in & go to nors. T&R: Berbra Rubin, NO, WHLC, (203) px 1031, New London, CT 08320. BOE M/F

78/R&R FRIDAY, FEBRUARY 28, 1986

OPPORTUNITIES

OPENINGS



Smokin' Top 100 CHR Needs A Smooth, High-Profile Anchor

FOR #1 MORNING SHOW! Humor, track record state-of-the-art production skills. You'll have all the tools you need to win — work for a great company in a charming coastal city! Express Cassatte & Resume Ta: Brian Philips, WSSX, #1 Orange Grove, Charleston, SC. 29407 EOE M/F

Engineers. Future openings in growing company, Resums: Brian A. Chees, Corporate CE, Jenny Lind Rd., Fort Smith, AR 72903. EOE M/F (2-28)

PD. Organized, creative, well-rounded. Strong coaching stills. Adult AORICHR near New Orleans/Baton Rouge. T&R: Namette Guerin. Box 1829, Hemmand, LA 70404. EOE M/F [2-28]

MAJOR SOUTHEAST MARKET NEWS ANCHOR/PERSONALITY

Fulltime News Anchor/Personality, must be a good, fast writer with on-air sound. For opening send tape å resume to: Radio å Rec-dio & Records, 1930 Century Park West, #277, Los Angeles, CA 90067. Females and minorities incouraged

- P

Future openings Blux Country AM markst leader, Females/mi-norries encouraged, Community involvement a plus. T&R: Larry King, Box 1438, Greenville, MS 38701, EOE M/F (2-28)

FL CMR seeks pro with strong production, Future openings is cluding-three, C&R: Lou Patrick, WYKS, 4908 NW 34th St Geinesville, FL 32605, EDE M/F (2-28)

WBCY-108FM

market in the sunny Southeast, has an IM MEDIATE AM Drive opening. We need you to be fun-ny, topical, personable, controversial at times, and have a desire to continue the winning tradition. Fabulous facilities, great support staff, and top dollars await the right individual or team. OVERNIGHT a slummer of your morning show to: BILL MARTIN, 1 Julian Price Place, Charlotte, NC 28208. We can't wait to hear from you! EOE MF

If you like Country music & beach, here's a chence to enk both, WOBR Beach Country has fulfitime. T&R: Beach Cou try, Box 400, Wanchese, NC 27951. EQE M/F (2-28)

W/TMX CHR Tupelo, MS has openings for all positions. Rush T&R: J. Michael Pruet, Box 954, Tupelo, MS 38802, EOE M/F

Meaded Intradilletely, Adult communicator for Country pow-erhouse. No time remp. T&R: Bruce Edwards, WK.JN. 3028 S.; Sharwood Forest. Ste. 200, Beton Rouge, LA 70816. EDE MET 12-28.



MORNING MAN

Top-rated Adult Rocker in West Palm Beach searching for adult-oriented personality. Must be creative, humorous and interesting

1860 Old Okeechobee Blvd., Suite 106 West Palm Beach, FL 33409

BOE NO PHONE CALLS PLEASE

OPENINGS

24 HOLE STEREO COLINTES

MEWS DIRECTOR

21 of fifteen stations in 200,000 papelation merbet. Marke and personality-oriented station. We were personality-oriented station. We were personality-oriented station. We were personality-oriented station. We not be trief newscasts of all y. Spit shall (sirve times). Discuss one personal colly. Spit shall (sirve times). Discuss one personal colly. Spit shall operation or product, deather appellication product, deather appellication or from Station. ISSE-PRI, P.O. Ben. 1104. Payamerélia, AR PZPOZ. BOST.

Air selectioneduction, Morning drive, Experienced, creative, TAR: V. Beltcum, Best 307, Goldsboro, NC 27530, EOE M/F (2-21)

Brangeste, analiting, dynamic night jock. People's land-ine to MD. T&R: Tom Kelley, Ban 368, Athena, AL 36611, BDE M/F (2-21)

Mornings in trains, easily FL can be yours. T&R: Glove Morne Res 1050, Aven Pt., Pt. 33626, EOE M/F (2-21)

Q-107 . . . Charleston, South Carolina's fastest growing CHR, needs A HOT, HAPPENING, community-involved personality. With top production, creativity, and voices! No sacrifice in salary to enjoy great weather, the beach, a growing metropolis and 100kw! Join us in our coming victory. Express tape, resume, and photo to ROGER GAITHER, WKOB-FM, 4995 Lacross Road, Suite 1600, North Charleston, South Carolina 29418 FOF

Winning CHR in resert area seeks personalities for future AM/PM drive. T&R: Fred Allen, Box 2428, Wilmington, NC 28402, EOE M/F (2-21)

WKQQ ADR needs afternoon drive personality. Production live remotes: TBR: Dave Krusenklaus, Box 100, Lexington KY 40590, EDE M/F (2-21)

Country powerhouse seeks aggressive MO/PM drive. T&R: Tommy Lee, Box 278, Anniston, AL 36202, EOE M/F (2-21)

MAJOR SOUTHEAST MARKET

If you're ready to make the Major Market move, then we want you on file for possible future openings in our on-air staff. Natural personality, desire, and that killer radio instinct is a must. If you're ready don't wait, send tape and resume to: Radio & Records, 1930 Century Park West. #278, Los Angeles, CA 90067. EOE

Ce. TX AM/FMI seeks authoritative news anchor. Experience in TX preferred. C&R! Dave Kelley, Box 380, Austin, TX 78767. No calls please. EOE M/F (2-21)

Creative morning personality for top-rated contemporary, Great production essential. Good base + talent. Talf: Bobby Magic, WOVV-FM, Box 3032, Ft, Perros, Ft, 33448, EOE M/F (2-21)

MIDWEST

Want to be half of a top-reted morning duc? T&R: Deve Tin-dell, WKTY, 704 LaCrosse, LaCrosse, WI 54801. EOE M/F (I2-28)

WAUK K-Country AM. Need afternoon drive personality. Mil-waukse market, T&R: Mike Saxton, 1460 Whitshall, Wauks-sha, WI 53186. EOE M/F (2-28)

AOR needs creative newsperson. Strong writing/delivery: T&R: Scott Writt. ND, 1540 S. 70th, Lincoln, NE 68506. No cells. EOE M/F (2-28)



beginners. Polished delivery a must. Send T&R to CARS 108, Ops. Mgr., Box 1080, Flint, MI 48501. No calls please. EOE

OPENINGS

92Q/Cleveland

CHR • Morning Show Talent • Warm, funny winner • Tapes and resumes to Scott Howltt by March 7. Send yours to 92Q, 2156 Lee Road, Cleveland Heights, OH

Afternoon Newsman for Applicton/Ochkoch morket. Empha-els on delivery. T&Weslery requirements: Charlle Bennett, PD, WHAM, Best 707, Neensh, WI 54956. No cells. EQE M/F

AE WXUB. Two years' sales/college degree Telecommunications/merketing. Resume: GM, Basi 7083, Lafeyette, IN 47863. EGE M/F (2-28)

WCKYNEWS 1530TALK

PLAY-BY-PLAX, University of Cincinnati. PLRY-BY-PLAX, University of Cincinnati. WCIXY/Cincinnati, OH is looking for the Volce of the Bearcats." Telephone talk experience necessary. Tape and resume to Jim Glass, Program Biroctor, WCIXY Badiss, 219 McFarland St., Cincinnati, OH 45000 ECC. 45202. EOE

PD wanted to carry on winning tradition. News, information aports. Resume: Paul LeSage, WTMJ, Box 620, Milweutee WI 63201. EQE M/F (2-28)

imediste. Mature-minded CHR pro. Minimum two years' air, oduction experience. No beginners. T&R: Steve Dunham. ox 2208, Kokomo, IN 46802. EOE M/F (2-28)

ATTENTION PROGRAM DIRECTORS PROMOTION MANAGERS

Major Cincinnati radio station seeks creative promotions specialist. Must be able to develop and implement attention-getting ideas.

Off-the-wall thinkers encouraged. Don't hold back, give it your best shot. Immediate opening. Resume, tapes and work examples t P.O. Box 2561, Cincinnati, Ohio 45202. EOE

wive personality AC needs afternoon drive and/or other shifts T&R: John Dehl, OM, 29 NE 7th St., Rochester, MN 55904 EQE M/F (2-21)

ruture opening air personality at top-rated medium market CHR, TBR: KCMO-97, 2000 Dogwood Ln., Columbia, MO 85205, EOE M/F (2-21)

N seeks morning/evening sir talent, No beginners. T&R: Timpe, 6 Dearborn Sq., Kankakee, IL 60901, EQE M/F

verwarsest/feature reporter. Learn mobile traffic reporting. T&R: tra Bitner; W/RL, Box 3335, Peorla, IL 61614. No calle please. EQE M/F (2-21)

Future talent sought for top-rated medium market Country. T&R: KTGR, Box 459, Colombia, MO 65205, EOE M/F (2-21)

WEST

Tep-reted CHR needs air personalities with strong production skills. T&R: KZOZ., 129 N. Helcyon, Arroyo Grande, CA 93420, EOE M/F (2-28)



Immediate fulltime opening for male or feat Northern California's number one AOR. Must be ambitious and strong in production. Rush tape and resume to RON WOODWARD, KEMF, P.O. Box 266, Chico. CA 95927 (916) 343-8461. EOE

OPENINGS

Experienced AC of salent needed, Full/purstime, T&R: OM, Res SOS3, Venture, CA 93003, EOE M/F (2-28)

Bood exceptional Adult Hit personality in CA. TBR: Brian Co-sey, KOS3, 2121 Lancey Dr., Modesto, CA 95355. EOE M/F

ABI/PM drive at incredibly successful Class FM. Send us your best. T&R: Joe Geoffrey, KLS, Box 7407 Amerillo, TX 79114. EOE M/F (2-28)

HALF MILLION POPULATION

FM soft rock jock needed. Strong informa-tion skills needed. Friendly & warm. Also need uptempo meture AM jock for entertainment format. Al least four years in business. Send T&R to: Radio & Records, 1930 Century Park West, #270, Los Angeles, CA 90087. EOE

100kw AC code morning drive DJ. Strong production. T&R: Art Dougles, KPAY, 2064 Cremer Ln., Chico, CA 96828. EDE M/F (2-28)

Radio Bates Manager. Challenging apportunity for positive, dedicased salesparaon. Management experience not essential. Possible ownership. T&R: Bebette Bralley, (312) 670-6077 EGE MF (2-2-2).

Tep-resed CHR seeks human communicators. All deyperts. Strong production a must. T&R: Ruse Novek, KFRY-FM, 2437 E. Orangeburg, Modesto, CA 96365, EOE M/F (2-28)

Radio syndication firm needs recording engineer, Experience required, Resume: Inc. (818) 941-9350, or 2000 W. Magno-lle Bivd., Ste. 206, Burbonk, CA 91506, EOE M/F (2-28)

WEST COAST ADULT URBAN

Seeking Weekend/Vacation Air Personali ties. Production required. Southern California resident preferred. Send T&R to: Redio & Records, 1930 Century Park West, #273, Los Angeles, CA 90067, EOE

KTMM-PM seeks aggressive PD for Bay Area AC, Good salary benefits. T&R: Chris Adems, 2 City Bivd. E., Ste. 183. Orange, CA 92680, EOE M/F (2-21)

KREO/Banta Rese seeks Hot CHR jock. We're flamethrowin' 60 mi. north of San Francisco. Join us. T&R: Eric Scott. Box 309, Heeldsburg, CA 95448. EOE M/F (2-21)

formediste openings for on-sir professionals with strong pro-duction, C&R: Jim 0*Neel, KCBN/KRNO, Box 10630, Reno, NV 89510, EDE M/F (2-21)

So. CA. N/T seeks experienced enchar/reporter. Conversa-tional delivery a must for our growing operation. T&R: Julia Christics. KENN, Box 2700, Bakersfield. CA 93303. EDE M/F (2-21)

POSITIONS SOUGHT

ings? Eight-year vet wants to conquer major player. Voices. P. J.: (817) 666-7716 (2-28)

Greater Cinetronati. Dependeble CHR/AC, B/U pro. AM/PM. OM/PD, Good track record, Leeder/ARB builder, Outstanding voice/delivery/production, SCOTT JAMES; (513) 528-5793

Has the theater of your mind been turned to condoe? Tired of nodding in front of the tolevalium? For excitement, JOHN: (602) 782-2746 (2-14)

Experienced AOR: Creetive production. Sterling character. Conversational on-eir. Want to rock/hybrid. JOHN: (312) 262-3773 (2-21)

Merning personality. Humorous, topical, conversatio character bits, Five years' experience. Will make money you. PETE: (614) 454-1075 (2-21)

Seginning position sought in redio. Broadcast school gradu ate. Sharp/talented/hardworking. Willing to learn, relocate JOHN: (802) 945-8787 (2-28)

Award-winning Top 10 market telent, Come complete with fully computerzed music/research programming. Hardware included, TERRY: 16021 973-6100 (2-28)

Two years' mornings. Young, creative radio school graduate Seek challenge in IL. Went more money at any format SCOTT: (319) 652-4892 (2-28)

Seek fulltime entry level gig CHR/AOR, Overnighte preferred. Will relocate anywhere in East, MIKE BALDINO; (203) 877-2217 (2-28)

OPPORTUNITIES

POSITIONS SOLIGHT

BOB BOLTON

Broadcast Professional is searching for an

other challenger
Track record includes: WFBR, WKIX, KXYZ,
WOWO, WHK, WFUN, WGXI, WBBQ.
Experienced in oreos of music, program-

Experienced in areas of music, programming, promotions, soles, management, and on-oir. Fully qualitled to program a majormarket station, program a medium-market chain of stations or manage small to medium-market station.

Write: BOB BOLTON, 1319 Burleigh Road, Lutherville, Monylond 20093 or, BETTER YET, CALL (301) 337-67071

Great seller has some experience in Milwouhee. Seek selec/ promotions/production any market. I can make you manay.

Talested thre-year pro seeks aportacesting/announcing glg. Team player, Profer West/auribelt/South, OSCAR: (213)

I did it for them, I'll do it for you. Five years' en-eir college, AGRICHR. Production/nows in a pinch. Ready yesterday. Profer West Caset. DARRYL: (415) 785-8874 (2-28)

Trained/votary justs seeks fulltime. Two years' CHR/Country medium market. Profer TX, not picky. BUDDY: (408 880-5183, or 1-800-382-6488 ont. 87 (2-28)

Outstanding talent. All around me the radio sters hard togethor to struct their gittery stuff. Very nice, but I have a higher log bird. MMEF WARD: (213) 564-7362 (2-28)

Young & experienced Pt. CHR morning personality. Seek change to Consemporary Christian Resk. AMOY HODGES 13081 747-0000 (2-20)

it's Mo-a-beginner month! Top 100 mortots cell for your n obligation T&R, BRAD SMALL: (618) 481-4103 (2-28)

Chicago's Wildman is on the losse. Experienced DJAffews an cher/reporter seeks new CHRAOR. MW professed. DON: 1312) 380-2822 (2-28)

Energotic & course AM drive seeks permanent gig. Six-yee are AC/CHR/Country/Oldes. PD superiores. Good pipes 1756-1718 208-4308 (5-38)

Seak PD glg. Encolors production. Good voice. Six years' experience. Dan't worst to worste my splant. Serious replice only. ISCN: 18001-786-1270 (2-28)

I dare you. Take the chance on a great copyoritor, production pro. Profer MW. I'm cappealve, but worth it. TM: (600)

Air percentility. Aggressive jack/promotion. Both ACARI MW/RE medium/major. TOM: (218) 371-9706 (2-38)

THERE JUST AIN'T ANYBODY LIKE MEI

LIKE INE!
One of "the" originals in rock & roll radio.
A stylist, phraseologist, I do tricks with
my volce, metre people laugh, give greet
breaks, DOMINATE. Super-heeted evenings. Majors. Neede? Hungry Top 20s,
plesse. Sand replies to Radio & Records,
#279, 1930 Century Perk West, Los Angelse, CA 90067.

Best PSP evaluate. Six-year pro AC/CHRI/Country medium/ large market. Tep-ested enneuronr. JMM WILLIAMS (303) 949-8009, 476-5788 (2-28)

Verentle self-metheser with degree seshe newsjoidle offairs. Experienced radio news/copywriting/seles. Some TV. Astroctive, articulate. DIAME: (217) 529-8500 (2-30)

Stuty touck, no-glassick envisioner necks air position. JSFF

PD available. Creative, talented, loss of know-how. Bight years in the business. Currently on air major SE market. SILL:

Country Josh/FD/MD. Nine years' experience to odd to year team. Prefer Mid-Bouch. TB/R aveilable. TB/RY: (616) 729-5009 (2-28)

Het beginnet Bight years' product experience. Brandest school graduste. Excellent production. Bager to relecte. I est, driet, breathe radio. J. I. STARR: (212) 967-9630 (2-38)

20 per essem, two-year renegotishis contract. Cosmopolitor wit. ACCCountry middleys. Phonosiproduction/bits AM dive. PressUP: (713) 889-8223 (2-38)

Artindas, funny, dependable, 22 years' experience, JAY ROBBING: (612) 604-4031, or 002-3403 (3-30)

POSITIONS SOUGHT

Team leader PD. People person, great air/production, promotion. Seek PD/eir with good AC/EZ/news. JCHR: (\$17) 227-8328 (2-26)

Troffic Director with an-air/production experience. Make ourself name right. Dedicated. Profes CA. Will relocate. LYNN PARKS: (200) 256-0064 (2-28)

Great Brokes. Asst. MD/PD/jock seeks any combination medium/large. AOR. Hardworking/organized/talented. Currently omployed. BRAN: (203) 636-6063 (2-28)

Three gays with a great marring show. TV experience/stage act. Comedy album/tage. ROBINS, KINNEY & COWAN: (916)

15-year pro Modern Country/AC. Mernings WPLO/WDAF. PM drive WMAO. JM TYLEN: (901) 795-9555 (2-20)

Healthy gay pro eachs accepting winter in major market. My performance/appearance are great & straight. PAUL: (716) 442-4224. (2-28)

P3 AC codes P2/P1 AC PD/Aest. FD. Pive years' experience. CHANG MICROW: (200) 667-6608 (2-28)

PERSONALITY ME ANCHOR

Por all time zones and formats...Prom all-news to AOR... Talk host tool Last Job was News Director IODA & HARDK/Des Noines. Also worked WOR/Buffelo. JIM BLIBICAMP, (515) 274-4008.

