Europe Wants Eureka DAB

Americans resist Canadian pressure to use L-Band; digital receivers to appear in '95

MONTREUX, SWITZERLAND - Broadcasters are planning the total elimination of conventional AM and FM broadcasting in Europe within 18 years in favor of digital audio broadcasting, according to industry experts meeting at a global DAB conference here.

European broadcasters attending the First International Symposium on DAB are moving quickly to build global support for adoption of Eureka-147 digital audio broadcasting technology as a worldwide standard, while American engineers struggle to develop a working prototype of in-band DAB equipment.

Canadian broadcasters at the conference have repeatedly urged the United States to reverse course and back L-band frequencies for DAB use. The U.S. delegation at the recent World Administrative Radio Conference in Spain successfully blocked any allocation of the L-band spectrum for American DAB use because of pressure from the Pentagon.

DAB Odyssey 2010

The first consumer Eureka DAB receivers are scheduled for introduction and sale to the public at the 1996 International Radio and Television Exhibition in Berlin, Eureka Project officials said. If all goes as planned, FM broadcasting will be phased out in Europe.

Despite losing its past support from the NAB, Eureka is still vying for acceptance as the U.S. DAB standard. "We will submit our system for testing by the Electronic Industries Association," Eureka-147 Director Egon Meier-Engels told R&R.

Anselmo Ups

To Malrite VP

KFAN & KEKY/Minnepolis VP/ GM Mick Anselmo has been appointed Regional VP for the Malrite Communications Group. In addition to his Minneapolis duties, Anselmo will oversee operations at Malrite Country combos KLAC & KZLA/Los Angeles and KNEW & KSNF/San Francisco.

"In just four years, Mick has built a closely knit, high-performance staff, nearly doubled our local audience and revenue shares, secured broadcast rights to the Minnesota Timberwolves, Vikings, and Gophers, signed on all-sports KFAN, and created a total selling system that includes direct marketing, television, print, and radio," said Malrite President Jot Cordier.

"I'll always remember the day when we opened the first KFAN radio station in the Twin Cities, and now we're looking at the future of FM radio in the region," said KFAN GM Dan Hultz. "I'm excited about what this new position will bring to the KPMA and the Malrite Communications Group.

"I'm very pleased to welcome Mick to our team at KPMA," said KPMA President Terry LaLonde. "He brings a wealth of experience and knowledge to our company, and I look forward to working with him in the future.

"I'm excited about the opportunity to work with my new colleagues at KPMA," said Anselmo. "I'm looking forward to making a positive impact on the company and its employees in the coming years."

Mercury's Risin'

A creative team from The Richards Group won top honors — a check for $100,000 — at the 1st Mercury Awards for Radio Advertising, sponsored by the RAB's Radio Creative Fund. Richards' "Singing Phone Number" spot promoting Motel 6 was voted Gold Award Winner along with other Motel 6 spots also earned awards. Other winners included Molson Breweries (four spots) and Nynex Information Resources (three). Pictured above at the ceremonies are (l-r): KIIS-FM/New York's Bruce Morrow, and UniList's Dick Clark.
Peter Cetera
"Restless Heart"
The New Single

The instantly recognizable voice of Peter Cetera propelled such pop smashes as "Glory Of Love" and "The Next Time I Fall" to No. 1, and "One Good Woman" and "After All" into the Top 10. Give it a spin, and rediscover the classic Cetera sound.

Produced by Andy Hill and Peter Cetera
From the album "World Falling Down"

Capitol Records kicked off its yearlong celebration of the label's 50th anniversary with a star-studded party at the company's landmark Tower in Hollywood last week. Joining EMI Music President/CEO Jan Fidler, Capitol-EMI Music President/CEO Joe Smith, and Capitol Records President Hale Mighm were L.A. Mayor Tom Bradley (who proclaimed June 4 to be "Capitol Records Day"); L.A. Councilman Michael Woo, NARAS President Michael Greene, and a plethora of Capitol artists past and present. Among those posing for the family portrait are Les Paul, Richard Marx, Ray Anthony, Freddie Jackson, Elia Mae Morse, the Smithereens, the Lettermen, Poison, Maria Cole (widow of Nat), and Dorothy Wallachs (widow of label co-founder Glenn Wallich).

Winer Upped To WXRT VP/Prog.

Longtime WXRT (Chicago) PD Norm Winer has been promoted to VP/Programming. He's programmed the eclectic Diamond Broadcasting New Rock/AOR outlet since 1979.

"This is an acknowledgement of Norm's incredible contribution to the success of this radio station over the years," said WXRT GM Harvey Wells. "It's the time right for him to take on new responsibilities here."

Winer told R&R, "I've been very fortunate to spend my last 13 years working at a station where you can succeed while maintaining your sense of honesty and idealism."

Battison Exits Westwood One

Westwood One Inc. President Bill Battison has resigned after seven years with the company. Battison will not be replaced and his position was eliminated.

"Bill has played an important role in the company over the last seven years," said WWI Chairman/CEO Norm Pattiz.

"Among his accomplishments was the acquisition of the NBC Radio Networks. He also played a key role in the building of the Westwood One Radio Stations Division. I know there are many people at the company who join me in wishing Bill well in the future."

"I had a very satisfying time at Westwood One," Battison stated. "In addition to NBC and the radio stations, we oversaw quite a bit of expansion, which I'm very proud of."

Noble Promotes Parngoni To EC VP

Opens merchandising, sports marketing offices

David Parngoni has been named VP/Eastern Division of Noble Broadcast Group, and has opened the new East Coast office of Noble Merchandising Services and NMS.

Pollack Media's Welsh Promoted

Pat Welsh has been promoted to VP/Music Programming at Pollack Media Group. "Pat's versatility in all the critical aspects of competitive programming has resulted in numerous success stories for our client stations," said PMG Chairman/CEO Jeff Pollack.

"I appreciate the confidence that Jeff has shown in me during my four years here," Welsh said. "I'm looking forward to getting involved in even more aspects of the company. There are no limitations as to what I can do."

In addition to music programming, Welsh will continue to act as PMG's chief liaison with record companies. Sports Marketing. He will be responsible for coordinating all national sales with Intercom and the Noble stations.

"We hope to develop a new revenue stream. Vendor advertising and marketing is the wave of the future. It's long-term, but it's a good source of new revenue for our PARNGONI/See Page 46

KMPC's Jumpin' Jock Flash

One station fits all.

To turn listeners on to its recent switch to an all-Sports format, Golden West outlet KMPCLA erected a Sunseeker Billboard that sports an incredibly lifelike three-dimensional jock strap, even if it looks a bit on the small side. Pictured in a jocular mood are (l-r) PD Len Weiner, GM Bill Ward, Director/Advertising & Promotions Robert Lyles, and Advertising & Creative Services' John Reeder and Tom Binnion.

Krysz Named PD

At KEGL/Dallas

Brian Krysz, TK Communications VP/Programming and on-site PD of AOR WSHE/Miami, has joinedSandusky CHR KDGL/Dallas as PD. Krysz, who began his new duties at the end of this month, replaces Joel Folger, who exited two weeks ago.

"We met with several folks and it was a hard choice, but there was something about Brian's energy and enthusiasm for the station," said KEGL VP/GM Donna Fadil told KRYZ/See Page 46

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Note New Area Code

Subscription Information 310-553-4339

R&R is published weekly, except the week of December 25th. Subscriptions are available for $77.50 per year in the United States or $95.00 overseas (U.S. funds only), and $49.00 overseas (U.S. funds only) only from Radio & Records Inc., 1930 Century Park West, Los Angeles, California 90067. Annual subscription rates include the weekly newspaper plus two Radio & Records Report 6, Directory issues and other special publications. Refunds are provided based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for uncollected material. R&R reserves all rights in material accepted for publication. All entries accepted in R&R or in Editors will be assumed intended for publication and reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without permission from the Publisher. The terms AOR, AOR Tracks, Rock Page, Breakers, Most Added, National Airways,; 32, Parallels, RSR, Contact Desk, and Street Tips are registered trademarks of Radio & Records (c) 1992, POSTMASTER: Send address changes to R&R, 1930 Century Park West, Los Angeles, California 90067.
Several broadcast groups have told the FCC that its new radio ownership rules are too dependent on volatile Arbitron ratings data.

In recently filed petitions for reconsideration of the new regulations, the groups complained that audience data fluctuates too much to form the basis for determining market size and a station's true influence in its market.

Unquestionably, the number of stations a licensee may own in any particular market would be determined by the number of stations in that market, the market's size, and the market's population. The FCC said in the market, the more properties (up to a maximum of six) a licensee may own, the more likely it would be to obtain a frequency that met its needs.

According to a petition filed on behalf of 17 groups, including Mark O'Brien of PIX-15 and Paul and Pattie O'Brien of KTRK-13 Enterprises, the audience share cap would be "subject to manipulation" and "inevitably applied".

The groups also criticized the use of Arbitron listings to determine the number of stations in the market. That information, they said, changed too much from book to book to permit broadcasters to make long-term acquisition decisions.

For example, the groups pointed out that San Antonio had 33 Arbitron-ranked stations in Fall '81, up from 29 in the Spring '81 book. "Based on the spring radio ranking results, a radio broadcaster in San Antonio owning one AM station could buy just one more. Absent a crystal ball, the same broadcaster would have no way of knowing it could buy two, rather than one. AM stations if it waited a few more months until its market tier was updated upon release of the fall ratings," the petitioners wrote.

