Darn That Barnes!

Top Priority

SO GENTLY WE GO

I MOTHER EARTH

SO GENTLY WE GO

TRIPLE ACE

KATELL KEINEG

PARTISAN

ALTERNATIVE PICK

THE JESUS & MARY CHAIN

SOMETIMES ALWAYS

HARD HITTER

FATES WARNING

OUTSIDE LOOKING IN
#4 Most Added!

Hard Hundred 100-44*
Hard Hitters Debut 49*
Hard CQR 27"
R&R Debut 50*

CD in stores July 26th!!

New This Week:
KBER WKDF KUFO KRQX
KLOL ZROC WDHA WRXL
WQCM WSFL WXV WZZR
WRUF WTGE WNCQ KRRK
KILD KOMP KLPX XKFX
KROC KQXR WORK

Plus These Majors:
WENW WNOR WSHE WXTB
KISS WBMX WZOR WQFM
KBPI KUFD KIDZ
KSJO KISW

cure me... or kill me

from his debut solo album
Pawnshop Guitars
rock 'n' roll starts here.

produced by Waddy Wachtel
representative: Big FM Management
1015 Jams Avenue Florham, NJ
Green Day, “Basket Case,” repurposed. This efficient trio quickly rubbed off their own little niche in radio’s ever-expanding palate of musical under. They virtually ignored the airwaves with the first single from Dookie — their major label debut. That was, of course, the kickin’ catwalk of “Longview” — which almost single-handedly made Green Day a chart-topping overnight sensation (and which landed the band an appearance on Letterman— cute you saw it). Of course, the band has been blasting around the independent ranks since 1989, and so have certainly paid their dues... but now is most definitely their time to shine. Fleurint in punkish grind, Green Day also employ their well-pop sensibilities with gritty gle — a combination that seems to have blown the shorts off a good portion of the population. Round two steps open with equally aggressive, but highly melodic and catchy, “Basket Case” — a wrenching dnoun of raucous riffs and sparkling vocal harmonies. Althudial and snappy, “Basket Case” makes a perfect late summer refreshment, and is sure to spark a waterfall of airplay and display in the weeks to come. A proven winner already, no airs need to be tweaked on this one. Have a Day.

Martin Page, “In The House Of Stoned And Dead,” Mercury. Although he may seem a relative newcomer to many of you, Martin Page has long played a significant role as songwriter for such diverse acts as Earth, Wind & Fire, Go West and Paul Young. He has also worked with exceptional songsmiths like Bernie Taupin and Robbie Robertson. Now, however, Martin brings his lyrical visions to life on his very own debut album — an exquisite repertoire of personal, spiritual journeys. Most impressive is about its is warm and comforting tones, perhaps attributable to most of it having been recorded in the garage of Pages’ home, with contributions from many of his musician friends. Among them, Robbie Robertson, Phil Collins, Paul Joseph Moore (Blue Nile), Neil Taylor (Tears For Fears), drummer Jimmy Copeley, Nigerian singer Geoffrey Oyama (Peter Gabriel), and of course songwriting collaborations with Taupin. The title track is the first single and it features a beautifully lifting and free flowing wash of unique rhythms and melodies throughout, woven into a spacious bed of guitars. A lovely song, accorded by a deeply rooted, almost tribal pulse and hauntingly lyrical — “In the House Of Stoned And Dead,” malts are in radio once dominated by such expert craftsmen as Sting, Paul Young, Don Henley and the like. Perhaps Page’s shining debut marks a return to a more moving range of aesthetic values and higher granularity. Regardless, the song is undeniably beautiful and sure to capture the hearts and imaginations of a rapidly maturing AOR audience.

Bobby Kimble, “Woodstock,” M/M Records. The voice may seem incredibly familiar to you, since it was one of the prominent voices behind Toosie’s rise to fame with such hits as “Hold The Line,” “Rosanna” and “Africa.” In the interim since we last heard from Toosie, Kimball’s kept busy producing an eye-opening variety of artists ranging from Barbara Streisand to Richard Marx, Diana Ross, Al Jarreau and The Tubes (among others). Most recently he’s been preparing for the release of his solo album, called appropriately enough, Rise Up. An established and respected musician, singer, and performer of this caliber should have little trouble impacting the format, with his debut effort. And what could be better, or more timely, than a rousing rendition of Crosby Stills & Nash’s legendary classic, “Woodstock.” With the monster Woodstock ii festival (featuring one of the biggest line-ups of superstar acts ever) set to launch in August, it’s a good bet that this re-introduced, high energy version of the song should help pump anticipation for the event to even higher heights. Of course, it will probably also inspire more than a little nostalgia (or flashbacks — whichever comes first) amongst members of that earlier generation. Bottom line: It’s great to hear that voice again.

**T**he Poor, “Poison,” Sony/550 Int’l. A wealth of talent continues to pour forth downhill, and... follow in the huge footsteps of Aussie legend, AC/DC, The Poor are now spitting atoms across the airwaves of America with their brash barre chord stomp. Weaned in the rough, honed and sharpened, The Poor seem to possess equal parts chops, attitude and spirit, and naturally, that goes over perfectly well here in the very aggressive US of A. “More Wine, Less Please” officially broke the band open on our shores, chunking down the coastal byways of the U.S. and right across it’s eager mid-section, creating a buzz that refuses to die. With an undeniably brassy, anthemic rock style, the song wasted little time scaling the AOR/CM and metal charts. Never fear, The Poor party has only just begun, with plenty of high octane Christophers torn at the rip, the next of which is “Pleasure.” It keeps the fames flying with chum and burn guitar riffs, and torridly throes vocals that bound heavily off a rippling tempo. A slap-you-in-the-face-and-run kind of chorus, makes this baby a surefire mainstream delicacy, and we’re betting it’ll be powering its way onto playlists ASAP. Potential stunt this “Poison.”

**H**ard Acts To follow

**B**ill Hard...
**C**ollie Hard...
**K**im DiPietro...
**J**odie Fabricus...
**J**oe Hilger...
**H**olly McCormack...
**D**avid Morebell...
**T**homas Peters...
**S**piro Phanos...
**L**isa Riegel...
**K**elli Smively...
**K**en Subramanian...

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**JULY 22, 1994**
BOBBY KIMBALL WOODSTOCK

"The Bobby Kimball Band takes a well loved classic, kicks it up a few notches and turns it into a timely, resurrected rock record that your audience will identify with, whether their young or old."

CONTACT: MEG HANSEN AT MAUSOLEUM RECORDS: 212-758-6656

THE HARD REPORT

JULY 22, 1994

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**THE HARD REPORT**

**JULY 22, 1994**
Most Added

1. Blackfoot - "Sittin' On Top Of The World" 37
2. Patti Smith - "Because The Night" 33
3. Black Sabbath - "Paranoid" 25
4. Thin Lizzy - "Jailbreak" 20
5. Led Zeppelin - "Stairway To Heaven" 16
6. Alice Cooper - "School's Out" 11
7. AC/DC - "Highway To Hell" 11
8. The Smiths - "This Charming Man" 9
9. The Clash - "Should I Stay Or Should I Go" 9
10. The Police - "Every Breath You Take" 8

Most Requested

1. The Beatles - "Hey Jude" 116
2. Elvis Presley - "Can't Help Falling In Love" 94
3. The Rolling Stones - "Satisfaction" 80
4. Janis Joplin - "Me And Bobby McGee" 76
5. The Doors - "Light My Fire" 72
6. Pink Floyd - "Another Brick In The Wall" 70
7. The Eagles - "Hotel California" 66
8. The Who - "My Generation" 63
9. Led Zeppelin - "Stairway To Heaven" 60
10. The Beatles - "Let It Be" 58

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1. Blackfoot - "Sittin' On Top Of The World" 83
2. Patti Smith - "Because The Night" 72
3. Black Sabbath - "Paranoid" 69
4. Thin Lizzy - "Jailbreak" 65
5. Led Zeppelin - "Stairway To Heaven" 62
6. Alice Cooper - "School's Out" 59
7. AC/DC - "Highway To Hell" 55
8. The Smiths - "This Charming Man" 52
9. The Clash - "Should I Stay Or Should I Go" 49
10. The Police - "Every Breath You Take" 45

Album Chart

1. Rolling Stone
2. ZZ Top
3. Pink Floyd
4. Led Zeppelin
5. The Doors
6. The Who
7. The Eagles
8. The Beatles
9. Pink Floyd
10. The Rolling Stones

The HARD REPORT
JULY 22, 1994
### Winners Charts

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<td>15</td>
<td>Gary Hoey</td>
<td>Low Rider</td>
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<td>16</td>
<td>Boston</td>
<td>Walk On</td>
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<td>17</td>
<td>Lenny Kravitz</td>
<td>Deuce</td>
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<td>Pearl Jam</td>
<td>LoVe You</td>
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<td>19</td>
<td>The Allman Brothers</td>
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Sugarloaf, "Tuesday Morning," Geffen Los Angeles answer to the Seattle godfathers, Sugarloaf, have waited three years for their eponymous debut to see the light of day at radio. It was obvious even before the fact, as the band's first single, "Sold My Fortune," topped the Top Twenty with its murky guitar sound of guitar. The band specializes in fat and meaty dings, punctuated by neo-psychedelic ambience and monoroid grooves. While a world of influences are readily evident, Sugarloaf divinity a unique ambience and melodic core that is all their own. And while their music hails darker alleys than most, the band are adept at placing subtle yet effective hooks, in the middle of their swirling whirled pots of sound. An ability that ensures accessibility while retaining their cutting edge. Single #2 is the hallucinatory "Tuesday Morning" — a lyrical enigma, that swoops along a bottom heavy wall of guitars (somewhat reminiscent of Soundgarden's "Hands All Over"). Purging dark images and bizarre anomalies, Sugarloaf conjure up '70s style atmosphere, injecting it with a thoroughly nineties voice. A heavy dose of what AOR's quickly becoming addicted to, come "Tuesday Morning" we expect to find Sugarloaf cracking the Most Added pile and looking at a repeat performance chartwise.

Nathan Cavaleri Band, "Working On It," M/L/J Epic The industry has certainly seen its share of child prodigies — phenomenon youngun's with talent coxing out of every adolescent pore. It's probably a safe bet, however, that none have ever been so impressive at so young an age as Australia's own Nathan Cavaleri. At the tender age of 11 (yes, that eleven), Nathan's already got the chops of players four or five times his age. An established household sensation back in Sydney, Nathan's just begun to make his mark on North America, although he is becoming something of a media darling (having already appeared on CNN, Inside Edition, Arsenio Hall and others). He may look like the adorable child, but behind a guitar, Nathan becomes a tried and true blues musician of such high caliber that vets like Mark Knopfler, John Entwistle and Allen Collins, count themselves among his fans. The first single is the sweltering, "Wrench On It," featuring the amazing vocal of Andrew Swayne (The Commitments), organist Teddy Andreadis (GMR, bassist John Berlin (Radiohead/Gojira) guitarist Ray Rizzo, and drummer Curt Bisguerra (Mick Jagger, Tina Turner). Listen and be amazed. 10 years to go before he reaches drinking age, 6 before he can drive. 7 until he graduates, minutes away from being a star. Go figure.

Collective Soul, "Breathe," Atlantic It appears the second release from Georgia's Collective Soul is fully primed to follow in the remarkable shoes of its massive pre-debut, "Shiver," its first week out at radio, the song quickly bounced into the #2 Most Added spot with 32 adds (including KBPI, KIOZ, KISS, KRCG, KUFO, KYSS, KZRR, WAKR, WLTQ, WLVQ, WPYX, WSTZ and WZUT, just to name a few), bringing their Collective Album total to 61 stations. Listing fresh and "Breathe," should easily equal or surpass the phenomenal success of the first single, and this band certainly doesn't need to prove themselves at radio, so the choice to add "Breathe" should be a natural reflex for all of us. So says KSFX's Tony Clayton, "They're the new stadium band of the '90s. Instant reaction."

Jona Jeet/Blackheart, "Eye to Eye," Warner Bros/Blackheart She's got the smarts, the latex, the axe, the band, the new distribution and most of all, she loves to rock and roll. "...and her longtime bandmates, have stepped back into the circle, with a song that's pure ear candy, in "Eye To Eye"..." Stiffed in arthritic barnd chord rifting, the song boasts the added dimension of vocal harmonies and a super slicky (that's catchy) chorus. WPDR's Kris Kelly reports, "Jona Jeet is big stuff here. Anything she does is good for at least three or four weeks. I think this one's really coming. More pop/fit possibilities." Could be. KSFX's Tony Clayton offers, "I think it's right up there with every great record she's done. Sweet, simple and to the point." Checking the numbers, "Eye" looks to have a good run on the charts in the weeks to come with KMFL, KIOZ, KRPN, WMZK, WMZQ, WRQZ, WP6A, WXRT and WJZC, all latching on this week. Also giving the Blackheart a boost, was increased airplay action at KSFX, WRAV, WODA, WZQX and WZNU.

Jeffrey Gaines, "I Like You," Chrysalis/EMI 14 more stations added the wonderfully simple and honest sentiment offered up in "I Love You" this week (KATS, KOL, KLDJ, KKEG, KZPS, WAPI, WKFY, WLTQ, WLVQ, WPUR, WRFU, WWM, WZMT and WZGR). That on top of 25 airplay increases and top five phones at WODA and WP4A, would seem to substantiate this song's viability for the format. Also destined to sweep over the Triple A ranks with it's merrily jangly feel, "I Like You" is certainly one of the bright spots in this year's release schedule, and cuts through the clutter of dark doomsayers like a breath of fresh air. Many of you have already sampled success with Gaines, first album The Hero In Me, but now with his more electric, "band" approach, we're betting many more will get sucked in by the magic of "I Like You". How can you not "like" a song like this? It doesn't get much simpler or more honest. "But I" debut 46-# Hard Albums and debut 26-# Triple A Albums. Rock the mainstream has proven a wonderful medium for those endowed with special story-telling abilities. Like a line artist, singer-songwriters like Jeffrey Johnstons, sketch out in dark thick lines, aspects of life many times we haven't the strength to acknowledge ourselves. Usually this entails darker, emotional traits of loneliness, love, desperation, determination, or as Jeffrey himself has said, "yearning." It's perhaps this distinctly human touch that first attracted Bar None Records (on which he released The Trouble Tree and Can You Fly) and later, Easley, to this talented artist. Transplanted from Kinston, Kansas to New York, Jeffrey obviously found himself with an abundance of human drama for inspiration. It's the very foundation of his major label debut, This Perfect World, its first single, "Bad Reputation," produced by Butch Vig (Nirvana, Smashing Pumpkins, Sonic Youth), the song echoes with earthy passion, though it has idiosyncratic a darker. A nice arrangement of acoustic and electric guitars, beside Jeffrey's very pleasant, folksy vocals, land "Bad Reputation" a soft poppy nuance that should allow for easy crosscutting between the AOR and Triple A ranks.
FROM ONE OF THE GUYS WHO INVENTED ALTERNATIVE

WBCN WNEW WBAB WJUJ
WSHE WIEB WTMY WGIN
WDJA WPDH WCMF WAVF
WSFL WFXS KBJJ WAPL
KQWB KTVD KEZK WWBR
WOZN KSQY KOZZ KWBR
WQNY KROK KFBF KDBM
WMID WMHH KSEZ KFFX
and more!

"Already Plugged In"

Hard Report 84*/154 spins
FMQB 77*/232 spins
The Album Network 87*/226 spins

THE NEW ALBUM FROM DAVE EDMUNDS

PLUGGED IN

See Dave Edmunds on the David Letterman Show,
Friday July 29th!
Gads Child, "Everybody 1", Quest/Warner Bros. You just have to love a song that makes you feel good — "Everybody 1" reiterates, in a very unique and special way, with good vibes galore. It's ethereal, airy sound quickly bubbles up into a heavy current of guitars, snapply below a simply unforgettable chorus. Something that easily earns them the spot. Gods Child experiment with a diverse palate of musical textures and tempos. Their mass appeal also doesn't go unnoticed. Witness for yourselves the buzz that has already begun to swirl around their debut or ask WQXR's Kris Kelly who says, "It's kind of lowers the humidity, it's so cool", or, "It's a combo of every band you ever liked" courtesy of WVY's Kevin Walsh. This week 13 more stations added "Everybody 1" (KATS, KCCL, KFMZ, KODZ, KQRC, KRR, WAPL, WQQ), WJTE, WKRW, and WBB). These on top of the 19 stations who increased the song, and the 5 who are holding steady, spell a greater story breaking on the far horizon. For sure Gods Child's star is rising. 87-88* Hard Hundred.

City Clarke, "Cure Me... Or Kill Me", Virgin So far, so good — I'm not having any second thoughts" say, Kris Kelly at WQXR. No doubt, since City's bar room brawler of a tune, seems to be flying along just fine thank you. Already a fixture at over 40 stations (who all bumed it up in spins this week) "Cure Me..." (intad down another 21 this week KVLK, KRKR, KLR, KOMP, KBER, KXRG, KXQO, KRFZ, KXQO, WDHA, WOHR, WQDR, WHOD, WXVX, WQXR, WXU, WSFL, WZQR and Z-Rock). All good for a whopping 101-44* move on the Hard Hundred, a debut at #83 Hard Albums and a debut at #27 on the CONS. True grit certainly has a home on the airwaves of America, and who better than Sash's six string sidetail, City Clarke, to deliver it. Unpretentious, Harley didn't go time rock'n roll returns to radio and you're not going with that. Top five stations at WHM and WSQ. Check your Guns at the door, there's a new brawler in town. Or as Kris's Mattie Mark puts it, "This is a great rock record, that satisfies the COLRS."