Bright, positive morning drive ennouncer, Six years' experience including MD. Seek fullating sirehit; AOR/CHR/AC, Medium market SE, CHRIS: (404) 229-6298 (2-29)

Ewent more than a glid Bight years 'PD/Asst. MD/production automation & more. AC/CHR/ADR Les Angeles. Airwork un necessary. DAVE BARE: (213) 930-4380 (2-28)

Mine-year Country Morning men has big numbers. Will travel Serone PSP, CRAIG: (916) 243-1171 (2-28)

Top 75 CHRVAC pro. Seek lorger personality/PO/MD etc. Up. bright, great place. Contest: (712) 326-3643 infer 6:30 CST) (2-26)

Endoubests, personalty oriented female ennouncer in het pursuit of fullime shift. Enjoy deing production. LORE: (\$15) 279-4001 (2-28)

Singer market 20-year marring AC/CHR/Country Josh. Need to gratecosts ASAP to SE. Anywhere for the right bushaftensline. Presently employed. JIM: (318) 840-3804 lefter 1:00

Entry lovel radio manded. AA degree with emperionae. Any market. MARK STLIAST: 2432 Hery 885 R3, Completeport. WK 83010, or 1414) 535-8470 (2-28)

Audio engineer ceate freelence work on radio shows &/or commercials, M. SCOTT: (810) 308-0067 (3-21)

Numericants pro- with thre years' experience. ND. Leader' team player. Strong-reliable. Family commitment. Such meduminater market. STEVER: 1417) 461-4461 (2-21)

Talk show baselnous analor, 25 years' producing, retings' seles. Proofigs. Major market/network. Rudo/TV, PRANK: (816) 363-8533 (2-21)

Green! Monting salent with eight years' experience. Purmy, extrageous, worm, Intense dealer to win. South/Most preferred. DAN MuSAY: (801) 484-8079 (3-21)

Asymboro court Trained broodsester, AC/CHRASOR, Good production, HEMITY: (201) 838-5166 (3-21)

Experienced AGE. Creative production. Starting character. Conversational or-air. Wast to rest. Psychol. JOHN: (\$12) 382-3773 (3-21)

Read a start. Persola DJ. Herestcopyuriting/production. Any shahib. Peder MW. Have Reanes. CARI: (318) 388-4212, or 380-3873 (2-21)

If year's enfous about being #1, let's talk. Have four years' en-air. Dealer to move up. AC, Country/CHR in SE. YER: (804) 237-4360 (2-21)

Logo market ditrodimo exterialner targeting 18-44? I can retatel Cutragraus et times. Culet. Contrast explice in February, SMAAL (804) 488-4779 (3-21)

Meaning never and copy production, 17 years' MD/FD experience. Married, each Seek immediate opportunity medium/ large market. Profer South. LARRY KAY: (717) 653-2800

Ready to work. Four years' experience CHRAGR, AC. Small/ make market. Ready stem. SANTO: (200) 763-6500 (2-21)

Production specialisti Crestivo, humanous copy, dynamis production/voices. PD/MD experience. Vest browledge Country/Dates. WET/Charleste. Colf. (200) 471-4430 (3-21)

Max breedeast journalist. Three years' experience nevel eledegree. Will releaste neurl STEPHANE: (801) 267-7401 (2-21)

Sect amotor market PL Shalleformet Renthility, SCOTT: (704 953-1141 (2-21)

Spron-year pro with major mortes experience. Such air to endprogramming gip. All offers considered. MIKE: (716 943-8067 (3-21)

POSITIONS SOUGHT

Nine years' experience. Family men seeks medium/major Country/AC/Oteles. MARK ANDERSON: 17031 943-4868

I can win your market. 12-year vot PD. Any medium/small market considered. GARY HILL: (205) 342-5603 (2-21)

Radio/records triductry nevice executive/manager, Educated, skilled female dyname, MS, HAMIL: (213) 296-4471 (2-21)

Communicator 16 years. Can do it all: write/produce/delive Profer open mike. Smooth, easy style. Personal appearances mass: 29171 8395.3119 (2-21)

Assenties progressive AORs. 'ODR's last rack marring manrecent producer WPTF's marring show. Available now. MARK DODD: 819) 633-9633 (2-21)

ACCHE, Fermer Asst. FD WCLY, Presently Q107 pertime. Seek fullating gig Bultimere/DC. Greet place/personality, communication, MIKE WEINER: (301) 880-8833 (2-21)

Marsing percentility. Humorous, teplost, conversational, character bits. Five years' experience. Will make manny fer yes, PETE: (814) 464-1076 (2-21)

Formatly marriage at WHYS/Bullulo costs CHR position. Will release. PETER JOHANSON: (718) 801-7029 (2-21)

Top 16 montes CHR jook with new John Hughes Film celebrity contests. Get a great jook/hat celebrity. MIKE: (718) 332-1608 (2-21)

It's three Ten-year major market personality, Seck first Country programming pip. Good teacher/cook/motivator. Profer CO/West Cook. 808: 1819; 869-0543, or 746-4252 (2-21)

Paur years' experience Chizago. If the right apportunity earnes stong. I'm game. AC/CHR. TOM: (\$12) \$36-1160

Bight years WBCI. Seek announcer stg B/U, CHR. Excelor retings/references. EVAN LUCK: (312) 871-3636 (2-21)

Breedest school graduate. Entry-level announcer. Good production/news. Profer MW, will consider others. JOHN DICK 90H: (316) 852-3347 (2-21)

A millionatra I should be. Duse have been paid. AC/CHR. Recently Top 50. Seek medium mentat West Coost/Recisis onair gls. STEVE: (801) 973-0363 (2-21)

Experienced copyoritor socks gig onywhere. Will release MARC: (318) 473-8408 (2-21)

Publi beer, Large metre merket. Drive/MD seeks Top 100/medium merket. Any shift considered. Cell: (305) 765-1282 (3-21)

Add auchiment to maining dive. Two distinctive personalties tegether. Seek amplimedium. Have T&R. Call: (613) 842-8600 (2-21)

AC & Modern Country Stations

15 year professional now available. Meture, up., phones. promotion-minded. Mornings WDAF a PM Drive at WMAQ. Looking for an opportunity to work with other pros in a full-service facility. No music boxes please. Medium to major markets. For T&R cell Jim Tyler, (901) 795-8655.

Reportunced medium meries programmer. Brangeste, relatites merning show. Book PDMeet. PDMED with possible sirrads. Pusits 1809 CRMAC, Calt. (\$12) 474-1260 (\$-21)

parting. Profes L.A. MINCE: (419) 637-6813 (3-21)

Extertaining female. Top-natch production skills. Such medium/major methat position. Suin/team. Personable/creative. CHARLENE: (212) 972-9836 (3-21)

I'm a opertocenter who can do it all. Talk show/PEPigraher, reporting/uniting. Love to release. MIKE: (419) 537-0313

Sto-year Country parcentity needs stg new due to budget outs. Great book/valos. CURT SAMSON: (701) 223-2538 (3-21)

Wast to excel in median/large market, CHRAC, Median merhet experience/tellage degree, DAVE: (712) 642-4660 after 3:30 pm CST, (2-21)

POSITIONS SOUGHT

Preven wanner AC/CHR/Oldes. Available new. PO/MD, airshift, 12-year vet. DWAYNE BONDS: (213) 876-4103 (2-21)

Medium merket PD with good numbers/track record. Country, AC/CHR. KEN: (303) 476-6100, or 476-0298 (2-21)

Currently employed sportscenter costs fulfilms Sports Director. Two years' esperience. First-rate PSP, Will travel. JOHN

Leaft at that, look at that! That sin't jackin', This is the way you do it. High-energy CHR oir personality, KIDO NORDHOFF. (213) 530-7428 (2-21)

MISCELLANEOUS

AC WOLV needs resert service from RCA, A&M, Estate. Ceptol, EM-America, Mercury/PutyGram. Russ Caudalt Bon 1877, Seutham Pinss, NC 28387. (2-28)

Book record corride for Country/AC hybrid. All labels, Milke Bleedi: KLDN, 200 E. 2nd, Eldon, MO 66026, or (314) 982-3660. 12-281

sed record service on 46s & albums. Current & eld Country. seasot: KCKK, Box 1400, Kanab, UT 84741, (2-21)

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

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GM Name:	PHONE: ()

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90/R&R FRIDAY, FEBRUARY 28, 1986

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Added This Week

Bonneville Broadcast System

McCarmy (800) 631-1600 Alpha Sounds STARSHIP "Sera"
ATLANTIC STARR "Secret Lovers" Easy Listening

PIA ZADORA "Embraceable You"

Broadcast Programming

Adult Contemporary

CARS "I'm Not The One" STEVIE WONDER "Overjoyed" LAURA BRANIGAN "I Found Someone"

Modern Country

MEL McDANIEL "Shoe String" STATLER BROTHERS "Sweeter And Sweeter" RONNIE MILSAP "Happy Happy Birthday Baby"

Century 21 Gray Shaphorns (214) 934-2121

The Z Format

OUTFIELD "Your Love JACKSON BROWNE "For Amer LEVEL 42 "Something About You" PET SHOP BOYS "West End Girls"

The A.C. Format

JACKSON BROWNE "For America" DIONNE WARWICK "Whispers In The Dark"

Super-Country

STEVE WARMER "Life's Highway" RONNIE MILSAP "Happy Happy Sirihday Baby" FORESTER SISTERS "Mama's Never Seen Those Eyes"

Concept Productions

ne (916) 782-7754

CHR

OUTFIELD "Your Love DIRE STRAITS "So Far Away"
PET SHOP BOYS "West End Girls"

GENE WATSON "Carmen" DWIGHT YOAKAM "Honky Tonk Man" STEVE WARINER "Life's Highway" EMMYLOU HARRIS "I Had My Heart Set On You"

Drake-Chenault

XT-40

ELO "Calling America" FORCE MDs "Tender Love DIRE STRAITS "So Far Away" STEVIE WONDER "Overjoyed" ROBERT TEPPER "No Easy Way Out"

Contempo 300

STEVIE WONDER "Overjoyed" ARETHA FRANKLIN "Another Night"

Great American Country

NITTY GRITTY DIRT BAND "Partners, Brothers..."

Media General **Broadcast Services**

ACtion

COCK ROBIN "The Promise You Made DIONNE WARWICK "Whisper In The Dark" BARBRA STREISAND "Send In The Clowns' M. MANCHESTER & A. JARREAU "The Music Of Goodbye

Your Country

JOHN CONLEE "Harmony" JIMMY BUFFETT "Please Bypass This Heart"
GIRLS NEXT DOOR "Love Will Get You Through..."

MEDIA GENERAL CONTINUED Hit Rock

FORCE MDs "Tender Love"
ROBERT PALMER "Addicted To Love"
JERMAINE JACKSON "I Think It's Love"

Peters Productions, Inc.

Country Lovin'

STEVE WARINER "Life's Highway"
NITTY GRITTY DIRT BAND "Partners, Brothers..."

The Great Ones

STEVIE WONDER "Overjoyed" SHEENA EASTON "Jimmy Mack" DIONNE WARWICK "Whisper in The Dark"

Radio Arts

Country's Best

JOHN CONLEE "Harmony MARTY STUART "Ariene"
GENE WATSON "Carmen"
RONNE MILSAP "Happy Happy Birthday Baby"
CONWAY TWITTY "You's Never Know How Much... FORESTER SISTERS "Mama's Never Seen Those Eyes"

Soft Contemporary

DIONNE WARWICK "Whisper In The Dark" BARBRA STREISAND "Send In The Clowns"

Sound 10

DINE STRAITS "So Far Away"
JACKSON SROWNE "For America"
DIONNE WARWICK "Whisper In The Dark"
BARBRA STREIBAND "Send In The Clowne"

Satellite Music Network

Rock 'N' Hits

PRINCE "Kies"
CHARLIE SEXTON "Beat's So Lonely"
ROBERT PALMER "Addicted To Love"
STEVIE NICKS "I Can't Wait"

Country Coast-To-Coast

HANK WILLIAMS JR. "Ain't Misbehavin'."
WAYLON JENNINGS "Working Without a Net"
KENNY ROGERS "Tomb Of The Unknown Love"

TM Programming Cal Casey (214) 834-8511

Stereo Rock

PRINCE "Kiss" STEVIE NICKS "I Can't Wait" STEVIE WONDER "Overjoyed"
ROBERT PALMER "Addicted To Love"

DAN SEALS "Bop" STEVIE WONDER "Overjoyed"

TM Country

TANYA TUCKER "One Love At A Time" TANYA TUCKER "One Love At A I time KENNY ROGERS "Tomb Of The Unknown Love" MERLE HAGGARD "I Had A Beauthul Time" HANK WIŁLIAMS JR. "Ain't Misbehavin'" REBA MCENTIRE "Whoever's in New England"

Transtar

Country Ed Chandler (213) 460-6383

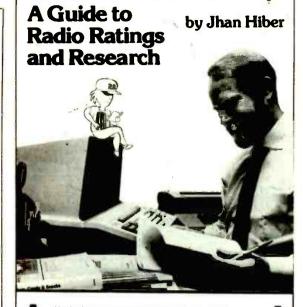
JUDDS "Grampa" JANIE FRICKE "Shoe String"

JANIE FRICKE "Easy To Please"

LARRY GATLIN "Nothing But Your Love"

MERLE HAGGARD "I Had A Beautiful Time"

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R&R FRIDAY, FEBRUARY 28, 1986/81

BLACK/URBAN

BREAKERS

PATTI AUSTIN

TALLI NUELINI
The Heat Of Heat (Quest/WS)
80% of our reporting stations on B. Rotations: Heavy Eri, Medium 26/3, Light 36/21,
Total Adds 25 including WAMO, WHINC, HOTTICS, WEDR, WYLD-FM, WGCI, WORT,
WORTH TOTAL AND AND A

STEPHANIE MILLS

STEPHANIE MILLS

I've Learned To Respect The Power Of Love (MCA)

79% of our reporting stations on It. Rotations: Heavy 88, Modium 37/11, Light 22/7,
Total Adds 18 including WARD, WOCK, WZAK, KDAY, KBOL, 283, WPEQ, WCKK, 2163,
KDKO. Moves 39-29 on the Black/Airben obert.

REMO. Hovee 30-29 on the Black/Airban obert.

WAL YOUNG

If You Should Ever Be Lenely (Gordy/Motown)

80% of our reporting stations on it. Rotations: Heavy 4/0, Medium 20/0, Light 20/0,
Rotal Adde 8, WATY, WIDPH, WICKI, WJYL, WORL, WYKO, WDAO, WGPR, KUKG. Movee

ET (EUDIE TUWNS)

Best Priends (Total Experience/RCA)

60% of our reporting stations on it. Rotations: Hoory 7/1, Medium 25/1, Light 24/6,
Total Adds 16, KD4, WOW, WEISK, WDPH, WQPX, WJYL, WJJS, WBLX, KBUZ, KUKQ.

Moves 46-22 on the Black/Urban chart.

COLONEL ARRAMS

CULDIEL ASPANS

10 Not Gene Let (INCA)

60% of our reporting stations on it. Retaillors: Heavy 5/9, Medium 22/4, Light 26/12,
Total Adds 16 including WYEE, WHINK, WILMS, KIAMS, KACE, KIDGL, WPEG, WGFX,
WZAZ, WBLX, KDKO. Debuts at number 35 on the Block/Urban obert.

ALEEM featuring LEROY BURGES

Leve's On Pre (Atlantis)

61% of our reporting stations on it. Rotations: Heavy 1/9, Medium 14/2, Light 37/10,
Total Adds 21 including WILD, WUBL, WAMO, WDIA, WBKK, WLUEL, XHMM, WCKX,
Z163, KDKO. A most added record.

Color Color

FULL PORCE

Uncellith Lover (Chlumbia)
69% of our reporting stations on it. Rotations: Hoisvy 3/8, Medium 36/4, Light 22/16,
Total Adds 18 including WWINI, WDJY, WOW, WBIRT, WILED, KCKL, 288, KDKO,
WWDM, WFXC, Debuts at number 36 on the Bleck/Urban othert.

NEW & ACTIVE

JELL YEARS "Sidewest: Talls" (ESSI Assortes) 40-5
Restricts in Honorous Handers 200, Lupis 15-0. Total Acids 5, 1907Y, WPDQ, WALT, WBLX, WCKX Henry, WDAS, Kits.
WTHEN WAS HOUSE, ACCOUNTY HOLD CONTROL OF THE BROAD-LOSS OF THE BRO

JAMI GRAMMAROWID GRANT "Could it So I'm Polling in Love" (Capital) 486 Resistant Henry 30, Medium 1961, Light 2061, Barl Adds & KOLIO, KSDL, WPGL, WHYZ, WICH, WORR Honry, KDLZ, MYN, WADLI Medium WDAS, WAND, WITHY, WDNT, MAIB, WDICK, WACK, KDSL, WITH, WDPN, WPFE, WDAO, MYNMA, WYOL

WHITE THE THOUGH Seel Residence Heavy S.O. Macha RDAY, WLOU, WILC. Macha

WEZER SINSHES WILD, KYOL, WYLD-PAI, MOTH, WEZER, SPEAR, MOTH, WYTC, KEZ, KEZ, WYL, WLDU, WALT, WHARE WHARE SERVING "Whose Goods is fire" [Chimanian) 356.2

FROMTHES BROWN SCI, Medium WYL, Light 1971, Jose André 2, WCDLT, WHÖL, Honory WHARD, WLDE, WOOR, Medium WZARL, WALR, KROL, OCHOR, WEDY, MARIE MARAN, WALR, KROL, WOOR, WALR, WHORE, WHARE, WALR, WALR,

THE WARTY "Buder The Influence" (Blateway 28/25)

Finations: Honey 6th, Medium 6th, Light 25/16, Took Adds 26, WWHI, WOLA, WOHA, WOH

MOST ADDED

EVEL VIL "CHAMPAGNE" KING (28)

High Horse (RCA)

WANTY (25) Under The Influence (Motown)
PREDDIE JACKSON (22)
Love Is Just A Touch Away (Capitol)

ALFEM FALERDY BLINGERS (21) Love's On Fire (Attention) Restince /Fig

HOTTEST

JAMET JACKSON (57)

What Have You Done For Ma Lately (A&M) CHERRELLE WALEXANDER O'MEAL (46) RENE & ANGELA (45)

Your Smile (Mercury/PolyGram) Tender Love (Tommy Boy/WB)

ZAPP (31) Computer Love (WB)

WCGLE "Ben't Yes Want My Leve" (Perhell/CBS) 28/9
Rottener Henry 10, Nedown 82, Lept 807, Total Acids 9, WWN, WLD, WUSL, WDJY, KSH, WGCl, WJJS, KHYS, KDKO
Henry WTSP Bedown HOTTOS WCBL, KSDL, WBJZ, WGCN, WANAI
WSL, WGAN, WANAI Rotations: Heavy 1-0, Medium 9-2, Light 197, Total Adds 9, WWRI, WILD, WUSL, WDLY, K94, WGCI, WJJS, KHYS, KDKO Heavy, WTMP: Medium HOT105, WEDR, KSOL, WBLX, WGOK, WANNA TOTAL CONTRAST: "The River" (Landon/PolyGram) 23-6 Rotations: Heavy, GG, Medium 61, Light 17:5 East Adds 8, WGCI, WOJIT, KCKIL, 293, JET94, WCQIK, Medium WRHC,

WPXA KDLZ WAAA WTLC

LL COOL 3 "React The Sells" (Bod Jam/Columbia) 27/12

Rossiance Revoy-20, Michaim 82. Light 17/10. Total Adds 12, WMN, WDAS, WYEE, WHRIL XHRM, WDM, XHACZ
203, WDPN, WAMM, KDIAC, Heesey, KDAY, WOCK, Mechan WLIBL, WDA, WZAK, WATV, WPXC, WPXL
203, WDPN, WAMM, KDIAC, Heesey, KDAY, WOCK, Mechan WLIBL, WDA, WZAK, WATV, WPXC, WPXL
203, WDPN, WAMM, KDAY, WPXC, WGMS, Adds 8, WHRIL, WDA, WDA, WBAX, WACK, WBLX, WWCM, Heesey WKOI

MANN STAPLES "Blow the Name of Works" (WBD)

MANN STAPLES "Blow the Name Adds 4, WHAI, WTS, WTLC, KDKO

MANN STAPLES "Blow the Name Adds 4, WHAI, WTS, WTLC, WBIX, WBLX MICHAIM KDAY, WTLA KDRO

MANN STAPLES "Blow the Name Adds 4, WHAI, WTM, WTM, WBIX, WBLX MICHAIM KDAY, WTLA

MANN STAPLES "Blow the Name Adds 4, WHAI, WTM, WBMX, WBLX MICHAIM KDC, KSOL, WFXA.

KORL WEED WORK MUT. KARE WAAA WOAD

PRESENTE HERVY 21, HERDEN 12, Light 1718, Total Articy" (Capital) 25/22

PRESENTE HERVY 21, HERDEN 176, Light 1718, Total Adds 22, WWW WXYV, WDAS, KMAD, WYLD-FM, KSA, WTMP,
WULER, KACE, WARCK WOPN WEEK, CALE, WHARE WCCK, WWAC WCS, WKWM. KDKO, KUKG

ABONE CYMENIE "Basilvation" (Calumbia) 25/1

PRESENTE HERVY 30, HERDEN 100, Light 1311, Total Adds 1, WOWI Heavy WTMP, KCRIL, WARL Medium WHURI, K104,
KMAD, WALE, KARAM WAYN, LWOU, WARAM, WORW, WTLG

SIGNIFICANT ACTION

SOLEY SHOTNESS: "Skey F?" (WS) 22/11
Rossions Heavy 1/0, Modulm 114, Light 10/7, Total Adds 11, WOAS, WYLD-FM WHAYC, WATY, WESHN, JETSN, WOPN, WOYN, WATK, KAPE, WYDD 1-8999, WADK, Modulm WWN, WZAK, KACE, KDLZ, WJAR, WAMB, WAAA.
SESSFY, RED: "Studies Beet The Tears" (Biothre) 21/6
Rossions: Heavy 9/0, Modulm 40, Light 17/6, Total Adds 6, WZAK, WAJB, KSOL, WOMG, WZAZ, WWDM Modulm KOXL,

Rossions Heavy Dr. Manus Trail.

WITCL WELK KAPE | Libe Yea" (Carrero-CBS) 28/1

PRIYLIS HELSON | Libe Yea" (Carrero-CBS) 28/1

Rossions Heavy 30, Medium 14/1, Light 30, Total Adds 1; KSH. Heavy: WILD. WHAT. WANT Modum WWINL WXYV.