Alternatives

 Cox Enterprises, which echoed that argument, suggested the FCC use the results from one ratings period to define market size for a three-year period. As an alternative, groups said the agency could define markets by MSA size or some other population or geographical standard.

Scomix Broadcasting urged the FCC to drop both the sliding scale local limits and the 25% audience cap in favor of a two AM/two FM local ownership cap. In the most heavily radioed markets, Scomix added, a licensee should be permitted to own an additional FM.

In markets with fewer than 15 stations, a licensee should be permitted to own up to three stations, no more than two of which can be FMs, the company said. The owned-co-owned station structure could be changed so that the stations have a maximum 25% cap, they said. Many AM/FM combinations, leaving some standalone AMs to wither and die.

Scomix also said it could live with a reduction in the national station ownership limit from 30 AM/30 FM to 25/25 if the move would help ensure that the new rules go promulgated to effect. NAB recently suggested that such a reduction might avoid a protracted fight with congressional critics of the new limits.

Sen. Edward Kennedy (D-Mass.) introduced a bill that would ban ownership of another radio station in the same local market by radio operators already owning one station. Kennedy's bill, however, has languished in committee.

Women Seek Return Of Female Preference

A coalition of women's groups asked the FCC to reinstate the female comparative licensing preference, which was thrown out earlier this year by a federal appeals court.

According to a brief filed by 15 organizations led by Women in Communications (WIC), "Reinstatement of the female preference is in the public interest because . . . diversity of ownership leads to diversity of programming, regardless of whether it arises from the form of 'women-owned' programming." The coalition made its filing as part of the FCC's inquiry into what criteria it should apply when weighing applicants for new broadcast licenses. That proceeding was made necessary by a federal appeals court's recent finding that the Commission had been putting too much emphasis on criteria related to "integration" — the extent to which the owners of a new station will actually operate it.

In its filing, the WIC coalition contended that the appeals court's ruling applied only to the case in which it was issued and does not constitute a bar to the implementation of a female preference. Such a preference is constitutionally permissible, the group said, because it is narrowly tailored to meet the public's interest in fostering broadcast diversity. Additionally, they argued贯彻的 of the preference contacted with a congressional mandate forbidding the FCC from dropping any of the minority or female ownership programs.

In a separate filing, American Women in Radio and Television (AWRT) blasted the court's decision, written by Clarence Thomas, and said elimination of the preference "is to the detriment of good, meaningful radio to women " based on past violations at the stations are so serious a threat their licenses should be revoked. In a series of three license transfers filed simultaneously in February, bankruptcy trustee James Dinneen asked the FCC to "cure errors that were committed when the licenses were initially assigned." From KRWV Inc. A narrative compiled by Dinneen's lawyer (D-VW) measure to limit sexually explicit material to midnight-6am. In a filing with the U.S. Court of Appeals for the District of Columbia, NBR contended that its 1989 broadcast of a "fudg" laden dis- tinctive conflict with the FCC's mandate forbidding the FCC from dropping any of the minority or female ownership programs.

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Battle At FCC Over Dark Cheyenne Combo

KUYV & KKAZ/Cheyenne, WY remain off the air as a bankruptcy trustee tried to convince the FCC to provide valid licenses for the combo. Over Dark, the station's owner said, "The court's decision on the FCC's ability to grant valid licenses for the combo has currently locked us in.

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Paxson/TM Deal Dies

W hat soured Lowell "Bud" Paxson's $8.6 million deal to buy Dallas syndicator TM Century Inc. was the FCC's last-minute withdrawal of its approval, a source said he doesn't know . . . and neither does veteran TM CEO Dean Erickson. Both are investigating out of work. Company officials, including new CEO Peter Craig Turner and Corporate Secretary Carol Peak, won't comment.

Last month, Paxson announced plans to buy a controlling interest in TM from three stockholders, including a trust benefiting majority shareholder Marjorie Mctyra. Paxson planned to use TM's as a vehicle for taking his new Paxson Broadcasting chain to the public stock markets.

The company's stock soared from about $1 to more than $3 on the news. Paxson told R&R he visited TM's offices last weekend "without any inkling that a problem existed. But apparently trouble was brewing. The deal abruptly ended Monday (6/8) afternoon when TM issued a news release announcing Blyth — aka Dave Scott — had submitted a "conditional resignation." TM board. Blyth told TM directors he would leave unless either Mctyra's trust honored the stock sale or his employment contract was renegotiated and the board structured. The board declined both conditions and accepted Blyth's resignation.

TM also said the Paxson deal was "subject to a number of unresolved issues and terms," and no definitive sale agreement had been reached. "I don't know why they didn't go through with it. They weren't willing to give the usual representations and warranties. They wouldn't even certify that the corporation was in good standing," Blyth told R&R.

"We didn't know what caused the turnaround," Paxson added. "We heard about it the same way you did, when they issued the news release," Paxson commented. "We've heard nothing from them, and we assume our negotiations are over in particular market groups.

Broadcasting rules are designed to foster diversity and ensure that the public's interest in fostering broadcast diversity is met. In addition, the FCC must ensure that the public's interest in fostering broadcast diversity is met. In addition, the FCC must ensure that the public's interest in fostering broadcast diversity is met. In addition, the FCC must ensure that the public's interest in fostering broadcast diversity is met. In addition, the FCC must ensure that the public's interest in fostering broadcast diversity is met. In addition, the FCC must ensure that the public's interest in fostering broadcast diversity is met.

Price Bondholders Take Equity

Manhattan media mogul Bob Price is getting several new partners now that his Price Communications Corp., has filed a bankruptcy reorganization plan in New York.

Several prominent bondholders will receive equity stakes from a new common stock issue as part of the financial restructuring, including Dean Witter Reynolds, Franklin Funds, Massachusetts Financial Services, and T. Rowe Price. Bob Price will receive 2% of the stock — and has already received a new three-year employment agreement. Stations affected by the deal include WWKB & WKBWBuffalo, WOVO-AM & WTMFM, WBBT & WIRK/West Palm Beach. Price Communications also owns 25% of Fairmont Communications Corp., which operates nine major market stations, including KIOI/San Francisco.

Other market action this week:

- Bill Stakelum's Apollo Radio has cut out an LMA/Opt to buy deal with George Hatch for KALL-AM & KILLS Lake City. Apollo already owns KRAT in nearby Ogden, UT.
- New documents filed with the FCC have lifted the secrecy surrounding the sale of WLRS/Louisville. Blue River Communications is purchasing the FM bouquet for $3.50 million. Presale investor Beck Ross Communications is putting up $1.6 million. Greyhound Financial is lending $1.8 million and taking $650,000 in partnership interests to help fund the acquisition and operational costs. Also, Martin Communications revealed its selling WCHM/Claireville, GA for $90,800.
- Citing a downturn in market conditions, cable radio programmer Digital Planet dropped plans for a public stock offering. It now plans to raise up to $25 million via a private placement aimed at angels and institutional investors. Investment bankers at Prudential Securities and L.H. Friel will assist. The company said it continues receiving funds from existing investors and has added a bank line of credit.
- Satellite CD Radio's plans for a national satellite-delivered DAB system continue to give NAB brass the works. The task group has asked the FCC for the ix CD DAB application to help quick Commission action to allocate frequencies in the 2310-2360 MHz band. NAB argues any allocation of satellite-only channels "would be premature, premature policymaking," and said there's no pressing consumer demand for satellite DAB service.
The Arbitron approach made sense back in the 1940s.

That was then. This is now...
Introducing...

Strategic AccurRatings

Accurate weekly ratings for your market.

Designed for the competitive environment of the 1990s...
Exclusively from Strategic Radio Research.
Accurate

- Arbitron's margin of error is bigger than the average station's typical book-to-book gain or loss. The only possible solution: Huge sample sizes.
- AccuRatings quarterly sample size: Up to 12,000 persons (400% more than Arbitron's sample size).

Fast

- Quarterly summary report arrives weeks ahead of Arbitron's report for the same survey period.
- Updated results delivered by fax every week within hours of the close of interviewing.

Radio-driven

- Designed in the best interest of radio stations, not advertising agencies.
- Information you can trust and use to help you make better programming and marketing decisions.

Proven

- Produced by America's fastest-growing, most-respected radio research firm.
- Eight years of development and fine-tuning.
- Successful AccuRatings clients in most of the top 20 markets and many smaller markets.

Affordable

- A fraction of the cost of Arbitron — for a sample size that's 400% bigger than Arbitron's!
- Lower prices for ratings could significantly increase the profitability of the radio stations in your market.

The Arbitron approach made sense in the 1940s. Back then, radio stations resembled today's network TV affiliates, each broadcasting a patchwork of 15-minute network programs like "The Chase & Sanborn Kate Smith Show." Listeners jumped around to catch their favorite shows, and ratings firms only had to be able to differentiate a 40-share program from a 25-share program.

That was then. This is now. Quarter-hour-long programs don't exist nowadays! In today's competitive environment, we need ratings that can differentiate a 3.5-share station from a 3.1-share station. And Arbitron doesn't have a big enough sample size to do that.

What radio needs today is Strategic AccuRatings: Huge sample sizes, for unparalleled accuracy. Weekly updates, delivered by fax. Detailed analyses, to help you make smarter programming and marketing decisions.