Lyndy Smyrd, Endangered Species - Acoustic Sampler, Capricorn In the age of unplugged specials, what could be better than a good 'ol 'swig of acoustic moonservice, a la the one and only Lyndy Smyrd. And right now, they're on the tip of their inseparable rock and boogie, course of form, the forthcoming, Endangered Species album (all acoustic all the time). "Down South Jukin", "Saturday Night Special" and "Sweet Home Alabama" — how much easier could this be to call. 20 years and 30 millions records down the road, these good' ol' boys can still stop just about any dial surfer with their hometown southern soul, which Tony Clayton (KFXF) echoes, "With Johhny re-doing the vocals we're getting so many good comments and Top 5 phones. Shaundra die-hards love it". Their packed house, nationwide tour (current-ly ongoing) can also attest to their still strong drawing power. They're still flying the rebel flag at WQVR, WKLS and WRKR among others, with MIXX, WCGR, WGGX, WSFL, KATS, KCCL, KMZ, WXH and WXW also joining the cause this week. It is, as WRKR's Brian Watts puts it, "a chance to freshen up cuts we've been playing for over 10 years."

The Allman Brothers Band, "Back Where It All Begins", Epic Always a sweet flavored favorite with rock radio, the Allman Brothers continue a fine tradition, with their latest release — already their best selling album to date. It is what WWVY's Kevin Walsh calls "A no-brainer". Soft swirling rhythms, light tangent guitars, gentle raspy vocals and a perfect southern sentiment, all converge in the band's latest single. "Back Where It All Begins". KATF, KATS, KCCL, KXYS, WAPL, WQCR, WHDA, WRGR, WFLG, WINK, WXW, WMMR, WONE, WPUR, WRKX, WQXR, WSTG, WVTU, WTWE, WSRR and WVKK all fell under it's spell this week (for a #3 Most Added showing), with 6 increases also sent in (with WZRR reporting top 5 phone action). You can only believe, that with the Howard's Due tour kickoff off, "Back To Where It All Begins" will begin to take on even more significance. And they're really just starting.

Z Top, "Voodoo Fuzzbox", RCA There's a wicked bit of voodoo in your future, of course, of everyone's favorite Texan, ZZ Top. Low cruisin' and hard hitin' — these boys can play a splo in radio's collective butt, like no other, and this time round, they've got the "Fuzzbox" to prove it. No surprises here... these guys rank right up there with pom, apple pie and baseball. Their latest entry into the rock'n grind is already crashing onto the airwaves, and causing quite a ruckus on the charts as well. This week, "Zzoo Fuzzbox" dropped its way to #39 on the HH and debuts at #42 on CQR, with 14 new adds clocked in, including KFMF, KQJQ, KCRZ, WAPL, WQCR, WQDX, WLER and WXRK. The ride takes an even more eventful twist, with 28 stations given "Voodoo" a ride in airplay airing them: KATF, KCCL, KEYJ, KLOS, KGDS, KTFX, WFBG, WFLG, WQDX, WSFL, WMMH, WCTT, WQZX, WXML and WRKR. Looks like they've done it once again with what KQJQ's Beaver Brown calls, "An amazing impression of their former selves".

Rob Rule, "Folks Rule", Mercury A good Rule ofthumb to follow these days, goes something like this: "it feels good do it... if it sounds good play it. Rob Rule's latest release, "Folks" does both and perhaps that's why KEVJ, KQJQ, KRR, KQJQ, WLLC, WNDX, WQXR and WQDB and WQXL all added it this past week (KEE was on early and uptapped it this week). A dusty, bluesy rocker, "Folks" questions the impotent rush of the young, with the wisdom of those who have walked that path themselves. Especially intriguing is the ear- catching blend of keyboards, jangly guitars and layered harmonies. Nostalgic to the heart, modern enough to get rock radio's attention and catch the older viewers to keep 'em singing along. "Folks" should have plenty of time to grow upwards on the wave, WQXR's Don Nordelia concurs, "This is a 'cool hit, it's gonna be big."

Living Colour, "Sunshine Of Your Love", Epic The movie budget stands in excess of a hundred million dollars, so naturally expectations regarding Albin's latest flick are running high. Amazingly enough, for such a fast paced action thriller, the soundtrack offers a somewhat more mellow and unusual backdrop. While the movie's "true" success at the box office still remains to be determined (yeah, right), the lead radio track, Living Colour's flashy remix of "Sunshine Of Your Love", is already off and running. Hitting Hard this week a debut at #80 on the HH with 9 more adds (KHEE, WAXX, WQQ, WXN, WPLT, WSTG, WQCR, WQXR and WQXX) among others. It appears that living Colour has breathed new life into the classic and set the stage for the movie that's got everyone talking spy talk.

Dave Edmunds, "Charles And Ladders", Pyramid Dave Edmunds, another of the AOR mages plenty enough times to know how it works, and so understandably, he never fails to deliver the "right stuff". Through his various band incarnations and production roles, the man has retained a real sense of what's at the heart of a song — the hook. Whether it was with Redplate or flying solo, Dave manages to sling down one heaping helping of gritty rock and roll after another. And forget all that unplugged hoo-ha, Mr. Edmunds has got the real juice happening on his latest release. Busted.In. And so not surprisingly, "Charles And Ladders" is already scaling the AOR front, currently at #84 on the HH. This with new airplay at WBCN and WTPA and a hundred of increases at KQWU, KSFX, WAFW, WQMC, WCMF, WPWF, WSHH and WQETM.

Busta, "Walk On", MCA All the votes are in and by all indications Boston's second offering from their recently won award album, is a winner everywhere it counts. Radio's responded in volumes, with another 10 falling in line among them KBAT, KLJQ, KRR, WRXX, WJLY, WMMR, WPXY and WQMT. Beyond them, 68 stations (most of whom added the song the previous week) felt compelled to blast them even higher into rotation, with massive spin increases across the board (KQZB and WQFO take top phone action as well). Understandably, the song sports the most Boston-like image yet — guitars blazing, high reaching vocals and an overall swelling glaze of sound — what OZ's Tim Travis considers, "Better than anything on the album... this track definitely is Boston". 35-21* on the Hard Hundred, 18* Hard Albums and 23-20* CDR.
THE REPOR...
AEROSMITH
"DYS" by
GEFFEN
Requests:
6. KXPF, WQK, WAK, WAB
Debut: 6 - WBCN(17), WJGL(13), WZMX(22)
Increases: 11 - WKRC(23), WMZQ(28), WYPI(27-26), WJST(23-24)
KLRQ(17-13), WHMX(11-7)
WZPI(14-11), KYUZ(14-10), WPLO(16-13)

BEASTIE BOYS
"SABOTAGE" by GRAND ROYAL/CAPITOL
Add: 1 - KRQY, WRIF
Increases: 4 - WMRQ(24), KZQZ(12), WZPK(12), W(:,10)
Decreases: 2 - WYPI(15-13), WJST(17-15)

BOSTON
"WALK ON" by RCA
Add: 18 - KBAT, KQKI, KJMK, KUQQ, KGGS, \nKPRF, KFRC, KQTH, KUZQ, KMCO, \nKQRY, KRXX, KQTH, KUZQ, KGGS, \nKPRF, KFRC, KQTH

DR. BRICK DICKSON
"FEARS OF THE DRAGON" by MERCURY
Check:
KPLX(25), WYPI(27), WJST(18), WMRQ(14), \nWRIF(12), WQK(10), WQFX(9), \nWZMX(7), WQR(6), WWIS(4), \nKYYX(3), WQR(2), WWIS(1)

COLLECTIVE SOUL
"BREATHE" by ATLANTIC
Add:
32 - KBAT, KQKI, KJMK, KUQQ, KGGS, \nKPRF, KFRC, KQTH, KUZQ, KMCO, \nKQRY, KRXX, KQTH, KUZQ, KGGS, \nKPRF, KFRC, KQTH

DECAYED
"IN A DAYDREAM" by CAPRICE
Requests: 5 - KTMF, KQFX, WYXI, WOLP
Debut: 6 - WBSX(14), WJGL(15), WWKJ(14)
Increases: 6 - WKBL(13), WBSX(14), WKRE(13), \nWDBX(12), WQYX(11), WWKJ(11), \nWBSX(10), WJGL(9)

FURY IN THE SLAUGHTERHOUSE
"WHEN I'M DEAD AND GONE" by RCA
Requests: 4 - WERQ, WQOK, WYPI, WQFX
Debut: 8 - WFLC(18), WYXI(16), WQXK(15), \nWWKJ(14), WBSX(13), WKRE(12), \nWDBX(11), WQYX(10), WWKJ(9), \nWBSX(8), WJGL(7), WKRE(6)

GILBERT GLASIE
"CIVIL WAR" by WEA
Check:
KJMR(0), KQFX(3), KZQZ(2), WQFX(1), \nWZMX(0), WQR(0), WWIS(0), \nWQR(0), WWIS(0), WQR(0), WWIS(0), \nWQR(0), WWIS(0), WQR(0), WWIS(0)

JULY 22, 1994

THE HARD REPORT
“God bless her.”
—Musician

Joan Jett And The Blackhearts

“Eye To Eye” From the album *pure and simple*

Produced by Jim Vallance/Thom Panunzio/Kenny Laguna

As reported in last week's Noise, Sylvia Rhone has become Chairman of the newly merged Elektra/EastWest label, following Doug Morris' advancement to President/COO of Warner Music-U.S. and the resignation of Elektra Chairman Bob Krasnow. While no plans for the label have been confirmed, sources indicate that both Elektra and EastWest will continue as free-standing promotion entities, with the inevitable consolidation of several support positions.

**Hollywood Restructuring Claims 14**

Hollywood Records continues reorganization of the label, this week eliminating approximately fourteen staff members in the sales, marketing, A&R, finance and promotion departments. Those exiting include: Christina Anthony, Director of National A/C & Video Promotion; Kristine Barrett-Davis, San Francisco Regional Promotion Manager; Cynthia Johnson, Denver Regional Promotion Manager; David Sanders, sales rep.; Lori Johns, sales rep.; and Mary Solan, National Urban Promotion Coordinator.

**Masters Makes Lazer PD**

WAQY/Springfield Program Director Keith Masters has been tapped by WLZR/WKHL President/General Manager Tom Joerres and Saga Communications Executive VP Steve Goldstein to program recent Saga acquisition WLZR. Commented Joerres, "This opportunity to promote from within the company was easily obvious because of Keith's successful track record and his familiarity of Milwaukee from a previous stint in the market." Goldstein noted, "Keith has built WAQY into the dominant station in Springfield through a rare combination of science and emotion. He'll continue the building process at Lazer. This hiring reaffirms our goal of training and investing in our people." Masters said of his new position, "I'm absolutely thrilled that Tom Joerres has given me this opportunity to stay with the Saga family and program a highly successful station with familiar faces and landscapes." Masters assumes his new position August 8, replacing John Duncan, who departs for Operations Director duties at WRDD/Raleigh.

**Kugelberg Named American's Alternative CZAR**

American Recordings (owner Rick Rubin announced the appointment of Johan Kugelberg to oversee the label's alternative distribution and marketing, as well as in various A&R and administrative capacities. A native of Sweden, Kugelberg launched his own punk label at age 15, and over the ensuing years, played in various bands, worked as a radio DJ, wrote for Swedish music publications, owned his own record and book store, and booked bands across Scandinavia. In 1989, he moved to New York and was soon recruited by Matador to head the fledgling company's distribution and sales department. Since then, the indie label enjoyed great success with artists such as Pavement, Liz Phair, and Jon Spencer Blues Explosion. Kugelberg speaks several languages including Swedish, English, German and "enough Latin to make the look cool in bars." Kugelberg commented on his new position, "Rick is by far the smartest guy I've met in the record industry. It's great for me to have the opportunity to work for the coolest 31-year-old millionaire in the world."
Jeffrey Gaines

i like you

Hard Hundred
Debut 60*
(295 Spins)

Hard Triple A
Debut 29* (297)

On Over 60 Stations
Including New Adds At:
KAIS, KCLB, KDJK KKEG, KQDS, WAPL, WCVY, WIOJ, WLYQ, WPLR, WRUF, WWWW, WZMT, WZZR
and more!

There's a Fire "On Babylon" Coming August 22nd!
Wannabes
Could Somebody Send Me A Sandwich?
Lillian's Bondello
Matt Stringer
Panadene
Bonnie Simmons
Do I Look Like A Bus Driver To You ...
Steve Leeds
T.J. In Belmar
Jesus Christ! There's Coffee In My Head
Dave Lombardi
Gingivitis
... No, You Look Like A Functioning Imbecile
Patty Morris
The Pam & Ray Brooks Show
Hardscrabble Road
The Subbies Rule
Ronn Hunter
Spirando De Bergerac
Girlfriend!
Queen Tasha
That's Mr. Pussy To You
Mike Hunt's Brother Tom
John Regan
Peeping Toms At 'NEW
I Got That On The Menu
That's So Tired
Is Your Soup Cold?
Are You Feeling Glammy ...
Jim McDemott
Monty Python
Judy Libow
Weston's Haircut
... 'Cuz I'm Feeling Bugged Out
Donna Reso

Erin Carmen One MD
Erin Carmen was appointed Music Director at WONE/Akron, announced PD J.D.
Kunes.
Carmen is not new to the MD position. In addition to her 7pm to midnight shift, she has been the Assistant Music Director since February of this year. Carmen joined WONE on a part time basis in March of 1993. Prior to that, she worked at radio stations in Canton and Pittsburgh.

Warner Bros.' Dave Lombardi assumes the position, but with the tremendous replay and buzz that Gods Child is building, nobody's prepared to kick in his bum... not yet, anyway. Pictured (l-r): WB's Kenny Puvogel and Gods Child members Bip Ruda, Chris Seefried, Alex Alexander, Steve Taylor-Barrett (god's child manager). Gary Derosa

MOB ACTION!
OVER 40 REPORTERS INCLUDING WXLE
KECH KFAN KUNI KZBB WBFL WZKE WYAY
DMX KFNG KTAO KSPN WDET KLUE KHSS
TRIPLE ACE
# 2 HARD REPORT BLUES BREAKERS!

MAINSTREAM RADIO... TRACKS 2, 4 & 13
TRIPLE A... TRACKS 1, 3, 6, 11
"Party music with a social conscience... hard-hitting grooves, seriously sick string bending, delivered with vicious vibrato and a searing tone..."

MUSICIAN
"Has the kind of B.B. King/Robert Cray voice that transcends the genre."
Ron Sorenson/KFNG
THE MOVIE IS A ROCK STATION’S NIGHTMARE.
THE MUSIC IS A ROCK PROGRAMMER’S DREAM.

AIRHEADS
ORIGINAL SOUNDTRACK ALBUM

Already On: WAXQ WBAB WAAF WCCC WIZN WKLL WMMR WKLC WKDF WTXF
WKLQ WTPA WNCD WTUE KSHE KIBZ KEGL KLOL KISS KLBJ KZRR WLZD WQFM
KISS KLBJ KZRR KILO KNAC KCAL KTYD KSJO KISW KRXQ KBER KEZE and more...

featuring

MOTORHEAD
HUM
ICE-T only
WHITFIELD CRANE

BORN TO RAISE HELL

plus all new music by

ANTHRAX • CANDLEBOX • DIG • 4 NON BLONDES
PRIMUS • PRONG • WHITE ZOMBIE

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"Walk On"

Hard Hundred 21*

#1 Most Progress Album Network

#1 Most Increased Airplay R&R

On Over 135 Stations Including:

WHJY
WBZX
KDKB
KUPD
KTXQ
KSJO
KSHE
WRIF
KQRS
KQRC
WQFM
WNOR
WNEW
WLVQ
WKLQ
KISS
KEGL
KYYYY
WXTB
WBCN

Album Platinum!

"You're the ugliest thing I've ever seen and I think I love ya..."

SASS JORDAN

"ugly"

Hard Hundred 43-33*
R&R 50-34*
Album Network 44-34*
FMQB 45-35*

Already On Over 90 Radio
Stations Including:

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WSHE
WRIF
WAMS
WINZ

WHJY
WAAF
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### FULL CIRCLE

- **DIAMOND DREGS**
- **SHAPES OF THINGS**
- **FROM THE FORTHCOMING CAPRICORN ALBUM**
- **"FULL CIRCLE"**

**"Aftershock"**

Going For Adds Now!
Lynyrd Skynyrd
Endangered Species

Available August 9

Going For Adds On
"Down South Junkin' Now"!

An All Acoustic Performance including...

"Sweet Home Alabama"
"Saturday Night Special"
"Down South Jukin’"
and more!
W LUP-AM/Chicago and Evergreen Media claimed an early legal victory when a New York State judge threw out two important elements of Howard Stern’s nearly $50 million lawsuit, filed after Evergreen terminated their three-year syndication deal with the king of all media after one year. Stern’s suit claimed fraud, breach of fiduciary duty and breach of contract. The first two were thrown out by the judge, leaving a garden-variety case of breach of contract.

W PDKI/Poughkeepsie is mourning the loss of WPDK/WRXZ air personality Jim Hansen, who died suddenly in his sleep on Sunday, July 17. Jim was 24 years old.

W KTTI/Mankato-Shakopee air talent Andrew Thomas was killed when he was electrocuted while erecting an antenna for a remote broadcast on Thursday (7/14). Account executive Nancy Kohlmann also suffered third degree burns on her hands in the accident which occurred when the upright antenna to the station van touched some power lines while Thomas was trying to secure it. Thomas was 22 years old.

W KALL/Middletown GM Don Schwartz promoted John Morgan to PD at AOR WKUJ. Morgan will also oversee programming of sister WALL, which flipped to Talk from MOR earlier this year. “It’s a rare individual who can do the programming for these two diverse formats, but John has shown us that he can do it,” said Schwartz. Morgan, who was at KGU for two and a half years, commented, “The stations are in totally different positions. WALL has 75 years of heritage that I have to harness and build on. KGU was in the format of the month club in the ’80s. It’s been a rock station since 1989; there’s still lots of room for growth. We’re up against a 5,000 watt heritage classic rock stick, plus WNEW, K-Rock, and Q104.3 are factors in Orange County. Fortunately, I am intending a great staff with tons of energy and now we have Joe Kelly’s pipes on our side. Focusing on playing “Today’s best rock” is at the top of my list. We’ll get out on the streets, have some fun, and return the promo wallets’ phone calls too!”