WHOL MUS. HOTTOS: WEDN. WOW, WGCI, KSDL, WYON, OCTOS. WXXXX, WPL2

BICCOMEL JEFFWEES "Resets Describe" (WSP) 18/2

Rossions Heavy Dr. Medium 6/0, Light 13/2, Total Adds 2; WPXC, WWDM Medium K104, WTMP, KCRL, WJYL, KAPE.

MILDS "Just Gots Bottor With Time" (Motoum) 18-6 Rossons Heavy GO, Medium SO, Light 13-6, Total Adds S. JET94, WQMG, WBLX, KAPE, WYO! Medium WPXA, WQPX, MIK, WAAA, WEEN B**EY MARINE "Keep Co" (Pvolle) 17/2** Mone Henry Old Marine GO Light 11/2 Tolel Adds 2, WBLX, WGPR Madken KMJO, WDIA, WYLD-FM, WENN

WPXC. WLCU.

MEGMAEL, NENDERBORN "Bo it To life Good (Tonight)" (EMM Amories) 18/16
Rossions: Heavy GO, Medium GO, Light 16/16, Told Addo 14, WMML WDAL KSH, KMAMI KLUL KSOL, OCTO
KKOK, WTOL, WGO, KJCB, WALT, KHYS, WAAA, WKWM, WTIC.

ROSSIONS: Heavy GO, Medium 30, Light 13/2, Told Addo 3, WGC, WZAK, WBLX Medium WENK, WFXC, WGO
TESEPTATIONS: "Floath file." (Beddy/Michael) 96/1
Rossions: Heavy GO, Madulm 30, Light 13/2, Told Addo 3, WGC, WZAK, WBLX Medium WENK, WFXC, WGO
Rossions: Heavy GO, Madulm 30, Light 13/2, Told Addo 3, WGMX Heavy: WHUR Medium WKYV, KACE, WACK, WANK

WCHO, W2514 R "Sh Louise" (Morsury/PolyGram) 14/14 In: Henry GG, Machen 2G, Liste 11/11, Total Adda 1

ner As Good As The Pirst Time" (Partrall/CSS) 14/8
ners 20, Marken 3d, Liste 97, Tent Assis B, WTIP, WZAK, KACE, KDAY, 280, WZAZ, WALT, WOFL

y PUTTON, KEEL MARIANE MURIL.

1878 LUPIE "Minimal Might" (Profile) 12.6

100c Plany Od, Marian 211, Lupi 1904, Yani Anio B, KIAAO, WDIA, WEDR, WPKC, WANIA Madure

100c Plany Od, Marian 211, Lupi 1904, Tani Anio B, KIAAO, WDIA, WEDR, WPKC, WANIA Madure

100c Plany Od, Marian 211, Lupi 190, Tani Anio 190, WALIA, WOMA, KIAH, KOLE, WOMA, WALIA

100c Plany Od, Marian 211, Lupi 190, Tani Anio 190, WALIA, WOMA, KIAH, KOLE, WOMA, WALIA

MNUS "Nee Yee With Mo" (Byte) 12/6 is Heavy GR, Machin 37, Light 107, Tool Adds 8, WHUR, KACE, WINC, WTICL, WICK, WZAZ, WAAA

HIT, MAINE PLEMING "Leve Rub" (Freinde): 12.6 SIEME LE PLEMING "Leve Rub" (Freinde): 12.6 SIET COAST CREW "Authorit" (120A): 11.11 SIEME HORNY OS, Marken OS, Light 11.11, Todd Adas 11, K104, WCM, WTMP, WACK, WTML, WATV, JETSI, WICK,

NO. 1, 10475, NUMB "The The Shelf" (in Year Pass) 11/8 BERRING Heavy 10, Madum 61, Lupt 48, Tass Adds 3, WITY, KIAJM, WAAA. Heavy WOW! N WALEN, WZAN, WZENI, PERTITE "Bo Pine" (Paedien) 11/1 Resolver, Honry Od, Mindern Sri, Light BO, Total Adds 1, WZAN, Mindern, WICO, WBLX, ABITER BANGER "White Your Blog" (Bankins) 10/0 Resolver, Honry Od, Mindern HO, Light BO, Tean Adds 8, 1104, WDMT, KACE, WTHL, WENN, 288, V

IZABATI "Playere Bull" (WB) 10:3 atlana: Habay GR, Madlum GR, Light AG, Total Acids 3, WVEE, KIAJM, WAAA. Madlum: WHJP, K104, KB4, KBAY,

ow To Bo A) Milliosofro" (Moreary/PolyGram) 18/2 Hann 48, Madum 41, Light 2/1, Total Adds 2, WPEC, KJCB. Hoony, WILIAL WPICA, JET94, WWIC). M

Residence Visiony Art, Misdam v.v., supravisory (Red Plant) 16/2
96 ELRET "Assist Assister Seater" (Red Plant) 16/2
Pastines Heavy Git, Marken 16/1 Light RC, Total Aces 2, WOAT, WACH, Machine WOCK,
STEP THE EMBASSES "Rep The Efficacies" (SICA) 16/2
Residence Heavy 1/8, Marken 371, Light 61, Total Aces 2, WLOU, WDAO, Heavy WMMO. Me

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KOKA/Shrevsport is no longer a B/U reporter.

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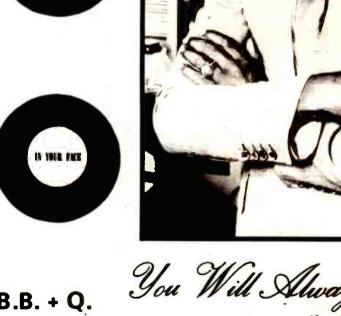
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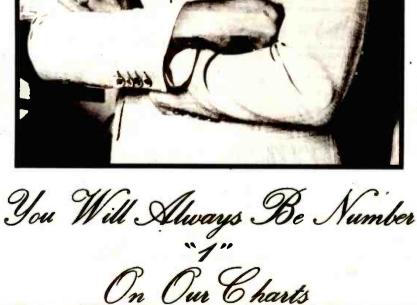
Congratulations Earl Monroe Retirement of Your Number Madison Square Garden, March 1, 1986

















GHERI THE KURLS

B.B. + Q. BAND

JAZZ

TOP 30

FEBRUARY 28, 1986

PAGUITO D'RIVERA/Explosion (Columbia)

TONY WILLIAMS/Foreign Intrigue (Blue Note)

ORP LIVE IN SESSION/GRP Live In Session (GRP)

DENNIE WALLACE/Twilight Time (Blue Note)

OAMO DEMOTT/This Side Lin (Saintle Too)

DAMES OF CHARACTERS (Colors According (ACA)

PERM'/Culubratel (Zubra/MCA)

MINIST PROOF THE BILL COOSY SHOW/A House Full of Love (Columbia)

MITAL THINKING/Wishful Thinking (Paula) 11

MAN AMEN SMALLER/Kers To The City (Landment) 19

JOSE WILLIAMBIA Just Wart To Sing (Dales)

JASE WILLIAMBIA Just Wart To Sing (Dales)

JASE PROBREMA, STARRE-Dun't Forget The Blues (Concord)

JOHN PROBREMA, GENTLE CONTROL OF THE BLUES (Concord)

JOHN PROBREMA, ARZZ GENTRA BENDERBULEA On 6 X 5 (Choice/Bainbridge)

MANK CRAWFORD/Roadhouse Symphony (Milest JUSTO ALMANDS/Foreur Friends (Meadow Lark) BULLY HART/Ophanare (Germanisten) 17

DEBUT • CASO PROSPRIGAT On The Menny (Zebra-MCA) m 21

DEBUT

CASO FROMINGS On The Menny (ZobraACCA)
JULIE IRELLY/Nove Let the Ge (Feats)
RAMPH TOWNERS-RAMP SHORT SHARE Show (ECAT)
BOOK CAMERON/Freeway Mentally (Spindle Top)
PETE PETENDERS & GOLLECTION JE/Payle' in The Park (Paula)
BESS MODPER/Acopts (Paula)
BOOK SAREM/Rount Mobige (Morpo)
DAME SCHAMBIS-Chair Thing (SHP)
JOHN SCHAMBIS-Chair Thing (SHP)
JOHN SCHAMBIS-Chair Thing (SHP)
JOHN SCHAMBIS-Trainfold (I An Eye (Gramavision)
SABE/Promise (Potabl/CBS)

23

90

36 M

Stack-Urban sistens contributing to Jazz: WINIDH sistend, Materiae McClean, KUCB/Leteyatre: Horato Handy, WYLD-Flathlew Orleans, Diet Spiencer, WOMT-Clavetand, Dean-Dean Rulas.

NEW & ACTIVE

TED FILTZECKER "Boothestes" (Sechrosse) 13.6
Fostore Yeavy 20, Machin 34, Light Sci. Este Adds 3, Total Adds 6, WEBR, W.ZZ, KBEM, KKGO, KMHO, WPBR, TC, CANDELL W/FML, W9686 "Ski. Appaintance" (Passes) 13.4
Fostore Heavy 20, Mischam 61, Light Sci. Este Adds 1, Total Adds 4, KCSC, KLON, KLAZ, WHUR Heavy, WLSF, KMILL Machine indusing WRFO, WBD, Este Machine 15.7
CALVELLEYS" "First Seast Press" (Size Stressel) 15.7
FOSTORE WRFO, KLAZ, WRFS, KMB, FIRST (Stressel) 15.7
FOSTORE WRF, KLAZ, WRFS, WRFS, KLAZ, WRFS, WRFS,

WHEN, MYE, RLCC, IOPR, Medam rokuling WAF:

ERRIGE CARLES *Phantam of The City" (Featour) 11/1

Rossons Heavy 40, Medam 50, Light 271, Earls Adds 0, Tool Adds 1, KJAZ Haavy, WBFO, WUMM, WHUR, WYFE

**Medam WRT: WYFE, IVPLU, WFSE, IOPR,

ERRIGE SAMELS *Phantamough** (600*) 16/16

**Rossons - Rhapy 171, Medam 171, Light 56, Earls Adds 3, Tool Adds 10, WERR, WBGO, WFAE, WMOT, WBEE.

POSTER SAMELLS "PROSECULATION IN IL JUST SE, Scient Adds 3, Total Adds 10, WESR, WESD, WASE, WALCO, WALCO,

New from the Wizard of Strings



🗪 © 1986 Warner Bros. Borards For

MARK O'CONNOR

"Opus 21: A Bowl Of Bula (Then Twice Clap The Hands)"

From Mounings Of Produced, Composed and Arranged by Mark O'Conner

PRO ON YOUR DESK.

MOST ADDED
Edito Denieto (10)
Breakthrough (GRP)
PHARDAM SANDERS (0) Shiduni (Theresa)

MUSIC FROM THE BILL COSSY SHOW (8) A House Full Of Love (Columbia) TED PILTZECKER (8) Destination (Seabre Right On The Money (Zebra/MCA)

HOTTEST

TODY WILLIAMS (18) Foreign Intrigue (Blue N DAVID SENOT (13)

This Side Up (Spi BACHITTO OF CODITIONS 000 I DE DI 0500100 (11) GRP Live In Session (GRP)

RETZ: "Barra To Bag" (Passa) 16/1
Rosstone Heavy AQ, Molaum Srl., Light 10, Estre Adds 0, Total Adds 1, W88Y. Heavy: W8QO. KBEM. KLON. KKGO
Matchin Hockey (WRTC: WYNE, WHO). KRUJ.
18098788 JAZZ (18069782 "Toppy" (Pasta) 18/9
Rosstone: Heavy 60, Molaum 20, Light 10, Estre Adds 0, Total Adds 0, Heavy: W8QO. WITH, W8EE, KLON. WARD,
WHO Matchine: KRGO. KZZ. WIEF.

WYNC I NIGHIAN<mark>A I "Proch Plato" (PIA/CES) 9.44</mark> TE<mark>VEN EIDLALA "Proch Plato" (PIA/CES) 9.44</mark> Tolatone Meny 3:0, Medium 3:1, Light 1/1, Estra Adda 2, Total Adda 4, WKSU, KBEM, KLZZ, WW.E. Henry: WW.OP, KP.U.

Medium KTCJ, KNBO. BBR "Interfac" (Whethers 1939) 6-9 mic Hanny 1/8, Medium 3/0, Light 6/8, Extre Adds 0, Total Adds 3, WBFO, KUOP, WHUR Heavy: KCBC Medium Theory 1/8, Medium 3/0, Light 6/8, Extre Adds 0, Total Adds 3, WBFO, KUOP, WHUR Heavy: KCBC Medium

WOET, WIRDO, NLOCE.

LIBER RECH. "Plocush St The Rece" (French 9-5
Resistance Heavy 300, Medium 4/1, Light 342, Estim Adds 0, Total Adds 3, WBGO, WUMA, KJAZ Heavy, WYRS, KUPR Medium Inchestle WHTI, KIAPO.

STEVE BROWN "Good Libers" (Cally) St7
Resistance Heavy 30, Medium 340, Light 31, Este Adds 0, Total Adds 1, WFPL Heavy, WRTI, KISEM, KJAZ Medium WKSU.

K.ZZ., W.UF.

The SINGLATE width SULLIMM "Bulletneam" (Freeze) 8.2

Resistance Pears Sr., Istalium 30. Light 00, Ears Adds 1, Total Adds 2, K.ZZ., W.UF. Heavy including WHOP, WKSU.

INFLU, WHOD, Istalium WYMS, RLCC.

ART FAMILIES GENETIET "Yes State Into the Statio" (Seel State) 7.1

Resistance Pears 20, Istalium 10, Light 41, Ears Adds 0, Total Adds 1, W.ZZ. Heavy, KCSC, RLCH Medium WHUP,

RESISTANCE FROM THE STATE STATE

10000. ME SMEARHMA & MED. TORRISE "An Elegant Eventing" (Concord) &/1 M. Hanny 340, Medium 140, Light 140, Exite Adds 1, Total Adds 1, KACIK Hanny, KIKGO, KIPLU, WAIID.

ARD SOUTHER "Noticens" (Seedowterk) &/I see: Heavy 30, Medium 10, Light 2/1, Estis Adds 0, Total Adds 1, WFAE: Heavy, WNOP, KCBC, KLCC: M

IIIIA SIMBRE "Was's Back" (VPVAscole) 6/8 Islations: Heavy GO, Medium 40, Light 20, Eales Adds Q, Total Adds Q, Medium: WQBH, WJZZ, KUPR, WKHD

REGIONALIZED ADDS & HOTS

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TOP 50

Tree No Law Months William 7 7 4 ALABAMA/She And I (RCA) 4 2 2 EDDY RAVEN/You Should Have Been Gone By Now (RCA) LEE OREENWOOD/Don't Underestimate My Love (MCA) DON WILLIAMS/We've Got A Good Fire Goin' (Capitol) 5 JOHN SCHMEIDER/What's A Memory Like You... (MCA) BARY MORRIS/100% Chance Of Rain (WB) BEORGE STRAIT/You're Something Special To Me (MCA) ANNE MURRAY/Now And Forever (You And Me) (Capital) JOHN DENVER/Dreamland Express (RCA) SMCKEY SILLEY/Your Memory Ain't What It Used To Be (Epic) RICKY SKAGGS/Cajun Moon (Epic) T.S. SHEPPARB/In Over My Heart (Columbia) **BELLANTY BROTHERS/Feelin' The Feelin' (MCA/Curb)** 5 14 EXILEA Could Get Used To You (Epic) EARLE HOMAS COMLEY/Once in A Blue Moon (RCA) ABDERGrandpe (RCA/Curb) RANGY TRAVER/1982 (WS) MERILE HARBARBA Had A Beauthal Time (Epic) C LARRY GATLIN & THE GATLIN DROTHE RS/Nothing But Your Love Matters (Columbia) 7 28 BOLLY PARTON/Think About Love (RCA) SAWYER BROWNLAHeart Don't Fall Now (Capitol/Curb) STATLER BROTHERS/Sweeter And Sweeter (Marcury/PG) JAME PRICKE/Easy To Please (Columbia) MAJIK WILLIAMS JR./Ain't Misbahavin' (WS/Curb) 25 MARK BRAY/Please Be Love (Columbia) 11 26 BARBARA MANDRELL/Fast Lanes & Country Roads (MCA) KENNY ROBERS/Tomb Of The Unknown Love (RCA) PAKE MOENTINE/Every Night (RCA) MEL MeDAMEL/Shoe String (Capitol) 4 2 2 MAYLON JENNINGS/Working Without A Net (MCA) 4 30 M MICHAEL MARTIN MARPHEY/Tonight We Ride (WE) - 43 37 TANYA TUCKER/One Love At A Time (Capitol) - 45 41 ROGANNE CASHAHOID On (Columbia) — 50 46 C REBA MicENTINE/Whoever's in Neu 40 40 30 MARTY STUART/Ariene (Columbia) MENA MOENTINE/Whoever's In New England (MCA) 12 11 17 36 VINCE BILL/Oldshome Borderline (RCA) 3 13 19 ST STEVE WARMER/YOU Can Dream Of Me (MCA) - 0' & MEITH WHITLEYAlismi, My Amy (RCA) BREAKER WITTY SHITTY SHIT BAND/Partners, Broth 19 21 26 42 GEORGE JONES/The One I Loved Back Then (Epic) 46 45 47 LACY & DALTON/Don't fall in Love With Me (Columbia) 9 29 35 49 SEARCH COSMONDO/There's No Stopping Your Heart (Capital/Curb) 6 19 31 40 SYLVINA & MICHAEL JOSSIGNAL Love You by Heart (RCA) DEBUT DEBUT

FEBRUARY 28, 1986

Total			
Reports/Adds	Heavy	Medium	Light
160/0	129	29	2
157/0	132	21	4
157/0	131	18	8
163/0	113	49	1
156/0	128	17	11
160/0	114	44	2
158/2	94	53	11
159/1	64	90	5
- 147/0 146/1	89 81	44 57	14
146/2	80	57	9
148/1	69	70	•
162/2	39	113	10
132/0	91	27	14
157/4	34	105	18
163/4	25	109	29
150/10	44	78	28
148/3	34	93	21
154/8	27	100	27
116/0	74	31	11
155/5	17	109	29
136/4	42	71	22
149/6	15	96	39
156/15	12	89	55
114/0	67	32	15
111/0	56	40	15
161/24	5	82	63
134/8	17	81	36
133/13 143/16	13 5	86 79	36 88
130/9	10	70	50
136/19	7	62	57
125/18	4	06	86
123/22	5	62	56
101/6	15	43	43
84/1	26	34	24
79/0	29	33	17
112/5	10	60	42
118/30	1	37	80
99/7	5	52	41
100/82	4	21	75
57/0	19	17	21
94/22	3	37.	54
86/25	7	25	80
76/24	0	24	52
71/4	1	34	35
62/1	4	36	23
39/0	7	19	13
40/0	9	17	14
63/24	0	19	44

MOST ADDED

RONNE IMLEAP (82) Happy Happy Birthday Baby (RCA) STEVE WARMER (46) Life's Highway (MCA) Marra's Never Seen Those Eyes (WB) Partners, Brothers, And Friends (WB) COMMENT TWITTY (25)
You'll Never Know How Much I... (WB)
INSURY TREESES (24)
Tomb Of The Unknown Love (RCA)
GREET WITTEN (24) Carmen (Epic)

PURENT YEARAN (24)

Honky Tonk Man (Repried

JOHN CRIMEE (22) Hermony (Columbia) Whoever's In New England (MCA)

HOTTEST

She And I (RCA) What's A Memory Like You... (MCA) LEE GREENWOOD (MCA)
LEE GREENWOOD (MCA)
Don't Underestimate My Love (MCA)
SON WILLIAMS (42)
We've Got A Good Fire Goin' (Capitol)
BOO'T MARKE (41)
YOU Should (41) You Should Have Been Gone By Now (RCA) BARY IN 100% Chance Of Rain (WB) EXEL (30)
I Could Get Used To You (Epic)
SESSINE STRAIT (30)
You're Something Special To Me (RCA)
RAMEY TRAINS (30) 1982 (WB) SOLLY PARTER (23) Think About Love (RCA)

HOST ADDED & HOTTEST IN the and a notificial and the engage of the engage reported "heltest" compiled from all our reporter. The number in parentheses immediately fathering the congo in Most Added & Heltest indicate the tool number of Country reporters adding the cong bid week or noting that the english sweet or noting that the english restricts the english sweet or noting that the english restricts the english sweet or noting that the english restricts the english restricts

BREAKERS.