Call now for an "AccuRatings Overview," 1-800-728-8742. Our free, no-obligation 15-page overview answers the most commonly asked questions about Strategic AccuRatings and includes a quick guide on how to read a Strategic AccuRatings report. Ask for Kurt Hanson, Amy Vokes, or Bill Troy. (In Illinois, call 1-312-726-8300).

www.americanradiohistory.com
**TRANSACTIONS**

**Apogee Acquires Ackerley's Oregon Combo For $5.5 Million**

Markets quiet as dealmakers, traders snooze during spring siesta

**Deal Of The Week**

**KFXK (AM) & KGON/Portland**

**PRICE:** $5.5 million

**TERMS:** Asset sale

**BUYER:** Apogee Communications, headed by President James Johnson

**SELLER:** Ackerley Communications, headed by Barry Ackerley; the company also owns KJR & KLTX/Seattle.

**TERMS:** Asset sale for $12,000 cash and assumption of $26,000 debt

**BUYER:** GMR Broadcasting Inc., owned by Frank Copidas Jr. of Clinton Comers, NY; Thomas Plak of Washington, GA; and Robert James McCollough of New York.

**PRICE:** $439,389

**TERMS:** Stock sales totaling $439,389 via a series of 12-year promissory notes at 7.6% annual interest

**BUYER:** Michael Ransdell and John Ausberger of Trenton and Timothy Ackerley, respectively

**California**

**KLUE/Soledad**

**PRICE:** No cash consideration

**TERMS:** Transfer of partnership interest for 50% stake in corporation to become licensee

**BUYER:** Railin Broadcasting Corp., owned by Reinaldo Rodrigues of Salinas, CA and Linda McGuire Mauras of King City, CA.

**PRICE:** $43,800

**TERMS:** Asset sale for $12,000 cash and assumption of $26,000 debt

**BUYER:** GMR Broadcasting Inc., owned by Frank Copidas Jr. of Clinton Comers, NY; Thomas Plak of Washington, GA; and Robert James McCollough of New York.

**PRICE:** $439,389

**TERMS:** Stock sales totaling $439,389 via a series of 12-year promissory notes at 7.6% annual interest

**BUYER:** Michael Ransdell and John Ausberger of Trenton and Timothy Ackerley, respectively

**Missouri**

**KTTN-AM & FM/Trenton**

**PRICE:** $439,389

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**BUYER:** Michael Ransdell and John Ausberger of Trenton and Timothy Ackerley, respectively

**Montana**

**KVCM & KHKR/East Helena**

**PRICE:** $60,000

**TERMS:** Asset sale; terms include $15,000 down payment and assumption of loan valued at $20,000. The seller is to receive up to $45,000 in additional compensation from any future sale of the station.

**BUYER:** Northwest Broadcasting L.P., headed by Roger and Verdell Lonnquist of Helena, MT; Roger Lonnquist is the combo's current GM and a member of the board of directors of non-commercial KXEII/Montana, MT.

**New Hampshire**

**WWSS/Meriden**

**PRICE:** $500

**TERMS:** Asset sale for cash; the buyer is also acquiring the time brokerage agreement between the seller and WLNR Radio Inc. The buyer also agrees to lease broadcast equipment from the seller for $500 monthly over two years. The buyer can terminate the lease by purchasing the equipment for $10,000.

**TRANSACTIONS AT A GLANCE**

1992 Deals To Date: $524,297,428 (Last Year: $294,402,715)

Total Stations Traded This Year: 540 (Last Year: 445)

This Week's Action: $6,980,695 (Last Year: $14,030,936)

Total Stations Traded This Week: 14 (Last Year: 22)

**Peery of Jamesport, MO: Phone: (816) 359-2261**

**BUYER:** Marvin Luxhirs and Everett Wenrick are selling their collective 90% stake in licensee Luxhirs Broadcasting Co. Inc. Phone: (816) 369-2261

**PRICE:** $45,000

**TERMS:** Asset sale; terms include $15,000 down payment and assumption of loan valued at $20,000. The seller is to receive up to $45,000 in additional compensation from any future sale of the station.

**BUYER:** Northwest Broadcasting L.P., headed by Roger and Verdell Lonnquist of Helena, MT; Roger Lonnquist is the combo's current GM and a member of the board of directors of non-commercial KXEII/Montana, MT.

**KHKRIEast Helena, MT:**

**BUYER:** Big Sky Communications Inc., headed by Werner Nister. Phone: (503) 646-5186

**PRICE:** $500

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HOT MIX is 4 hours of today's hottest music mixed beat-to-beat and back-to-back. Each week, HOT MIX arrives at your station UnHosted and on CD, all ready for you to localize.

Put your station in this picture and let the incendiary power of HOT MIX blast your way to ratings success as it warms your sponsors' hearts.


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Senate Adopts Safe Harbor Measure

Continued from Page 4

FCC reconsider its decision not to fine NPR for the broadcast. According to Peter Brainson of Lock-out Mountain, TN, the FCC acted “capriciously and arbitrarily” when it decided not to punish NPR. In his petition to the appeals court, Branson called the Gotti broadcast, which aired at 6:20pm on NPR’s “All Things Considered,” a perfect example of the type of material the Commission has previously found irrelevant.

Byrd Proposes Fines

NPR counterargued that the Gotti interview was actually the type of material the First Amendment is designed to protect — counter-speech involving an issue of public concern, i.e., organized crime.

What’s more, NPR argued, there is no evidence that unsupervised children make up a significant portion of the “All Things Considered” audience. Federal courts have previously ruled the FCC may only regulate indecency in the interest of shielding unsupervised children from such material.

In a separate filing for the same case, People for the American Way told the court that Branson’s suit could have a chilling effect on broadcast news. “If [Branson’s] view is adopted, broadcasters would be significantly inhibited in the news and information they feel they could free feel to release,” PAW said. “As a result, the public’s right to know would be limited to information and language fit for the ears of children.”

On Wednesday (6/3), just one day after those briefs were filed, the Senate overwhelmingly approved Byrd’s proposal to limit indecent broadcasting to the midnight-6am slot.

The legislation, contained in an amendment to the Federal Communications Commission reform bill, has the backing of the Public Broadcasting funding bill, passed on a 95-3 vote. Senators who voted against the measure were Tim Wirth (D-CO), Howard Metz- enbaum (D-OH), and James Jef- fordins (R-VT).

Most observers predict the plan will be signed into law. However, based on the federal appeals court’s previous rejection of sim- ilar indecency laws, they also expect it will be overturned in court before it can take effect.

Battle At FCC Over Dark Cheyenne Combo

Continued from Page 4

Tillman noted the stations were supposed to be transferred to Windsor Communications Inc. of Wyoming, headed by Paul Lowrey, but in- stead were licensed to a Wisconsin company in a similar case in which Lowrey was also a stock- holder. But Lowrey sold his inter- est in that company, which has since changed its name to Arlie L. Davison & Associates Inc.

Now the bankruptcy trustee wants the Commission to assign the licenses from the Wisconsin company to the Wyoming company, then to deliver in possession status, then ultimately to the trustee so the US Bankruptcy Court for Wyoming can consider a reorganization plan for Windsor Communications that will not in- clude either Lowrey or former KWW Inc. owner John Hauug.

‘Unlawful Transfers’

Not so fast, said KMUS/Burns (Cheyenne), WY’s owners, who told the FCC that what the trustee is really asking for is post hoc ap- proval of a series of unlawful transfers of control. “They argued that

Based on the Commission’s “Second Thurs- day” doctrine of protecting inept creditors in bankruptcy proceedings doesn’t apply because it’s not even clear who the current “lawfully authorized licensee” is and who actually controls the com- pany.

KMUS claimed that under its in- terpretation of the FCC’s actions, “KWW Inc. should still be the licen- see and retain control.” Indeed, KMUS says the Wisconsin Trustee (now Davison) improperly com- mitted the transaction on Jan- uary 7, 1989 and that “evidently, Paul Lowrey unlawfully assumed control of the stations no later than January 7, 1989 and continued to operate the stations unlawfully for at least a year.”

While KMUS didn’t dispute that it has an economic interest in keep- ing a potential competitor out of the market, it said the FCC should inquire into “whether it is in the public interest to assign licenses from a company that unlawfully obtained them to a company now in bankruptcy.” And KMUS offered the conclusion that “the answer is obvious — it is not.”

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THESE STATIONS COULDN'T WAIT
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COUNTDOWN AMERICA
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"Countdown America has been a consistently strong ratings performer. Dick Clark provides artist information and anecdotes our listeners love."
...Doug Weldon, Program Director, WJBR-AM/FM, Wilmington, DE

"Credibility is a major factor for any weekly countdown show and there isn't a more credible combo than Dick Clark and Radio & Records. Dick's unique and distinctive style sets Countdown America apart from the competition and sets the standard for the industry. Mix 102 is proud to be the Chicago outlet for Countdown America."
...Ford Colley, Program Director, WTMX-FM, Chicago

"For a year KSSK has been looking for a syndicated show to fill a Sunday night simulcast slot that would appeal to both our AM/FM target demos. There was no question...Dick Clark's Countdown America hits those demos right between the eyes! It's like having an old friend over to the house for the weekend."
...Ray Barnett, General Manager, KSSK-AM/FM, Honolulu

Dick Clark presents a countdown of the top 20 AC hits of each week by artists like Wilson Phillips, Michael Bolton, and Genesis. Featuring artist profiles and interviews, it's three hours of the best adult contemporary programming.