K GIT/Wichita added radio veteran Kitty Malone to its sales department. “I have always respected the sales and marketing strategies of KDF1 AM and KFDI FM,” explains Malone, “and KICT-95 is a product I wholeheartedly believe in.” Malone is formerly Regional Account Executive with Mid-Continent Broadcasting, Operations Manager and Sales Manager of KZSN Radio, and an Account Executive at KLEG an KDAM/KEYN Radio. She was also GM of the Kansas Information Network.

W KZQ/Hartford’s second annual Roll-Off in-line skating event takes place this Sunday (7/24). This year’s event includes two professional 10K races on a racecourse that has been ranked one of the top three races on the eastern seaboard. The fastest skaters in the world have committed to coming to this race, including Team Rollerblade and Team K-2. The 10K citizen’s race is open to all age groups. Over 300 racers are expected at this year’s race. The second part of the event is a 16 team Roller Hockey Tournament, with hockey teams coming from all over the northeast. The Rollerblade stint team will also perform three shows, jumping over cars. The Hartford Whalers will also be on hand to “pass a puck,” with proceeds benefiting the Newington Children’s Hospital.

W WMMS/Cleveland has released the first official photos of their new morning team, Brian Fowler and Joe Conrauer (Brian and Joe), who debuted Monday (7/11). “We feel this will be more fun than our Wednesday night bowling league,” said Fowler. “We are really glad to be with WMMS because they are one of only two radio stations that haven’t changed formats recently,” added Conrauer. “There better not be any hazing with this job.” Fowler and Conrauer, Cleveland natives, join WMMS from another Cleveland station, where they hosted the “Brian and Joe Radio Show” since 1992. Prior to that they hosted morning drive at WAZU/Dayton, KAZY/Denver and WONE/Akron.

W Ray Brooks demonstrates the technique that won him the 1994 Hartford Male Hugger of the Year Award on his wife, WHCN MD Pam Brooks (left) and Relativity’s Amy Birch.

W WRXZ spearheaded an effort to raise funds for Justin Basicker, a young boy who was shot during a robbery/hostage incident at an Indianapolis Denny’s in May. On June 11, the station held a benefit concert at The Vogue featuring local bands and raised $9,420. Pictured (l-r): Amy Basicker, Justin Basicker, Attorney John L. Davis, Promotions Director Lara Szekendi, PD Scott Jameson. GM Chris Wheat. The Vogue’s Craig Campbell.

C FOX staff literally takes the shirt off listeners backs and stamps them on the stop with “The Fox Rocks” as Pink Floyd is just about to go on stage and dazzle concert goers.
Classic Rock 97 WLAV recently ran the First Annual WLAV Leukemia Radiothon and raised over $36,000 to benefit patient services and research to find the cure by the year 2000. Morning jock Phil Tower hosted the on-air auction for 28 hours straight. Listeners bid on rock n’ roll memorabilia, sports paraphernalia, and assorted services from local businesses. They also requested songs by pledging money to the Leukemia Society of America. Different levels of pledging were devised by offering the added incentive of movie passes for two and special commemorative T-shirts.

Get Lenny Off the Board

WDHA and Gannett Outdoor teamed up and raised $24,000 for Hope House, a non-profit multi-disciplinary social service agency, which offers a variety of diversified programs. After five days of on-air solicitation for donations, WDHA morning man Lenny Bloch became frustrated with the slow pace of the donations and took matters into his own hands. He left the comfort of the air conditioned studio to sit on a billboard. Area merchants came to Lenny’s aid and donated the supplies for his comfort on the board. While cash donations increased significantly after two days, he still was not satisfied, refusing to leave until he raised $20,000. By the morning of the 5th day, Lenny got the call that he had just hit the $24,000 mark.

Lenny Bloch and his week long companion, Promotions guy Eddie Lee Roth, started to feel at home on top of their billboard.

Lenny Bloch and his week long companion, Promotions guy Eddie Lee Roth, started to feel at home on top of their billboard.

Lenny did his morning show and on-air reports all through the day, begging the listeners to donate money to get him off the board.

Lenny lookin’ real good after a few days unshowered.
Dave Edmunds, appearing between Bruce Ranes and host David Dye of the World Cafe, stopped by WXPN's studio for a quick visit and good conversation.

Here's the cheerful smile of Liz Solar from WBOS with the ever popular Dave. Who says Dave Edmunds doesn't affect the ladies?

Here's a happy crowd at WNYI with (from left to right) Brian Sullivan, PD Bill Weston, MD Sharon Schifino, Dave, Paul Prizel and special guest Bobby Bandiera. This is one that can definitely be framed for posterity.

Smiling pretty for the camera in WTPA's studio in Harrisburg is MD Chris James and Dave Edmunds.

Here's Charles showing Dave some pickin' techniques (that's Charles' personal limousine driver in the back soaking up the good vibrations).

WBCN's Big Mattress Morning show gives Dave a nice warm welcome to their studio at WBCN. From L-R are morning Producer Forrest Nelson, Dave, Charles LaGuida and Assistant MD Steve Scuit.

Dave also got a chance to visit WBOS and chat with PD Jim Herron and intern Anita Erickson.

Here's the cheerful smile of Liz Solar from WBOS with the ever popular Dave. Who says Dave Edmunds doesn't affect the ladies?!
To raise family. New England based professionals are quality pro along w/ accepting a long term commitment.

If chosen you will continue to maintain & improve our quality prod. along w/accepting a long term commitment. You’ll be joining a stable, growing company offering a good compensation/benefits program & a wonderful work env. & wonderful area to raise family. New England based professionals are encouraged to apply. Send resume, interview & salary req. in strict confidence to Jeffrey Shaplin/Pres., WKKE. Box 1230, Claremont, NH 03743. EOE.

WKXK - dually seeking Opr. Mgr. Programming mgmt exp. in classic-leaning AOR & Soft-HC required. Need promotional expertise, the desire to work closely w/awards & outstanding people management skills. If chosen you will continue to maintain & improve our quality prod. along w/accepting a long term commitment. You’ll be joining a stable, growing company offering a good compensation/benefits program & a wonderful work env. & wonderful area to raise family. New England based professionals are encouraged to apply. Send resume, interview & salary req. in strict confidence to Jeffrey Shaplin/Pres., WKKE. Box 1230, Claremont, NH 03743. EOE.

ATS needs AM personality/ team. Great company, great town, driving distance to Seattle. Excellent place to live and good team to work with! T & R to Joe Moss/PD, KATS, Box 1280, Yakima WA 98907.

KFMF - seeking F-T AAA format exp. helpful as well as F/R exp. Females encouraged to apply. No phone calls. T & R to Sean Lowen, KOPB 2620, Jackson, WY 83001. EOE.

WAVE-FM taking T&R's for future AM show openings. Be part of the highest rock station radio in US. No calls. T & R: 1417 Remount Rd East N., Charleston, SC 29406. EOE.

Defters Programming is looking for a strong, exp. PD for our Solid Rock client in Springfield, IL. We expect you to know Rock Radio. Great artwork & prod. are important. Send materials, including a station composite check-out to: Defters Programming/5617 Newcomen Road, Eton PA 19341 - Jeff Murphy.

WFG - Augusta, seeks announcer type for Classic Hits start up. T & R: Kevin Edmiston, 2743 Perimeter Pkwy, Building 200, Suite 102, Augusta, GA 30909. EOE. 

KLC aggressive exp. Primed, aced executives for our Charleston, WV & Lexington properties. Outstanding materials: Lynn Martin, 1300 Greenbrie Rd, Lexington, KY 40508. EOE.

Radio Active Promo is seeking an admin. assist. fami- liar with AAA format, P-T to start. Must be Mac-literate, organized & have excellent typing & phone skills. Hiring soon, locally preferred to apply. Call Louis at 818-760-7499.

WILU seeks P-T announcer. Must have a thor-ough knowledge of programmed music & market. Must have prior radio exp. plus prod. capabilities. College degree preferred, but not req. T & R: Jan Robbins, 3155 Fourteen Mile Rd, Ste 102, Farmington Hills, MI 48304.

WCLC aggressive exp. Promoted aced executives for our Charleston, W & Lexington properties. Outstanding materials: Lynn Martin, 1300 Greenbrie Rd, Lexington, KY 40508. EOE.

WRCX - we want America's best air talents to fill F-T & P-T positions. If you're different from the rest, have a clean driving record & can survive Chicago winters, we're interested. Bass jobs & card readers need not apply. Get your stuff to us now! No calls. T & R: Dave Robert/Y H, WRRC, 875 N. Michigan Ave, Ste 3750, Chicago IL 60611. EOE.

WQSA requires P-T talent for future openings & stand-by shifts. Send T & R: Edward G/MAXX, 1100 Avenue of the Americas, 5th Floor, NY, NY 10036. Prefer: no calls; 'cause we're really not good at returning them.

WUFN Our last 2 jobs are now PDS at other stations in our Comp! We're looking for a talented middy air per- sonality w/great prod. skills & desire to develop programming & promo skills. Must be a team player & dedicated to learning. Potential for Asst. PD posi. for the right person. Live in one of US's most beautiful cities & work for a great co. & a winning sta. T & R: Dave Numma/KODJ, 2046 SW First Ave, Portland, OR 97201. No calls please. EOE.

WXKZ - dually seeking Opr. Mgr. Programming mgmt exp. in classic-leaning AOR & Soft-HC required. Need promotional expertise, the desire to work closely w/awards & outstanding people management skills. If chosen you will continue to maintain & improve our quality prod. along w/accepting a long term commitment. You’ll be joining a stable, growing company offering a good compensation/benefits program & a wonderful work env. & wonderful area to raise family. New England based professionals are encouraged to apply. Send resume, interview & salary req. in strict confidence to Jeffrey Shaplin/Pres., WKKE. Box 1230, Claremont, NH 03743. EOE.

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A little over eighteen months ago, consultant Tom Barnes did an in-depth piece with the Hard Report. One primarily concerned with the practical programming ramifications of targeting Generation X. In the time since, volumes have been written about that very subject, Tom was able to bench test his hypotheses at KQLZ, and thanks to liberal application of Tom’s philosophy, KROK just inherited the keys to the 18-34 kingdom. No, they’re not one of Tom’s stations, but they clearly validate Mr. Barnes’ nearly two year old contention that “alternative” and “hard rock” have been on a collision course. A little further north and east, KISW, WAAF and WRZX have similarly benefitted from Tom’s ongoing advice and council. That’s probably why Jon Sinton just named Tom a full partner in the firm. That and the fact that Barnes is never one to shy away from radical or even unpopular opinions. We were fortunate to get an early peek at a state of the format piece Tom was working on for the upcoming NAB, and it’s from that that we derived much of our line of questioning for the following piece. With the general topic of “now that we’ve niched, what’s next?”, let’s start with the industry’s new format darling, Triple A....

One of your key contentions is that niche potential outside the major markets is very limited. Does that mean that you don’t think that Triple A in it’s current configuration is here to stay?

Tom: No, I don’t. I have a lot of respect for the people that are doing Triple A right now and it’s a very difficult format to do. I know that they are very committed and I respect the fact that they are really dedicated to elevating the masses. It’s important for media to do that. The real problem, though, comes in the fundamentals of developmental psychology which says that once people reach a certain age, they are more concerned with their jobs, their families, and their communities than they are with music and defining themselves. You have to be lighter and more focused and you have to be more interested in servicing the gold demands that exist in the upper demo than what is currently happening at Triple A as it exists now. I think that’s the thing that has to change to appeal to a more mature audience in order for the format to be successful.

Given current pre-people meter Arbitron methodology how unmeasurable do you think that the Triple A psychographic is?

Tom: I think that it’s incredibly unmeasurable, but I’m afraid that sometimes people hide behind that. What happens with Triple A is two-fold. 1) the psychographic is quite unwilling to participate in an Arbitron study diary, but even more important is that, 2) the format is overly TSL driven. TSL and cume exist on opposing sides of a fulcrum. If your TSL goes down because of repetition, your cume generally goes up because you are playing better records more often. If you are deeper and play more records that appeal to your core, your cume is going to naturally go down because your cume is unfamiliar with those titles. The TSL is going to go up because your core is excited by your depth. In order to maximize your ratings, you have to make the most of TSL and cume. You have to maximize the potential of both sides of the fulcrum. So, you need balance. What’s happening now is that the format is out of balance because it is too TSL driven. If you can get out there and sell that TSL then more power to you. But I think that in order for the format to be accepted across the board as a fully legitimate format, it’s going to have to balance TSL and cume a little bit to get better ratings.

That’s a fundamental philosophy of the format that needs to be addressed and argued about, but to a lot of people, it’s not even up for discussion because if you raise the issue, you are blowing the purity of the format. We saw the same thing in Alternative format three or four years ago, and once that was addressed, sure enough the ratings went up. It’s just a function of what kind of ratings you need to make money to make the format work. What good is a format that is pure and unmeasurably credible, but can’t pay the bills? Ideally, you want both.

The Winter book wasn’t kind to Triple A, but most AAA programmers tend to think that was more of a fluke, one off kind of thing. Do you think it’s more than that?

Tom: It’s really hard to say because it’s Arbitron. Obviously there is a fundamental philosophical discussion that needs to take place, and until that discussion happens, until people address the rotation issue, you are going to see those ratings fluctuations. The real issue is that AAA is going to continue to be victimized by diary placement because it’s so TSL driven. We know how crapby Arbitron diary placement is. Triple A is going to be victimized by this on a regular basis if they don’t address the core issue. So, sure, I’ll give anybody the benefit of the doubt that this is just a fluke, but guess what? Those flukes are going to happen over and over and over again, with far less regularly than is going to be acceptable to most owners.

Do you feel that the non-on-air marketing methods are particularly effective and — obviously, you talk about part of the successful mix for launching a Triple A is having a massive war chest for print and TV and all that stuff. Do you think that they do much cume wise, really, with that format?

Tom: Here’s the problem — there is an old advertising adage that says, The best way to kill a lousy product is with great advertising. I’m really afraid that if you go in there with your Triple A that is really deep and really TSL driven, and you go out there with a big marketing campaign to tell the world about your wonderful product, people are going to try it and say, I don’t know any of these songs. What’s in this for me? And then they are going to go away as opposed to really giving it the opportunity that it really deserves. The Triple A format is very compelling to me on a number of levels, and not just personality. I just think that the rotational methods and theories are out of whack, and that needs to be addressed. People like to hear familiar songs that they can sing along with. People...
like to sing along to music in their car, and that's a benefit that you have to service.

You talk about older demos' relative lack of passion for new music, but the industry's contention is quite the opposite — that AAA is taking off due to 25-44 listeners' frustration over the lack of new music at AOR, AC and Classic Rock.

Tom: I think that frustration has been overstated. The truth is probably somewhere in the middle. Good knows I've been pined with the stigma of being a new music fanatic, and I'm not going to sit here and all the sudden try to dispute that. New music is an important and valid means of differentiating yourself from your competitors, yet there are distinct parallels between the early days of AOR and Alternative and what's happening at Triple A. AOR came out as a reaction to the over-repetition of songs on AM Top 40, and then Alternative grew in response to the stagnated music of AOR. Now, Triple A comes out with the same sort of reactionary position to the burned out and tired music currently targeted at adults. But I still feel, and have always felt, that music adoption takes place consistently in any format. We need to determine the capacity for that adoption with the upper end. I think we have overestimated upper demos musical frustration in our attempt to command the attention of AC and burned out Classic Rock records. That gets us back to the essence of mainstreaming, which is where it has to go. AOR went that way and Alternative went that way, and Triple A has to go that way too.

Cluster analysis has been bandied about frequently in terms of some newer stations that appear to be making an impact. Are you yourself a proponent?

Tom: I think cluster analysis, to a large extent in our industry, is a fast, and as such, is rarely done correctly. Cluster analysis can be very useful when you are trying to home in on your strengths and to define what it is about the radio station that people find compelling, and when you are trying to determine what the taste geography of a given market is. But let me tell you, you better have a lot of money in your war chest to be able to do cluster analysis because to do it properly requires a great deal of statistical analysis and it requires somebody who really understands statistics. There are a number of those people in our industry, but you better make sure that those people genuinely understand the sophistication of the architecture, and they better have some damn big samples. When you start dealing with cluster analysis and any sort of statistical manipulations on that level, my understanding is that your potential for error grows exponentially when you start extrapolating those statistical measures. It is very, very dangerous, and I know there are a lot of people looking it out there because it is a hot topic now, but I always make sure that always makes me worry. Especially when there's a lot of other research that you could be doing that could be more helpful that doesn't cost as much money.

Such as straight call out perceptual studies or auditorium testing?

Tom: Correct. Both of those are the most reliable forms of research that we are currently doing now, in my opinion.

One of your theories that's very easy to buy into is the new rock/hard rock convergence.

Tom: Which wasn't so easy to buy into 18 months ago.

Yes, there were a number of people who did think your work with KZLZ...

Tom: Was "hazardous to one's programming career". Wasn't that Fred Jacobs' comment in your magazine?

I think it might have been, now that you mention it. Why do you think someone might have that perception?

Regardless of how we in the industry feel about musical categorization, stations like WQRE have obviously made their listeners public think 'modem rock' or 'cutting edge' music is something unique and special.

Tom: Perhaps, but I just don't think 'Alternative' is a useful categorization. Is it x.d. lang in your mind a Modern Rock artist? Is she an Alternative Country artist? What does that mean?

Gosh, Tom, I think she's more of a Triple A artist.

Tom: I'd say she's a pop artist. I think music will always fall into those same fundamental categories of rock, pop, country and urban, and that this Alternative thing is just something that everybody jumped onto because it was a nice buzz word for music that went through a normal life cycle instead of a mutated one.

No one would argue that including stations as diverse as KROQ and WFNX in the same panel is a little nutty.

Tom: Absolutely. In markets as small as Santa Barbara, I've already seen the posturing tradition-

al format definitions blur as they incorporate new, credible music that fits textually with what they're doing. For instance, k.d. lang fits a lot better in an AC environment than she does in almost any other environment that I've seen her programmed in.

Probably your most successful hard rock/new rock amalgam is what you are doing at WRVX. Could you quantify your gains there?

Tom: It has been growing very steadily, and we set all kinds of sales growth records at the station in terms of what they had experienced before and what they're experiencing now.