MITTY GRITTY DIRT BAND

Partners, Bruthers, And Friends (WB)
On 72% of our reporters on it. Rotations: Heavy 1, Medium 27, Light 86, Yotal Adds 39 Including WPTR, WIXL, WSOC, KPLX, KIKK, WWKA, WGDR, WCXI, WPMS, KTTS, KIKC-PM, KYGO, KHEX, KBAM. A most added record. Moves 48-39 on the Country chart.

hars are those records that have achieved concurrent airpley at 80% of our reporting retailors. Here & Active records are those receiving similar at 30-59% of the stations. Records in Significant Action are receiving simpley at 52-5% of the stations. Records in Significant Action are receiving simpley at 5-29% of the stations. Records do not have to reach Breater in order to chart. However, once a record charts, it must reach the 60% simpley level within the two following weeks to achieve Breater status. Checkmarks signify the most added of the non-charted records

ROBBIE MILEAP

Happy Happy Britishy Baby (RCA)
On 61% of our reporters on R. Rotellone: Heavy 4, Medium 21, Light 75, Total Adda 62 Including WPOC, WDSY, WYAY, KASE, WZZK, KILT-FEL, WSM, WDAF, WECE, WOW, WIL, KILZ, KRAK, KCBQ, KMPS. A most added record. Debute at number 41 on the



The 20th Anniversary Celebration Begins . .

"Partners, Brothers & Friends" **NITTY GRITTY** DIRT BAND

... the fastest rising single in their history!

From the LP "Partners, Brothers & Friends"



RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

NEW & ACTIVE

COMLES "Marmony" (Columbia) \$4.62
ws Heavy 3, Medium 37, Lept 56, Tella Adda 22, reculding WORD, WRKZ, CHOW, WBCC, WKKK, WARM, WPMS,
WOODY, KTOR, ESER, COCK, CRIPM, CORD, KIMB Looked 49-43
300WMAY TWITTY "You's Rever Reser Heave March 18 Acaded Year Testay" (WB) \$6.65
Lept 60, Lept

JRE HSD WINCE, KITE, KREAN KRUP, KITTE, KRAC DOGUM M 44

IE WATSOM "FORMON" (BLOT) TALEA

MINE WATSOM "FORMON" (BLOT) TALEA

MINE WATSOM "TO MINEMA" AL LIGHT SZ. TOM ADDS 24 HOLDING WINGUM, WINGL, WWYA, WEZL, KHEY, KILT-PM,

RIC WATSON, WITCO, WITCOM KRUPAN, KORIZ KWALL KOLD, DOGUM M 40

MENEYETT "Places Bypass This Mosat" (MICA) 71.8

HOMEY 1, MINEMAN 24, LIGHT 38, TOM ADDS 4, WINGL WINGL, WING, WING, WING, HOMEY KREY MINEMAN WAM

BEN KRIPAN, WARRZ WINGE, WINGO, KIGH, KTOM KROY, MONG, MONG, SO-40

IN: WISH, WITCH, WISCS, KORY, KLEZ, KNIKK, KOBO MYLOD MARKIS: "I Med By Heart Set On Yee" (WB) 58-6 BEOTH Heavy I, Medum 15, Light 34, Tells Adds 8, WCAO, WOLL, KEAN, WKKY, WINN, WKCO, I M. KRYX, WOW, KITS, KFDI, KIRKT, KFRE, KBOP

SIGNIFICANT ACTION

EVERLY DROTHERS "Born Yesterday" (Morsury/PolyGram) 47/11
Rotstons Heavy 1, Michaum 14, Light 32, Total Adds 11, WCAD, KEAN, WYNK, WSLR, WADI, WOW, WXCL, KKCB, KLZ.

including WGNA WCAO, WIRL, WKBQ, WIRK, WXCL, WKCQ,

ICEITH STEBALL "I Think I'm In Love" (Epic) 46/12

WINCO, KLZ. KEN

LEWIS STOREY "Min't No Tellin'" (Epic) 48-6

Relations Heavy O, Malaum 18, Light 28, Tells Adda 5, WOSE, WESC, WCHI, WITL, KEN

PORESTER SISTERS "Minma's Nover Sees Those Epic" (WS) 44-57

- Octoors Heavy 1, Medium 5, Light 37, Tells Adda 37, ectualing WAAM, WYS, KREW, WSM, WRIK, KIOY, KFOI.

ROLLES, ROPE, ROBUS

ALMOST BROTHERS "Strict Of A Peather" (NTM) 48-5

Britanna Hame & Maduum 12, Lists 38, Total Adds 7, WGMA WGDE, WPQR, WGIY, WKIX, KFGO, KOLO Medium KRRV.

ru. **IMAS "Americo io" (Columbio) 38.6** 1904y O. Madum 12, Legis M. Total Addo S. WOBE, WEZL, WTVY, WESC, KFDI Medium WTSV, KTTS, KFKT,

RALE PARCE "You've Blobady THI Somebody Laves You" (Step Gas) 25/11
Relations Heavy O. Michael S. Loin 20. Total Adds 11 WGMA, WYNC KILT-FIR, KYNCL WORK, KSO, WAXI, KFGO, WOW.

IK1, KIRIJ <u>BLLY WEST "White Would You Bo" (WS) 34/18</u> Bloton Hobey O Midden 1, Light 23, Tolal Adds 18, majding WGBE, WCVR, KEAM, WEZL, WESC, KFGO, WOW, ICM KGB, KSOP, KIGO

THE REPORT HERMON HOUSE LIGHT WCAO, WIRGIN, HOSTO.

MARES TAYLOR "Guly Goo" (Columbia) 17/4 Islandra Heary O. Medium 3. Light 14, Total Adda 4, WDG., WDSY, WNSQ, KALF, Medium WOKQ, KRWQ, KCCY Light

ARGON "Let No Be The First" (NCA) 16/16 I D. Mariaum G. LION 16, Total Ards 19, Including WYAM, WCVR, WYII, WTVY, WDKE, WAIDI, KOV, WTCM

D SNOTHERS "Buby Wents" (EM America Curb) 19/14 Heavy O. Medium 2, Light 14, Total Adds 14, including WTSV, Wory NO WTSV, WORY, REAN, WEZL, KILT-FM, KKYK, WOW, KIKAL

HALF, HOLD SHEAM PAYE "I Just Con'l Tube The Leaving Any Move" (Westerns America) 16/4

NCAO, WBOW, KRUE <mark>**Wilsow Wijshuroy** (IBCA) 14/12.</mark> Romanna Henry O, Machum 3 Judis 11, Total Adda 12, WCVR, WYH, KRRY, WTVY, WOW, KIOY, KFDI, KRKT, KRIST, KULIY Romanna Henry O, Machum 3 Judis 11, Total Adda 12, WCVR, WYH, KRRY, WTVY, WOW, KIOY, KFDI, KRKT, KRIST, KULIY

NOTES, INVESTIGATED IN STREET TO THE STREET (RCA) 14/4
WAYLON JERNINGS "Sweet Mether Texas" (RCA) 14/4
Research Meey O, Medium 4, Light 10, Total Adde 4, KRRV, KFGO, KIK-FM, KCKC Medium KKYX, KRWO KALF, KSOI
Research Meey O, Medium 4, Light 10, Total Adde 4, KRRV, KFGO, KIK-FM, KCKC Medium KKYX, KRWO KALF, KSOI

WYR, WISO, ROIL. **RESTLESS HEART "TH I Loved Yee" (RCA) 11/11** ROMBONS Heavy D. Medium D. Light 11, Yolai Adda 11, WBGW, WYAY, WGTO, KSBN, WIFK, KFGO, KKAL, KF

KALF, KSOP <u>BLL HOLLER "You Can'l Take The Telephone To Bed" (WB) 11/1</u> <u>Blancore Miners O. Markett I. Lette 10. Total Adda 1. KCCY Medium KRWO</u>

RECORD THE YEAR OF THE LOVE" (Columbia) 18/3

BERNY WILSON "If You Wanne Talk Lave (Lawrence, Tal KEGO LIMM WITSV WIDE WARK WOW WICH

BAMA BAND "I've Chenged By Mind" (Compleat PolyGram) 8-6
Rossons Heavy D. Medym 2, Light 6, Yotal Adds 6, WCVR, WAKZ, WCUZ, WOW, KFDI, KRKT, Medium WTSV, Light

CARLETTE "Two Stops From The Bloes" (LUV) 8/1

ALBUM TRACKS

ARTIST/Song Title (Label)

CONWAY TWITTY/Lav Me Down Carolina (WB)

JUDY RODMAN/Until I Met You (MTM)

MINDOS/Roction' With The Rhythm... (RCA/Curb)

GERBOS STRAIT/Dence Time In Texas (MCA)

DON WILLIAMS/Then It's Love (Capitol)

REBA McENTIRE/Can't Stop Now (MCA)

STEVE WARINER/She's Crazy For Leaving (MCA)

SAWYER BROWN/Shakin' (Capitol/Curb)

GEORGE STRAIT/In Too Deep (MCA)

\$HOPPE/Like A Rose In The Sand (MTM)

SOUTHERN PACIFIC/Reno Bound (W8)

JUDOSA Wish She Wouldn't Treat You That Way (RCA/Curb)

JUICE NEWTON/Cheap Love (RCA) SAMON SANTH/Those Eyes (Step One)

BACHAEL MARTIM MURPHEY/Rollin' Nowhere (WB)

Album Title

Chasin' Rainbows

Judy

Anchin' With The Rhythm

Something Special

New Moves Whoever's In New Fooland

Life's Highway

Shakin'

Something Special

The Shappe

Southern Pacific

Rockin' With The Rhythm Old Flame

Better Than Ever

Tonight We Ride

ABBITT/REPETITIVE REGRET-EDDIE RA BBITT/REPETITIVE REGRET-EDDIE RAB BITT/REPETITIVE REGRET-EDDIE RABB ITT/REPETITIVE REGRET • EDDIE RABBI EDDIE RABBITT/REPETITIVE REGRET• DDIE RABBITT/REPETITIVE REGRET•ED RABBITT/REPETITIVE REGRET

COUNTRY ADDS & HOTS

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to report this week and therefore their retailers otations were frozen: WYRK/Buffalo WYPK/Bultalo WTCR/Huntington WHIMNew York WHYR/Nochester KISS-FM/Memi WSIX/Neehville WPAP/Peneme City WCHK/Fort Wayne WTH/Terre Haute KTPK/Topeka KVOO/Tules KUGN/Eug

163 Reporters 151 Current Reports

he following statione reports no change in their rotations this week and therefore their rotations were from WCMS/Norfolk KCJB/Minot KVEGALes Veges

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FULL-SERVICE AC

TOP 20

 HEART/These Dreams (Capitol)
 ELTON JOHNANikita (Gallen) 3 STARSHIP/Sara (Grunt/RCA) SARE/The Supplied Tahon (Portrait/CBS) DREAM ACADEMYA ile In A Northern Town (Reprise/WB) ATLANTIC STARR/Secret Lovers (A&M) AMME MUNRAY/Now And Forever (You And Me) (Capitol) AAMES TAYLOR/Only One (Columbia) EVERLY BROTHERS/Born Yesterday (Mercury/PG) 16 WHITNEY HOUSTON/How Will I Know (Arista) 11 BOLLY OCEAN/When The Going Gets Tough... (Jive/Arista) 12 BALICE SPRINGSTEEN/My Hometown (Columbia) 13 BARBRA STRESSAND/Somewhere (Columbia) STEVIE WONDER/Overjoyed (Tamla/Motown) 17 DAM SEALE/Bop (EMI America)
18 SEGUETY ROBINISON/Hold On To Your Love (Tamita/Motown) 4 8 12 17 DOCUME & FRIENDS/That's What Friends Are For (Arista) 16 18 GARY MORRES & CRYSTAL GAYLE/Making Up For Lost Time (WB)

DEBUT S MINKE & THE MECHANICS/Silent Running (Attentic)
RDFAMER S JACK WASHER with V. CARTER/Love Can Tale Us All Away (Owest/WB)

FERRUARY 28, 1986

Total			
Reports/Adds	Heavy	Medium	Light
39/1	31	8	0
36/0	31	7	0
37/0	31	6	0
35/0	26	8	1
37/1	25	11	1
39/5	18	17	4
35/2	20	12	3
33/2	22	11	0
35/3	8	22	5
23/0	15	. 7	1
24/0	15	9	0
26/0	12	12	2
24/0	14	9	1
33/10	5	21	7
26/2	11	11	4
29/5	4	20	5
21/0	8	12	1
23/0	8	12	3
16/3	7	7	2
24/4	0	18	6

MOST ADDED

M. MANCHESTER & A. JARREAU (12) The Music Of Goodbye (Columbia) 80088E WARWICK (12) Whisper In The Dark (Arista) BARGRA STREISAND (18)
Send in The Clowns (Columbia)
STEVIE WONDER (10) Overjoyed (Tamla/Motown)
PORCE 189'S (7)
Tender Love (Tommy Boy/WB)

HOTTEST

STARSHIP (24) Sara (Grunt/RC ee Dreams (Capitol) ELTON JOHN (23) Nikita (Geffen) DREAM ACADEMY (16) In A Northern Town (Reprise/WB) SADE (14) netest Taboo (Portrait/CBS)

BREAKERS

JACK WAGNER with VALERIE CARTER Love Can Take Us All Away (Qwest/WB)

57% of our reporters on it. Rotations: Heavy 0, Medium 18, Light 6, Total Adds 4, KHOW, KJR, WBT, KBOI. Debuts at number 20 on the Full-Service chart.

NEW & ACTIVE

MELISSA MANCHESTER & AL JARREAU "The Music DI Geodbye" (MCA) 19/12

, WHOE, WGBR, KFOD, KTWO Medium to Licking WFBR, WGV, WHEV, W.BC, KYEC.

BARBRA STREISAND "Board in The Clewers" (Chaimble) 18/19

Rotations: Heavy 1/1, Medium 85, Light 7A, Total Adds 10, WFBR, WCCO, WCHS, WTIC.

LAURA BRANISCAS" "I Remail Shamed Shamed

W. Rotations Heavy 17, Michael St. 1974, NS. WPCE.

W. M. C. KYEC Medium including WPMJL, NS., WPCE.

W. M. C. KYEC Medium including WPMJL, NS., WPCE.

Rotations Heavy 3, Medium 82, Light 83, Total Adds 5, WRT, WMSL, WRSL, KYEC Medium including WFBR.

WWKB, WPCE, WGBR, W.BC, KYMO.

BILIKE & TYBE INCHAINGS: "Silbest Reseasing" (Attentics) 18/3

Rotations Heavy 70, Medium 72, Light 27, Total Adds 3, WRST, SSRRC, WCIL, Heavy, WTVN, KJR, WCC, WCHS, WRNG.

KROL KFOD, Medium including WFBR, KHOW, WGDC, WFDE, WGBR,

ROTATION FOR ANY ON THE WARRY CONTROL OF THE WARRY OF THE WARRY CONTROL OF THE WARRY CONTROL OF THE WARRY OF THE BERT (Artists) 13/12

ROSSIONE WARRY CK, WISHO, WRSD, WR KBOL WPDE, KPOD, KYEC Medium rob. Lagn 1/7, Total Adda 12, WFBR, WTMJ, WCCO, KFMB, KJR, WHBY, WHBC, 1 KBOL WFDE, KFOD, KYEC Medium rob.dring WTMD
FORCE MD'S "Tender Laws" (Temmy Bay/WB) 13,7
Rossons Heavy 0, Medium 83, Light 54, Total Adda 7, WTAE, KJR, WBT, WMG, WTKO, WGBR, WJBC. Mincluding WWMB, WCCO, WCFB, MGOW, KTWO

BR. BISTER "Ryste" (RCA) 12/6
Rotations Heavy 8/0, Medium 40, Light 0, Total Adds 0, Heavy: WWK8, SSKRC, WICC, WCHS, WHAS, KBOI, WWWR.
KFCO, Medium WYN, KHOW, WMG, KS.
SHEEBA EASTON "Amony Block" (EM Americs) 11/1
Rotations Heavy, 0, Medium 9/1, Light 20, Total Adds 1, WWK8, Medium including WFBR, WRVA, KS., WWNR, WPCE.

Rossfors: Meery 40, sectum and supre-in-KR, R. WCHS, WGBR, KTWO.

BANGLES "Manie Blendey" (Columbia) 9/2 Rivations; Meery 20, Medium 5/1, Light 2/1, Total Adds 2, WICC, WGBR, Heavy: WCRL, KTWO. Medium including KHOW.

WHITE, WILLY "Caravan Of Love" (CSS Associated) S/8

Brestons Many S/0 Medium 3/0 Light 1/0 Total Adds 0 Heavy WCHS, WGOW, WWNR, WCIL, KTWO, Medium 3/0 Light 1/0 Total Adds 0 Heavy WCHS, WGOW, WWNR, WCIL, KTWO, Medium 3/0 Light 1/0 Total Adds 0 Heavy WCHS, WGOW, WWNR, WCIL, KTWO, Medi

WGBN, KPUU.

(CARS "1'm Not The One" (Elektra) 9/2
Rotations Heavy 0, Medium 5/0, Light 3/2, Total Adds 2, WCHS, WGOW, Medium, WWKB, KHOW, WHBC, WWNR, KFQD.

SIGNIFICANT ACTION

JERMANNE JACKSON "I Think It's Love" (Arista) 7/4
Facilitine: Heavy 0, Medium 32, Ligra 42, Total Adda 4, WWKB, KFMB, WHMS, KFOO Medium including KHOW
ARETHA FRANKUSI "Anather Hight" (Aristab) 7/0
Rotations: Heavy 0, Medium 50, Ligra 20, Total Adda 0, Medium including KHOW, WICC, WHMS, WWMR, KFOD
BL. THOMAS: "America" (Calumbia) 5/4
Pacisions: Heavy 0, Medium 32, Ligra 22, Total Adda 4, KFR, WGBR, WJBC, KYEC Medium including WTKO.
DIRE STRATES "18 Fee Respir" (WFB) 4/4
Rotations: Heavy 0, Medium 30, Ligra 1/1, Total Adda 4, WFBR, WIBA, WPOE, KTWO.

Position: THAITS "30 For years" (WW) "1704 Adds 4, WFBR, WBA, ELO "Calling America" (CBS Associated) 4/6 Rossions Heavy 20, Medium 20, Ught 0, Total Adds 0, Heavy, WWKS, KTW ALAAAMA "8he And I" (RCA) 3/3 Rossions: Heavy 0, Medium 3/3, Ught 0, Total Adds 3, WFBR, WHAS, WPCE: TATA YESA "Ribbe Called "Bloom (States)" (WB) 3/2 Rossions: Heavy 0, Medium 3/2, Ught 0, Total Adds 2, WCCO, KTWO.

The Dorrough Loudness Monitor



Simultaneous display of Peak and Persistence functions. With AM, FM, and TV It's not just a third standard; It's becoming the standard.

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ADULT CONTEMPORARY

BREAKERS.

JERMAINE JACKSON I Think It's Love (Arista)

73% of our reporters on it. Rotations: Heavy 2, Medium 43, Light 33, Total Adds 28 Including WSNI, 2WD, WARM98, WMJI, WMYX, KYKY, KHYL, KIFM, KEY103, K106, KKUA. Debuts at number 21 on the AC chart.

ELO

Calling America (CBS Associated)

55% of our reporters on it. Rotations: Heavy 6, Medium 34, Light 19, Total Adds 7, KVIL-FM, KLSI, KYKY, WIVY, KWFM, WJON, K99. Debuts at number 26 on the AC chart.

DIONNE WARWICK

Whisper In The Dark (Arista)

52% of our reporters on it. Rotations: Heavy 0, Medium 30, Light 26, Total Adds 23 including 2WD, WNIC, WMYX, KOST, KHYL, V100, WSFM, KEY103, WXTC, KDUK, KWAV. Debuts at number 30 on the AC chart.

NEW & ACTIVE

MELIESA MANCHESTER & AL. AMBEAN "The Blade of Geodope" (MCA) 46/11
Positions: Heavy 20, Medium 204, Light 397, Total Adds 11, WPD, WCLY, WOALC, WAYX, WSPL, WHAN, KDLK,
KWFM, 89, WXUS, WLON, Heavy: KOST, WKYX, Medium inolading W101, KIFM.