For information on how you can get Countdown America with Dick Clark on your station, call Unistar Radio Networks at 703-276-2900.
Easterlin Assumes WAQQ PD Post

WAQQ (Charlotte) has promoted MD Mike Easterlin to PD. Easterlin — who joined the Adams Communications CHR just three weeks ago and will also retain MD duties — replaces PD/night personality Steve Meade as PD. Meade will stay on as an air personality.

"I'm thankful for the opportunity and happy that Steve is going to remain on board," Easterlin told R&R. "He's a great air talent and has handled the change like a pro.

"I've also inherited a great airstaff in all dayparts, so I know good things are ahead. I've had some great teachers while I was APD at KHVY / Y96/Dallas and learned a lot from former Y96 PDs Buzz Bennett, Randy Kabrich, Charlie Quinn, and Frank Minaire. We've brought [Barinhart/Douglas & Assos.] Don Benson in as our consultant; he'll be a great asset for our station."

Atlantic's Anxious Agreement

Eurythmics co-founder Dave Stewart's UK-based indie Anxious Records has formed a joint venture agreement with the Atlantic Group — all future Anxious artists will be marketed and distributed by an Atlantic Group company (Atlantic or Atco/EastWest) in the U.S., and by EastWest/Warner in the rest of the world. Posing for posterity are (l-r) Atlantic's Sr. VP/GM Val Azzoli and Group Co-Chairman/Co-CEO Ahmet Ertegun, Stewart, Atco/EastWest Chairman/CEO Sylvia Rhone, and Atlantic Group Co-Chairman/Co-CEO Doug Morris.

Mayer Named Capricorn WC Promo. Dir.

Roger Mayer has been named West Coast Promotion Director at Capricorn Records.

VP Promotion and Marketing Jeff Cook said, "Roger brings with him a great wealth of experience as he joins the Capricorn family."

Mayer is currently MD for Album Network. Earlier, he was PD at KTMY/Santa Barbara, CA; GM at KFMU/Steamboat Springs, CO; Associate Director of Album Promotion at Chrysalis Records; and GM at WZNE/Burlington, VT.

Frye Capitol VP/Field Promotion

Capitol Records has upped Keith Frye to VP/Field Promotion. Frye had been Capitol's National Director of Promotion since 1987.

"In addition to his tremendous experience, knowledge, and dedication, Keith brings solid leadership and vision to his heightened role with Capitol Records," said Capitol President Hale Milgrim. Johnson will report to Black Music Division Sr. VP/GM Step Johnson.

During his 30-year industry career, Frye has worked for A&M, Polydor, Mercury, ABC, Jewel/Paula, and Bang.

Unistar's Memento For Turner

Unistar Communications Group Chairman Nicholas Verbitsky presented Turner Broadcasting System Chairman Ted Turner with an antique radio to commemorate Unistar's new five-year contract for exclusive U.S. radio rights to CNN Radio and CNN Headline News; (l-r) CNN President Tom Johnson, Verbitsky, Turner, Unistar Radio Networks President William Hogan, and Turner Program Services President W. Russell Barry.

Headhunters

The interep Radio Store and WQXR AM & FM/WNY will offer free 60-second "situations wanted" spots to help unemployed advertising professionals find work. The spots will air adjacent to WQXR's ad industry program, "The Media Report," between July 1 and September 30. Pictured getting ready to head up the effort are (l-r) Interep Chairman Ralph Guild and WQXR President Warren Bodow.

Lock Up Your Market Now!

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Different kinds of sunglasses that promote your station and the home team! A must for any concert or sporting event!!!

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Garlands For Jeffreys

RCA artist Garland Jeffreys recently performed selections from his latest album ('Don't Call Me Buckwheat') at NYC's Bottom Line. Marking the occasion are (l-r) RCA's Sr. VP/Promo Butch Waugh and Sr. VP/Mktg. Randy Goodman, BMG Int'l Sr. VP/A&R/Mktg. Heinz Heim, Jeffreys, RCA VP/Pap Promo Skip Bishop, BMG VP/int'L Mktg, & Promo Nancy Farbman, and RCA President Joe Galante.

Monk Jr. Hits Blue Note

Drummer/composer Thelonious Monk Jr. recently signed a worldwide contract with Blue Note Records. Looking jazzed about the deal are (l-r) label President Bruce Lundvall, Monk Jr., and Blue Note producer Michael Cuscuna.

BMG, Windham Hill Venture Forth

As part of a new venture agreement, BMG will handle all manufacturing, sales, distribution, and marketing of Windham Hill recordings in Europe, Latin America, Canada, and New Zealand. Pictured at the pacting are (standing, l-r) BMG's VP/Deputy General Counsel Tom McPartland, VP/Finance Mike Benjamin, and Sr. VP/CFO Tom McIntyre; (seated, l-r) Windham Hill President/CEO Anne Robinson and BMG Chairman/CEO Michael Orenstein.

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- ACCURATE INFORMATION. Local sales data is compiled at point of sale through computer generated bar coding.
- CONSISTENT INFORMATION. The sales data you would receive is the same information received by the record labels and by Billboard for the National Top 200 Album and Hot 100 Singles charts that appear weekly.
- TIME AND MONEY SAVINGS. Eliminates call-out to record stores.

ABC Radio Networks has taken the leadership role in providing the radio industry with this important and timely information.

To subscribe, or for more information, call Irene Minett at ABC Radio Networks at (212) 456-5582.
Radio

- **TOM CAULKINS** has been appointed GM at the Park Lane Group's newly acquired KVOY & KTOL/Lan caster-Palmdale, CA. Caulkins most recently served as SGM at WAZU/Dayton.
- **VICTOR DIEM** has been named GM at WSGB & WQPG/Tifton-Albany, GA. He formerly was GM & Director/Corporate Operations at HVS Broadcasting.

Records

- **FAIR** Mason has been appointed Director/Marketing at Acet New York West/Records. She comes from Columbia Records, where she served as Product Manager.
- **EDWARD FAIR** joins Wide Sias Musicworks as President. He previously was an entertainment attorney. The company's goal is to develop into a full-service record label.
- **KAREN MAESTAS** has been appointed Director/Marketing at Acet East/West Records. She comes from Columbia Records, where she served as Product Manager.

National Radio

- **RICHARD KIMBALL** has been named to head Global Satellite Network's newly formed Artist & Talent Acquisition Department. He previously spent 12 years as VP/Artist Relations & Mobile Recording at Westwood One Radio Networks.
- **BROADCAST PROGRAMMING** has signed a contract with Interview Network International wherein in full will represent BP's shortform specials to stations outside North America: (800) 426-9082.
- **SPORTCOM ASSOCIATES** will begin producing "Radio Road Test" on September 1. Hosted by Paul Kamin ski, the five-minute Motor Sports Radio program will be distributed via satellite or Comrex frequency-extended phone line: (800) 462-5677.
- **WEST BROADCASTING NETWORK** premiered "The All New Superstars Of The Future," an hour-long syndicated program profiling unsigned Los Angeles musical talent. Hosted by Mel "Maddog" Maddox, the weekly series currently airs Mondays at 8pm on KFOX/Los Angeles and simulcast on KFRC/Ontario, CA: (213) 464-8096.
- **TRAUGOTT KELLER** has been promoted to the newly created New York Sales Manager post at CBS Radio Networks. He moves up from AE at the network's Eastern Sales office.

Industry

- **MARA BRUCKNER** has been tapped as Professional Manager at Emerald Forest Entertainment. She exits Bug Music, where she held a similar post.
- **MICHELLE ANDERSEN** has been upped from Promotion Coordinator to Promotion Manager at the Web Music Group.
- **MARYSE NAJAR** joins International Cabling Technologies Inc. as VP/ Corporate Communications. The 13-year cable industry veteran most recently owned Los Angeles-based public relations firm Najar PR.

Changes

- Larry Gelz joins WMAG/Chicago as AE.
- Eric Dudley and Dave Veenhuis become AEs at KWOA-AM & FM/Worthing, SD.
- Alimee Gautreau named Publicist at Angel/EMI Classics.
- Julie Rosen appointed AE at Westwood One's Eastern Regional Sales Dept.

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See Cutting Edge at the R&R convention, June 11th - 13th.
Evergreen Ready For FCC Fight

Group execs Ginsburg and deCastro explain why current indecency standards are frustrating to radio industry.

In August 1989, the FCC slapped Evergreen Media with a $6000 fine, alleging that popular WLUP (AM)/Chicago FM station drive DJs Steve Dahl and Gary Meier violated indecency standards. Evergreen has characterized the indecency rule as arbitrary and vague, and has so far refused to pay the fine. In the meantime, the company’s President/CEO Scott Ginsburg and Exec. VP/COO Jim deCastro are hoping the Commission will draw up specific indecency guidelines that will also allow some leeway for local community standards.

They are also asking the FCC for equal footing with TV regarding indecency. Evergreen has sent the Commission a 18-minute video of racy TV programming featuring snip- pets from “In Living Color,” “Donahue,” the “Joan Rivers Show,” “L.A. Law,” the Academy Awards broadcast, and the late-night game show “Study Hall.”