Did you go in there and dazzle Frank Woods with big words? You've got to admit that his decision to give you the keys to the candy store was a fairly bally move.

Tom: I don't think Frank is dazzled by big words ever. He's a brilliant strategic thinker. It's easy for me to say that someone is brilliant when they hired me, but I've always felt that way, even when I didn't work for him. It was very gratifying to know that what we did in L.A. did not go unnoticed or get cast aside as a short lived experiment. Frank really understood what we were doing there and recognizing the validity relative to his dysfunctional situation, and to what he needed to do to protect his rock stations in Indianapolis.

So Frank was hip to the whole Pirate thing as it was going down, eh?

Tom: Absolutely. He was on the phone to us very early on, and he understood what was going on there. There are very few owners that have the programming experience that Frank has.

So, if Hard and New Rock converge in 18 months or so, as you predict, will that leave any new formatic openings?

Tom: On the young end, it leaves a CHR pop pole, additionally, when Alternative dance music does come back — and it certainly will — that will leave CHR a lot more options. Clearly, CHR has already capitalized on a lot of those options. Look at Z100. WAXQ doesn't appear to have affected them at all because Z100 is targeting the female side. As New Rock and Hard Rock converge for the 18-34 males, you'll see the same thing sort of happen on the CHR side for females. On the upper end, I believe we'll see this convergence with Triple A and Classic Rock.

There you go, budding up to those Triple A programmers again.
Tom: I know that's not a popular opinion. When I say Classic Rock, perhaps I should be saying mainstream Adult AOR.

That's an interesting prediction, in that mainstream AOR, by and large, couldn't care less about Triple A validated acts such as the Subdudes or Peter Himmelman.

Tom: Maybe that's because to a mainstream AOR programmer, a Top 5 AAR record hasn't generated any quantifiable evidence that it is really a hit, other than a consensus by a universe of Triple A programmers, who are considered by many to be outcasts from the mainstream of programming right now. I, however, have a great amount of respect for what these people are doing and a great amount of respect for their ears. They are truly the alternative right now, and appealing to a small number of people by definition.

All the while hoping to wind up with commercially competitive demos.

Tom: Exactly. Think about how hard it was to get something to cross from Alternative to AOR back in 1985. It never happened. When AOR started playing Flock of Seagulls, it met with disastrous results. A lot of programmers who remember that experiment look at a Top 5 record at Top 5, and ask What does it mean? Frequently, there is no real consensus track because they are playing albums. It's just really difficult to take that information and make it useful.

Do you see the Arrow format enduring in its current configuration?

Tom: It doesn't appear to be enduring right now in L.A., but I do think that it will endure for the same reasons that 80s sticker does. It's the same audience psychologically, just demographically 10 years younger. It's what will break Classic Rock's back because their current consensus is made up of two groups. The first is older AOR listeners who are alienated by the new music and by the hardness. And the other segment are those who listen to classic rock as a destination format — you know that E. Alvin Davis term for a format where people go and stay. No, I don't think '80s oldies is going to go away. I do think it is going to have to change, though, for it to really work. You have to be really hit oriented and probably more texture driven than just rock. I think Cox has it about right.

How would you propose heritage AORs compete with a new class of Classic/Triple A hybrids?

Tom: The key for them is personality. Musically, do you think those AORs have to lean on Modern Gold to keep the heat off their workhorse library items?

Tom: I think that that's one answer, but they have to be really careful. Talk to Kevin Weatherly, and he'll tell you that those records are burned out and he can't play them anymore. But, at the same time, he's speaking only for the young end. If Carey Currelop were to do an auditorium test where the youngest person was 25...

All those crispy KIQQ Classics would work fine for him?

Tom: I think that they would. Of course, they would have to be really careful to stay away from the pop side of it. That's a very compelling music segment that nobody's exploited yet, except maybe XHRM.

Tom: You think that's the case in most markets?

Tom: Yes, in many markets. I've seen the data, but everybody's afraid of it because they don't know what the records are. It's either that, or they're afraid that a modern rock station in the market will jump right back on those titles and they won't be able to make a dent.

Have you seen any 'ORE monitors lately? They certainly make the most of modern gold.

Tom: And I think that makes a lot of sense. Sure it does, especially in a multi-market approach like they are taking.

Tom: Exactly. Gold is really critical in smaller markets because that music has had years to infiltrate. It also protects those stations from somebody sub-merging them. It is the Classic Rock of the next century, and we're only six years away from that so.

Your Geo X comments in the last interview we did certainly sparked dialogue a go go. What's your read on the Generation X backlash?

"Think about how hard it was to get something to cross from Alternative to AOR back in 1985. It never happened. When AOR started playing Flock of Seagulls, it met with disastrous results."

Tom: Generation X for me was not so much to stereotype all these people as it was to re-validate 18-34 as a relevant target demographic, because at that time, it wasn't. Everybody said, 'this Generation X stuff is bullshit because they are stereotyping all these people.' Well, okay, if that's what it took to get the demographic re-validated then fine. But I never intended to stereotype anybody. It was important for me to get the message out that there was a very relevant and very important demographic segment that was under-served. To be the sixth, seventh or eighth person in a market targeting 25-54 men when there was nobody targeting 18-34 men was just plain dumb.

Face it, owners like Frank Wood are few and far between. In January they may say they want the 18-34 audience, but usually by June, they're leaning on their PD and consultant to tickle a few more upper demos — even when teamed with a 25-54 dominant sister station.

Tom: Perhaps that's because many owners — and programmers for that matter — don't understand that AOR really takes from a marketing standpoint to really establish the position as valid. You have to be able to say to your audience, Hey, this is what it is. This is what you want, and this is how you get it. Then you have to establish that there are real benefits for them and that what you are offering isn't simply something that you've manufactured. It's sort of like the clear benefit that everybody from Amoco to Proctor and Gamble is hyping these days. In some products, clear is a benefit, but in other products, clear is not a benefit. Clear is not a benefit for beer. You make clear beer and people are not going to be interested in it, because color is something that people look for in the beer that they choose. If you make it clear, people are suspicious of it because that clear quality is not a valid brand benefit, and the same is true in radio. If you are trying to sell something that people aren't interested in, you're not going to be successful because you're not going to have a valid position.

In your NAB piece, you talk about servicing the demographic, not the format.

Tom: It's critical to make the decision whether you are going to follow the demographic as it ages or you are going to stay in a particular demographic and service it. If you are going to follow a demographic as it ages, then you are going to have to eventually abandon your current music position over time. In terms of how important new music is, because people get older, new music gets less and less important. I really believe that. I know that is hard for a lot of people to accept, but it's really true. Lee Abrams talks about the 16-20 rule, in that your music tastes are defined between the ages of 16 and 20. His 16-20 rule is consistent with the writings of one of the founders of development psychology, Eric Erikson. Erikson said that people go through eight stages of development. During late adolescence and early adulthood, they're concerned with defining themselves. They do that through their choices in everything, including music. Think the 20-year-old in his car cranking his stereo way beyond comfortable levels as an example. He is announcing to the world who he is through music selection. Even though you'll find plenty of 37-year-olds who like to turn the radio up very, very few of them are doing it to make a statement. After people have completed the stage of defining themselves they begin to move toward extending beyond themselves. That means having children, establishing themselves in the community, etc. These are the concerns of the upper end. When I talk about one of the boundaries of development, I think that really means you are considerably less interested in new music by new artists. If you grew up with Yes, you are still interested in the new Yes record, which is why mainstream AORs that are aging with their audience still need to play new music from those heritage acts. There are also rare exceptions. A Bonnie Raitt may seem to have come out of nowhere, but remember, she has been around for a long time. She has really paid her dues and people have just taken a long time to accept her. It's very difficult to get the older end to adopt new artists, and when they do, it takes exponentially more time. If you are going to get in that end of the business, you have to really determine what artists fit the texture of your radio station and have made real honest to god hits. When you target the young end, you are looking for that next hottest thing that people on the younger end are adapting to define their personality, and that fashion comes more into play. When you do choose your demographic, it's important to take these issues into consideration when you are defining your mix of current music and gold.

Would you say that, in general, being more demo-specific is the safer route, especially for heritage stations?
"In terms of Triple A, the textural position is absolutely valid — the songs are great, and Triple A absolutely can work. It just has to go through the same evolution that AOR went through and what is now known as New Rock or Alternative went through. Fortunately, the people that are doing it are motivated beyond dollars."

Tom: I absolutely think that's true. Look in Pittsburgh and Indianapolis for example. Those are two markets where it's very clear that WOVE and WGBD have aged with their demographic and they have done so successfully. I will say that it's much easier to grow with your audience and to age with your audience than it is to stay targeted at one demographic.

But then again, I was just on the phone with Jim Owens at KSHE, and in St. Louis, K-Nits — the hits of the '70s station — went from a 1.5 to a 5.3 25-54, and from a .4 to a 5.5 18-34. So, if KSHE had aged with the demo, they'd now have an Arrow up their butt, big time.

Tom: That's exactly right. When you do decide to age, you become more of an attractive target because you are taking a demographic that is perceived to be more attractive to advertisers. So, yeah, you're right, you are going to have a lot more people up your butt if you chose to age along with the demographic, because people are going to say, 'Look, now they have the money demo.' This is what AOR laces, which is why we have so many fragmentations of the format right now. 25-54's are very rock driven, so you are going to have a lot of permutations of that format.

What's the right way to find a legit format hole in a particular market?

Tom: The first step is, you want to find the under-performing demographic cell in the market. In other words, you measure time spent listening patterns in your market, and view them relative to what you see in other markets, and compare those patterns to what you should expect in terms of listening patterns for the given demographic — 18-34, 25-34, or 25-54, etc. Then you can look at women versus men in those cells. Then you might want to go 35- to 54 and measure men and women. Look at the demographic cells and think about who is targeting those cells, and think about how those people are performing relative to those cells, and if those cells are listening in patterns that make sense. The second step is to establish the validity of the segment. After we find that underserved demographic, we ask how scalable the target is. To do that we look at the size of the demo. Is it big enough? In other words, if you are going to go 18-24, is that a cell that is (A) large enough, and (B) does that cell create enough demand from advertisers to be able to make a living from it? Is 18-34 Women a large enough cell to make money from? is it demographically driven, and that's the key here. It's not musically driven. You asked me before if people really just go in and say, "This music is not being played, so let's play it," and to a large extent, that is what happens. I think we'd all be surprised at the number of ostensibly aware programmers and researchers who go conclude, "Sure, nobody is playing Modern Rock, maybe we should be the Modern Rock station.

I'm sure that there is plenty of research justifying pre-determined conclusions.

Tom: That happens way too often. After you have established the validity of the segment, that is where research is really important. Once you have established that segment clearly, then you can go and look at a broad music test and really find out where music tastes lie. When we do that research there are a couple of tricks that we use to make sure that you are talking to the right people that are actually capable of changing their radio listening habits. So, there are a couple of tricks to use in the scrubber to do that.

For instance?

Tom: I don't know if I feel really comfortable giving that away. Basically, you look for listening patterns that are very broad. In other words, you look for people in the demo that are not very loyal to any one given radio station targeting that demo. That's the real key. I'm not going to tell you precisely how to do it, if someone were to tell me later, maybe I'll tell them for free. The real key is to look for disloyalty in order to find the musical position.

After all of the above, don't owners and managers usually simply say, 'The older audience is more saleable. Get them?'

Tom: That's a good place to start, but one never knows. If you're in the larger markets, obviously, the younger cells can be more valuable, for a number of reasons — there are more of them, and people tend to be more sophisticated in the larger markets and recognize the spending power and influence that the 18-34's have, whereas they might not recognize that or be able to manage that condition in the smaller markets.

Any final thoughts?

Tom: In terms of Triple A, the textural position is absolutely valid — the songs are great, and Triple A absolutely can work. It has to go through the same evolution that AOR went through and what is now known as New Rock or Alternative went through. Fortunately, the people that are doing it are motivated beyond dollars.

Do you feel like the post-niche environment has made a major impact on the American public listening psyche?

Tom: Yes, absolutely. In our current marketing environment, every product segment has an incredible amount of choices in it. You can get toothpaste that will desensitize your teeth with or without baking soda and with or without fluoride. There are so many choices everywhere, and this has been projected into radio too. The medium is more diverse now than it ever has been and there is more for everybody out there on the dial.

And of those dial choices?

Tom: It's important to recognize that AC is going to come back, and AC is going to come back in a big way. People that are doing AC are starting to figure out what's going on, and that's a threat to Triple A, too. Who would have ever thought that there would ever be the good AC, but it's coming.

Have you had a chance to hear the new Triple A in L.A.?

Tom: No. I have seen monitors.

And your reactions so far?

Tom: It has served to fortify my beliefs about the format.

If you were an AOR programmer, when would you start looking seriously for Triple A crossover material?

Tom: Very, very soon. Once the rotational and familiarity issues are addressed, Triple A will become a threat. When that happens, in order for mainstream AORs to defend themselves, especially in the demo, those hit records must cross over.

Briefly, your observations on the state of CSR radio.

Tom: Very healthy, and getting healthier every day, and as Modern Rock and CSR converge, it will become an incredibly compelling format from both the ratings and revenue perspective.

And could we say that you'd consider Alternative, New Rock, Modern, or whatever you want to call it your #1 growth stock currently?

Tom: Yes, and I think that CIR will become a threat to that format, and it will be interesting to see how those formats respond once the threats begin to emerge. Right now they are unthreatened because they have been in an attack profile. The true proof of a format is how it reacts to threats once it has established itself. Up until now, there has been no threats to that format. It's actually reaching its peak, and it's wonderful to see that happen.
Engine Alley's eponymous debut album on Mother Records is as unique and eclectic as the band members themselves. Ranging from jangly, hook-laden songs like "Switch," "Infamy," and "Old Lovers In A Basement," to the melodic and poignant "Song For Someone," and "Desperate Eyes," to the hard-edged "Telescope Girl."

Of course, the best way to get to really know Engine Alley is to go to Ireland and see them perform on their own turf in front of their longtime fans. So, Island staffers Steve Leeds (VP/Alternative Promotion), Matt Stringer (VP/Marketing), Mika El-Baz (Publicity), Karen Yee (Artist Development), Dave Yeskel (Sales), Jim McDermott (Sales) and Curt Eddy (Sales), along with 99X's Brian Phillips, Hits Magazine's Karen Glauber, freelance music journalist Scott Schneider, and yours truly boarded an Aer Lingus and headed for the Emerald Isle for an unforgettable, whirlwind weekend in Dublin....
Blues Breakers compiled by Jim McGrath of WXOK Rochester and "Living Blues."
Fax your blues playlist to Jim @ (716) 423-9657 by 10:00 pm EDT Sunday.

### C.C. Adcock
#### "Houserocker"
Island Records
By Paul Kenedy, WXOX, Lansing

In sitting in the music office at the radio station on a sweltering late June Saturday afternoon, rifting through a pile of CDs. The word "Houserocker" on the front of one by C.C. Adcock catches my eye and I figure it's worth at least a listen. So I put the disc in the machine and I'm suddenly engulfed by a wave of rusty vibe-like guitar that clears my sinuses. Charles Chenier, and he literally pays them homage on his debut Island Records release. Though just twenty-four, guitarist Adcock cut his teeth playing with Buckwheat Zydeco, and Bo Diddley and has been touring seemingly forever. Charles "C.C." Adcock is the latest in a long, distinguished line of musicians from Southwest Louisiana including Slim Harpo and Clifton Chenier, and he literally pays them homage on his debut Island Records release. Though just 24, guitarist Adcock cut his teeth playing with Buckwheat Zydeco and Bo Diddley, and has been touring seemingly forever. In true Louisiana fashion, Adcock makes a point of, as he says, "making music with a common thread that ties all of the different styles and genres of music...together." Adcock seamlessly ties it all together; from Cajun standards like "Kissin' Kousins" (on which he's joined by members of the legendary Boozoo Chavis' band) to smokin' originals like "Couchemar" or "What I Like (Women)" to a cover of the late Arthur Alexander's "Sally Sue Brown." The one law of the Southern Louisiana bandstand is the music's gotta make 'em dance and Adcock's got it covered. Laissez bon temps rouler!
A thousand pardons go out to Dave Johnson, host and producer of ‘blues Deluxe,’ for our misprint of his phone number in the column on syndicated blues shows. If you want a

quality show for the weekend or late weeknights with proven adult appeal, give Dave a call at 817-361-3520. Over 35 of your peers already have…

Tracy O’Quinn at Antron’s Records (512-322-6617) told me about the 13th Anniversary Celebration that ran July 8th – July 16th down in Austin for Antron’s The Club. The incredible line up for the festivals, dedicated to the master of the telecaster, Albert Collins, included appearances by

Lou Ann Barton, Delbert McClinton, Kim Wilson, Pinetop Perkins, W.C. Clark, Smokey Pryor, Lewis Cowdrey, Anson Funderburgh, Lazy Lester, Calvin Jones, and many more! Where? Does Austin know how to party or what? I’ll bet Tracy is still poppin’ aspirin at an Elvis pace.

Blues Six-Pack

You’ll have to reach back deep into the blues vaults for some of these, but what a great ride!

The bluesman’s got your ticket punched, so All Aboard!

Muddy Waters
All Aboard
Fathers & Sons
Back Porch Blues
H. W. Line
Back To Basics
Burnside

Butterfield Blues Band
Two Train Runnin’
Born in Chicago
Elektra

Butterfield Blues Band
Mystery Train
East/West
Elektra

Clarence Gatemouth Broun
Choo Choo Boogie
Just Got Lucky
Evidence

James Harman Band
Goatman Holler
Strictly Live In 85
Riviera

“Aerostm has long been known as one of the best Hard Rock bands around, but it was only after their successful comeback in 1987 that young rock fans, thanks in large part to MTV, became aware of the power of Aerosmith’s music. While Aerosmith’s music has always had a heavy blues influence, they have been more strongly associated with the Hard Rock/Heavy Metal scene, influencing any number of new Rock bands. Now they are paying homage to their heritage by becoming majority shareholders in a new club chain, The House Of Blues, and recording a blues album:"

The fact that Eric Clapton and Aerosmith have been making music since 1962 and 1973 respectively carries a lot of weight with people ranging from 16 to 80. The impending release of their albums could have a tremendous impact on the people of all ages and musical tastes. And if their albums are only half as successful as I think they will be, you can bet virtually every record company will be looking for blues inspired musicians to sign and record.