SINES TRANTS "Be Per Assery" (WS) 45/44

RELT, WHAN, KOL, KYUL, KOULK KWAY, 186/85, Total Adds 44 including WHTK, WCLY, 2WD, WKGW, KEY103, WIVY,
KELT, WHAN, KOL, KYUL, KOULK KWAY, 186/85, Total Adds 4, KYL-FM, KICPL, WXUS, Medium inolading WLTF, WKYE, WTRX,
WHENA EASTON "Beauty Black" (EM Assertes) 45/5

ROSSIONS Heavy 0, Medium 25/1, Light 19/2, Total Adds 3, KYL-FM, KICPL, WXUS, Medium inolading WLTF, WKYE, WTRX,
WHAN, KOLL, KYUL, KWFM, WEM, WWM, WCCQ, WCYY.

ROTATION BREAKOUTS

	Total			
	Reports/Adds	Heavy	Medium	Light
HEART	107/0	103	4	0
ATLANTIC STARR	107/1	86	_	1
© ELTON JOHN	106/0	87		ż
4 STARSHIP	106/0	100	5	7
MINE & THE MECHANICS	100/6	74	23	3
O JAMES TAYLOR .	95/1	55	36	4
7 DREAM ACADEMY	89/0	44	33	12
O WATTIEY HOUSTON	86/0	54	26	6
MA. MATER	80/2	62	16	2
10 BILLY OCEAN	84/0	- 46	27	11
THOMPSON TWEE	93/3	42	42	و
© DAN SEALS	86/7	37	40	
STEVE WONDER	99/25	9	54	26
AME MURRAY	88/10	.36	40	12
ARETHA FRANKLIN	85/6	18	50	17
© FORCE MO'S	87/17	12	56	19
17 SADE	73/0	26	34	13
© SMOKEY ROBBISON	83/7	13	56	14
© EVERLY SROTHERS	74/2	18	42	14
© CARS	75/5	9	49	17
JERMAINE JACKSON	78/28	2	43	33
2 JACK WAGNER WALERIE CARTER	66/6	10	44	12
23 ISLEY, JASPER, ISLEY	51/0	12	26	13
② LAURA BRANIGAN	70/8	4	47	19
25 BARBRA STREISAND	44/1	5	26	13
© ELO	59/7	6	34	19
27 BRUCE SPRINGSTEEN	46/0	5	23	18
28 MICHAEL FRANKS L'BRENDA RUSSELL	43/0	8	25	10
29 DIONNE & FRIENDS	36/0	4	19	13
© DIONNE WARWICK	56/23	0	30	26

MOST ADDED

DIRE STRAITS (44) So Far Away (WB)
JERMANE JACKSON (28) I Think It's Love (Arista) STEVIE WONDER (25)

Overjoyed (Tamla Motown) DIONNE WARWICK (23) Whisper In The Dark (Arista). JACKSON BROWNE (21) For America (Asylum)

HOTTEST

HEART (88)

These Dreams (Capitol) STARSHIP (77) Sara (Grunt/RCA) ELTON JOHN (67) Nikita (Get ATLANTIC STARR (59)

Secret Lovers (A&M)
MIKE & THE MECHANICS (45) Silent Running (Atlantic)

JACKSON BROWNE "For America" (Asylum) 43/21
Potations Heavy 0, Medium 13/6, Light 20/15, Total Adds 21 including 2WO, KSM, B100, V100, WSFM, WKGW, WYV, WSF, KOSP, WHOK NKPL, KWFM, Medium including WAVE, WMGN, WCKO, KALE
JOHN COURAN MELLENCAMP "R.O.C.K. In The U.E.A." (River/PolyGram) 46/6
Rotations Heavy 60, Medium 200, Light 14/6, Total Adds 8, WKGW, U102, WSFL, WFMK, WAGE, KFSB Heavy WKYE.
WKK, WWFA, WGKY, WCK, RLE Medium including WCV, KWL, FM, WLT, B100, KKPL
LOVERBOY "This Cools to The Might" (Columbia) 36/6
Rotations Heavy 60, Medium 15/2, Light 23/3, Total Adds 5, WLT, WMJ, KLS, B100, KRAV. Heavy: WSFM, K106, WFMK,
WWAL, WSKI, WWFA, WCKO, KOSW, Medium including WHTK, KVR.-FM.
ROSAMISE CASH "Need 6" (Columbia) 36/4
Rotations Heavy 0, Medium 16/1, Light 20/3, Total Adds 4, WKYE, WLAC-FM, KWFM, WSKY, Medium including KFM.
KOL, WERM, WKNE, WGSY, WARP, WHT-FM, WJON, KALE.

ROSAMISE HEAVY 0, Medium 16/1, Light 28/16, Total Adds 17 including WKYE, KEY103, WAVE, WHAM, KIOA, WTRK,
WAGAN, KOL, WHYN, Medium including WROI, KTYL, KALE
TOM PETTY with STEVIE WCCUS "Needless And Plass" (BICA) 28/6
Rotations Heavy 0, Medium 160, Light 77, Total Adds 0, Heavy, WKE, WERM, WSOW, KOSW, Medium including WKYE,
KEY103, WMGN, KICUA, KWFM, WSIG, WTNY, WMT-FM, BN, KALE.

COCK ROSIM "The Presented Yes Blads" (Columbia) 28/4
Rotations: Heavy 0, Medium 8/1, Light 28/3, Total Adds 0, Heavy, WCKO, Medium including WGLL, WSKI,
WCKO, WJON, KKLI, KGSW, KALE.

EURTYTHINGCS "12 Add Right (Eaby's Countie)" (BICA) 28/6
Rotations: Heavy 0, Medium 110, Light 14/0, Total Adds 0, Heavy, WCKO, Medium KEY103, WWMJ, WEM, WGLL,
WSKI, WWPA, WSKY, WCHY, KKLY, KGSW, KALE.

SIGNIFICANT ACTION

BARBRA STREEAMS "Bend in The Clause" (Columbia) 24/13
ROMSION: Nasy 1/0, Medium 7/2, Light 16/11, Total Adds 13 including WPDL WKT-E, WHAM, KOIL, KWAY, KWEM, WARF, WORD, KTYL, Heavy, KQWI, Medium 7/2, Light 16/11, Total Adds 13 including WPDL WKT-ER, WJON.

CHEMIELLE WID ALEXANDER O'WEAL "Balanting Lave" (Table-CBS) 21/19
Rossions Heavy 0, Medium 47, Light 17/8, Total Adds 10, WPDL, WHAM, KIOA, KRILA, WWPA, WSKY, WGSY, WMT-FM, KFSB, KRLM, Medium including WEIM, KTYL, KALE

TESPT PENDERRARASS "Lave 4/2" (Ebitins) 19/19
ROSSION: Heavy 0, Medium 2/2, Light 17/7, Total Adds 19 including WLTS, WMC, KIOA, KLYF, WEIM, WKNE, WSKI, WSKY, WGC, WCOA, WCOA,

Modum Wellit, Warrit, Warrit, Bart.

RAY PARKER JR. & WELEN TERRY "One Steamy Boy/Bueling Stace" (Atlantic) 15/3

Rotations Heavy O, Medium 6/1, Light 9/2, Total Adds 3, WCLY, WSPL, WJOH. Medium including KWFM, WSKI, WFFX, 104,

KALE BURNEY "How Could it be" (Calembia) 14/6
BUCK BURNEY "How Could it be" (Calembia) 14/6
Rotations Heavy 0, Medium 50, Light 90, Total Adds 0, Medium: KLSI, KUDL, WSPL, WSPL, KORW.

JAMES 8000011 "Living in America" (Seeth Bres./CSS) 12/2
Rotations: Heavy 10, Medium 6/2, Light 30, Total Adds 2, WFMC, WCHY, Heavy: KORO, Medium including WHTX, WLLT.

WITCH LIDER, WMAIN, WWM.

FOREIGNE Heavy 0, Medium 171, Light 10/10, Total Adds 11, WMMAI, WEM, WSM, WCKQ, WAGE, WORD, WAEV,

KTYL, KRLY, KORW, KALE:

BARY BORRISS & CRYSTAL BAYLE "Making by Par Leet Time" (WS) 11/6
Rotations: Heavy 10, Medium 70, Light 30, Total Adds 0, Heavy: WAFR, Medium: WEM, WCKC, WGLL, WEIZ, WAEV,

WMT-FM, KFSB.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving sirpley at 25 or more stations. Records in Significant Action are receiving sirpley strong stations. Records with substantial heavy and medium rotation sirpley. activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airpley to enter the chart. Checkmarks signify the most added of the non-charted records

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107 Reporters 103 Current Reports

AOR ALBUMS

Proper Tool Later Weeks Weeks Week	157 Reports	FEBRUARY 28, 1986	Total Reports/Adds	Power	Heavy	Medium
	FIRM/Mean Business (Atlantic)	"King's" (146) "Peace" (63) "Fortune" (37)	147-/0	60+	128-	16=
	ZZ TOP/Afterburner (WB)	"Delirious" (99) "Rough" (72) "Stages" (65)	137-/2		103-	-
	- to suppose specialists of the Delegae (Apples)	"For America" (141) "Lives" (26) "Lawless" (22)	146 /17		93	49
DEBUT	MCXS/Listen Like Thieves (Atlantic)	"What You Need" (131)	140-/2		119+	
	JOHN C. MELLENCAMP/Scarecrow (Riva/PG)	"R.O.C.K." (91) "Minutes" (61) "Justice" (13)	125-/1		100 -	
	MINE & THE MECHANICS/Mile & The Mechanics (Atlantic)	"All I Need" (125) "Hanging" (30) "Silent" (19)	141-/2	18 –	95 -	44-
	ROBERT PALMER/Riptide (Island)	"Addicted" (142)	143+/8		104+	
27 17 11	PETER FRAMPTON/Premonition (Atlantic)	"Lving" (134)	135-/0		77+	
	HEART/Heart (Capitol)	"These Dreams" (108)	112-/0	31 -		14+
	ALAN PARSONS PROJECT/Stereotomy (Arista)	"Stereotomy" (119) "Beaujolais" (41) "Lime" (11)	127-/2	15 –		43-
	1 PETE TOWNSHEND/White City (Alco)	"Give Blood" (45) "Hiding" (41) "Crashing" (35)	112-/0	7-		47=
	2 SIMPLE MINUS/Once Upon A Time (Virgin/A&M)	"Sanctify" (74) "Things" (15) "Once Upon" (14)	99 -/2	26 –		29+
	D DIRE STRAITS/Brothers In Arms (WB)	"So Far Away" (41) "The Man's" (40) "Ride" (39)	99 – /8	14+		
	JOHN LEMMON/Live.In New York (Capitol)	"Imagine" (72) "Come Together" (64) Karma" (29)	99 /4	6	31	55
14 17	BLUE CYSTER CULT/Club Ninja (Columbia)	"Dancin' " (131)	132+/4	4+		81 –
** 77 72	FABULOUS THUMDERBIRDS/Tuff Enuff (CBS Associated)	"Tuff Enuff" (132)	134+/12	.5+		92+
21	HOMEYMOON SUITE/The Big Prize (WB)	"Feel It Again" (130)	133+/4	1+		91-
	OUTFIELD/Play Deep (Columbia)	"Your Love" (102)	104-/1	13-		44-
17 13 13	ELD/Balance Of Power (CBS Associated)	"Calling America" (101) "Sorrow" (12)	115+/4	11-		70 =
14 12 12	ROCKY IV/Soundtrack (Scotti Bros./CBS)	"No Easy Way Out" (95) "Heart's On Fire" (13)	101-/1	14-		37-
	STEVNE MICKS/Rock A Little (Modern/Alco)	"Imperial Hotel" (55) "I Can't Wait" (49)	97-/4	9+		52 -
	OUNCKSILVER/Soundtrack (Atlantic)	"Quicksilver" (111)	112-/3	2=		70 –
2 2 2	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)	"Shot in The Dark" (108)	108-/0	5-		71 –
	MARKLYN MARTIN/Marilyn Martin (Attentic)	"Night Moves" (99)	103-/1	5=	•	64 -
36 14 15	LOVERBOY/Lovin' Every Minute Of It (Columbia)	"This Could Be" (73)	73 - /0	19 =		21 -
79. 26	YOUNGOLOOD/Soundtrack (RCA)	"Stand" (62) "Cut You" (29) "Something" (21)	93-/2	0=	7=	
2 2 3	7 RUSH/Power Windows (Mercury/PG)	"Mystic" (85) "Manhattan" (11)	89+/11	2+		60+
	DREAM ACADEMY/Dream Academy (Reprise/WB)	"The Edge" (84) "Life" (12)	96-/4	2-		69+
	ALARM/Strength (IRS/MCA)	"Spirit Of '76" (97)	100+/9	1 -		59-
	CARS/Greatest Hits (Elektra)	"I'm Not The One" (85)	<i>85 – /5</i>	4+		47-
10 11 10		"In My Dreams" (85)	85+/4	4=		56+
	B) CALL/Reconciled (Elektra)	"I Still Believe" (84)	88+/11	2+		<i>68</i> +
	B) JOHNNY BAROUER/Jimmy Barnes (Geffen)	"No Second Prize" (76) "Working Class Man" (21)	91+/10	1 -	8+	
37 35 34	BANGLES/Different Light (Columbia)	"Manic Monday" (58)	62 - /5	7+		31 -
44	ELVIS COSTELLO/King Of America (Columbia)	"Don't Let Me Be" (59)	63+/10	7+		38+
	DEL FUEGOS/Boston, Mass. (Slash/WB)	"I Still Want You" (69)	70+/3	3=		48+
	MR. MISTER/Welcome To The Real World (RCA)	"Is It Love" (43) "Kyrie" (21)	61 = /14	0-		39+
	PRETTY IN PINK/Soundtrack (A&M)	"Left Of Center" (27) "If You Leave" (21)	38+/4	8+	14+	
34 35 40		"Impressed" (32) "Beat's So Lonely" (24)	52+/7	0=	. –	36=
34 35 40	40 TOM PETTY &/Pack Up The Plantation - Live (MCA)	"Needles" (32) "Star" (11) "Don't Bring" (10)	40-/0	4-	13-	24-

BREAKERS.

JACKSON BROWNE Lives in The Balance (Asylum) \$3% of our reporters on it.

JOHN LENWON Live in New York (Capital 83% of our reporters on R.

Continued on Page 96

NEW & ACTIVE

Adds Including WBAB, WNEW, WIDER, WEBN, KMET, WHEB, KLAU, FIBINY 3: RELET, AND ADDRESS OF THE RESERVE OF THE RE Adds: WHLY, KONE, WKDF, WDZ, KMOD, TODJ, KLPY, KOWB, Heavy 2: WNEW, WLLZ. Medium 33 including WXRK, KTXO, KZEW, WLVO, WRIF, WGFM.

CLAMMAD "Bleesib" (RCC) 44/6 (42/2)

Adds: CHOM, WOUR, WZEN, WGCT, KZOO, Power 4: Heavy 8 including WXRT, KBCO, WLR, KESI, KKGR, KGRO, KCGL, Medium 30: Lincking WXDF, KTXO, WHOR, KAZY, 81/K, WPYX, WONE, WTLE, KR.O.

BNDGE URE "The Gift" (Chrysotile) 38/2 (48/4)

Adds: WXLP, WCXT, Powers 1: Heavy 8 including WBCN, CFOX, WHFS, WLR, CHEZ, WZN, KROU, KVRE Medium 25 including WKCN, WOLR, WTLE, WLAV.

FASTWAY "Waiting For The Rese" (Catamities) 38/1 (48/5)

Adds: KOZZ, Heavy 1: Nedium 29 including XEZW, KSPR, WHOR, WEBN, WWF, KYYS, WOFM, KSHE, KUPD.

OPUS "1bp And Down" (Polyder/Polyderen) 37/2 (38/2)

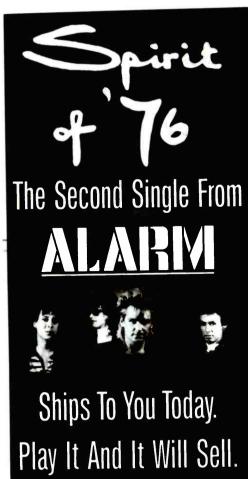
Adds: KOZZ, Heavy 1: Nedium 29 including XEZW, KSPR, WHOR, WEBN, WWF, KYYS, WOFM, KSHE, KUPD.

OPUS "1bp And Down" (Polyder/Polyderen) 37/2 (38/2)

Adds: WAZB, KSRR, WOUR, Powers 2: Heavy 10 including WBCN, CHOM, KZEW, KROO, 91X, WYSP, WBRU, WRDU, Medium 15 including KLOR, WTLZ, KAZY, KONE, WEZK, KLAO, WONE, WTLE, Heavy 1: WOFM, Medium 22 including WEBN, MLVQ, WCCC, WYSP, WAAF, KLAO, KMBY, Heavy 0: Medium 21 including WBAB, WNEW, WHLY, WNOR, WLLZ, KAZY, KONE, WEZK, KLAO, WONE, WTLE, Heavy 1: WCFM, Medium 22 including WEBN, KSLO, WCCC, WYSP, WAAF, KLAO, KMBY, Heavy 0: Medium 21 including WBAB, WNEW, WHLY, WNOR, WLLZ, WRF, WHES, KLAO, WONE, WTLE, WHES, WLR, KROU, KVRE, Medium 15 including Clorit, WHES, KLAO, WONE, WZW, WZW, WHES, WLR, KROU, KVRE, Medium 15 including Clorit, WHES, KLAO, WONE, WZW, WZW, WYSP, WARR KROU, KWRE, MARKEY "Feergal Bearbay" (Wingla/A&B) 27/3 (28/2) DC101, WH-EB, KLAO, WRDU, KLPX.
FEARBAL SHARKEY "Teargus Sharkey" (Wegla/ASMI) 27/8 (25/2)
Adds: KROO, WHEB, WORK Powers 1: Heavy 11 including WBCN, CHOM, KBCO, 91X, CFOX, Medium 13 including WBCN, CHOM, KBCO, 91X, CFOX, Medium 13 including WBCN, WXRT, WPCH, WOUR, KLPX.
WIRSHIA WOLF "Virginals Wolf" (Missates) 28/6 (29/11)
Adds WH-LY, WLLZ, WPYX, WH-EB, WFYY, WRKI, Heavy 0" Medium-18 including WYNF, KQRS, KROR, WCCC, KLBJ, KLAO, KLIC.



R&R FRIDAY, FEBRUARY 28, 1986/93



250,000 Records Sold

ALBUM: 23 TRACKS: 23

Watch For Information!

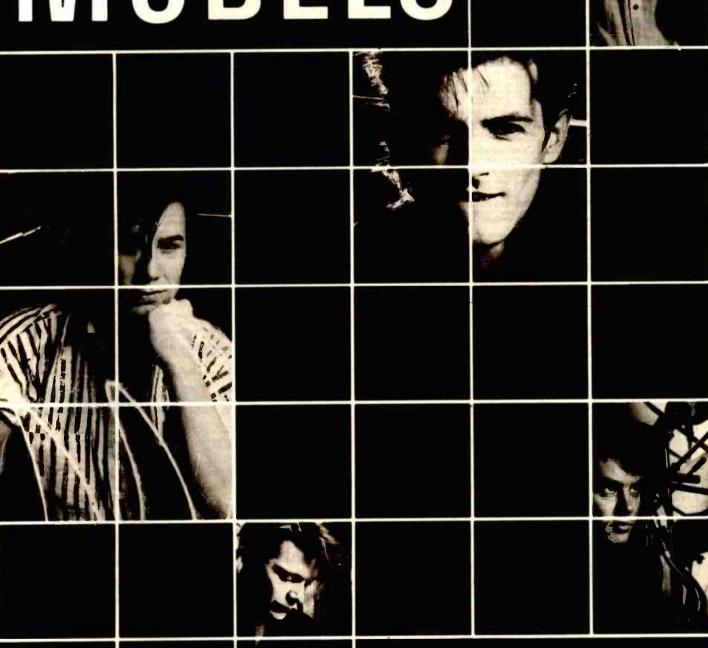
I.R.S. 🚓 & THE ALARM present E SPIRIT OF '86

ALARM performing live in a free world-wide live simulcast from the campus of UCLA in Westwood, CA on Saturday, April 12, 1986.