R&R: Managing Editor Ron Rodrigues discussed the indecency issue with Ginsburg and deCastro.

R&R: The FCC’s initial investigation of indecency focused on many racy radio stations, but they ended up fining only a handful of radio stations. Why was that?

Ginsburg: In its initial wave of trying to define indecency, the FCC charged a dozen stations after getting complaints about a couple of hours. What was remarkable was that in dismissing the other hundred plus stations, there was no

While we’re very respectful of the FCC’s prerogatives, we dug our heels in and said, ‘Look, this definition needs to be much clearer so broadcasters know how to abide by the law.’

Ginsburg: There was an era in radio that the Commission successfully ended. It included the shock jocks who were tasteless, possessed no train of thought, lacked any community awareness or involvement, and simply said and did anything vulgar. But they’re not to be confused with the likes of [midday personality] Kevin Matthews, Stern, or Orson Welles, who do not say anything to Simply to titillate their audiences. It is not Steve and Gary’s job to come up with words to confound the Commission.

This fine hasn’t done a thing to affect kids under the age of 12. It’s affected a lot of listeners over the age of 12, however.

R&R: In other words, raunchy language is not the key ingredient to the Loop’s success?

Ginsburg: No! In the five-year history of WLUP (AM), which includes almost 25,000 hours of live broadcasting, we’re talking fewer than three minutes of material that was considered indecent. It’s perfectly okay for Dr. Ruth to say things that are a hundred times more explicit than anything Steve and Gary have ever done. Under the guise of a medical context, it’s protected speech. If any’s gauleting any sense of a community standard, it’s not protected.

R&R: The Commission is stating that there’s a lot of kids listening, or is it, ‘ children listen to radio, and the government wants to protect them as they listen’?

Ginsburg: Their interest is to protect children, and we respect that. We’re very much pro-family and we are interested in the well being of our children as well as those in the community. However, I don’t think that’s the case of an unsupervised kid who has accidentally turned on the Steve and Gary show who has been damaged in any respect. The FCC’s policy is a single thing to affect kids under the age of 12.

deCastro: It’s affected a lot of listeners over the age of 12, however.

R&R: What can the rest of the industry do if they want to support your efforts?

Ginsburg: Radio should convince their congresspeople that community standards should be defined and left to the local market.

[R&R doesn’t] appear to be that interested in the concerns of major market broadcasters. We can’t depend on them to champion our cause for us. But we can depend on them to not deal with the key issues.

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THE HOTTEST COUNTRY HITS ARE AT THE TOP OF THE COUNTRY CHARTS.

"The Weekly Country Music Countdown has been a consistent performer for nearly 4 years. In southern New England Chris Charles and The Weekly Country Music Countdown are the authority about what's happening in country music nationally."

...Johnny Michaels, Program Director, WXYZ-FM, Waterbury, CT.

"When it comes to "Today's HOTTEST Country Music," The Weekly Country Music Countdown hits it "right on the head." It's always been a BIG part of our success!"

...Barry Mardit, Program Director, WWWF-FM, Detroit

"At WFMS, we don't carry a great deal of syndicated programming, but one of the programs we've carried for years is The Weekly Country Music Countdown with Chris Charles. It has always performed well for us. I especially appreciate the artist interview segments and the fact that in three hours, it gets the job done quickly."

...Charlie Morgan, Program Director, WFMS-FM, Indianapolis

The Weekly Country Music Countdown is the top 30 country hits of the week delivered in a bright, contemporary style by Chris Charles, the original host for over ten years. The three-hour countdown features entertaining interviews with the biggest country stars like Garth Brooks, Reba McEntire and Alan Jackson.

For information on how you can get the Weekly Country Music Countdown for your station, call Unistar Radio Networks at 703-276-2900.
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Jus' Cauze  Saints & Sinners  The Believers  YB  Westworld  4 Instance
Avoid These Major Marketing Mistakes

Even the smallest marketing errors can cost a company time and money. Kevin Clancy — author of "The Marketing Revolution: A Radical Manifesto For Dominating The Marketplace" (Harper Business, $22.95) — suggests sidestepping the most major blunders by avoiding the following five marketing traps:

Pumping Up The Volume
The largest segment of prospective buyers isn't always the most profitable. Certain smaller segments could yield the highest returns. Use demographic research to determine who's most likely to respond to certain types of ads. Then, compare marketing costs with sales potential and choose the segment with the largest capacity for profit.

Desperately Seeking New Customers
Don't use old marketing strategies to attract new clients. Besides, new customers aren't always the ticket to higher profits — if they're happy with the competition, it could be too costly to persuade them to switch.

Instead, concentrate on markets that could be influenced by product modifications or improvements. Or get your existing customers to buy more.

Research & Destroy
Some companies believe a simple analysis of complex markets saves time and money. However, when these shortcuts fail to uncover hidden problems, they end up costing your company even more time and money. Some examples:

- Relying exclusively on focus groups. Although focus groups provide a valuable means of research — they can teach companies what language consumers use when talking about a product (helpful in writing ad copy) and reveal product flaws — they should never serve as the only test for a multi-million-dollar campaign.

- Testing single concepts. Asking people what they think of new ideas won't calculate sales potential. Furthermore, this strategy doesn't ask consumers to compare ideas to alternatives. Instead, saturate many markets with many concepts — this will help indicate which price, product design, and type of media exposure will yield the highest profit. While this process can be expensive, it's cheaper than the cost of product failure.

Blinded By Delight
Some CEOs and product managers rush into implementing a campaign because they stand to gain a lot if the plan is successful. These execs often overlook fatal strategy flaws because — if the campaigns fail — they know they can blame subordinates.

Don't be blind to realism and objectivity — conduct early market tests to determine profitability. If the campaign shows promise, move to the next stage of development.

Failure To Compute
In a matter of weeks, computer programs can evaluate target groups, product concepts, prices, and other market concerns — a process that takes actual tests at least 18 months.

And ... at a cost of $50,000 to $100,000, these simulated market tests cost only a fraction of the $1 million usually spent on comparable actual tests.

How To Work A Crowd
Preparation is key when 'working' the crowd at a convention. L.A.-based Kohn Communications marketing consultant Lawrence Kohn suggests the following techniques to make yourself — and your ideas — interesting to others:

- Find out who will be present. Compile a list of people you want to meet and prepare your conversation topics accordingly.

- Arrive early. An overvied crowded room won't be conducive to starting conversations.

- Limit your job description to 25 words or less. Don't forget to equip yourself with plenty of business cards.

- Ask questions and listen. People tend to offer more information when they sense others are interested in their ideas.

Five Leadership Don'ts
If you want to earn the respect and dedication of your workers, organizational consultant Sam Deep and University of Louisville management professor Kyle Susanman advise:

- Don't ask others to sacrifice unless your own sacrifices have been noticeably greater.

- Don't ask others to pitch in unless you've already contributed to their efforts.

- Don't ask for responsibility unless your accountability is beyond question.

- Don't ask for hard work unless you work harder.

- Don't ask for emotional control unless you can stay calm during the most turbulent storms.

**DATALINE**

- **June 7-13** — NAB Radio Executive Management Development Seminar, University of Notre Dame, South Bend, IN.
- **June 7-14** — T.J. Martell Rock 'n' Charity Weekend, Various Locations, Los Angeles.
- **June 10-13** — NAB Radio Montreux Convention Center, Montreux, Switzerland.
- **June 11-13** — R&R Convention '92, Century Plaza Hotel, Los Angeles.
- **June 14-17** — BFME & EDA Conference & Exhibition, Washington State Convention & Trade Center, Seattle.
- **June 17-21** — New Music Seminar, Marriott Marquis Hotel, New York City.
- **June 17-21** — R&R Convention '92, Sheraton City Center Hotel, Cleveland.
- **June 19-20** — Talk Show Host Convention, Mayflower Hotel, Washington, DC.
- **June 25-27** — Bobby Roe Convention, Sheraton Premiere, Tysons Corner, VA.
- **July 8-10** — McVay Media Annual Program Director's School, Pierre Radisson Hotel, Cleveland.
- **July 16-19** — Upper Midwest Convention, Radisson Hotel South, Bloomington, MN.
- **August 6-8** — Morning Show Boot Camp '92, Crowne Plaza Ravine, Atlanta.
- **August 15-16** — Dan O'Day's "Air Personality Plus+" Seminar, Holiday Inn Georgetown, Washington, DC.
- **August 15-16** — Jack The Rapper Convention, Atlanta Hilton and Towers Hotel.
- **September 9-12** — NAB Radio '92, Convention Center, New Orleans.
- **September 23-26** — RTDNA 47th International Conference & Exhibition, Convention Center, San Antonio.
- **September 29** — CMA Awards, Grand Ole Opry, Nashville.

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INNOVATION Selector is the acknowledged original music scheduling program. RCS did it first and continues to do it best.

RECOGNITION With over 1800 clients worldwide, the market has spoken. SUPPORT Selector support is consistently rated the best by those who have used other brands. FLEXIBILITY Selector does more useful jobs, and does them better. THE STATE OF THE ART Continuous improvements and new features keep it that way.

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**SALES & MARKETING**

**Marketing Music In The '90s**

The changing radio and retail landscape requires a tactical evolution

By Chris Beck

This special convention edition of Sales & Marketing deals with sales, marketing, and promotion as they pertain to the music industry and its related fields. The strategies discussed here relate not to current sales, but to the potential for greater sales.