Moby for once, an important yet fading musical remnant from our past will rise again long enough for a new generation of fans and players to carry the torch into the future.

The Hard Report

July 22, 1994
mother Earth, "So Gently We Go" (Capitol)

Anyone who has taken the opportunity to catch this amazing band live knows the power and intensity that they master. The depth of their sound is created by layers of electrifying guitars, with the percussion is accentuated by the addition of a second drummer. After topping the metal charts, I Mother Earth began their journey into the COR format with electric songs like "Rain Will Fall" and "Not Quite Sonic." Now highlighting their softer side, the mesmerizing "So Gently We Go" - whether you pick the album version, the edit, or the acoustic version may be subtle, but it doesn’t lose an ounce of potency in the process. With WAAF, WCVR, and WXBT on board already, we expect to see the sales start rolling in this week.

Black Train Jack, "Handouts" (Roadrunner)

This New York band known for their positive outlook, rock and roll has been popular with the hardcore and metal crowd because of their fiery intensity and the crunchy guitar chords and pounding drums within their music. Just as Alternative is starting to warm up with some high profile shows, this band, and the video (featuring the eccentric Real World star "Rancid," COR radio has a chance to give a spin to the infectious hooks and rhythms laden throughout the radio friendly song "Handouts." They are setting out on the touring trail with those soft sub-slice, the Mighty Mighty Bosstones, so if they come near your city, be sure to bring them to the studio or check out their lively stage performance that is responsible for winning over so many new fans. We’re not looking for any handouts, just some forward thinking COR stations ready to try out this memorable song.

These Hypnotics, "Keep Rollin’ On" (American)

This English band with a chunky southern fried groove sound so impressive that front man Chris Robinson, that he not only promised to promote their release (he did in fact produce the entire album) but he helped connect them with American Recordings who signed them. They could be the first single, "Heavy Liquid," is still getting airplay at KISW, KNAC, WILK, and WXRT, but the time has come to roll in the chilling rhythm of "Keep Rollin' On." If you don’t try out this song right away some of your listeners may learn to either cure you or kill you, so don’t waste any time.

Gay Clarke, "Cure Me or Kill Me" (Virgin)

This helps to have a little bit of name recognition in your corner! After joining Guns ‘n’ Roses, Gayle Clarke was immediately shot into the public eye and also public scrutiny. With the new release of his first solo record (he has also released albums with the band Kool For Thrills) it seems that the public eye is smiling on Gayle with a debut on both the COR charts and the Metal charts - showing both accessibility and credibility. With 26 COR stations already on 17 and 17 increases this week alone, the crunchy groove of "Cure Me or Kill Me" is all over the national airwaves and is already getting top 5 stations at WMMS. As Kevin Wash of WWVW plainly puts it, "is a good rocker’s song, a refreshing little departure from GN'R."

Jacky, "Push Comes To Shove" (Geffen)

Jesse James Dupree seems to have the ability to charm everybody. They were #1 most added at KDR this week, including 30 big adds at COR to go along with his debut at #45 on the chart. Some notable fans include Beaver Brown at KZUK who calls that "Push is a 'kick ass mother fucker' song! I’ve been craving for it to get here, and believe me the stairs are all over the wall." Uh, we believe you - don’t send pictures. Another fan is Belinda at KZEE who queens, “I love this one! It’s a cool, cool song, everyone is into it. And Jesse in Philadelphia brings many memories to mind!" This title track off of the upcoming Push Comes To Shove release was produced by Bruce Fairbairns who plays drums for them, Jack Daniels lined, rock n’ roll. Don’t delay, and start spinning Jacky before push comes to shove.

THIS CHART IS BASED ON THE REPORTS FROM THE FOLLOWING STATIONS:

- KAZT, KBRR, KBPL, KEGL, KEZE, KBZB, KICT, KILO, KOJO, KISS, KNAC, KNCN, KQRC, KRAB, KRHK, KRQK, KRXZ, KSHE, KSO, KUFO, KUPL, KZRX, WAAF.
- WAXQ, WBXT, WBZK, WBDH, WMAY, WNY, WQ nation, WKDF, WKLJ, WLZ, WMMS, WNCD, WTRB, WRZK, WXRF, WUXC, WYCR, WXTB.
- AND 2 ROCK.
D*EB*UT*S:

1. 11-7" (117 SPIN INCREASE) - Offspring, "Come Out and Play", Epitaph
   Adds: KNAC, KRR, WVRN
   Requests: KBZ, KCT, KI, KISW, KQRC, KRR, KUPO, WZQZ, WMM, WMMX
   Increases: KBPA, KQZ, KLT, KIU, KQO, KRC, KRR, KUPO, WZQZ, WZK, WZQZ, ZROC
   Also on: KISW, KRR, WVRN

2. 30-15" (108 SPIN INCREASE) - Steve Perry, "Too Better Wait", Columbia
   Requests: KILO, WMMX
   Increases: KBR, KEG, KEZ, KILO, KISS, KQRC, KRR, KUPO, WMM, WMMX, WVRN
   Also on: KICT, KWN, KSHE, WRY, WZQD

3. 23-20" (66 SPIN INCREASE) - Boston, "Walk On", RCA
   Adds: KICT, KRR, WVRN
   Increases: KEG, KEZ, KILO, KNC, KQRC, KRR, WMM, WLRQ, WZQZ, WKR
   Also on: KILO, KISS, KRR, KSHE, KSDJ

4. 24-22" (45 SPIN INCREASE) - Pearl Jam, "Elderly Woman...", Epic
   Increases: KBPA, KQZ, KLT, KCU, WZKQ, WBBZ, WBZ
   Also on: KNNU, KRR, KSDJ, WZQZ, WZQZ, WZQZ, WZQZ

5. 8-9" (42 SPIN INCREASE) - Rolling Stones, "Love Is Strong", Virgin
   Adds: WZC
   Increases: KQZ, KSW, KRR, KXK, WAF, WQJ, WMM, WZQD, WRCN, WURQ, WUXF, WZQZ, WZQZ, WKQ
   Also on: KUE, KCT, KILO, KISS, KQRC, KSHE, KSDJ, WQJ, WMM, WYFF, WKQ, WZQD

6. 35-29" (37 SPIN INCREASE) - Stone Temple Pilots, "Interstate Love Song", Atlantic
   Adds: KILO, KUPF, WZQZ, ZROC
   Increases: KCT, KQRC, KUPF, WZQZ
   Also on: KQZ, KSW, KQRC, WQJ, WURQ, WZQZ, WZQZ, WZQZ, WZQZ, WKQ

7. 27-24" (37 SPIN INCREASE) - Meat Puppets, "We Don't Exist", London
   Adds: KISS, KSHE, WMMX
   Increases: KILO, KSW, KQRC, WQJ, WURQ, WMM, WMMX
   Also on: KUE, KCT, KWN, WRY, WZQZ, WZQZ, WZQZ, WZQZ, WZQZ, WZQD

8. 31-28" (37 SPIN INCREASE) - Spin Doctors, "You Let Your Heart Go Too Fast", Epic
   Increases: KQZ, WZQZ, WZQZ, WZQZ
   Also on: KBPA, KQZ, KLT, KISW, KQRC, KRR, KUPO, WZQZ, WZQZ, WZQZ

9. 25-23" (27 SPIN INCREASE) - Pearl Jam, "Bells", Columbia
   Increases: KQZ, KSW, KQRC, WAF, WMM, WZQZ, ZROC
   Also on: KQZ, KUPF, WYFF, WURQ, WZQZ, WURQ, WZQZ

10. 19-18" (32 SPIN INCREASE) - Tool, "The Wet Sprocket, Fall Down", Columbia
    Adds: KSDJ, KQZ
    Increases: KUE, KCT, KQRC, KRR, WZQZ, WMM, WMMX, WZQZ, WZQZ
    Also on: KQZ, KSW, KSHE, WZQZ, WZQZ, WZQZ, WZQZ

"HANDOUTS"
The Best Freebie You'll Get All Summer! Adds On July 25.
Black Train Jack on Tour Now With Mighty Mighty Bosstones!

3 PHILADELPHIA, PA
4 WASHINGTON, D.C.
5 HAMPTON, VA
6 WILMINGTON, NC
7 CHARLESTON, SC
10 ATLANTA, GA
11 GAINESVILLE, FL
12 FT. LAUDERDALE, FL
13 TAMPA, FL
14 ORLANDO, FL

More Dates To Come
For more information contact
Mark Abramson
at 212.219.0077 ext. 207

C 1994 Roadrunner Records Inc.
**Metal Pick**

**Fates Warning,** "Outside Looking In" (Metal Blade)

Progressive metal has always enjoyed a solid spot for music lovers, but in the past few years this genre, known for being "music for musicians," has been taking in commercial acclaim as well, with the advent of Queensryche into supergroup status and Dream Theater taking radio by storm in late 1992. **Fates Warning** - formed by guitarist Jan Matthes and bassist Joe Dibiase - accelerated the development of their fan club following the addition of vocalist Ray Adler to the line-up and the subsequent release of No Exit. The superb talent of the band coupled with the soaring pipes of Adler combined to create memorable songs including the "Ivy Gate of Dreams," which encompassed an entire album side. The band then went on to release Perfect Symmetry in 1989, which marked the addition of drummer Mark Zender, and their last release, Paradigm, came in 1991. This release marked a slight departure in their style from the endless epic marathon songs, to more compact, radio friendly but technically intricate songs. "Point of View," "Eye To Eye," and "Leave The Past Behind" helped them to reach even more fans than ever before. After such a long hiatus between albums, **Fates Warning** listeners will be lined up waiting to hear the new material, and they will be pleased to find that inside Out is exactly what they were looking for. Produced by Bill Metoyer and Fates Warning, their slick, majestic sound is preserved in the music, and the first cut, "Outside Looking In," may open the doors to mainstream success that they have been knocking on for some years now. With a complex but memorable melody, the dueling guitars of Jim Matthes and Frank Aresti reach heights that are matched only by Adler's mesmeric voice. In addition, songs like "Monument" and "Island In The Stream" both elaborate in length - will keep hardcore listeners occupied trying to match the fretwork and hit the notes. Keep those playlists ready to insert "Outside Looking In," and be prepared to leave room for the above tracks or maybe "Pole Fire," "Down To The Wire" or "Face The Fear." With choices like this, the only mistake will be to not play Inside Out.

**Most Added**

1. (65) **VARIUS . . . . . . . . AIRHEADS SOUNDTRACK** Arista
2. (50) **OVERRIDE** W.F.O.
3. (47) **OBITUARY** Don't Care Roadrunner
4. (44) **L7** Hungry For Stink Slash/Reprise
5. (31) **DANGEROUS TOYS** Pissed dos/UMZ

**Also Added** (22) **TWO MILES, 22, FIGHT,** (17) **MARNY MANSON, (13) DOWNSET,** (12) **KILLING JOKE,** (11) **FRETBLAMEN,** (10) **THE WILDEARTS,** (8) **GILBY CLARKE,** (6) **GODFLESH,** (6) **COURSE OF EMPIRE,** (6) **JESUS LIZARD,** (4) **311,** (4) **BIOTRASH,** (4) **HOPE,** (4) **JACKYL,** (4) **PRO-PAIN,** (4) **PRONG,** (4) **TRUE LIES,** (3) **BUZZOV-EN,** (3) **FATES WARNING,** (3) **RHINO BUCKET,** (3) **RPLA,** (3) **SKREW,** (3) **WICKED MARAYA,** (2) **ALICE COOPER,** (2) **BRUCE DICKINSON,** (2) **GODSPREAD,** (2) **KYUSS,** (2) **PUSHMONKEY,** (2) **SON OF SLAM,** (2) **SUGARTOOTH."

**Most Requested**

1. **BIOHAZARD**
2. **HELMET**
3. **SUICIDAL TENDENCIES**
4. **PANTERA**
5. **OVERRIDE**
6. **KYUSS**
7. **NAPALM DEATH**
8. **PRO-PAIN**
9. **BEASTIE BOYS**
10. **DOWNSET**

**Also Requested** PRONG, SEPULTURA, BRUCE DICKINSON, CANNIBAL CORPSE, A.C., KISS MY ASS, SOUNDGARDEN, STOMPBOX, DROWN, DOG EAT DOG, FEAR OF GOD, OBITUARY, ROLLINS BAND, STONE TEMPLE PILOTS, BLACK TRAIN JACK, CYCLONE TEMPLE, GRAVE, OFFSPRING, SKATENIGS.
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Radio Seminar (moderators: Susan Naramore/Geffen Records, Sharon Joffee/Arista Records) • Independent Labels (moderator: Tom Lipsky/CMC Records) • Retail Focus Group • "Is There Life After Death Metal?" (moderator: Frank Dances/Ace's Records) • "Marketing: Reaching a Generation That Doesn't Want to be Reached" • Gerri Miller/Metal Edge Magazine will host a Women's Interest discussion group • Consumer Focus Group (co-moderators: Dyana Kass/Hollywood Records, Linnea Nunn/Warner Bros. Records and Susan Naramore/Geffen Records) • Touring • 'Free Legal Advice' (moderator: Joseph L. Serling, Esq./Serling, Rooks, Ungar) • Press (moderator: Katherine Turman/RIP) • International • A&R • Artist Panel • Management (host: Jim Pituiski/Round Table Enterprises) • Underground Press (host: Jerry Rutherford/Curious Goods) • Engineering (host: Freddie Piro/Ocean Studio) • 'Pick Brian's Brain' (host: Brian Slagel/Metal Blade Records) • College Radio workshop (host: Chainsaw Rose/Mechanic Records) and more to be confirmed.

INFORMATION: 212. 645. 1360

Discomakers is the official CD & cassette manufacturer of Forum '94

Special Address by Ted Nugent

SHOWCASED BANDS CONFIRMED TO DATE (in alphabetical order):

MAIN STAGE

Bile
Biohazard
C.O.C.
Carcass
Bruce Dickinson
downset
Dream Theater
Drown
Korn
Machine Head
Yngwie Malmsteen
Monster Voodoo Machine
Overkill

SIDE STAGE

Dead Orchestra
Juster
Planet Hate
Po' Boy Swing
Pushmonkey
Raven
Schubert
Tree
Vertical After

More To Follow!
Top Picks

At the end of the year, the Hairspins report on the best albums of 1994. The list includes a variety of genres, from heavy metal to rock, featuring artists such as Soundgarden, Pantera, and Napalm Death. The full album arrives this week from the band Pavement. The review of 'Pawnershop Guitars' highlights the band's latest release, 'Outside the Law'. The article also mentions the upcoming release of 'The Truth Is', a album by a band from NYC. The Hairspins also review the new album by the band 'The Clash', which features a variety of genres, including punk and reggae. The article concludes with a preview of the upcoming album by 'The Smiths', 'London'. The review also mentions the upcoming album by 'The Smiths', 'London', which features a variety of genres, including punk and reggae.
The Pleasure Elite, Bad Jule (Red Light) The single. "Media Poison," from The Pleasure Elite was the introduction of this Seattle band to most of us at metal radio. Completely different from anything we have seen from that lacey mainstream, or from almost any corner of the world reality. They are very popular in their hometown, packing venues all over town. With one part metal guitar, one part techno layings (although not completely industrial), and one part exotic, campy, a Ricko Horror, TPE combine these elements and pull their unique stamp on top. Their songs, which are never quite politically correct even if they are addressing media control or rape, but they are always entertaining. Songs to experiment with include "In The Skilly," "Cowardly," and "Twist On This" from this futuristic musical orgy. We can only hope that the viewer can find its way to MTV, or that the band itself is the real story. They leave the sense of expose still intact, and keep their listener coming back for more.

C-NN, "Young, White and Stupid" (Epic) Back in 1990 the guitarist of C-NN, Tim Bricchone joined the group that went away the weighty, the garage-inspired movement Andrew Eldhick and The Sisters and the group. While the other C-NN teammates were in other progressive outfits around England. While playing out with Sisters, Bricchone spotted David Tomlinson, currently another in his many projects, and underworked to either of them, the first roots of C-NN had been sparked. In 1992 the two officially hooked up to form CHN, as the band was called at the time, alluding to the newbies used frequently in their music, and the power and influence of the multinational news network. After releasing material on an European indie label, the network put wind of the band, and they weren't happy, so they are now C-NN. While we can't wouch for their intelligence level, this young while collaboration create a Gothic and techno inspired composition that clings along a powerful determined pace. The bombarding, doomshaking tone of the tune reaches out and drags you by the neck, and similar to waking from a nightmare it breaks off leaving you wondering exactly what just hit you. Their music has been dazzling many men in Europe; so take a glimpse into the 21st Century with C-NN.

Biohazard, "How It Is" (Warner) We think that you may have heard of this band. After knocking Pantera out of the number 1 slot a couple of months back, Biohazard continue to gain strength even with Helmut and Suicidio Tendencies pulling in strong support. Just finishing their leg of the Pantera/Sanctuary tour, these Brooklyn boys will continue to hit the road across the country and bring their street wise attack to you in the flesh. On the latest single, "How It Is," they enlist the help of Sm Dog from Cypress Hill on background vocals for the grunge driven of this song, which details the realities of life in the urban environment. As always, they hit harder than a heavy-weight boxer. Also included is a live version of "Tales of the Hard Side," straight off the road and into the studio. Biohazard are #1 on the Hard Hitlists chart; #1 on the Top Spins chart, and #1 requests. You're listeners swear the new Biohazard you had been give it to them.
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IT ALL BEGAN WITH...

"SATURN 5"
THE LATEST SINGLE OFF DEVIL'S HOPPING
AIRPLAY LAUNCHES THIS WEEK!

THE HARD REPORT
JULY 22, 1994

51
Anitcappella, "Move Your Body", (Media, Italy) The title of the song explains it in a nutshell. Definitely a butt shaker of a record. There are four fierce mixes to satisfy everyone's needs. A very intense house/techno record great for mix shows and club jocks alike. Three thumbs up on this heart stopper.