AOR TRACKS

					A PART BRANCH					
Traver Wester	No	-			157 Reports	Total Reports/Adds	Power	Heavy	Medium	
www					FIRM/All The King's Horses (Atlantic)	146 - /0	60+	128-	15-	
	1	1	1		INXS/What You Need (Atlantic)	131-/1	48+	113+	16-	
	6	2	6	×	ROBERT PALMER/Addicted To Love (Island)	142 + 8		103+	36 -	
	34	15	8	×	JACKSON BROWNE/For America (Asylum)	141+/13	31+	90+	48 -	
	7	6.	5		PETER FRAMPTON/Lying (Atlantic)	134 - /0	17-		53-	
		8	7	ĕ	MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)	125-/2	15+	80+		
	3	3	3	7		108 - /0	31 -	90 -		
	5	5	4	8	ALAN PARSONS PROJECT/Stereotomy (Arista)	119-/2	15-	78 -		
	18	12	11	9	JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)	115+/7	13-	75+	36+ 80-	
	28	16	16	0	BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)	131+/4 91-/0	4+ 20-		13-	l
0	19	17	14	Ŏ	JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)	132+/12	5+	30+		l
	40	29	20	0	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	130+/4	1+		88 -	
	42	24			HONEYMOON SUITE/Feel It Again (WB)	102-/1	13-		43-	
	11	9	9	14	OUTFIELD/Your Love (Columbia)	111-/3	2=	36 -	69 -	l
	16	13	13	15	ROGER DALTREY/Quicksilver Lightning (Atlantic)	95-/0	13-	54 -	35 -	ŀ
					ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)	99-/5	5+	49+	45 -	l
				9	ZZ TOP/Delirious (WB) OZZY OSBOURNE/Shot In The Dark (CBS Associated)	108-/0	5-	30+	71-	١
	30	27	26	W	BRIAN SETZER/The Knife Feels Like Justice (EMI America)	121+/7	3-	22+	77 -	l
	-			•	SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)	74-/0	24 -	62-		١
	2	4	10	20	ELO/Calling America (CBS Associated)	101-/2	9-		61-	Ì
	33 29	25	24	3	TALK TALK/Life's What You Make It (EMI America)	105-/2	3=		66 -	١
	25	23	21	23	MARILYN MARTIN/Night Moves (Atlantic)	99 - /1	5=	31 -		l
	10		15	24	LOVERBOY/This Could Be The Night (Columbia)	73 - /0	19=			Ì
	4				ZZ TOP/Stages (WB)	65-/1	13-	51 -		١
	35				ZZ TOP/Rough Boy (WB)	72+/9	6+	37+	34 - 47 -	١
	36	30			CARS/I'm Not The One (Elektra)	83-/5	4+		56-	١
	38	36	30	2	ALARM/Spirit Of '76 (IRS/MCA)	97+/10	6-	37-		I
	14	14	25	29	JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)	61 -/1 85+/16	_		59+	ļ
1	46				RUSH/Mystic Rhythms (Mercury/PG)	85+/5	4=		56+	1
	53	44	35		DOKKEN/In My Dreams (Elektra)	85 + /39			60+	
	-	-	54		JOE COCKER/Shelter Me (Capitol)	72 - 10	3+	24-	41-	1
1	22	18	19	33	JOHN LENNON/magine (Capitol)	84+/8	1-	11+	65+	
1	-	45	31	· (E	DREAM ACADEMY/The Edge Of Forever (Reprise/WB)	84+/11	2+	6+	65+	
	-	52	4	•	CALL/I Still Believe (Great Design) (Elektra)	63+/9	0=	20+	39 +	1
	56	47	4	2 4	FIRM/Live In Peace (Atlantic) JOHN LENNON/Come Together (Capitol)	64-/0	3+	24-	37-	
	24		21	37	JIMMY BARNES/No Second Prize (Geffen)	76+/6	1 -	8+	52-	
	40				DEL FUEGOS/I Still Want You (Stash/WB)	69+/4	3=	11-		ı
	54		•	4	PETE TOWNSHEND/Give Blood (Atco)	45-/3	3-	30-		ĺ
	17			4	STEVIE NICKS/I Can't Wait (Modern/Atco)	49 - /6	7+		25 -	
	41			42	MICKEY THOMAS/Stand In The Fire (RCA)	62-/1	0=	_	52-	
	-		. 4	9 0	ELVIS COSTELLO/Don't Let Me Be Misunderstood (Columbia)	59+/10			36+	
	52		4	6	BANGLES/Manic Monday (Columbia)	58 - /4	6+	22=	28 -	
	De	BU		4	DIRE STRAITS/So Far Away (WB)	41+/17	7 6+ 2+	174		
	59	50	4	•	STEVIE NICKS/Imperial Hotel (Modern/Atco)	55 - /2 39 - /1	3-	19-		
1	15	33		4 47	DIRE STRAITS/Ride Across The River (WB)	43-/0	2-	13-		
	23	26	3	7 44	PAT BENATAR/Le Bel Age (Chrysalis)	41-/0	2-	20-		
1	37	31	7 4	1 41	PETE TOWNSHEND/Hiding Out (Alco)	40+/6	3=	16		
	-	- 60	9	7	DIRE STRAITS/The Man's Too Strong (WB)	52+/13	_	24		
	DE	BUT		- 6	MARILLION/Lady Nina (Capitol)	34 - /0	3-	17-		
1	9	2	2 3	B 5	HOOTERS/Day By Day (Columbia)	46+/5	4+	8+	30-	
	-	-	1	ø 6	CLANNAD/In A Lifetime (RCA)	35+/7	1 -	16+	14+	
					PETE TOWNSHEND/Crashing By Design (Atco) TED NUGENT/Little Miss Dangerous (Atlantic)	49 /49	0	3	31	
	[0	BU'		• 6		37-/1	0-	11-	24 =	
	60	5	4 5	3 8	FIRM/Fortune Hunter (Atlantic) GLEN BURTNICK/Little Red House (A&M)	47+/8	0-	2 -		
1				9 5		32 - /0	2 =		19 –	
	20	3		n 34	FIRM/Tear Down The Walls (Atlantic)	30 - /3	0-		- 14-	
	DE				MR. MISTER/IS It Love (RCA)	43+/16	0=	4+	31+	
	U	· UU	_	-	, , ,					

BREAKERS







"OUT OF MIND OUT OF SIGHT"

SONG ON ALBUM

PRO ON DESK

Pic (is no Q2n)

- M Hout Pro II

AOR TRACKS

MOST ADDED

TED MUSENT (49) Little Miss Dangerous (A Shelter Me (Ca ----- | FINION (28)

instant Karma (We All Shine . . .) (Capitol) Lives in The Balance (Asylum) Mace Avenues (Asylum)

HOTTEST

FIRM (GB)

All The King's Horses (Atlantic)

8008 (48)

What You Need (Atlantic) What You Need (Alian Addicted To Love (Island)

For America (America) These Dreams (Capitol)

CHART CLIMBERS

JEC CECKER "Besiter No." (Capital) SS-08 (4846)
Adds Including CHOM, WHIT, KERN, WHOR, WHIT, KUDB, KMET, KGON, KEJO, WHICH, WOUR, KNCH,
WRDL WARL WORD, WHOT, KHOO, CHOO, THOOL Heavy II WHOTH WHIT, KLOB, KARB, KAZY, KEW, CFOX, WONE, WTILE, KLID. Medium
60 including WHEW, DCIOI, KTXQ, WILZ, WHIF, KECO, KZAP, KROR, WPYX, WAAF, KILBJ, WKDF, KGOO, WLAY, KZEL,
KZEZ, KUZH, KHOWS 85-32.

60 PERSONN DIE MENN, DICTO, KTNZ, WILZ, WIEF, KBCO, KZAP, KRORI, WPYL, WAAF, KLBJ, WKDF, KOGG, W.AV. KZEL,
KZZE, KLJP. KHONE SIS-32.

BROWN "Billysians" (Biscrossy/Fusiykrass) SE/16 (7777)

DICTO, CHZ, KINCH Medium 89 Inchafing WAAB, KUPD, KOCH, KUPN, KOCH, HONY, KWCT, Heavy 13 Inchafing WBCN, WMEW, CTOT,
DICTO, CHZ, KINCH Medium 89 Inchafing WAAB, WOSK, KLDL, WGPM, KUCH, KUCH, KUCH, KUCH, KUCH,
KLBJ, KLAZ, WORD, WOCK, WATH, KUZD, KWCK, KLDL, KUCH, KUCH, KUZH, KUCH,
KLBJ, KLAZ, WOCK, WOCK, KATH, KEZO, KWCK, KLDL, KUCH, KUCH, KUZH, KUCH,
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KLD, Medium 89 Inchafing WHAT, KUCH, KUCH, KUCH, KUCH, KUCH, KUCH, KUCH,
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WINE, WHICE, WHICE, MERK Medium 47 Industing WRISH, WHILY, ISSER, WHICE, KEPT, RISER, GYDIX, WYSP, WONE, KLAD, WOZ, WWA, KLIBY, MONE 20-27.

***ALANDEY BASSIES** "The Second Price" (Bustless) 704 (727)

***Add Industry RUPO, KIRW, WRIZ, KIZZE, KYMO, Honey 8 Industry WOPM, KIMET, KNON, KIPMO, Medium 52 Industing WOPM, KIMET, KNON, KIPMO, Medium 52 Industing WOPM, KIMET, KNON, KIPMO, Medium 52 Industing WOPM, KIMET, WHILY, KIPMO, WOLZ, WIAV, WOY, KIRW, WHILY, KIRP, WORR, WILZ, WIFF, KORR, WOMF, WEZK, WOUR, WAAF, KLIBJ, KLAO, WOIZ, WIAV, WOY, KIRPMO, Mobium 6-29.

WHOTE, KIMEY, Moore 40-38.

22 TBB*** "Burgs" (IRIS) 72-8 (84-1)

Acts including KLOL, WLYD, WEZI, WHTE, WHYV, WKOD, KATT, Heavy 37 including WOVE, G107, KZEW, WYNF, WSRTT,
KORB, KUPD, KOME, KIWO, WEGI, KILO, Medium 34 including DC101, WKLIS, KYYB, KGON, KROR, WCMF, WOUR,
KIAA, WOZ, WHIGH, KEZD, WHITE, KICT, KZEL, KLPK, Mayers 32-38.

rlal, wolf, wfor, rezo, wwct, wot, kict, kzel, klpx. Nova 32-98. 885. <mark>Piesos "1 See West Yea" (Seek/WE) 98.4 (57/8)</mark> Add: Chyv, warl, kish, kome, heapy 11 nolaying woch, wrew, wort, wofm, kome, kibw, whee, kilb. Medum 48 nolading whay, kilol, whor, kyye, kazy, klob, kmet, bix, wom, wezx, waaf, knon, whol, wtile, kezo,

D. Noises 44-39. Mittee in Pieses" (Albertie) 82/4 (1849) In Inchafing Wielen, KZEW, WYNE, WICHA, WAAR, WARL, Heavy 20 Inchading WOVE, WALY, CI 107, DC 101, ILDL. TAX, WIYT, WEYT, WEYT, Medium 30 Inchafing WALS, WHOT, WAYD, WALZ, WINE, KYYE, KZAP, KNCCK, WITLE, WIRED, WICT, TAX, WIYT, WEYT, WEYT, Medium 30 Inchafing WALS, WHOT, WAYD, WALZ, WINE, KYYE, KZAP, KNCCK, WITLE, WIRED, WICT,

. K. KPY. Moves 42-38.

BOTELIS "Best Lef Be Billeundersteed" (Columbia) 98/18 (51/18)

BOTELIS "Best Lef Be Billeundersteed" (Columbia) 98/18 (51/18)

Liding KNCN, WOLL, WWCT, KPMG. Heavy 15 Including WBCN, CHOM, WAEW, KBCO, 91X, CFCX, WPLR.

6 Including WAEA, WMART, CITOT, KTMG, KZEW, KGRB, KAZY, KROQ, WOUR, WCNE, WTME, WLAV. Moves

HE #57.

MAD "In A Lillettine" (RCA) 48/6 (42/2)

CHOM, WOUR, WZEW, WCXT, KZOG, Henry B is

KAZY, BIX, WPYX, WPDH, WONE, WTUE, WW revisj wy 8 including WXRT, KBCO, WLIR. Medium 30 including WDVE, KTXO. ; WWCK, KILO, Moves 59-53.

WHOR GOZY 518, WHOSE WIDE, WID

31 Including WIRAB, KTXIO, KSRR, WHCH, WHEE, WUSE, WILE, NOTE, NCEE, EBOORS #**
DRIES STRAITS "TOB FOR AWAY" (WIB) 4171 (2478)
Adds including WYNE, KGON, WHOU, WARL, KZEE, KLEY, Heainy 21 Including WIGCH, WIRAW, WHAM, WHOR, WEBN, WILL, WHEF, KREP, MEDION and IN PINCHING DOTO), WILLS, KEAP, Tobouts at #45.

DRIES STRAITS "The Illian's Toe Streeng" (WIB) 446, (\$779)
Adds WHEF, KOON, WICE, KORK, KOWS, KOZZ, Heavy 16 Including 0107, KLOL, KSRR, WEBN, Medium 18 Including Adds WHEF, KOON, WICE, EXCR. KOWS, KOZZ, Heavy 16 Including 0107, KLOL, KSRR, WEBN, Medium 18 Including

TOWNSHEAD "Creating by Boolgs" (Also) 35/7 (35/2)
TOWNSHEAD "Creating by Boolgs" (Also) 35/7 (35/2)
TOWNSHEAD "Creating WH.W. WOOL, WICE Heavy 16 including WHMR, KGON, 91X, KROR, KOME, WCCC, KILO. Medium 14 ing WITY, KZAP, WONE, WTUE. Moves 60-54.2

NEW & ACTIVE

PASTWAY "The World Walls For Yea" (Columbia) 35/1 (46/6)
Adds KOZZ, Heary 1: KIBS Medium 29 industing KZEW, KLDL, KSMN, WHOR, WEBN, WLLZ, WRIF, KYYS, WOFM, KISHE,
KLPD, KNCN, KLAD, KOJMY, WHOK, WOY, KLD, JOY,
OPUS "Labe is Libs" (Polylam) 35/3 (33/1)
Adds WALE, SPRI, WOUR Powers 1: Heary 9 industing WISCN, KZEW, KINOQ, 91X, WLR, WYSP, WBRU, WROU. Medium
10 including KLOK, WYCY, WESS, WHOY, KROK, MY

CHARLIE SEXTON "Impressed" (ISCA) 22/4 (26/6)
Adds: WPL, WARF, KNOO, WRLF, Heavy 4: WHEW, CHEZ, WOUR, KROU. Medium 21 including KTXO, KLOL, WOFM.

KOME, WITCH, KINCH, KUALI RIBBOE URE "II Wise" (Chryseille) 32/2 (34.4) Adds WRJP, WCRT Powers 1: Heavy 9 including WBCN, CFOX, WHFS, WLR, CHEZ, Medium 19 including WNEW, KAZY, WPCH, WOULK, WORLE, WTILE, WITCH

MCE & THE MECHANICS "Henging By A Thread" (Atlantic) 38.4 (25/3) dos wiker WOUR WIRC WZEW Powers I: Heavy 7 richding DC101, KROR, WPYX, WPYV, KPOI, KRIX, Medium 20 cluding WYY, KTOK, KLOX, KYYS, KZP, WPOH.

including WITY, KTXC, KLOL, KYYS, KZAP, WPOH.

JOHN LEWION "Isobant Karma (Wo All Stains Os)" (Capital) 29/28 (1/8)

Adda including WNEW, KTXC, WHOR KGON, KLBJ, WDZ, WRXL, WLAY, KLPX, Powers 1: H

WORT, WPTX, WTSP, WHWW. Medium 16 including WBAB, WCCC, WHCN, WPDH, WOUR, WWC

WXRT, WPVX, WYSP, WWWY. Medium 16 including WRAB, WCCC, WHCN, WPUH, WCUH, WWUT.

\$TARSHIP "Cat You Bourn To Stor" (RGA) 29/4 (27/6)

ANNE WPCH WEZK KODS, KICT, Hanny 1: KOME, Medium 28 including DC101, WKLS, KYYS, KZAP, KROR, KSJO, WIOT.

KLPX.

PARIMOW "Bud Birl" (Blercery/PolyGram) 28/7 (28/16)
Add: WXRK, KSJO, WCCC, WYSP, WCUR, KLAQ, KlaBY, Heavy D: Medium 18 including WBAB, WNEW, WHLY, WNOR, WLLZ, WRE; WPY, WPCH, WDZ.

VAIR STEPHERSON "We're Beln' Africk!" (BICA) 27/16 (17/6)

VAIR STEPHERSON "We're Beln' Africk!" (BICA) 27/16 (17/6)

WLAV.
SEZAMBE VESA "Left Of Conter" (A&M) 27/6 (22/9)

ACC. DEV WARM WARM WCCT. Present 7: Heavy 12 Including WORT, KBCO, WHFS, WLIR, CFNY. Medium 11 including

Adds: 91X, KHCH, WWW, WCXT. Powers 7: Heavy 12 including WXHT, KBCO, WHFS, WLIR, CRYY. Medium 11 including WXHAB, KZEW, KAZY, WXHC, WRIGE, KLO.

JACKISSON BROWNEE - Those in The Belances" (Aughtum) 28/25 (8/8)

Adds including KLO, KBCO, KMK, WFOH, KLO, KLDY, Heavy 10 including KROR, WFYX, WHCH, WFYY. Medium 16 including KROR, XZEA, WXHC, WHOL, KEZO, WXHC KZEE, KXDA, WYK, WHCH, WFYY. Medium 16 including KROR, KZEA, KXDA, WXDA, KZEA, KXDA, KZEA, KXDA, KZEA, KXDA, KZEA, KXDA, KZEA, KXDA, KX

KINET, KLEAJ, KNCH, WICH, KCUR, WICH. PEARGAL SMARKEY "A Good Neat" (Virgin/AAM) 25/5 (24/2) Rddx KROO, WHER, WORK, Powers 1; Heavy 11 Including WSCH, CHOM, KBCO, 91X, CFOX, WHFS, WLIR, Medium 12

PEARMAN, SMARKEY TO BOOK WHETE VERY WARD DAVID JOHN LEAVED, NO. CFOX, WHFS. WLIR. Medium 12 working WHEN, WORT, WFDX, WOLK, WOLK, LEAVE, LEAVE, WHEN, WORT, WFDX, WOLK, LEAVE, LE

Adds including WAAD, WOTT, KROO, WIFE, WPUR, WPDH, WRIZE, WRIGE, KSTM, Heavy S, CFOX, WLIRI KROU.

Sum 13 including 91X, WOTT, KROO, WIFE, WRIZE, WRIDE, WARD, WIGHT, WESTER, "Pleases That Are Same" (Selfine) 2566 (1841)

See: WOTT, KOON, WFDH, WOSE, KUPC, WWW, WCTT, WCPZ, Powers 1: Heavy 4: WHFS, WLIR, KROU, KYRE,
WIGHT MIS INCLUDING DOTIO), WIES, KLIPF,
WING MIS IN WOLF "(Affinedite) 2566 (2811)

SEE WAYT, WILLE, WYTE, WHISE, WING Heavy 0: Mindum 17 including WYNF, KORS, KROR, WCCC, KLIBJ, KLAO, WOIZ,

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KILO.

JACKESON SINDWINE "Loudcos Avenues" (Anylum) 22/21 (8-0)

Adds Including WKEW, KSJO, WGUR, WGT, KILD, KZEL, Heavy & KLOL, WXXIT, KINET, KROR, KOME, WGCC.

KKOL, MFOL WGSK, Medium 11 Including WKGU.

GAMY MOGRE. "Shell in Tille Relatin" (Micropalities) 22/2 (21/8)

Adds: KZEW, WRU Heavy 1: WYSP, Medium 13 Including WILO, WGFM, WHEB, WFDN, KNCN, KILO, KLPX.

Z LZEW, MRU Rheavy 1: WYSP, Medium 13 Including WLIQUEND 21/11 (11/8)

Adds Including 91X, WGFM, WROU, WLAY, Powers 2: Heavy 8 Including CHOM, KBCO, KINK, CFOX, Medium 9

WYP, WAZ.

MY BANKES "Working Close Blan" (Buffon) 21/16 (11/4)

WY BANKES "Working Close Blan" (Buffon) 21/16 (11/4)

I HOLLING WILS, WOHA, WICH, KRSP, KRSZ, KOZZ, Heery 1: KVIQU. Medium 11 Including WOVE, C107, YK, WOUR, KLSP.

AE, WPYX, WOLF, KLO.

(E.CHLIBE" "Tribe life blasse" (Astrolis) 21/4 (17/4)
de: WPYX, DC101, KLOL. WRLC. Powers 4: Newy 9 Including WEBN, KYYS, KGON, KISW, WOLF, WMAZ, WOMF,
dbm 12 Including WODF, WFBC.