Several challenges face the music business. Labels must contend with pressures from management companies. Retailers face the growth of mass merchandisers, even as the inherent pressures and politics of the current rackung systems are quickly becoming antiquated and limiting sales potential. And both face changing consumer shopping habits, as buyers find themselves with less time to shop and listen. Furthermore, music purchasers are aging significantly (see accompanying table, "Music Purchases By Adults 25+."); Are we, in fact, reaching the ultimate consumer with the current sales and promotion systems? Generally, the process can stand improvement. The question appears to be not "Are we going to change?" but "When are we going to change, and who will lead the change?" This column will look at the overall picture, with particular emphasis on retail and advertising.

From the promotion side, the goal is to capitalize on the evolving formats of the '90s. Listeners are moving away from traditional CHR to AC and Classic Rock, neither of which are known for breaking new artists. Some markets (Dallas, for instance) don't even have a traditional CHR. Many of the newly popular formats are playing increasingly important roles for listeners and could be playing a much more pivotal role in music sales. For instance, Classic Rock's impact could be seen in catalogue sales. But is it? Check out the accompanying "Focusing Promotion's Changing Face" story for a more in-depth look at these issues.

**Revolution In Retail**

The '90s will see significant mass market consumer growth. The labels that benefit will do so by expanding the traditional perception of the label as a product manufacturer into the mindset and practices of a package goods manufacturer that not only makes the product, but is directly responsible for its sales as well.

Historically, many manufacturers with a heavy third-party emphasis have had to develop their sales and distribution systems to respond to an increasingly competitive and fragmented environment. Today, few such manufacturers rely on third-party direct client sales. They'll rely on third parties for distribution, account service, and warehousing, but handle direct client sales themselves. This is a response to several developments, the first being that retailers themselves are increasingly resistant to dealing with third parties. They prefer direct dealings with manufacturers, especially when it comes to areas where retail could be dramatically increased, such as general and mass merchandisers.

Second, with today's tremendous competition for shelf space, most manufacturers want control through their new product area — not consign it to a third party's control. Third, with the marked sales increases stemming from additional non-traditional displays with local merchandisers as well as from contacts with store operations, such relationships are responsible for more store flexibility than ever. Music stores are losing their role as primary drivers of general market music sales (see accompanying table, "Music Purchases By Location"). They play a significant role for new artists, and their depth of stock allows them to capitalize on the catalogue sales engendered by consumers replacing vinyl with CDs.

Tremendous potential exists for growth in other areas. Today's general market consumer doesn't shop exclusively — or even primarily — at record stores for music. The music stores themselves are faced with significant challenges and an increasingly diverse non-music product mix. This diversification could yield not only greater sales, but also provides the greatest potential for future growth (see accompanying tables, "Stores That Stock Music" and "Music Sales Vs. Total Sales").

Traditional music stores are changing dramatically as they battle to increase sales. In many cases, the future of such stores isn't directly tied to music. Consumers

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**Facing Promotion's Changing Face**

Few areas of the music industry have undergone and are now experiencing more evolution than radio promotion. Much of this transition is the result of radio's own evolution. Now that radio has become big business, its operators take fewer chances and rely increasingly on research.

The format shift from the '70s is dramatic. These days, the sole surviving CHR in a market may be struggling for its life. Because they play little or no rock music, sales of today's most popular formats aren't even part of the promotion system. For example, few promotion people target Classic Rockers or Gold stations.

The question is not whether the music industry can capitalize on this shift. Adoption will require wholesale changes in the way business is done, but it can be accomplished. The work isn't solely up to the promotion people — several other divisions must also evolve. Even the factors used to reckon POP compensation are changing, the most significant trend is to base POP compensation on sales and profits, not just numbers.

Although promotion has traditionally focused on airplay and increasingly, on rotations and station promotions — we must examine how promotion can complement local sales. Increasingly, the two are working hand in hand, as stations start to program retail-oriented shows. Also, a tremendous amount of additional artist promotion can be accomplished through sales. Sales departments have many promotional opportunities that don't tie up promotional airtime. These can be contained in other messages, which further increase the promotion's impact.

**New Options**

Following are some of the new tactics record promoters should consider. We'll talk about them in much greater detail at our session, "Marketing Music In The '90s," at the R&R Convention (1:30-3:30 PM, Friday, June 12).

Create greater depth of contact at stations by addressing national, regional, and local sales managers. Increasingly, leverage radio's turnover promotional opportunities, specifically, retail display, cross-marketing, artist brand trial, and event marketing opportunities.

Create turnover local marketing opportunities for stations to tie into as well as national marketing promotions that can be customized locally. These may be:

- Cause-related
- Event sponsorships
- Other media opportunities
  - i.e., cross-marketing with Fee-TV, cable, etc.
- Sampler/Collection CDs
- In-school marketing opportunities
- Musical signature IDs

Familiarize yourself with such station tools as interactive systems, database collection, and sales-driven marketing opportunities. Talk to PDs about conducting more thorough marketing and operational needs analyses. Assist with strategic breakthrough marketing campaigns that go beyond trips and tickets. This will help the station and your artists.

Provide more comprehensive prerelease research on artists, including data and suggestions on rotations and dayparts. Don't just focus on adds.

Do a better job of coordinating prerelease information and timing your releases so they stand alone and don't conflict with other core artist releases.

Assist stations and ultimately your chances of attaining adds and rotations — by providing more artist PR (including TV interviews, live appearances, and magazine stories), and ensuring ample lead time and awareness of such PR efforts and appearances.

Sources:

- R&R
- Spotlight
- Billboard
- Focus
- Broadcast News
- Broadcasting
- Sales & Marketing
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SALES & MARKETING

Marketing in the '90s

Continued from Page 24

are increasingly reliant on one-stop shopping at general/mass merchandisers and on/catalog shopping, which has taken off dramatically.

In order to stay on top of the volatile music retail playing field, I recommend you employ the following:

- Direct sales contact with general/mass merchandisers and department stores nationally;
- Local sales contact with retail store operations people to create incremental sales opportunities and non-traditional display advantages;
- Incremental and non-traditional display at existing retail stores to spur greater impulse purchases;
- Non-traditional retail channels such as department stores, general/mass merchandisers, hypermarts, and toy stores.

Graying of the Buyer

Another phenomenon driving these changes is the aging or "graying" of the record purchaser. Older consumers wield much greater discretionary income than young ones. They also buy catalogue product as they upgrade from LPs to CDs, in addition to new music and artists. They tend to be more impulsive than younger consumers, but you must catch them in the act, rather than try to modify their behavior.

For instance, department stores offer a strong lure for such purchasers. When people are browsing and buying home electronics hardware, they're likely to make impulsive software decisions. Consumers shopping for family items can be manipulated with smart in-store merchandising. Also, by slotting product in non-traditional arenas (i.e., toy stores), you're supported by two dynamics: children's purchasing power (and influence on brand decisions) and their parents' impulsive nature. Radio listening habits have changed dramatically, but we can capitalize on these changes. Labels and station management must rethink in order to drive sales via these growing formats that aren't driven by new artists - specifically Classic Rock and Gold. These formats can contribute a tremendous amount to the older listener's consumer awareness and even facilitate general market sales. Additional sales and radio promotion potential can be realized by focusing on home shopping and direct marketing opportunities. One of the more promising ones requires database ownership, collection, fulfillment, and management.

New Markets, New Opportunities

Marketing dynamics and synergies can yield additional sales of new and catalogue product. Some of these require artists to rethink their contractual positions, while others will generate added sales from the label's own marketing efforts.

Create, maintain, and manage consumer databases of purchasers by artist and format by:
- Offering on-pack/on-pack consumer response incentives
- Establishing radio/TV partnerships.

Increase research into the top 20% and middle third of music consumers - those who, on average, spend the most on music purchases. Market to them directly with sales incentives. Make the most of your access to:
- Charge card user profiles
- Retail partnerships
- Independent-in-house research.

Increase your usage of multiple product consumer purchase incentives. Capitalize on soundtrack sales via cross-marketing with video rentals and sell-through product by:
- Classic wrapping related items
- Display a product in video departments

Offering in-store cross-marketing incentives
- Creating and developing more children's products, video, audio, and home entertainment.
- Increase music video sales by:
  - Creating multiple artist video collections, arranged by format
  - Using individual artist bounce-back and sales incentives. One of the roadblocks to video product sales is that consumers use the video medium differently than they use audio products.

Capitalize on direct consumer marketing and delivery options, such as:
- Interactive cable
- Direct satellite delivery
- Home shopping
- Consumer catalogs.

Increase artist sales and brand trial through national cross-marketing with package good companies that match user profiles.

Imagine having databases of people who've purchased records organized by style of music and individual artists.

Imagine having significant databases of actual pop, rock, or country purchaser profiles organized not only by category, but by artist! A variety of methods exist to create and manage this data through artist merchandise, pre-release information, couponing, and direct sales opportunities.

Angie on Advertising

Let's not forget advertising. Just as the rest of the music marketing landscape is changing, your ad efforts must evolve. I advise allocating more dollars to greater local "brand advertising" for artists. Such budgets can either be tied to station "tags," or stations can tie them to local retail case-driven promotions for maximum leveraging.