A Certain Ratio, "Shack Up", (Creation, U.K.) If you're a fan of the Stereo MC's or Stakka Bo you'll love this track. Very groovy with mainstream alternative pop hooks makes this a very accessible record. The import features three mixes and includes an extra song called "It's A Scream". The words to this track are sensible in the fact that they deal with the issue of racial harmony. Great tune with words to match make this a hit my book.

Strangeloove, "Time For The Rest Of Your Life", (Food, U.K.) Finally, there's an alternative rock record that doesn't sound like it's from Seattle or a typical U.K. indie act. This single has passion, character and its own identity. The haunting vocals and melody take a roller coaster as they are integrated in and out of an angry chorus. Imagine if you will The Stranglers dark side with the 90's alternative rock bright side... definitely what one would call a kind of Strangeloove. Don't forget to check the second track of the EP titled "Motorpsycho Nightmare" (written by Bob Dylan).

2 Cowboys, "Everybody Goofigone", (Barclay, France) Yes, the Italians may have lost the World Cup with several penalty misses but they sure know how to score with a hit record (maybe Roberto Baggio could take a few lessons from this Italian duo). Already tearing up the charts in Europe...2 Cowboys are actually two Italian DJ's who sampled in heel kickin' country western rhythms with slammin' house and techno grooves to give birth to a country record that all of us true alternative folks can actually kick our heels to. Will this mean that Garth Brooks will turn into 'Laser Cowboy' (on Jupiter)?

"Handouts..." The Sleeper Single of the Summer is in Your Hands! Adds on 7/25. Black Train Jack On Tour Now with Mighty Mighty Bosstones!

August
3 PHILADELPHIA, PA
4 WASHINGTON, D.C.
5 HAMPTON, VA
6 WILMINGTON, NC
7 CHARLESTON, SC
10 ATLANTA, GA
11 GAINESVILLE, FL
12 FT. LAUDERDALE, FL
13 TAMPA, FL
14 ORLANDO, FL

More Dates to Come
For more information contact Tom Gates at 212.219.0077 ext. 206

THE HARD REPORT
54 JULY 22, 1994
As we head (however late it is) to NMS in about five minutes, we figured it would probably be nice if we actually wrote a column this week. Far be it for us to shirk our weekly responsibility. We know you’re thankful, nay, elated. A couple of stations are celebrating their anniversaries this coming month. WXDX is working on their Tenth Anniversary on October 8th, and WQFN in Louisville has already confirmed Lucy’s Fur Coat and Mexico 70, but they’re looking for more. Call if you can help.

WGST names Jimmy Buffet Program Director, replacing Freddie Blue Fox who becomes Special Projects Director. KROQ celebrated their best-ever book (for the second time in a row). Numbers: #10 overall 12+ with a 3.7, 18-34 adults a healthy 3.4. In Q101, news, the station was nominated for the JAB Marcom Award for Rock Station of the Year. Spring Arbitron ratings move the station up once again, this time to #11 (making Q101 the number one rock station in Chicago). Porno For Pyros’ Matt Hyde, who produced 700 Miles new released LP dotomb, recently stated that he “never finished a project and became a bigger fan of a band” than he has with 700 Miles. Hyde, who has produced for Cypress Hill, Sly Stone, George Clinton and his own band Porno For Pyros among others stated “this is why I got into production.” Adding insight into the individual talents of the power trio, Hyde said, “there’s an incredible, intense chemistry and energy among members Carlin, Cripps and Guasp that is amazing to experience.” American Recordings has announced the appointment of Johan Kugelberg to oversee the label’s alternative distribution and marketing, as well as serve in various A&R and administrative capacities. The Swedish-born Kugelberg will supervise day-to-day activities of America’s sub-labels, Union, Infinite Zero and White Lush, and manage America’s distribution agreement with Rykodisc. In short, he will be America’s Car of Alternative. Among the various responsibilities, Kugelberg will be creating a national one-stop for the label, launching extensive marketing efforts, including the development of in-house, direct mail carrier for distribution of an exclusive line of American logo items; implement alternative merchandising and advertising campaigns; offer guidance in the progress of America’s developing artists, and supervise the label’s on going foray into alternative and agro-dance music. He was previously at Matador, where he headed the company’s distribution and sales department. In other American news, the label last week announced the signing of Love & Rockets. After a five year hiatus, the group has reassembled to record Hill Top Heaven, a diverse album with influences ranging from twisted lounge jazz to ambient trance, different from anything that the band has done before. The singles “This Heaven” will be released in the U.S. under four different mixes, and will be available in the U.S. by import only through Bergan’s Banquet. The first U.S. release will be the 14 minute long “Body & Soul” on August 16, followed by the album on September 27. Love & Rockets is also currently finishing production of another album, as yet untitled, which will be released in early 1995. While unusual to release two albums by the same band so close together, the decision was made as Love & Rockets have been so intensely prolific over the past few months, and have recorded two albums, musically diverse from each other. LOVE 105 is recruiting volunteers for their “Green Team” on couple of events during this July 31st People are needed for their Highway Clean-up as well as for the clean up of Alcathraz on August 7th. Tour dates (no, really, they’re not just Miller): US3: 7/28 New York; 7/29 Boston; 7/30 Washington, DC; 8/2 Chicago, IL; 8/4 Cleveland, OH; 8/6 Detroit; 8/8 Atlanta; 8/9 Orlando; 8/11 Charlotte; 8/12 Hartford; 8/13 Chicago; 8/14 Detroit; 8/16 Nashville; 8/17 New Orleans; 8/18 Houston; 8/20 Los Angeles; 8/21 Salt Lake City; 8/22 Seattle; 8/23 Minneapolis; 8/24 Montreal; 8/25 Toronto; 8/26 Washington; 8/27 Atlanta; 8/28 Dallas; 8/29 San Diego; 8/30 Phoenix; 8/31 San Francisco; 9/1 Los Angeles; 9/2 San Diego; 9/3 Las Vegas; 9/4 Denver; 9/5 Seattle; 9/6 Portland; 9/7 San Francisco; 9/8 Seattle; 9/9 Chicago; 9/10 Milwaukee; 9/11 New York; 9/12 Philadelphia; 9/13 Washington; 9/14 Atlanta; 9/15 St Louis; 9/16 Chicago; 9/17 Boston; 9/18 New York; 9/19 Hartford; 9/20 Philadelphia; 9/21 NYC; 9/22 Columbus; 9/23 Cincinnati; 9/24 Detroit; 9/25 Chicago; 9/26 New York; 9/27 Baltimore; 9/28 Atlanta; 9/29 Washington; 9/30 Philadelphia; 9/31 Cleveland; 10/1 San Francisco; 10/2 Los Angeles; 10/3 Seattle; 10/4 Portland; 10/5 Denver; 10/6 Chicago; 10/7 New York; 10/8 Philadelphia; 10/9 Columbus; 10/10 Cleveland; 10/11 Cincinnati; 10/12 Nashville; 10/13 St Louis; 10/14 Dallas; 10/15 Austin; 10/16 New Orleans; 10/17 Houston; 10/18 San Antonio; 10/19 Denver; 10/20 Seattle; 10/21 Boise; 10/22 Los Angeles; 10/23 Salt Lake City; 10/24 Denver; 10/25 Kansas City; 10/26 St Louis; 10/27 Chicago; 10/28 Detroit; 10/29 Columbus; 10/30 St Louis; 10/31 New York. Machines of Loving Grace/Surgery/Sterilize: 7/26 New Orleans; 7/27 Atlanta; 7/28 New York; 7/29 Cleveland; 7/30 Boston; 7/31 Washington, DC; 8/2 Chicago, IL; 8/3 Cleveland, OH; 8/4 Detroit; 8/5 St Louis; 8/6 Kansas City; 8/7 Houston; 8/8 Dallas; 8/9 New Orleans; 8/10 Atlanta; 8/11 Orlando; 8/12 Chicago; 8/13 Cleveland, OH; 8/14 Pittsburgh; 8/15 New York; 8/16 Philadelphia; 8/17 Washington; 8/18 Atlanta; 8/19 New York; 8/20 Chicago; 8/21 St Louis; 8/22 Kansas City; 8/23 Dallas; 8/24 New Orleans; 8/25 Atlanta; 8/26 Houston; 8/27 New York; 8/28 Philadelphia; 8/29 Washington; 8/30 Cleveland, OH; 8/31 Chicago; 9/1 St Louis; 9/2 Kansas City; 9/3 Dallas; 9/4 New Orleans; 9/5 Atlanta; 9/6 Houston; 9/7 New York; 9/8 Philadelphia; 9/9 Washington; 9/10 Cleveland, OH; 9/11 Kansas City; 9/12 Dallas; 9/13 New Orleans; 9/14 Atlanta; 9/15 Houston; 9/16 New York; 9/17 Philadelphia; 9/18 Washington; 9/19 Cleveland, OH; 9/20 Houston; 9/21 New York; 9/22 Philadelphia; 9/23 Washington; 9/24 Cleveland, OH; 9/25 Houston; 9/26 New York; 9/27 Philadelphia; 9/28 Washington; 9/29 Cleveland, OH; 9/30 Houston; 9/31 New York. Hootie & The Blowfish: 7/26 Nashville; 7/27 Baton Rouge; 7/28 New Orleans; 7/29 Atlanta; 7/30 New York; 7/31 Chicago; 8/1 Minneapolis; 8/2 Nashville; 8/3 Chattanooga. Everything But The Girl: 7/22-23 Washington, DC; 7/24-29 New York; 7/30 Philly; 8/1 Boston; 8/2 Hartford; 8/3 Philly; 8/4 New York; 8/5 Philly; 8/6 Baltimore; 8/7 Columbus; 8/8 Detroit; 8/9 Chicago; 8/10 Atlanta; 8/11 Orlando; 8/12 Austin; 8/13 Atlanta. Stone Temple Pilots: 7/26 Reno; 7/27 Portland; 7/28 Vancouver; 7/29 Seattle; 7/30 Missoula, MT; 8/2 Salt Lake City; 8/4 Omaha; 8/5 St Louis; 8/6 Kansas City. Cracken/Spike Doctors/Skin Blossoms: 7/22 Agawam, MA; 7/23 Philadelphia; 7/24 Saratoga Springs; 7/25 Scranton; 7/27 Hartford; 7/28 Toronto; 8/1 Boston; 8/2 Toronto; 8/3 Detroit; 8/5 Columbus; 8/7 Cincinnati. Swell/Madder Rose: 7/22 Minneapolis; 7/23 Chicago; 7/24 Grand Rapids; 7/25 Columbus; 7/26 Detroit; 7/28 Cleveland; 7/29 Ontario; 7/30 Montreal; 8/1 Washington, DC; 8/2 New York; 8/3 Philly; 8/4 Boston; 8/5 Northampton; 8/6 Providence. Thank you and enjoy the buffet.

FGA’s Thomas Westfall recently brought the Gigo Au-dessus South army to see the folks at WXIX, including the imitable Matt Field.

Grassroots
Debut #8 Billboard Heatseekers Chart SLAMMIN’ OUT OF THE BOX AT:

Vintage Vinyl - New York #3
Wax N’ Facts - Atlanta #1
Wuxtry - Athens, GA #1
Kief’s - Lawrence, KS #2

Mushroom - New Orleans #3
Albums On The Hill - Boulder, CO #1
Go Boy - Redondo Beach, CA #4
Benway Bop - Las Vegas #2

TOP 5 PHONES AT: KLRZ WHTG WRAS

THE HARD REPORT
JULY 22, 1994

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A reerald of John Lennon singing with the Quarrymen in 1957 will be auctioned by Sultheby's in London in September. The recording, made on the day that Lennon first met Paul McCartney, is expected to sell for $150,000 to $225,000. The reel-to-reel recording of Lennon singing the Elvis Presley b-side "Baby Let's Play House" and covering Lonnie Donegan U.K. number one hit "Putting On The Style" will be sold with the machine on which it was recorded. The three-inch reel of tape has been stored in a bank vault for 30 years after being recorded at a garden party in Woolton, Merseyside, on July 6, 1957.

The Rolling Stones played a surprise 30-minute concert at a Toronto club as part of their U.S. tour opening their upcoming North American tour. Hundreds of fans lined up for as long as eight hours to buy $4 (U.S.) tickets to the show at the RPM nightclub, though some people paid as much as $145 to scarpers. It was the first time the band had played in concert since the 1989 "Steel Wheels" tour. The band's set included songs from the "Voodoo Lounge" album as well as classics like "Honky Tonk Woman," "Brown Sugar" and "Shattered."

The title track to Neil Young's upcoming album will be "Steepso With The Angels," a song written in tribute to Nirvana's Kurt Cobain. Young says he tried to contact Cobain to offer support after his drug overdose in Rome earlier this year.

Sinead O'Connor will cover a Nirvana song. She's recording an acoustic version of "All Apologies" for her new album "Universal Mother."

John Lydon, formerly of the Sex Pistols and Public Image Limited, has signed a solo record deal (with Atlantic Records). It's only a one-record deal, however. "I'll be writing and playing all on my own this time, so it'll be all my fault," he says. "I'll probably have it done within six months." Lydon is also working on a Sex Pistols documentary with director Julian Temple. "We found a lot of unreleased footage in a storeroom," Lydon says. "Julien shot a lot of it in the first place. He was an admirer of the band and would follow us around and shoot us." Lydon says the film documentary will include "no talking heads, a lot of live stuff and plenty of arguing. It seems to be all we did, hence the wonder- ful works of art that followed. Any band that's worth its weight absolutely hates each other."

A Milwaukee songwriter has filed a $5 million copyright infringement lawsuit against Meat Loaf and Jim Steinman claiming "Objects In The Near View Mirror May Appear Closer Than They Are" is based on a song he wrote. Jordan Sage says he sent his song, "Objects In The Rear View Mirror Are Closer Than They Appear." In 1974 to publishers working with Meat Loaf.

The Washington, D.C. chapter of the National Kidney Foundation is upset with Mick Fleetwood for agreeing to appear at a charity chili cook-off in Georgetown in May. Fleetwood backed out at the last minute, claiming a schedule conflict. "So sue me," he reportedly told the organizers. The charity lost $1,000 in printing costs, according to one of the participants. "We were planning a big promotion...it left a bad taste in everyone's mouth."

A judge in Burbank, California, has issued a restraining order against David Lee Roth. A woman has claimed Roth had been sexually harassing her through a spokesman for Roth says there are no grounds for the allegation.

Jim Capaldi and Steve Winwood say they had to pay for the use of the name Traffic when they decided to get the band back together. They found that Chris Blackwell, the founder of Island Records, owned the name. "He got us to sign a piece of paper when we were 19, telling us it was all quite normal," Winwood says. "We couldn't remember this, so he faxed it (the docu- ment) to us and said, 'See, I got you!' That was a big deal of doing that we had to go on. It was quite a bit of negotiation, so you might say, but an unbalanced negotiation — [Play]." "I've never been through such a palaver in all my life," Capaldi adds, saying that Traffic have enough material left over from the sessions for "Far From Home" to release another album. "We've got loads of jamming and song ideas that we quarter-finished, or that we had on the back burner, and we just chose the stuff that we chose and finished that off, which was the 10 tracks for the album," Capaldi says. "It's pointing the way to other stuff."

Foreigner will release a new album this fall after the band's current tour of the United States and Europe. "It's our best stuff yet," Lou Gramm says of the upcoming LP. "I think Mick (Jones) and I understand each other a little better, and our writing chemistry is good." Gramm says that fans are attracted to Foreigner because they still identity with mainstream rock music. "Even with music as good as alternative, nobody has filled the void of mainstream rock groups like Aerosmith and Boston. People still want it," Gramm says.


Fishbone have recorded a cover of Louis Jordan's "Let The Good Times Roll" for the soundtrack (on Chalos Columbia) to the new film "The Mask."

Little Richard says the surviving Beatles plan to go on tour and have them asked to open for them. "My career has been like a dream. To see the Beatles get- ting ready to do a reunion tour and want me to be on it with them is a joy," he says. "Mick Jagger and the Rolling Stones wanted me to do their tour also, but I think 10 rather do the Beatles. That would be a history-making thing." Richard says he's still considering their offer.

Art Garfunkel is working across the United States, having started in New York. He was later spotted in Georgia. "I stop to eat and sleep, and when I have an engagement I fly to it," Garfunkel said through his publ- isher, "but when it's over I resume my walk from where I left off."

Bob Dylan met Czech President Vaclav Havel backstage just before Dylan played his first concert in Prague. Havel's office issued a statement confirming the private conversation but offered no details of their talk. In the past, the Czech president has met with Frank Zappa, Paul Simon and the Rolling Stones.

Phil Collins is seeking a divorce from his wife of ten years. "Over the last year I have gradually come to real- ize that my emotional commitment to my marriage is not what it was or should be," Collins says. "I cannot stay in a relationship where the flame, at least from my standpoint, has burnt out." The couple have a five-year- old daughter. "The reason for my request is because over the last year I have gradually come to realise that my emotional commitment to my marriage is not what it was or should be," Collins said in a statement. "I feel the time has come for me to step in and offer my side of a sad story which has been unfolding in the press during the last few days. I can confirm that I have asked my wife Jill for a divorce. She is reluctant to give me this, but we are however living separately at this time."

The London tabloid newspaper The Sun reports that it was an affair with Lavinia Hudson, formerly of the dance trip Hot Gossip, that led to Collins' divorce. As it his personal problems are brought. Collins' U.S. con- cert dates have been getting poor reviews. A newspaper reviewer in Milwaukee described Collins' show as "a oneaceless ballet after another."

Bruce Springsteen showed up unexpectedly at the 20th anniversary celebration of the Stone Pony in Asbury Park, New Jersey. He joined Southside Johnny & The Jukes at the club where he used to perform. He was accompanied by his wife, Patti Scialfa, Jon Bon Jovi, former E Street Band drummer Max Weinberg. They sang several tunes together, including Tom Waits' "Jersey Girl." Four persons were injured when someone fell down from a balcony onto three other fans at a grateful Dead concert at RFK Stadium in Washington. The four were reported in stable condition at a hospital after the incident. Four members of the Dead joined U.S. Senator Patrick Leahy of Vermont in the Senate dining room, at his invitation. A spokesman says Leahy had en- visaged to watch the Dead from on they were played in Washington and he had wanted to return the favor.