(B) "If You Larse" (AABI) 21/2 (1849)
de KBOO, KOMF, Powers 2: Newy 9 Including WORT, KROQ. 91X, WLPL, CHEZ, CPNY, Madium 11 Including KAZY,

Adde: KBOO, KDAK, Pouers 3: Heavy 9 including WRMT, KWOU, 91K, WLM, CP2, CWWY, WORK, WTUE.

688. BISSTER "Beamshing Read (Inside Site, Inside Yea)" (RCA), 21.6; (1947)

680. WHITE, KOOZ, Heavy 1: WAA!, Medium 19 including Q107, WALS, WLVQ, WEZO, WOT, KZEL, KOZZ, BLACK, SABBATNI Beathering TESTY (19588) "180 Sarmager To Laws" (WES), 211, (1947)

680. WHON, Heavy 1: KRICK, Medium 16 including Q107, DC101, WHYT, WCDC, KHON, WINZ, WOT, KLO, KLPX, SEFF FARSS "Blacking Older" (Blackway/Pulydram) 1346 (1849)

MANU 22 including KOME, WHOS, KLAN, KLO, KZEL, WWWW, KOZZ, KTYD.

AOR ALBUMS

MOST ADDED

TED MUGENT (50) Little Miss Dangerous (Atlan Lives in The Baiance (Asylum)

MR. MISTER (14) Welcome To The Real World (RCA) VAN STEPHENSON (14) Suspicious Heart (MCA FAMIL DIS THUNDERSIRDS (12) Tuff Enuff (CBS Associated)

HOTTEST

FIRM (60)

Mean Business (A Listen Like Thieves (Atlantic) ROBERT PALMER (41) Riptide (Island) JACKSON BROWNE (31)
Lives In The Balance (Asylum) HEART (31)

NEW & ACTIVE

Continued from Page 93

GARY MOORE "Run For Cover" (Mirage/Asce) 25/2 (24/6)

Add NZEW WERL HORY 1: WYSP Mackett 16 including WILZ, WOFM, KORS, WHEB, WPOH, KNCN, WLAY, KILD.

KLPX. C**ULT "Leve" (Sire/WB) 25/1 (24/1)** Adds: KOZZ. Heavy 9 including WBCN, 0.107, 91X, CFOX, WHFS, WLIR, CHEZ, KRIX. Medium 13 including CHOM, KLOL

WXRT, WOFM, KILO.

BLACK SABBATH featuring TONY IOSSIS "Seventh Star" (WS) 22/1 (25/7)

Adds: WHCN, Heavy 2 including KRIX, Medium 16 including O107, DC101, WPYX, WCCC, KNCN, WDIZ, WIOT, KILO.

KLPX.

JEFF PARES "Race To Paradise" (Barrany/Palydram) 22/0 (22/6)

JEFF PARES "Race To Paradise" (Barrany/Palydram) 22/0 (22/6)

Heavy I. KRIX. Mickum 14 including KONE, WHEE. KLAQ. WOKE: WITE. KRIQ. KZEL. KOZZ, KTYD.

JEVEL 48. "Universal Blanchino" (Palyder/Palydram) 21/11 (11/8)

Adds including WCHA. WINCH. Downst 2: Heavy & CHOM, KRCO, KNK, CFOX, CHEZ, KTIZ. Media

91X, WILC, WINE, WILAY.

ERROGLIDERS "Absolutely" (Calembin) 19.6 (14.6)

Adds inciding WI-FS, KLPX, KESI, Heavy 3 WLIR, CRY, KTCZ. Medium 12 including WDHA

BENTAL AS ANYTHINGS "Fundamentals" (Calembin) 17.2 (17.4)

Adds WH-IY, KCSL. Heavy 4 SIX, WLIR, RTCZ. Medium 11 including KBCO, KROZ, WARAF, KROZ, WARAF, KROZ, Heavy 4 SIX, WLIR, RTCZ. Medium 11 including KBCO, KROZ, WARAF, KROZ, WARAF,

Adds: WHLY, KCQL, Heary 4: 91X, MUR, KTQZ, Medium 11 inchuling KBOO, KROQ, WAAF EVERLY BROTNERS "Bers Y selecteday" (Mersery/PolyBrein) 1849 (1842). Powers 1: Heary 3: KKQR, KGRQ, KYRE, Medium 11 inchuling WART, KAZY, KBOO, WONE, WTUE, WWWY, KTYD.

REGIONAL AOR ACTIVITY

PLAYLISTS — An artist's name is fisted once per playlist in the high-est rotation that any of an album's tracks are reported. For example, if tracks from the same album are rted in both heavy and medi-

reported in our insuly and insuly are insuly. The course being played in power are included in a station's heavy rotation. Of a station's lights, only those added this week — its light adds — are printed.

'a' — Record is newly reported or additional tracks have been

(B) — A single's B-eide. (M); (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no ab-breviations means all airplay is in-

the listed rotation.

A "frozen" list indicates that a current report was not received, and last week's rotations were included in the data base.

PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

Parallel One: 1,000,000+. Parallel Two: 200,000-1,000,000 Parallel Three: under 200,000. Stations at a significant ratings disdvantage to their in-format compettor(s) are seeigned a lower pera-

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MD: Kim Pool



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PD: Bob Case MD: Wendy Christopher

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PD: Rick Gillette
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Music Key: (DP) indicates the song is getting play dur-ing certain parts of the day and/or night. (RA) indicates the song was dropped from the playfet then readed.

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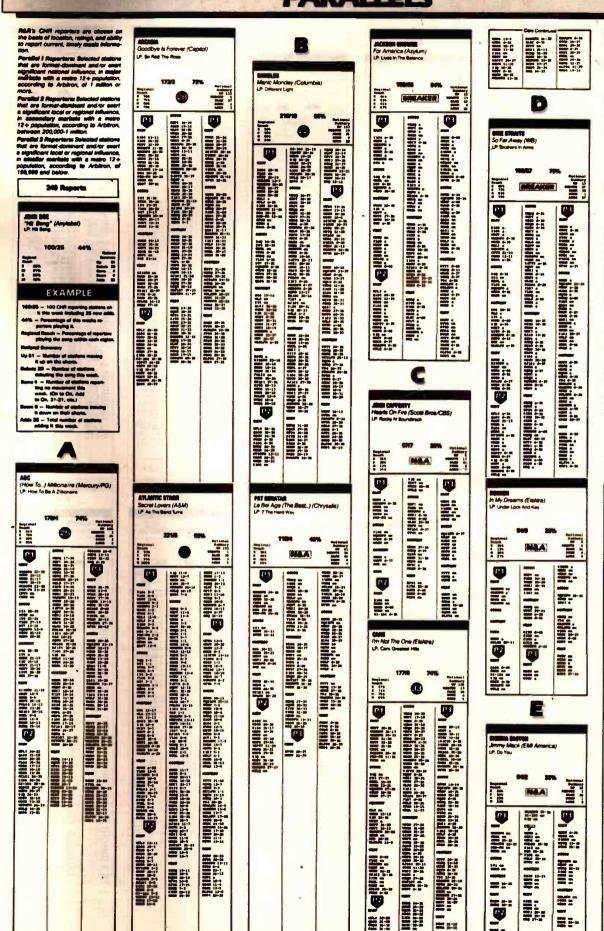
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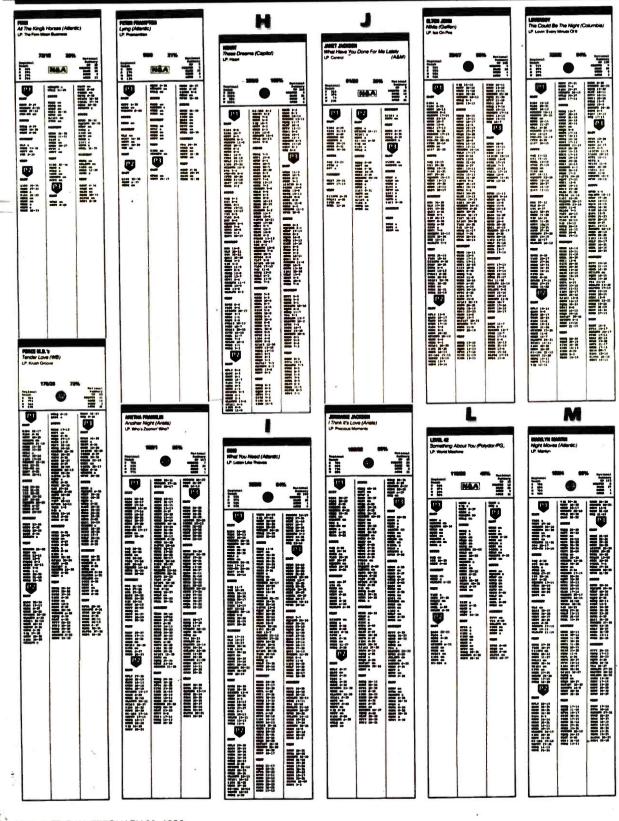
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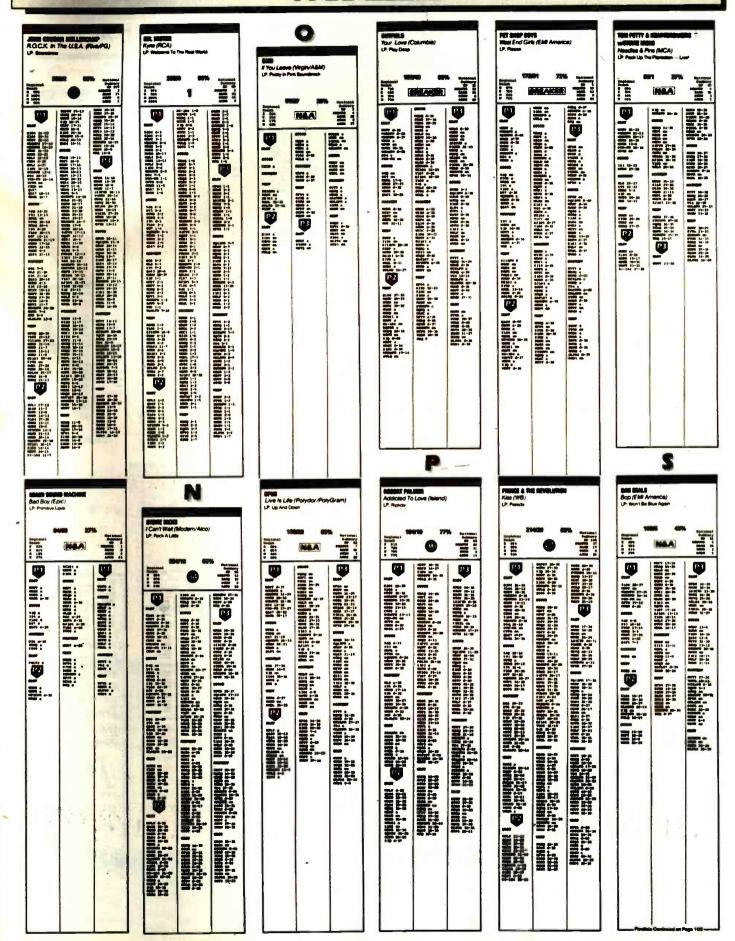
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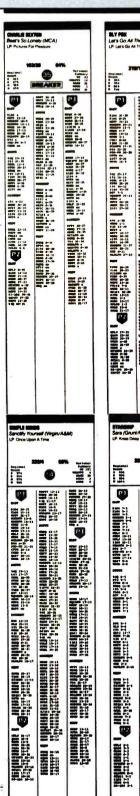
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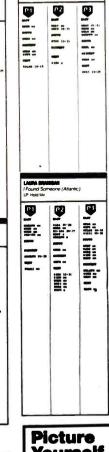
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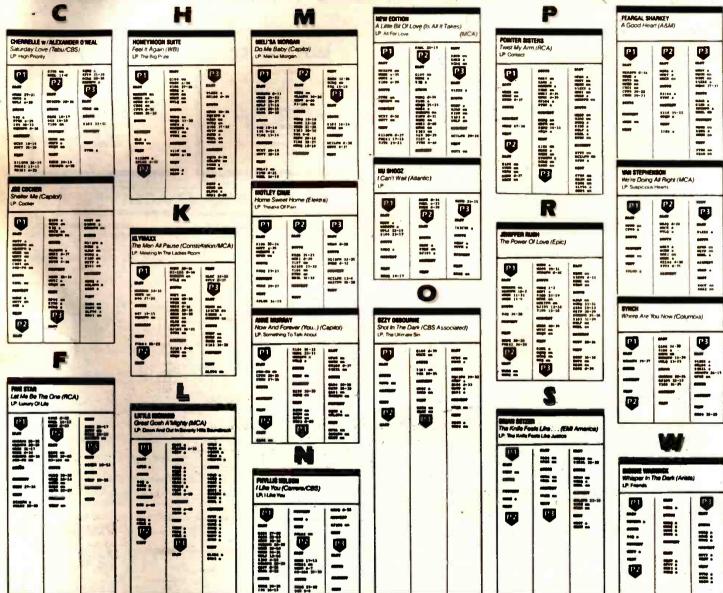
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SIGNIFICANT ACTION



WEEK #3

AIR Priorities

WEEK #3

Listen to the selections listed below. Decide If each has the potential to etialn Top 40 or Top 25 in the RBN National Airplay Chart. Then cell in your responses to AIR at 301-864-5644. Deadline for CHR response is 6pm, Wednesday, March 5, 1986.

TITLE

WHISPER IN THE DARK HOLD ON TO YOUR LOVE SHOT IN THE DARK IF YOU LEAVE CAN YOU FEEL THE BEAT

ARTIG

DIONNE WARWICK SMOKEY ROBINSON OZZY OSBORNE OMD LISA-LISA & CULT JAM WIth FULL FORCE

LADE

ARISTA
TAMLA/MOTOWN
CBS ASSOCIATED
A&M
COLUMBIA

COMPETITION #5

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

ets-y Art ve Industr. Resear in Inc.

Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

CONTEMPORARY HIT RADIO

BREAKERS.

DIRE STRAITS

So Far Away (WB)
75% of our reporters playing it. Movee: Up 13, Debuts 47, Same 32,
Down 1, Adde 87 including B104, WCAU-FM, KEGL, WQUE-FM, 296,
WLOL-FM, KIIS-FM. Complete airplay in Parallels.

PET SHOP BOYS

West End Girls (EMI America)

72% of our reporters playing it. Moves: Up 5, Debuts 33, Same 43, Down 0, Adds 91 including WPHD, KTKS, Y100, WRSR, KWK, KIS-FM, KITS. Complete airplay in Parallels.

OUTFIELD

Your Love (Columbia)
66% of our reporters playing it. Moves: Up 36, Debuts 38, Same 35,
Down 0, Adds 49 including WKSE, B94, WRSR, KPKE, KZZP, KS103, KITS, KWSS. Complete airplay in Parallels.

JACKSON BROWNE

For America (Asylum)
64% of our reporters playing it. Moves: Up 12, Debuts 33, Same 42,
Down 0, Adds 66 including WHTT, WNYS, WQUE-FM, 92X, WHYT, Y108, KPLUS, Complete airplay in Parallels.

CHARLIE SEXTON

Beat's So Lonely (MCA)
64% of our reporters playing it. Movee: Up 82, Debuts 18, Same 26,
Down 1, Adds 26 including K106, B94, WNVZ, WRSR, Z95, KHTR,
WTIC-FM. See Parallels, movee 38-35 on the CHR chart.

NEW & ACTIVE

WHOT, KFV, 103CIR, KSMB, KBOZ-FM, 94Q 35-29, WKEE 40-31, KBIM 39-32.

KWOD, KWEL, WGPM, WRON, KBOS, OKTOD, WBEN-PM 40-34, WRINT-FIRE 32-68, NUMBER SEAR, TSB99* ("EBM AGRACIAS") 182-76

Moves LID 50, Debut 5, Same 34, Down 2, Adds 5, WINZ, WKSI, WZPL, WZOK, KWTO-FM, CFTR 27-18, KTKS 17-15, CTG 7-75, WASHAM 28-19 WBBG 15-10, WOKI 28-24, Y100 16-15, WKSF 13-8, WBWB 18-13, KCCR 9-5.

TOM PETTY WHS STEVIE MCKS "Maedies And Pless" (MCA) 88-7.

Moves LID 43, Debut 5, Same 36, Down 3, Adds 1, WZPL, WKINS-FW 21-13, WPHD 13-6, WMMS 5-4, KWK 24-18, WERZ 19-17, WKRZ-PL 29-21, KX100 25-22, KRD 16-15, 95000 24-20, WBNO 26-22, KZOZ 33-28.

TOM PETTY WHS STEVIE MCKS" (Mamble) 72-715

FRIMI "All The Ring's Horses" (Mamble) 72-715

FRIMI "All The Ring's Horses" (Mamble) 72-715

FRIMI "All The Ring's Horses" (Mamble) 72-715

JOHN ZATURO "TO WMSI 1 Be (Theme From 91-4 Weeks)" (Capital) 72-72

JOHN ZATURO "TO WMSI 1 Be (Theme From 91-4 Weeks)" (Capital) 72-72

JOHN ZATURO "TO WMSI 1 Be (Theme From 91-4 Weeks)" (Capital) 72-72

JOHN ZAFFERTY "Hearts On Fire" (Scott) Brack, KROS, SWS, SWS, FM, WKS-FM, WWS-FM, WKS-FM, WKS-

B96, KBEO, Z299, FM102, WKOB, KRO.

JAMET JACKSON "What Have You Done For the Labely" (A&M) \$1/26

Moves Up 9, Debus 10, Sene 16, Done 0, Adds 28 including B104, WHITI, WBEN FM, KTKS, B97, FM102, RI104, KRBE,
KNIOB, KDON-FM, WCDG, KHTZ, 940 33-23, KMEL 33-26, WKOB 34-25.

DBIO "N You Labore" (A&M) 56/27, S40 33-23, KMEL 33-26, WKOB 34-25.

DBIO "N You Labore" (A&M) 56/27, S40 33-23, KMEL 33-26, WKOB 34-25.

WANN, WAZY-FM, KOZE, KZOZ, KMEL 30-25, KPLUS 35-26, Y108 d-36.

WJAN, WAZY+M, KOZE, KZOZ, KMEL 30-25, KPLUS 35-26, Y108 6-36.

DOSINER "In Biy Droams" (Ebelon) 54-79

Mones U.D. B. Debus 6 Same 31, Down O, Adda 9, WBEN-FM, KZZP, WZUU, KIMN, WIGY, 95XDX, O101, WAZY-FM, KKAZ, KPLUS 40-33, O100 4-0, WOKI 39-33, KUGZ-FM 35-31, KURC 29-27, CK95 37-34.

SIMEBIA EASTON "January Bander" (EBB America) 54/2

Mones U.D. I. Debus 1, Same 36, Down 1, Adda 2, WCM, KBOS, WPHD 38-34, WCALI-FM 36-36, WAMS 34-31, KKRZ 38-33, WERZ 28-25, WAAH-FM 35-31, WOLK 36-34, KOBS 29-22, KRO 28-21, WGLY 6-39, WGAN 36-32, WCGO 38-33.

WIGY 28-20.

PETER FRAMPTON "Lyter" (Attentie) 80/3

FETER FRAMPTON "Lyter" (Attentie) 80/3

Moret: Up 9 Debus 5, Same 33, Down 0, Adds 3, WZOU, WNOK-FM, WYIC, WHITI 6-32, WCAU-FM 6-40, WRNO on WCEI(34-32, WCT) 30-29, KDON-FM on, WCUY 25-18, 8000X 9-8, WFXX 38-36, KFMN 31-30, WHEL 40-39, KZOZ 38-32

MOST ADDED

PET \$140P BOYS (91) West End Girls (EMI America) So Far Away (WB) I Do What I Do . . . (Capitol) For America (Asylum) Bad Boy (Epic)

HOTTEST

HEART (145) These Dreams (Capitol) Me Amadeus (A&M) ATT ANTIC PTARR (198) Secret Lovers (A&M) MR. MISTER (185) Kyrie (BCA)

SIGNIFICANT ACTION

POINTER SISTERS "Twist My Arm" (RCA) 49/16 NEW TIB ICLUDING KAMZ, WANS-FM, KK104, KTUX, WRON, KBOS, KYNO-FM, WOKI D:35, KOKO 34:33.