Also, capitalize on point-of-purchase scanner-based sales incentives and coupon systems in grocery and drug stores. These can match user characteristics between artists, stations, and package good product user profiles.

In-store advertising media (in-store radio, TV, and interactive systems) offer another valuable venue for your messages. Don't forget in-theater movie/video ads, or sell-through product, which can be customized locally for radio, retail, or both.

Reclaim and place rascals' local co-op accruals for better maximization, and increase your percentage of dollars earmarked for product display/advertising and slotting allowances.

Older consumers tend to be more impulsive than younger consumers.

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**RETURN OF THE DEADLY ADDAMS FAMILY**

The Addams Family, the famously dysfunctional clan that populated the black humor comic strip and is now the subject of a new movie by director Barry Sonnenfeld. It's part live action, part animation, part disaster movie, and part camp classic.

**Buckingham Palace Parties**

The queen of England's birthday party is always a spectacle, but this year it was particularly impressive. The palace was decorated with flowers and lights, and the guests were treated to a lavish feast featuring some of the finest foods in the land. The event was a huge success, and the queen was seen smiling throughout the evening.

**Cuts Like A Knife**

David Bowie loves the original "Bowie knife" as much as we do, but he says that he's not going to use it. He says that he's not going to use it because it's too dangerous. He says that he's not going to use it because it's too dangerous. He says that he's not going to use it because it's too dangerous.

**Hey... Program Directors**

Did you know... Sample-Také®CD Search & Sample System can be used as an incredibly accurate surveying system for radio stations to perfect their daily programming. This incredible system... 

**WEEKEND BOX OFFICE JUNE 5-7**

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**VIDEO**

**NEW THIS WEEK**

- **Barnabas**
- **Helen**
- **The Addams Family**

**COMING**

- **M.O. MONEY**
- **This Is Garth Brooks**
- **Cher: Extraordinary Live at the Mirage (RBM)**

**TUBE TOPS**

"Genesis: Opening Night" spotlights the band's current tour and profiles the individual and collective careers of Phil Collins, Mike Rutherford, and Tony Banks. The hallucinating ABC program also features the video debut of "Jesus Loves Me".

**MUSIC & MOVIES**

**CURRENT**

- LEATHAL WEAPON 3
- ENCONO MAN (Hollywood)
- CLASS ACT (Giant/Reprise)
- STRAIGHT TALK (Hollywood)
- MO$ MONEY

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**COMING ATTRACTIONS**

No music-related movies opening this week.

**VIDEOS**

- **Barnabas**
- **Helen**
- **The Addams Family**

**CHER: Extraordinary Live at the Mirage**

This hourlong performance collection spotlights 13 songs, including "I Found Someone," "If I Could Turn Back Time," and "All I Ever Wanted." The concert features Cher's signature style and includes a medley of her classic hits. The show is sure to be a hit with fans of all ages.

**THE ADDAMS FAMILY**

- Starring Anjelica Huston and Raul Julia, the Addams Family presents a hilarious look at the kooky, spotty, and altogether offbeat household. The movie features the voices of multiple talented actors, including John Astin and Carol Burnett, and is sure to be a hit with audiences of all ages.

**Buckingham Palace Parties**

The queen of England's birthday party is always a spectacle, but this year it was particularly impressive. The palace was decorated with flowers and lights, and the guests were treated to a lavish feast featuring some of the finest foods in the land. The event was a huge success, and the queen was seen smiling throughout the evening.

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<DAVE SHAKES
Program Director B-96 FM
Chicago

The new PURE IMPACT TWO jingle package contains 100% cutting edge jingles. Clarke Brown, the president of Jefferson-Pilot Radio was singing them after one listen! Most of these jingles could be hit songs!

Tony Novia>
Ops. Mgr. STAR-94 FM
Atlanta

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LIFE IN THE FAST LANE?

Speediest Cities in America

Every city lives and works at its own tempo. Travelers know it, and a recent study by Dr. Robert Levine of California State University, Fresno, confirms it.

In surveying 36 American cities, Levine found the 10 fastest were (in descending order): Boston, Buffalo; New York City; Salt Lake City; Columbus, OH; Worcester; Providence; Springfield, MA; Rochester; and Kansas City.

Four Indicators

The study examined the following four pace indicators:

• Walking speed of pedestrians (fastest: Springfield; slowest: Fresno)
• Working speed of bank tellers (fastest: Chattanooga; slowest: Los Angeles)
• Speaking speed of postal clerks (fastest: Columbus; slowest: Sacramento)
• Number of watches worn (most: New York; fewest: Atlanta)

On a worldwide scale, the United States trails only Japan, which ranked first in all four categories: England, Taiwan, and Italy round out the top five.

Incidentally, Levine's study leaves the stereotype of the "laid-back Californian" intact. Six of the 10 slowest cities are in the Golden State, including Los Angeles, which took "top turtle" honors in the survey.

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Women's Advertising Attitudes Surveyed

Guarantees & warranties almost as important as price

Most women (64%) perceive price as an advertisement's most essential component, according to a recent study conducted by the NYC-based Roper Organization on behalf of Good Housekeeping magazine.

Nevertheless, almost as many (62%) of the 1000 surveyed cited money-back guarantees and warranties as crucial advertising elements. However, when making major purchases (i.e., cars, electronics, or appliances), guarantees and warranties were considered to be of equal or greater influence than price.

Meanwhile, 50% consider product use information "very important" in advertising. Slightly fewer (48%) look for messages that tell "how a product works for me."

Judged to be of lesser importance were product ingredient data, value information, and recognition of consumer needs and lifestyles.

What's Not Important

Only 34% indicated brand comparisons were vital, and only 23% specified the importance of an entertaining presentation. Even fewer are impressed by endorsements from an individual they admire, and a mere 6% are lured by celebrity endorsements.

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- CORE - automated program control and satellite interface
- Air Trak and Mix Trak - versatility and affordability in linear consoles
- Disc Trak - removable media digital cart machines
- Phase Trak and Dura Trak - the performance standard in cart machines
- FX-50 Exciter - what you hear is what they hear.

For the full story, call Bill Harland at (217) 224-9800.

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American Home Electronic Equipment Sales Examined
4.4% annual growth rate predicted; market to top $34 billion by 2000

The U.S. market for electronic home entertainment equipment had a sales level value of more than $22 billion in 1990—an amount that's expected to rise 4.4% annually and exceed $34 billion by 2000, according to a recent study by Cleveland Heights, Ohio-based market research firm Leading Edge Reports.

Auto & Aftermarket Audio Sales Strong

Home audio equipment accounts for $10 billion of the market for electronic home entertainment equipment. This audio segment is expected to see a sales surge as well, particularly in the market for automobile sound products, which racked up $4.3 billion (43%) of the home audio equipment dollars in 1990.

Aftermarket autosound sales alone—pegged at $1 billion in 1990—are expected to grow 7% per year throughout the decade.

Furthermore, sales of high-fidelity systems and components (a $3 billion market in 1990, or 21% of home audio's total) and portable audio equipment ($1.7 billion, 17% of the total) are likewise expected to rise.

Leap In Laserdiscs

In the video arena, heightened demand for laserdisc players should increase sales by 6% per year, from $78 million in 1990 to $125 million by 2000. Meanwhile, only a 4% annual rate is anticipated in VCR sales (a $2.4 billion market in 1990).

Camcorders—currently the hottest thing in home video entertainment—accounted for $2.3 billion in 1990 sales (18% of the total home video market).

Voice-Controlled Car Stereo/Phone

Due in the fourth quarter of 1992, Blaupunkt's "Las Vegas" is a dash-mounted unit that will accept voice commands to control the AM/FM radio, cassette deck, cellular telephone, and optional CD player.

This telephone allows hands-free talking, voice dialing, and storage of 85 telephone numbers. If the phone is not used in the car, you can talk privately using an infrared handset.

The stereo—which also incorporates Radio Broadcast Data System capability—automatically mutes when you dial or receive a phone call. Both can be linked to the same antenna, eliminating the need for a dedicated cellular antenna. No price has been set for the unit yet. For more information, call the company at (708) 865-5467.

No-Contact Bubble Bath For CDs

Long Island-based Discwasher recently introduced the "CD Hydrobath," which enables you to clean CDs without making physical contact with them.

The unit cleans CDs by spraying them with the company's "CDX," a cleaning solution as the disc spins at high speed. The combination creates a foam that breaks up dust and grease, removing them from the disc's surface. After about 30 seconds, the unit reverses spin direction to dry the disc. The entire sequence takes less than a minute.

A filtering/recycling process allows you to clean as many as 100 discs in a single session, with two ounces of the CDX+ solution. The filter can be rinsed and reused after each session.

Suggested retail price of the CD Hydrobath (including a six-ounce bottle of CDX+), $99.95. For more information, call the company at (800) 223-6009.

Multi-Station Logger Arrives

El Segundo, CA-based ESE recently introduced the "ES-ACM7," a seven-channel audio multiplexer that gives you the ability to record as many as seven stations simultaneously for up to eight hours on the same videocassette.

The rack-mounted unit encodes and records up to seven tracks of audio onto the video portion of any VHS tape. Each track can be accessed individually during playback using the thumbwheel switch on the front panel. An additional two tracks of audio or time/date data can be recorded onto the audio portion of the cassette.

Suggested list price: $495. For more information, phone the firm at (310) 322-2136.