Police in Sayville, New York, say two teenagers com- mitted suicide and left notes indicating that they "were depressed" over the death of Nirvana's Kurt Cobain, according to Middlesbrough County Prosecutor Robert Gluck. Fifteen-year-old Thomas Rodriguez and 14-year-old Nicholas Campani used a shotgun that had been locked in a gun locker at Rodrich's house, Gluck says.

Former Who member Jon Entwistle and Mick Jones, formerly of Big Audio Dynamite were in the audience for the Los Angeles opening of the musical "Tommy."

British singer Julia Fordham says she's "thrilled" with her new LP "Falling Forward." "I feel I really like really stretched myself. I look at it as a step forward, no panic intended," she says. Fordham says she's working with pro-ducer Larry Klein gave her music a new feel. "He brought a fantastic bottom end to the sound, which sounds a bit strange," I know," Fordham says. "He has an extraordinary sense of rhythm and timing. He didn't have any expectations because he didn't know how my vocals would be."

The Judybats release a new album in early August called "Full Empty."

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JULY 22, 1994
By Julian Cope releases a new album, "Augegoddon," in August (on American Recordings). The album title comes from a poem by Heathcote Williams about the death of the world by automobile.

Perry Farrell of Porno For Pyros will be available for a live computer conversation on America Online on July 25. Farrell's record label plans such gatherings in a "digital auditorium" for an hour every Monday night. Meanwhile, Delphox has been named the official computer-on-line service for the Rolling Stones' upcoming tour. Bulletin boards will offer information about the band and users will be able to post messages in a conference area. The service says it will also offer sound and video files that the Stones are to provide.

Gene Simmons and Paul Stanley of Kiss went to court in Pontiac, Michigan, to reclaim some of their costumes that had been stolen from a New York warehouse. The band members found the items when they made a surprise visit to a Kiss convention. "The outfits are ours," Simmons said. No charges are being sought against the people who had the items — including a cape, belt, boots and jumpsuits — on display.

Promoter Sid Bernstein has announced that he has received final approval for a Monday concert at the site of the original Woodstock festival. "Bethel '94" will take place at the farm of Max Yasgur in Bethel, New York, on August 13 and 14 — the same weekend as the larger "Woodstock '94.

Melissa Manchester releases her first album of all-new material in nine years next month (on Atlantic Records). "If My Heart Had Wings" includes a cover of a Doobie Brothers' hit "Here To Love You" which Manchester produced herself.

Newly announced unreleased tracks from White Zombie, Primus, 4 Non Blondes, Candlebox and Anthrax are included on the soundtrack to the upcoming movie "Art Heeds" (on Fox/Arista Records). The soundtrack album also includes: Stuttering John's "I'll Talk My Way Out Of It," and a new version of Motorhead's "Born To Raise Hell" which also features Ice-T and Whitfield Crane of Ugly Kid Joe.

Rock The Vote is launching a television campaign to urge young people to become involved in the debate over health care reform. Free booklets will use colorful graphics to highlight the details. L7, Mike D of the Beastie Boys and George Clinton will appear in television announcements highlighting the group's toll-free number.

The judge in the Dominican Republic who said he married Michael Jackson and Lisa Marie Presley in May is now threatening to sue the two for denying the wedding took place. Hugo Alvarez says his reputation is being hurt by their denials and he says he's willing to "take a lie detector test.

A multi-media concert called WARR (World Air Relief) is being planned for July 15, 1995 — featuring 18 shows in at least 17 countries. Profits from the shows are intended to benefit a variety of causes in the respective countries.

Bill Maloney, leader of the Vigilantes Of Love, says he's learned to concentrate more on songwriting in the past few years. "The original equation was a song and a guitar and a roomful of people. If we could work some magic with that it was great," Maloney says. "I focused me to realize that the song is the thing, the delivery's the thing, rather than just writing for band. Of the influences now are roots but it's more the themes and delivery that dominate. We lost the mandolin player two years ago and ended up getting a bigger sound. The songs seem to work in both direc-

Bon Jovi have shot the cover photo for their next album at the Roadside Diner in Well Township, New Jersey. Jon Bon Jovi says the band likes the diner's atmosphere and adds that it has "good, cheap junk food." The photo will be used on a greatest hits LP coming out in October that will also feature two new songs. Bon Jovi says the band is considering titling the album "Not For Red Hot Five Guys From New Jersey."

Tripping Daisy have released a five-song live EP called "Get It On." The EP includes the title song, a new song called "It's Safe, It's Social," and a cover version of Bad Religion's "We're Only Gonna Die."
Weilands comment... "I'm gonna be honest. The last time, I think he was trying to get up the nerve to reach out. I've always felt more connected to what was going on than we do..."

The last time, I think he was trying to get up the nerve to reach out. I've always felt more connected to what was going on than we do. I feel like it doesn't matter. It's ten years since the band released their debut single.amodelDown. I've always felt 'this is it, this is the last year', I'm looking for a job soon, that someone will say, 'Look at that miserable muck, isn't that the guy who used to be in the band?'..."
New Adds:

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Arrested Development</td>
<td>&quot;United Front&quot;</td>
<td>Chrysalis/EMI</td>
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<tr>
<td>Outkast</td>
<td>&quot;Southernplaylistcadillacmusic&quot;</td>
<td>LaFace</td>
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<tr>
<td>Rolling Stones</td>
<td>&quot;Love Is Strong&quot;</td>
<td>Virgin</td>
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<tr>
<td>Warren G</td>
<td>&quot;This D.J.&quot;</td>
<td>Violator/RLA</td>
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<td>Boyz II Men</td>
<td>&quot;I'll Make Love To You&quot;</td>
<td>Motown</td>
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<td>Ice Cube</td>
<td>&quot;Boy Gun&quot;</td>
<td>Priority</td>
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# Weeks On Chart

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<tr>
<td>17</td>
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<td>Coolio</td>
<td>&quot;Fantastic Voyage&quot;</td>
<td>Tommy Boy</td>
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<tr>
<td>13</td>
<td>Lisa Loeb &amp; Nine Stories</td>
<td>&quot;Stay&quot;</td>
<td>RCA</td>
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<td>11</td>
<td>John Mellencamp</td>
<td>&quot;Wild Night&quot;</td>
<td>Mercury</td>
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<tr>
<td>7</td>
<td>Soundgarden</td>
<td>&quot;Black Hole Sun&quot;</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>Stone Temple Pilots</td>
<td>&quot;Vaporline&quot;</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>Stone Temple Pilots</td>
<td>&quot;Big Empty&quot; (from MTV's Unplugged)</td>
<td>Atlantic</td>
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Jam Of The Week:

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<tr>
<td>0</td>
<td>Warren G</td>
<td>&quot;This D.J.&quot;</td>
<td>Violator/RLA</td>
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Buzz Bin:

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<tr>
<td>1</td>
<td>Beastie Boys</td>
<td>&quot;Sabotage&quot;</td>
<td>Grand Royal/Capitol/RLA</td>
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<tr>
<td>1</td>
<td>Green Day</td>
<td>&quot;Basket Case&quot;</td>
<td>Reprise</td>
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<tr>
<td>1</td>
<td>Dill spring</td>
<td>&quot;Come Out And Play (Keep 'em Separated)&quot;</td>
<td>Epitaph</td>
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Stress:

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<tr>
<td>7</td>
<td>Alice In Chains</td>
<td>&quot;I Stay Away&quot;</td>
<td>Columbia</td>
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<td>13</td>
<td>Boyz II Men</td>
<td>&quot;I'll Make Love To You&quot;</td>
<td>Motown</td>
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<tr>
<td>2</td>
<td>Candlebox</td>
<td>&quot;Fall Behind&quot;</td>
<td>Maverick/Sire/WB</td>
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<tr>
<td>9</td>
<td>Marah Carey</td>
<td>&quot;Anytime you Need A Friend (remix)&quot;</td>
<td>Columbia</td>
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<tr>
<td>6</td>
<td>Da Brat</td>
<td>&quot;Funkadilly&quot;</td>
<td>So So Del/Chaos</td>
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<tr>
<td>11</td>
<td>Live</td>
<td>&quot;Setting The Drama&quot;</td>
<td>Radioactive</td>
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<tr>
<td>14</td>
<td>Mazy Star</td>
<td>&quot;Fade Into You&quot;</td>
<td>Capitol</td>
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<td>3</td>
<td>Public Enemy</td>
<td>&quot;Give It Up&quot;</td>
<td>RAL/Def Jam</td>
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<tr>
<td>11</td>
<td>Rolling Stones</td>
<td>&quot;Love Is Strong&quot;</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>Spin Doctors</td>
<td>&quot;You Let Your Heart Go Too Fast&quot;</td>
<td>Epic</td>
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<tr>
<td>11</td>
<td>Toad The Wet Sprocket</td>
<td>&quot;Fall Down&quot;</td>
<td>Columbia</td>
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Active Rotation:

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<tr>
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<td>Ahmad</td>
<td>&quot;Back In The Day&quot;</td>
<td>Giant</td>
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<td>Arrested Development</td>
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<td>Chrysalis/EMI</td>
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<tr>
<td>6</td>
<td>Babyface</td>
<td>&quot;When Can I See You Again&quot;</td>
<td>Epic</td>
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<td>3</td>
<td>Blankstreet</td>
<td>&quot;Blot! Call!&quot;</td>
<td>Interscope/Atlantic</td>
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<tr>
<td>1</td>
<td>Bur</td>
<td>&quot;Girls &amp; Boys&quot;</td>
<td>SBK/ERG</td>
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<tr>
<td>8</td>
<td>Tevin Campbell</td>
<td>&quot;Always In My Heart&quot;</td>
<td>Ost/WB</td>
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<tr>
<td>13</td>
<td>Counting Crows</td>
<td>&quot;Round Here&quot;</td>
<td>DGC</td>
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<td>3</td>
<td>Fugees (Translater Crew)</td>
<td>&quot;Nappy Heads&quot;</td>
<td>RuffHouse/Columbia</td>
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<td>4</td>
<td>Aaron Hall</td>
<td>&quot;I Miss You&quot;</td>
<td>Siren/MCA</td>
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<tr>
<td>5</td>
<td>Heavy D &amp; The Boys</td>
<td>&quot;Nuttin But Love&quot;</td>
<td>Uptown/MCA</td>
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<tr>
<td>4</td>
<td>House Of Pain</td>
<td>&quot;On Point&quot;</td>
<td>Tommy Boy</td>
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<td>Ice Cube</td>
<td>&quot;Boy Gun&quot;</td>
<td>Priority</td>
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<td>8</td>
<td>nine inch nails</td>
<td>&quot;blip&quot;</td>
<td>weipzig/TVI Interscope</td>
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<td>Outkast</td>
<td>&quot;Southernplaylistcadillacmusic&quot;</td>
<td>LaFace</td>
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<tr>
<td>5</td>
<td>The Pretenders</td>
<td>&quot;I'll Stand By You&quot;</td>
<td>Sire/Warner Bros</td>
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<td>Rage</td>
<td>&quot;Ano Puts&quot;</td>
<td>Sire/WB</td>
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<tr>
<td>8</td>
<td>Seal</td>
<td>&quot;Prayer For The Dying&quot;</td>
<td>Sire/WB</td>
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<td>Smashing Pumpkins</td>
<td>&quot;Rocket&quot;</td>
<td>Virgin</td>
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<tr>
<td>7</td>
<td>Crystal Waters</td>
<td>&quot;100% Pure Love&quot;</td>
<td>Mercury</td>
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On:

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THE HARD REPORT

July 22, 1994

60
THE I love you my brother.

he knew he had made it. Jimmy's up with God, Hansen. Jimmy was only 24 years old and it's always

illegitimacy in these bands. They're both that good. I ticked a bit and I must heartily recommend the Miles Davis autobiography as an essential chunk of literature for modern music lovers.

I thank you for your letter...I'm really roomed with all sorts of music from this day on. Thanks to Brett McCarthy & Phil Dari for bringing Dave out to entertain

Tied Together

CARTER ALAN, WBCN, Boston

It was a good week of mealtimes on a lake in New Hampshire. Everything is a bit of a pain and I must heartily recommend the Miles Davis autobiography as an essential chunk of literature for modern music lovers.

Sure, you can go out for a candlelight dinner...a show. good conversation top of that. Presuming your talent is the hardest part of this job is constantly flying to remind myself that you make up your audience don't need to hear you as much as you need to hear them. Thanks to Brett McCarthy & Phil Dari for bringing Dave out to entertain DHAA listeners...I've caught some great shows recently.

It can be a strainsodium on any market's not AC or Oldies station to think that there's such a thing as new music out there for virtually every age group and twice, there's still a large segment of the music buying public that gravitates towards the tried and true. Thanks to Brett McCarthy & Phil Dari for bringing Dave out to entertain DHAA listeners...I've caught some great shows recently.

Hello everybody! KBCO is great! Colorado radios sparkle with all the fantastic music out there lately. Hello! I'm trying to catch Central track, unexpectedly!. And the live Melissa re-make of "Magie May" has fans tearing constantly...The Seal enjoyed the show...he said "no. And Phish are mainstays at the AAA format. Right back with Love Spill Love and works...Also info check out Paula Cole. Southie, Keb Mo, Lloyd Potter and In the West...And the always

LARRY KENNY, KZOK, PDX

Our Shockwave's "Save Our Souls" was an enormous success...over 1200 people attended! Tremendous thanks to Sue Stillwagon at Zoo Entertainment for getting us Yarga and looking hard at Mausoleum Theatre in Worchester, MA...We're putting on an absolutely incredible show! Thanks also go to all the local bands - Chain Reaction, Rising High, The Band, Black Crowes, Dave Suprue, for providing the space for us to rock and to Miller Genuine Draft, Best Jewellers, GT Music World, Cellular and Audio for sponsorship and for believing that a Rock 97 FM promo counts!

FREEZE FREESOUQ, XBID, ROCKY POINT

Hah! I'm bad! But my name isn't K.C. Kennedy, my hair did not just fall out after that Madd Max and I talked about endless amounts of gas and I'm not planning on hanging out in Tempe...Also thanks to Jo Ann for the killer Boomhauer interview...One of my best bands & The Pleasure Elite the song "Craw" kicks major ass...I don't plan on hanging out in Phoenix for the Pantera show. Adios!!!

BILLY TUCKER, 603-444-1000

So you can say singer-songwriter? Well 15 to 20,000 people certainly said it loud and proud last week at the WYNN-Penn's Landing singer-songwriter fest, two days of tree music, soul and rock including Grateful Dead, the Psy chic folk rock, organic mushrooms, and awesome performances by Sonia Dada, the Subdudes, Pete Droe, and Sam Phillips (well, those were my bands). Not to be out of course were the other artists John Gorka. Shawn Colvin. Iris Dement and Sarah McLachlan...What a weekend here in Philly. Seen out and about: John X, The B-side London (my homeboys Chuck Slumvold from Virgin, and Mike Morrison who returned to the City of Brotherly Love to sign autographs. Mike and I hung out and decided-

BRUCE WAREN, WORLD CLASS

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What a week I was in Atlanta with three solid-00 Eagles shows in the Omni...it's NOT doing it for the money, then why are they charging so much? Obviously, a moat point to the throngs of fans who paid to see them and Gocht and a mighty fine show. And the guys really put their money where their mouth is by spending three hours yesterday autographing 50,photograph 500 programs. 10 T-shirts and 5 posters—all of which were auctioned off to the tune of $30,000 in about 12 hours!!! The money goes to the American Red Cross Flood Relief effort to help out all the victims of the devastating floods in South Georgia. Muchos gracias also to Gary Hoey who joined me and the rest of the Wake-Up Crew on the air the day before yesterday to play a couple songs live and offer up a note of support to those affected with all proceeds benefiting the flood victims.

The Wake-Up Crew headed to JBM productions and pigging out on all the hot food there was. I really was dazzled by his stellar fretwork. Warmed the cookies of my heart, not to mention other anatomical places...Lock up your daughters, Jacky is back!! Promising Stones attacks and the rebel vein the boys are famous for—and for lots of hot in the summer time, consider out Mizo's "Dog"—woof woof!!!

LOIS TUCKER, KBCO, 303-444-1000

Girls are forever...I'm really roomed with all sorts of music from this day on. Thanks to Brett McCarthy & Phil Dari for bringing Dave out to entertain DHAA listeners...I've caught some great shows recently.

I'm really roomed with all sorts of music from this day on. Thanks to Brett McCarthy & Phil Dari for bringing Dave out to entertain DHAA listeners...I've caught some great shows recently.
**John Lenac, KTOZ Channel Z**

Hello to you, how are you? I'm still trying to re-coup from the crazed pil during the Beastie Boys on stage. I had a fantastic time and did over 200 tickets this night. After music enthusiasts, including most of the Channel 2 staff and many visitors. We'll all like to thank the kind people that gave us tickets; Brian Lundak & Elleka, Debbie Caprio & Capital, Mark Agnino & Mark and Kim Poll & Reprie. And we'd also like to thank you for the Greydaden tickets. They sounded great and they will keep everyone laughing all night. I had intended to run the station while we're in St. Louis. They played all the songs I knew keeping you do not have room for on the playlist (Teedee). It was an incredible girl we stand our channels. We gave away copies of all their albums including the new ones. We're qualified for tickets to the show in St. Louis. Monday morning we gave eight of those lucky winners tickets and two of them get a hotel room for the night. Big thanks to Mark Potter and Epic for their help... And we have a great week and don't miss Da Boyz at LoopyaLoca.