WFBG, 950XX, WGAN, KFRX, SLYSE, WMWS 37-34, WCXI G-38, KCXI G-34, XL HOREYMOOD, SUTTE "Feet It Applier" (WFB) 44-15 Moves, LD 5, Debus 6, Same 20, Down 0, Adds 15 including WLS, Klis FM, WZOU, WERZ, WSSX, WANS-FM, WZUU, KCPX, KZZU 950XX, 996X, KGCT, CHUN 26-24, WCG 93-30, Q104-37-32. LITTLE RICHARD "Breat Geeb A"Mighty" (MCA) 45/45 March 10 10 Pubris 0, Same 0, Down 0, Asid 54 including CFTR, 940, WFNO, Q105, B96, KKRZ, KUBE, Q100.

WLAN-FM, WPST, WICK, KZYO, KWEX, KCAU, KZZU JUBE COCCERT "Bibblist file" (Capitol) 44/21 Moves Up 1, Deckar 2, Same 20, Down 0, Adds 21 including WHIT, WBEN-FM, WPHO, WMMS, KWK, Q100, 93Q, WANS-FM, WFM, WYG, KYS, KCAQ, WOKI 6-37, KTUX 6-36, WGRO 35-33

WNYS, Z100, WERZ, 930, KZZB, WSSX, Y107, KMGX, 95000.

WINDF, 2 LUZ, FM LUZ, 17-15, KMEL 28-19, WKOB 25-23

KLYMAXIX "The lines All Passo" (Coastallisties/RICA) 35/1

Moves, Un 10, Dubus 4, Same 20, Down O, Adds 1, 95XXX, WXKS-FM 33-31, 894 27-24, 897 19-15, FM 102 25-23, WHANK
ANNEL UN 10, Dubus 4, Same 20, Down O, Adds 1, 95XXX, WXKS-FM 33-31, 894 27-24, 897 19-15, FM 102 25-23, WHANK
38-38, RID4 d-34, KZZ8 40-38, WSSX d-38, KEZ8 30-28, BJ 105 26-21, KJ 103 d-40, WBQN on, KLUC 32-30, KFV d-37, ZUG 34-32.

ZTUZ 34-32. INELITEM MORRAM "Do No Boby" (Capitol) 33/1 Mover: Up 20 Debus 4, Same 6, Down 2, Adda 1, WSPK, WKSE 25-23, WNYS 30-27, Z100 20-15, WAVA 29-22, 94Q 18-14. INTS 0-21, KMEL 26-18, KEZB 21-20, Z103 39-34, KBFM 20-16, Y106 32-27, WRVQ 16-10, KMGX 32-26, KRQ 15-10, Z102 KTIS 0-21, KMEL 26-18, KEZB 21-20, Z103 39-34, KBFM 20-16, Y106 32-27, WRVQ 16-10, KMGX 32-26, KRQ 15-10, Z102

15-14. LIMPA BRANNGAN "I Feund Semeone" (Attentic) 32/3 LAUPA BRANNGAN "I Feund Semeone" (Attentic) 32/3 Moves Up 6. Debus 0, Same 23. Down 0, Aods 3, WPST, WKRZ-FM, KCPX, WXKS-FM on, KDW8-FM 35-33, FM102 on, KY04 35-29, RINGO 36-37, WFMB on, KKRX 32-31, KINM on, KMGX on, OK100 39-32, 95KL 38-35.

K104 35-29. RINO4 38-37. WFEN ON. WEFE ON. KKKX 32-31. KINN ON. KMGK ON. OK100 39-32. 90XIL 38-35.
ANNINOTTON "1 Engineer" (Casablence Phylogram) 31/11.
Movies Up 2. Debuts 3. Same 15. Down 0. Adds 11. Q100. KZZB. WKC8. 95XXX. WCGQ, WBNQ, WDRR, KTRS, KOZE, SLY96, CMS, WPP-0. ob. WINKSO. OK. KPLS 0.42. KUSB 32-30. KF95 d-35.
FEAROAL SMARKEY "A Good Heart" (A&M) 30/13

FEARCAL SMARKEY "A Good Hoart" (A&M) 30/13

Moves Up 4. Debas 1, Same 12 Down 0, Adds 13 including WKSE. WERZ, WPST, KK104, KTUX, WRON, KIKX, WGUY, WAO, KSR, KNOEFM, CETB 262. CHUM 29/23, WGAN 37/33.

WAO, KSR, KNOEFM, CETB 262. CHUM 29/23, WGAN 37/33.

WERRELLE WIN ALEXANDER 0 "WEAL." Saturday Lave" (Tabur/CBS) 30/10

MOVES: Up 14, Debas 1, Same 5, Down 0, Adds 10, WMTS, WHOL. 940, KTKS, KS103, KYNO-FM, KOMO, KDON-FM, KTSR, WKSE 27/21, InS 30/33, WHY 17/25/20, KIRS-FM 26-19, KFIV 35-28

ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 28/3

ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 28/3

WCKN on-dp. KOKQ on KINN) on KMCK on-dp. KFIV on KOS3 d/29, OK100 d/37, Q104 29/26, WZYP 35-32.

EVEN ETAB "1/4 ME ME TA The Men" (BEAL) 37/14

WURN 0ndQ, KOKQ On, KIMN 0n, KMGX 0ndq, KFIV on, KO93 d/29, OK100 d/37, Q104 29/26, WZYP 35-32, FIVE STAR "Lut Me Bu The Owe" (RCA) Z77/I Moves Up 13, Debus 3, Same 10, Down 0, Add 1, KIKJF-M, WXKS-FM 25-22, WBEN-FM 22-20, WKSE 21-17, WNYS d/34, WCAU-FM 40.38, WCZY 27-24, FM102 22-20, KITS d/22, KWSS d/29, WSPK 32-28, KBFM 29-27, KMGX 20-17, 95XXX IRST1 WCF 39-27.

Mores Up 12 Debtas 3, Serie 4 Down 3, Adds 1, Whyth Blod 27-22, K106 22-18, WHIT 38-22, WXXS-FM 28-20, WKSE MORES UP 12 Debtas 3, Serie 4 Down 3, Adds 1, Whyth Blod 27-22, K106 22-18, WHIT 38-22, WXXS-Z42, OLIO 76-26, WANA 9-23, KKED 28-26, 198-16-13, FM102 on: WNNK 17-13, R104 36-30, KRBE 23-22

DOWNE WARWICK: "Whitsper in The Dark" (Arista) 20/20

Mores Up 0, Dobas 6, Same 0, Down 0, Adds 20 including WXKS-FM, 94Q, WHYT, WEBZ, WBBQ, WCKI, WFM, KTUX, KXACX, KFW, KOSS, KCAQ, KYYY, KDW, KTBS.

VAN STEPHENSON "We're Doing Airight" (MCA) 28/19
Woves: Up 0, Debuts 3. Same 7, Down 0, Adds 10. CFTR, KPLUS.
MCNRR WPHD on WMMS on WMUQ d-28, KX104 d-38, KTUX d-35. WRCK WILD, WSSX, WCKN, WFMI, 95XXX

/Am SIETTERMANN
Moves: UP O, Debuts 3. Same 7. Down 0. Adds 10. UFIN: NI d-3
MOBR, WPHD on, WMMS on, WMUQ d-28. KX104 d-38. KTUX d-3
JIMMY BARNES "Working Class Man" (Goffee) 19/18
JIMMY BARNES "Down 0. Down 0. Adds 10, WPHD, CFTR. Q

Noves Up 0, Debusi 0, Same 9, Justinia. NRXX on-dp, KCAQ on-dp ON95, 9940 on, KTUX on, KIYS on, KIXX on-dp, KCAQ on-dp OZZY 0380URNIE "Shat in The Dark" (CBS Associated) 19.6 OZZY 0380URNIE "Shat in The Dark" (CBS Associated) 19.6 Lin 2 "Cabus 2, Same 9, Down 0, Adds 6, WVIC, WZON, WKS-WZY David Con-dp, KOZIZ-FW 39-33. WZYP Q101 KBIM WRNO on Q100 d-39. W

Norther Up 7, Debutir 2, Samm 9, Down D, Adds 6, WYLL WYLLW, WINDS , WZTF, UTUT, KBIM, THREW ON, UTUT ON ON DEBUT ON SERVICE OF A SERVI

NU SHOOZ "I Can'l Walt" (Alfantic) 17:9

Mores Up 4. Debus 2. Same 2. Down O. Adds 9. WHIT. WXKS.FM. KKBD, KMEL. KAMZ, BJ105, 103CIR, WKSF. WPFM. WPL 22:19. Z1002 3-17. KKRZ 0.345. KWBE d-28. KSHD 23-15.

BRIAM SETZER "The Karife Feels Libs Justice" (EM America) 17:03

Mores Up 2. Debus 0, Same 12. Down 0, Adds 3, WMBS, WCGQ KOOLON, KOOLON, K104 on, WRCK on, KTUX on, WKZL on, OK 100 on 95XL 33-29. KKLS-FM 23-21. 99KG on-do. KBIM on.

BON JOY! "Silent Night" (Mercury/PelyPram) 16:11

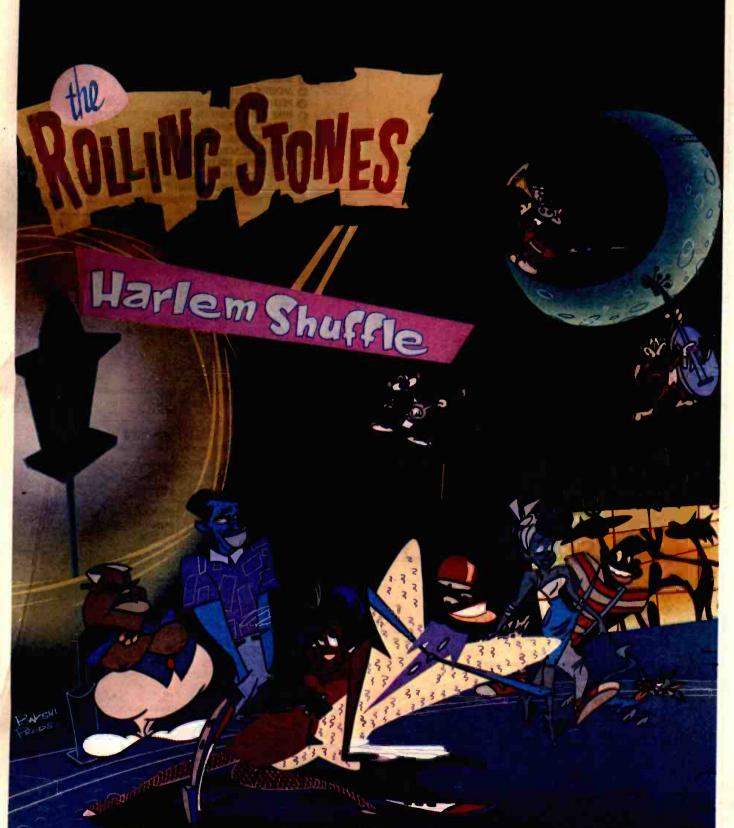
Moves Up 5. Debus 0, Same 10, Down 0, Adds 1. KKK. WPHD on, WRNO on WMMS on-dp. KHTR on, KPLUS 18:15. NU SHOOZ "I Can't Wait" (Atlantic) 17/9

NgMT (metricity/retymana) 1941 1, kmra 10, Down 0, Adds 1, KIKX, WPHD on, WRNO on, WMMS on-dp, KHTR on, KPLUS 18-15, 1, kmra 33,1, WGUY 35-33, WZON on-dp, WOMP-FM ON, WHSL on, WDBR on-dp, OK95 33-28.

W6ST on W6CK 39-35, KTUX 33-31, W6UT 39-33, M2UT 19-33, M2UT 19-34, M2UT 39-37, M2UT 39-37

Parallels Regin on Page 105

Adds & Hots Begin on Page 103 P-1 Playlists Begin on Page 100



The first single from the Rolling Stones' new album, "Dirty Work!" On Rolling Stones Records, chrome Cassettes and Compact Discs.

Available from Columbia Records.

Produced by Steve | Wawhite and the Glinner Paper

Rulling Stores Records - Musidos R V - 1995 Plumptone R V





CONTEMPORARY HIT RADIO

- MR. MISTER/Kyrie (RCA) , 1
 - STARSHIP/Sara (Grunt/RCA) **HEART/These Dreams (Capitol)**
 - WHITMEY HOUSTON/How Will I Know (Arista)
- ATLANTIC STARR/Secret Lovers (A&M)
 MIKE & THE MECHANICS/Silent Running (Atlantic)
- THOMPSON TWINS/King For A Day (Arista) JOHN COURAR MELLENCAMP/ROCK, In The U.S.A. (Riva/PG) 12
- FALCO/Rock Me Amadeus (A&M) ELTON JOHN/Nikita (Geffen)
 - SADE/The Sweetest Taboo (Portrait/CBS)
- DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
 LOVERBOY/This Could Be The Night (Columbia)
- SIMPLE MINDS/Sanctify Yourself (Virgin/A&M) INIXS/What You Need (Atlantic)
- Ö 16
- STING/Russians (A&M)

 JAMES BROWN/Living In America (Scotti Bros./CBS)
- ZZ TOP/Stages (WB) 22 16 16 18
 - SLY FOX/Let's Go All The Way (Capitol) SHEILA E./A Love Bizarre (WB)
- PRINCE & THE REVOLUTION/Kiss (WB) BANGLES/Manic Monday (Columbia)
- ARETHA FRANKLIN/Another Night (Arista) MARILYN MARTIN/Night Moves (Atlantic) 35 31 27 🐼 ABC/ (How To Be A) Millionaire (Mercury/PG)
- ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS) BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
- ARCADIA/Goodbye is Forever (Capitol) 19 M 29 @ 25 22 22 HOOTERS/Day By Day (Columbia)
 18 17 21 31 BALTIMORA/Tarzan Boy (Manhattan)
- FORCE MD'S/Tender Love (Tommy Boy/WB) CARS/I'm Not The One (Elektra)
- GARS/I'm Not The One (Elektra)

 STEVIE NICKS/I Can't Wait (Modern/Atco)
- CHARLIE SEXTON/Beat's So Lonely (MCA)
 ROBERT PALMER/Addicted To Love (Island) BREAKER 00
 - SURVIVOR/Burning Heart (Scotti Bros./CBS)
 - DIONNE & FRIENDS/That's What Friends Are For (Arista) 10 18 31 38 19 21 30 39 MIAMI SOUND MACHINE/Conga (Epic)
 - DEBUT DE JERMAINE JACKSON/I Think It's Love (Arista)

ADULT CONTEMPORARY

N&A Regins on Page 110

N&A Regios on Page 9

- HEART/These Dreams (Capitol)
- ATLANTIC STARR/Secret Lovers (A&M) **ELTON JOHN/Nikita (Geffen)**
- STARSHIP/Sara (Grunt/RCA)
 - MIKE & THE MECHANICS/Silent Running (Atlantic) JAMES TAYLOR/Only One (Columbia)
- DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- WHITNEY HOUSTON/How Will I Know (Arista) MR. MISTER/Kyrie (RCA)
- BILLY OCEAN/When The Going Gets Tough... (Jive/Arista) THOMPSON TWINS/King For A Day (Arista)
- DAN SEALS/Bop (EMI America) 20 STEVIE WONDER/Overjoyed (Tamla/Motown)
- ANNE MURRAY/Now And Forever (You And Me) (Capitol) 26 23 15
- 25 22 17 ARETHA FRANKLIN/Another Night (Arista) FORCE MD'S/Tender Love (Tommy Boy/WB)
- SADE/The Sweetest Taboo (Portrait/CBS) - 26 21 1 SMOKEY ROBINSON/Hold On To Your Love (Tamla/Motown)
- 27 24 CARS/I'm Not The One (Elektra)
- BREAKER (1) JERMAINE JACKSON/I Think It's Love (Arista)

 30 28 JACK WAGNER with V. CARTER/Love Can Take Us All 'Away (Qwest/WB)
 - 12 12 13 23 ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
 - _ 30 LAURA BRANIGAN/I Found Someone (Atlantic) BARBRA STREISAND/Somewhere (Columbia) 7 10 18 25
- BREAKER ELO/Calling America (CBS Associated)
 9 16 19 27 BRUCE SPRINGSTEEN/My Hometown (Columbia)
 - MICHAEL FRANKS featuring B. RUSSELL/When I Give My Love ... (WB)
- 17 20 27 29 DIONNE & FRIENDS/That's What Friends Are For (Arista) BREAKER DIONNE WARWICK/Whisper In The Dark (Arista)

- **AOR TRACKS**
- 1 FIRM/All The King's Horses (Atlantic) 1 1 1 (Atlantic)
 - ROBERT PALMER/Addicted To Love (Island)
 - JACKSON BROWNE/For America (Asylum) PETER FRAMPTOM/Lving (Atlantic)
- MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
 - **HEART/These Dreams (Capitol)**
- ALAM PARSONS PROJECT/Stereotomy (Arista)
 - JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG) BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)
- JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG) FABULOUS THURIDERBIRDS/Tuff Enuff (CBS Associated)
- MONEYMOON SUITE/Fee! It Again (WB)
 - OUTFIELD/Your Love (Columbia)
 - ROBER DALTREY/Quicksilver Lightning (Atlantic) 13 15
- 16 ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS) ZZ TOP/Delirious (WB)
- OZZY OSBOURNE/Shot In The Dark (CBS Associated)
- BRIAN SETZER/The Knife Feels Like Justice (EMI America)
 - 10 20 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- ELO/Calling America (CBS Associated)
- TALK TALK/Life's What You Make It (EMI America) 25 21 21 23 MARILYN MARTIN/Night Moves (Atlantic)
 - 10 15 24 LOVERBOY/This Could Be The Night (Columbia)
- 7 17 25 ZZ TOP/Stages (WB) 35 34 32 26 ZZ TOP/Rough Boy (WB) 36 30 29 CARS/I'm Not The One (Elektra)
- BREAKER @ ALARM/Spirit Of '76 (IRS/MCA)
- 14 14 25 29 JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)
 - 6 42 34 @ RUSH/Mystic Rhythms (Mercury/PG)

BLACK/URBAN

● JANET JACKSON/What Have You Done For Me Lately (A&M)

Complete Tracks Chart Begins on Page 94

N&A Begins on Page 82

- CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
- REME & AMBELA/Your Smile (Mercury/PG)
 - PRINCE/Kiss (WB)
 - FORCE MD'S/Tender Love (Tommy Boy/WB)
- NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
- ARETHA FRANKLIN/Another Night (Arista)
- ZAPP/Computer Love (WB)
 - WHITNEY HOUSTON/How Will I Know (Arista)
- ISLEY, JASPER, ISLEY/Insatiable Woman (CBS Associated)
- EUGENE WILDE/Diana (Philly World/MCA)
 - GAP BAND/Going In Circles (Total Experience/RCA) 13 ROY AYERS/Hot (Columbia)
- - JUICY/Sugar Free (Private I/CBS)
 TEDDY PENDERGRASS/Love 4/2 (Asylum)
- SMOKEY ROBINSON/Hold On To Your Love (Tamla/Motown)
- NU SHOOZ/I Can't Wait (Atlantic)
 - JERMAINE JACKSON/I Think It's Love (Arista)
- STEVIE WONDER/Overjoyed (Tamla/Motown)
 - RERNARD WRIGHT/After You (Manhattan)
- JETS/Crush On You (MCA) YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
- TRAMAME/In The Morning Time (A&M) MELL'SA MORGAN/Do Me Baby (Capitol) 16 24
- JOCELYN BROWN/Love's Gonna Get You (WB)
 - CASHFLOW/Party Freak (Mercury/PG) LUSHUS DAIM & PRETTY VAIN/The One You Love (Conceited/Motown)
- SHIRLEY MURDOCK/No More (Elektra) 39 29 213
- STEPHANIE MILLS/I've Learned To Respect The Power Of Love (MCA) BREAKER @ PATTI AUSTIN/The Heat Of Heat (Qwest/WB) BREAKER @
- VAL YOUNG/If You Should Ever Be Lonely (Gordy/Motown) BREAKER @
- BREAKER D ET (EDDIE TOWNS)/Best Friends (Total Experience/RCA) COLONEL ABRAMS/I'm Not Gonna Let (MCA)
- 36 34 34 PRINCESS/After The Love Has Gone (Next Plateau)
- OFBUT FALCO/Rock Me Amadeus (A&M)

 40 37 36 FALCO/Rock Me Amadeus (A&M)

 40 37 36 FALCO/Rock Me Amadeus (A&M) 35 34 32 37 DANA DANE/Nightmares (Profile)
- BREAKER STARPOINT/Restless (Elektra)
 10 10 17 49 MORRIS DAY/Color Of Success (WB)