**Scott Douglas, Virgin**

"Gilby Clarke is smoking out of the chute... this week the album Plugz is getting a lot of airplay and generating a lot of interest in Gilby's solo career. Let's see... And from Gilby's own mouth he has not been fired and he has not out guns in his bed. He is merely experimenting with his mixes and keeping a record of his work. Plus, he's taking time to enjoy his new baby before letting the road in a few weeks. Gilby is the shit. Rolling Stone called strong on the billboard chart for this week. It's certain we'd be #1 with "Simba. By the way, take your kids to that movie. Love is Strong belongs in a A+". Or whatever you call your heaviest rotation. No tour or album ever created a buzz like the Stones. People want to know and they want to hear about the Stones. Too much music you hear now is based on this influence. Don't get caught up in second-guessing your audience. You can't win by giving them what YOU THINK they want. Give them what THEY want. The video is about to explode on MTV... It's classic Stones on video and we can only hope we're not the only ones that have the most obvious of additional cuts everyone is playing. Smashing Pumpkins' "Rocket" is shaping into a concept that gets the last bit of the evergreen on the spectrum of your playlist. Another solid MTV appearance, an excellent airplay story at the format, and over 3 million in sales... Traffic is perfect for all-up—demo formats. And lastly, be aware of Baker, Bruce and Meatman for this week's success. I'm currently trying to get Rob Hunt of KNOH on this weekend itself!"

**Lea Pisacane, Atlantic Records, 212-275-2215**

Hmhm... shall I ruminate on our amazing week? Shall I revel in our successes? Shall I bug out heavily on the unheard-of TV stories? Shall I tell you how this week was brought on by our very own Doug Morris? Shall I invite you all for a ride in my new purple Saturn? (But prepare yourselves to sweat—I spit on an airconditioning!): Shall I relate this week's EXTREMELY LURID tales of sex-through dresses, dark, cobwebbed stables, straw-lit mattresses and the first I Love You record? Yup, THAT'S the ticket. But you probably come in mind and I hope it makes you think like a dissertation on biochemical interactions. Ahom, oh yeah records. Hootie & the Blowfish: Hold My Hand; Collective Soul: Breathe; add em. Everyone else is...

**Chris Wollman, Columbia Promotions**

Well, it's been a bit of a hectic but hard week and every second has been worth it as Steve Perry's full CD Epc THE LOVE OF MARY JANE kicks his desk and retail stores this week. You may have been the first band to gear up for this week's release. For the first time ever in one's priorities into those of a hedonistic nature. Lea, on the other hand, is really talking about sex and make it sound like a dissertation on biochemical interactions. Ahom, oh yeah records. Hootie & the Blowfish: Hold My Hand; Collective Soul: Breathe; add em. Everyone else is...

**Tasha Mack, Capitol Records**

"You can park your shoe on my foot... It's time!" So Genly We Go From Jukebox to WAAF, HURR, WZLX, KDBX couldn't wait! Depending on your definition of Gentleness, there's 3 levels for you on your Cdpco, edit, full and acoustic... It's easy that动摇 that Ray Conniff is the new "show off"... We caught this band live yet (280 people at the WXTD show didn't check em out. We've got them touring tonight and they're one of the biggest bands around. But I don't feel we checked out the audience reach on... Steve Miller Rock it out! "Hello... over 5 million...!.. Make me up when the day is late."

**Susan Greenwood, MCA Records, 312-777-3118**

"Sassy Jordan... she's back playing the West Coast..." United States of America... In May and June they're off on their tour and selling out! Come on, folks! Live is absolutely HUGE (phones, call out research sales). I can count on one
big and I want you all aboard the Type O ship...

Also, you have all just received Black Train Jack's new cd "Deadly Intentions". Check it out and curse me on July 25th. It's the perfect summer hit song...Oh, and for the record, Mike Keenan is a living-back stabbling-hyperbolic-two faced weasly boy and I hope he gets prevented from coaching for the next five weeks. Don't let him spin on you. I extend you to everyone, you sbum- bag.

Cheryl Valentine, Epic Metal.
212-833-5987


to get you there first.

of my new additions to the Metallica collection, you should be played everywhere!

on tour with dig was very cool... thanks to Frank Danes, John Thomas, Don Alan and Vas, XCW, ZWHJ and the guys. I'm also happy to see that big and you will do well... done... but did? See ya!

THE I'll get it to you so fast your head will spin. Do I sound like this band. I was round up a bunch of the kids and brought them with me to see the concert. I was not disappointed and I hope you enjoy it. The band played a lot of new material that I hadn't heard before and I was impressed. The lead singer was very good and the rest of the band was also very talented.

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212-833-5987


to get you there first.
Hills Blues Mob. Hills Blues Mob (Mainstream Rockers). Give it a listen and experience a autographs. Let your listeners know... and even are still available with Dawn M-F 1-6 Central... of which I will take part in. so come by. We will have a take off on the huge selling Domingo. Listing nr call me for details and Miller's successful tour opening for album, dedicated to two children in Miller's life... (Warners Bros) from Rule's have an early track called "Candyman." It sounds like a New Orleans sound of "(I Could Only) Whisper You" to be "Trouble," with just corgis backing up Harry's piano and voice. It is short, sweet and funny. Others to give a rotis are the bass driver "She," and the classic New Orleans sound of "If I Could Only" Whisper Your Name... You'll find a special treat on the H.O.R.D.E. (A&M) CD. Ugly Americans is an unsigned band, managed by Jake's manager, Chuck Morris. They may very soon have a contract, but we have an early track called "Candyman." It sounds like a HOREDE song! Great southern grooves and soul. Rob Rule's self-titled debut on Mercury is a nice edgy rock album. "Fifteen" is the standout with its rockoos hook. "Wayside" and "Only Thing" are also catchy, and there is an acoustic version of "Silent Gets Too High" on the single for "Fifteen." Leonard Cohen has released an album of live material recorded between 1988 and 1993, simply titled Cohen Live (Colombia). Try "Hance Me To The End Of Love," "Everybody Knows," "There Is A War," and "I'm Your Man..." Big Mountain is back with their spin on roots reggae. Unity (Gimme) once again proves that this group of San Diegans is one of the best reggae bands around. "Fruitful Days" kicks off the album in a positive style. Their cover of Frampton's "Baby, I Love Your Way" is back for the second time. "Revolution" and "Border Town" are also in the roots pocket... It's time to put away your misconceptions again, and listen to Tender Cuts From the Meat Puppets (London/Island). This is a four track EP featuring three great adult oriented cuts from Buzzo & Duk (Buzzo) for his beautiful acoustic piece. "Roof With A Hole" is slow and bluesy... One thing you can say about Dave Edmunds' new Puddled In (Pyramid)—it's consistent. Every song has the Edmunds/Rockpile sound. It is easy to discern one song from the next, but I got The Will sounds like a winner. We also like "Standing At The Crossroads," and "Love Music... Logan, Athens. Co. songwriter Jack Logan, who alsoEverybody Bulk (Medium Cool/Town Tone) is an impressive 42 track double album. Culled from songs written over the past five years, the album traverses almost all styles you can name. The standouts are tracks with a laid back acoustic feel, highlighted by the single "Shrunken Head"... Channel Light Vessel is collaborate Roger Eno, Bill Nelson and Kate St. John. This music is rich in texture, and somewhat ambient. "Tastily," one of the few vocal tracks on the album, grabbed my attention... It's hokey and it moves along well. "Tain Traveling North" is the instrumental highlight... Irish quintet! Engine Alley has a new self-titled album on Mother/Island Records. "Switch" is the single, and may be a bit heavy. We like "Insignificant Liberty," and "Song For Someone..." with Kirsty MacColl singing backing.

It's unbelievable how many of you Metalheads will be at Metalfest this year. We have to hook up. I'll even make it easy, Pavement Music will be having a booth, of which I will take part in, so come by. We will have members of Demolished Ted Solitude Returns and even Fear of God, hanging out and signing autographs. Let your listeners know... Fear of God is kicking ass all over the charts thanks to you, impressively top 5 ers: KIOZ, KUSF, WHPR, WNYU, WCRD, WNN, NODM: among others. Interviews are still available with Dawn M-F 1-6 Central... Crowbar on tour with Muridh Angel, check your local listing or call me for details.

Dennis Constantine & Jason Parker, Constantine Consulting, 303-440-5470

As Dennis heads off to the mountains for his annual commune with nature, here some thoughts on this week's music crop. Changing the title of a new Rhino release from The Beethoven's Monks of Santo Dominga. As you might guess from the title, it's a take on off [Includes selling Benedictine Monks (Clarity) as a newly recorded reissue, while the real Chant album is still selling. The version of "(Theme From) The Monkees" is hilarious. "Losing My Religion" and "Smells Like Teen Spirit" are almost scarly true to the originals... The Red Road (Warner Bros) from Bill Miller was released last year, and due to the lack of attention it received at the time, and a successful opening for Tori Amos, Warner Bros. has decided to try again. Dreams of Wounded Knee" is a beautiful instrumental, high-lighted by Miller's guitar and world flute work. "Reservation Road" and "Tumbleweed" are about the struggles Miller has faced as a Native American in a world hostile to the plight of his people. "Faith of a Child" is probably the most stirring song on the album, dedicated to two children in Miller's life... Harry Connick Jr. has put away his big band for the time being and released an album of New Orleans funk/roots Call it (Col) (The early favorite seems to be "Trouble," with just corgis backing up Harry's piano and voice. It is short, sweet and funny. Others to give a rotis are the bass driver "She," and the classi-

Morgan Church, National Alternative Network/Rev 105, 800-455-7746

If amazes me that G. Love & Special Sauce is hanged. This Boston trio rocked our socks off in the studio and the Minneapolis Uptown Bar couldn't find everyone who showed up for Special Rev 105 performance. I've never seen Uptown's patrons groove on a show that much. Revolution Radio continues its quest for world domination. In the next couple weeks, the hour-long specialty show fea-tures an interview and import track from Frank Black, an interview with Soundgarden, exclusive acoustic music from The Verve, and an interview with The Church with an acoustic track provided by affiliate W6 Wave in Charleston. Join the Revolution! 800-455-7746.

Henry Church

Don Scott, T.J. Martell/Music Awareness, 818-883-7625

Thanks to Fazil and F. Jiankown at MCA for turning me on to the Mavericks. Love their debut album song! Also thanks to J.B. Brenner for the Shiny Groove Without a doubt "All I Wanna Do" is an across the board smash. If you think not, you should catch a banana boat to China. Also check out mine and Barry Lyon's lave new LP from the Hawaiian Style Band. It's Don't! The T.J. Martell invites are out, if you didn't get one or want more information please call Stefan Wannberg at 818-893-7719. Hope to see you in Los Angeles at our 12th Annual Rock N' Charity Celebration to ben-efti T.J. Martell and the Neil Bogart Memorial fund. Mahalo for your time.
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- **Programs**
- **News & Information**
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**WINK KNOXVILLE**
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**THE HARD REPORT**

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**Radio Reports**

**JULY 22, 1994**

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<td>Dallas</td>
<td>P.O. Box 678</td>
<td>(234) 567-8901</td>
<td><a href="mailto:zfd@wzfd.com">zfd@wzfd.com</a></td>
<td><a href="http://www.wzfd.com">www.wzfd.com</a></td>
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**Radio Reports**

**Radio Report**

**Address**

**Phone**

**Email**

**Website**

**Social Media**

**THE HARD REPORT**

**JULY 22, 1994**
**Radio Reports**

**PLAYLIST**

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<td><em>Soulful Journey</em></td>
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**THE HARD REPORT**

**ADDS:**

- KSL: Scott Mangan
- KELO: Steve Nelson
- WCCO: Marci Moore
- KQRS: John Walker
- WINS: Melinda Johnson
- KMSP: Dean McLaughlin
- KSTP: Tom Johnson
- KSTP: John McConnell

**PLAYLIST**

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### KUNC GREELY
NO. JANE MANCHE
PRODUCE DEPT.
ADD:
CAROL JONES
MARK HANSON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
11. Frank's Deli
12. Gary's Deli
13. Helen's Deli
14. Irv's Deli
15. Jack's Deli
16. Karen's Deli
17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli

### WAMX SALINE
NO. SHARON LEE
PRODUCE DEPT.
ADD:
BACHMAN'S
MARK HANSON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
11. Frank's Deli
12. Gary's Deli
13. Helen's Deli
14. Irv's Deli
15. Jack's Deli
16. Karen's Deli
17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli

### WOER LEAS VEGAS
NO. N. B. RUMBUR
PRODUCE DEPT.
ADD:
MARY HANSON
MARK HANSON
PLAYLIST
1. Russell Bishop
2. Conrad's Crown
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
11. Frank's Deli
12. Gary's Deli
13. Helen's Deli
14. Irv's Deli
15. Jack's Deli
16. Karen's Deli
17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli

### WOBS BOSTON
NO. JANE HEN
PRODUCE DEPT.
ADD:
BRADSHAW LEES
JANE HANSON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
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16. Karen's Deli
17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli

### WOCL PORTLAND
NO. JANE HEN
PRODUCE DEPT.
ADD:
BRADSHAW LEES
JANE HANSON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
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19. Nancy's Deli
20. Paul's Deli

### WHOL MANCHESTER
NO. ALISON BEY
PRODUCE DEPT.
ADD:
JAY BROWN
KATHY MASON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
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15. Jack's Deli
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17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli

### WQIT ST PETERSBURG
NO. N. B. RUMBUR
PRODUCE DEPT.
ADD:
MARY HANSON
MARK HANSON
PLAYLIST
1. RUSSELL BISHOP
2. CONRAD'S CROWN
3. BOB'S BAR
4. BRENDA OBSERVATORY
5. CANDY'S DINER
6. CAROL'S WORLD
7. CHERIE'S
8. DAVE'S DELI
9. DAVID'S DELI
10. ED'S DELI
11. FRANK'S DELI
12. GARY'S DELI
13. HELEN'S DELI
14. IRV'S DELI
15. JACK'S DELI
16. KAREN'S DELI
17. LARRY'S DELI
18. MARY'S DELI
19. NANCY'S DELI
20. PAUL'S DELI

### WKOOC VIRGINIA BEACH
NO. A. T. BON
PRODUCE DEPT.
ADD:
JAY BROWN
KATHY MASON
PLAYLIST
1. Audra Baker
2. Brenton Crowe
3. Bob's Bar
4. Brenda Observatory
5. Candy's Diner
6. Carol's World
7. Cherie's
8. Dave's Deli
9. David's Deli
10. Ed's Deli
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13. Helen's Deli
14. Irv's Deli
15. Jack's Deli
16. Karen's Deli
17. Larry's Deli
18. Mary's Deli
19. Nancy's Deli
20. Paul's Deli
KKEE GODFREY VALLEY
FD: JOHN LARANIA
W5O HAMMER
W5G KRONK
W5K UHAK
W5W ALBIN
ADD:
KINGSPORT VOLUME DISTRIBUTORS
COUNT
PLAYLIST
1. EMMANUEL
2. BOBBY VROOM
3. BONNIE RICHARDS
4. RON DILLON
5. DAVE HALL
6. JON ROSS
7. JIMMY ASH
8. TEDDY LEE
9. DONALD LEE
10. BILL CURTIS
11. BILL FORREST
12. BILL GABLES
13. BILL GREEN
14. BILL JOHNSON
15. BILL KIRK
16. BILL LEWIS
17. BILL MILLER
18. BILL SMITH
19. BILL TRAVIS
20. BILL WILLIAMS
21. BILL WINDERS
22. BILL WOOD
23. BILL ZEIGLER
24. BILL WYATT
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<td>New Orleans</td>
<td>WWOZ</td>
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<td>Knoxville</td>
<td>WOKK</td>
<td>104.3 FM</td>
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<td>San Antonio</td>
<td>KZQ</td>
<td>94.9 FM</td>
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<td>KXXL</td>
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<td>Classic Hits</td>
<td>Minneapolis</td>
<td>KMJS</td>
<td>94.3 FM</td>
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**Radio Reports**

*Radio Stations in the United States*

- WWJ Pittsburgh: Rock
- WWOZ New Orleans: R&B-Blues
- WOKK Knoxville: Top 40
- KQGO Austin: Country
- KZQ San Antonio: Classic
- KXXL Seattle: Alternative
- KMJS Minneapolis: Classic Hits
- KQX Oklahoma City: Classic
- KXMR Amarillo: Top 40

**Top 40 Stations**

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<td>R&amp;B-Blues</td>
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<td>WOKK Knoxville</td>
<td>Top 40</td>
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<tr>
<td>KQGO Austin</td>
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**Top 10 Songs**

1. Billie Eilish - 'Therefore I Am'
2. Olivia Rodrigo - 'Good 4 U'
3. Harry Styles - 'As It Was'
4. Lizzo - 'Good As Hell'
5. Bruno Mars - 'Superstar'
6. Bad Bunny & J Balvin - 'Ella Es Mi Loca'
7. The Weeknd - 'Save Your Tears (Remix)' (featuring Ariana Grande & Beyoncé)
8. Adele - 'Easy On Me'
9. Justin Bieber - 'Peacemaker'
10. Harry Styles - 'Let Me Be'
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JULY 22, 1994
# Radio Reports

## WFC's New Britain

**Contact:** Charles Conard  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHY PROVIDENCE

**Contact:** L. Blake  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHY SCLOUD

**Contact:** Mike Davis  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHEME SE CLOUD

**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHEME SE EDINBORO

**Contact:** Mike Davis  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHEME SE GLASSBoro

**Contact:** Mike Davis  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

### WHEME SE DEARBORN

**Contact:** Mike Davis  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
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### WHEME SE WATERLOI

**Contact:** Mike Davis  
**Address:** 215-881 Poinsettia Ave  
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### WHEME SE NEW YORK

**Contact:** L. Blake  
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### WHEME SE Phillips

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### WHEME SE RIVERHEAD

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### WHEME SE WILLIAMSPORT

**Contact:** L. Blake  
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### WHEME SE ONEWTECTION

**Contact:** L. Blake  
**Address:** 215-881 Poinsettia Ave  
**Number:** 303-228-4582  
**Media:** AM  
**Frequency:** 1540 kHz

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**THE HARD REPORT**  
**JULY 22, 1994**
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<th>WBZI Shrewsbury</th>
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**THE HARD REPORT**

**JULY 22, 1994**
"Sometimes I give myself the creeps"

Green Day

Basket Case

Oakley, Green Day's first album for Reprise, is gold.