The BMI Pop Awards

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Song of the Year

LOVE TAKES TIME
Mariah Carey
Ben Margulies
Been Jamin' Music
Sony Songs, Inc.
Vision Of Love Songs, Inc.

Songwriter of the Year

KENNETH "BABYFACE" EDMONDS

Publisher of the Year

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When it comes to the T.J. Martell Foundation's fundraising efforts, Atlantic VP/Promo Danny Buch (second from left) found he could hardly escape Scott-free, flanked as he is by KC 101/New Haven's John Scott (far left) and T.J. Martell philanthropist Jon Scott (far right). Through the miracle of technology, Jeff McClusky & Associates' John Scott (second from right) took part in the Scott-uh rite as well.

Smiling Phases
After becoming the first musical guest to perform on "The Tonight Show Starring Jay Leno," Motown recording artist Shanice (left) compared smiles with the new late-night host.

Mark & Brian Achieve Their Goals
Los Angeles Kings defenseman Rob Blake (c) recently visited KLOS/L.A.'s studios to present morning men Mark (r) & Brian with larger-than-life replicas of their very own Upper Deck Hockey Cards.

New Cure Fission?
While touring Universal Studios Florida, four-fifths of Fiction/Elektra recording artists the Cure considered adding Frankenstein (with guitar) and Beetlejuice (in striped suit) to the lineup and gang back to their goth roots.

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IT COULD ONLY COME FROM WESTWOOD ONE
To celebrate his one-year anniversary as Satellite Music Network President, David Kantor (third from left) was initiated as "True Texan" by his Dallas co-workers. Upon passing the cowchip-throwing test, Kantor was awarded certificates attesting to his being an "Official Naturalized Texan" and "Honorary Employee Of The Month." Pictured presenting the plaques are (l-r) SMN's Z-Rock and Classic Rock Managing Dir. Lee Abrams, VP/Mktg. Marty Raab, Kantor (holding a big bag o' the bullstuff), Exec VP/CFO David Hubschman, VP/Programming Robert Hall, and VP/Affiliate Sales Frank Woodbeck.

Rogue’s Gallery

Rogues Virgin recording artist Lenny Kravitz (r) gets starry-eyed with Shooting Gallery guitarist Andy McCoy after the Mercury rockers' recent performance at Brooklyn's L'Amour.

Columbia's New York Night Crowell

Rodney Crowell premiered songs from his new "Life Is Messy" LP at NYC's Tramps. Seen on the scene are (l-r) Sony Music/Nashville VP/Mktg. Mike Martinovich, Sony Music Distribution President Paul Smith, Sony Music Exec. VP Mel Iberman, Columbia Records President Don Immer, Crowell, and Sony Music President Tommy Mottola.

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THE BOX

STREET TALK

Tune In, Stern On Chernoff

Thanks to Howard Stern, it’s no secret that WNEW-FM approached former NEW PD Mark Chernoff about his PD vacancy before settling on Pat St. John (see Page 1). In his inimitable fashion, Stern caponed Chernoff — now Stern’s PD at crosstown WXRK — into reluctantly revealing on-air that he had talked with ‘NEW about the gig.

“I spoke with Chernoff,” acknowledged ‘NEW VP/GM Kevin Smith. “He was extremely classy, and we had a very good conversation, but we couldn’t come to terms.” ST hears WNCX/Cleveland PD Doug Podell, who worked for Smith at WLIZ/Detroit, was also a candidate for the ‘NEW post.

Incidentally, the Cleveland Plain Dealer reported Tuesday (6/9) that Rock CHR WENZ (The End) has been negotiating with Infinity about simulcasting the Howard Stern show. While End PD Lyndon Abell confirmed the station will soon announce a new morning show, ST has learned it’s not Stern.

Turn Up The AC

Three major market AC PD posts open up this week:

* Two-year Golden West AC KLIT/L.A. PD Dan McKay has been promoted to GM/afternoon man at AC WGLM/Lafayette, IN. KLIT will retain McKay’s music consultant services. WGLM is a brand-new facility set to debut Monday (6/15).
* Following Bill Bungelhoth’s appointment to GM at AC WPNT/Chicago last week, PD Harv Blain exits the Century AC. Gary Berkowitz will consult on-site as the station searches for a replacement.

Rumors

- Will radio programming veteran Buzz Bennett announce a major comeback within the next few weeks?

- Is the recent segue by Passion Hot AC WZTU/Orlando to WHVE (The Wave) a smokescreen? Could a CBD from Westinghouse over the use of the phrase “The Wave” have anything to do with it? Calls to PD Bill Pasha went unanswered.

- Can we use the rumors that KMELSF/APO/MO Hosh Gurel is about to exit for an AAR slot? ST has learned he’s inked a deal with KMEL.

- Is ex-93/Medford/PD J.J. Cook about to land the WXSJ/Asheville PD post? Or is Cook heading to Omaha to launch a new CHR?

- Did Sire/WMB artist Corey Hart fire Platinum Management this week?

- PRO-FM/Providence on-airer David Simpson’s voice was waiting over the WPLJ/NY airwaves last weekend. Is fulltime in the wind for him at ‘PLJ?

- KEZRI/San Jose PD Kirk Patrick steps down, but will remain with the Alta station in afternoon drive. Former KEZRI PD-turned-consultant Jan Jeffries becomes interim PD. Also: NAC KKNW/Seattle PD Nick Francis resigns, effective July 1.

Is RAB seriously considering a solo lobbying effort at Congress to save beer advertising on radio ... since NAB hasn’t exactly “hopped” to it?

Can Sherrie Marshall Support?

Washington is abuzz with rumors that FCC Commissioner Sherrie Marshall is on her way out. The wagging tongues claim Republican Marshall, whose term expires June 30, has fallen out of favor at the White House for failing to toe the President’s deregulatory line. One published report says Bush Chief O’ Staff Sam Skinner wants her head on the proverbial pike.

Continued on Page 40

Coming this Fall!

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Catch Kathy On Tour With
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“November Rain”

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OVER 100 CHR ADDS!

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Network's World Premiere of GN'Rs
“November Rain” Video

Record Breaking Sales For
Pay-Per-View's Airing Of GN'Rs Live
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KBEQ add  KF95 33-24 hot
KISN add  WFMF debut 34
WNVZ add  KZLT add
Y100 debut 24  WOQH
WNCR #27  KCAQ debut 39
WZOU  B95.5 30-26
Q99.5  WHHY debut 30
WWHT  KLYV 40-31

and many more!

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across-the-board SMASH!"

KWNZ/Ray Kalusa
"We tested this & it was 100%.”

Exploding At Clubs Everywhere:
S.I.N.: #4 Breakout!
DMR: Debut 27*

Huge Single Sales 1st Week:
Record Theater/Baltimore: #2
Tower/Chicago: Debut #3
Tower/Sunset-LA: Debut #18
Tower/Village-NY: Debut #29
Tower/Boston: Debut #29

See Olivia On Arsenio Hall Show June 12!

OLIVIA NEWTON-JOHN
“I Need Love”

www.americanradiohistory.com
ST hears ex-B93/Austin PD Elvis Duran was offered the Y107/Nashville PD post, but passed. Will Duran surface as a WEGX/Philadelphia air personality? And is there a syndication deal in the works?

Meanwhile, look for Legacy Dr./Prog. John Gorman to be holding court in L.A. this weekend. Word is Y107 is looking for an on-air PD and could cinch a deal with someone by early next week. Ex-WKZL/Winston-Salem PD Chuck Holloway is rumored to be the leading candidate. But is G105/Durham-Raleigh MD (and former PD) Brian Patrick also in the thick of this one?

Look for veteran KEGL/Dallas APD/MD Jimmy Steal to exit once Brian Krysz takes over as PD (see Page 1). It's no secret that Steal wanted the job, and he'll now explore other options, including the aforementioned Y107/Nashville and Y106/San Diego PD posts.

Although Krysz and KEGL VP/GM Donna Fadal deny the station will change its musical focus, ST keeps hearing that June 27 may become a big day in the Eagle's format history.

John Scott is officially out as PD at KC101/New Haven. However, Scott will remain with the station to do afternoon drive. Filling Scott's programming chair will be former WAEB-FM/Allentown PD Pete Cosenza, who begins his new duties in two weeks.

Objectionable Overruled?

A panel of the Louisiana State Senate approved legislation Tuesday (6/9) that would criminalize the sale to minors of recordings with "objectionable lyrics" — including albums bearing the music industry's voluntary warning label.

The measure, which passed the Senate Judiciary Committee on a rollcall vote, could come before the full Senate later this week or early next month. The House has already approved the bill (R&R 5/29).

An RIAA spokesperson said Pelican State Governor Edwin Edwards promised to veto the bill. According to RIAA, the measure "seriously undermines" the voluntary stickering campaign by giving the parental warning label a constitutional connotation.

The nearly 10-year relationship between KFOQ/SF and morning man M. Dung has come to an end. The AOR has replaced Dung with middayer Dave Morey.

Continued on Page 42
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THE RIGHT SONGS +
THE RIGHT LABEL =
RIGHT NOW

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172 CHR Reporters-75%

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HOT97 5-3 HOT
Z100 11-9
WEGX 24-17
PRO-FM 22-17 HOT
WJMO 29-23
WDFX 18-12
WHHH 29-23
HOT102 27-27
Q104 12-7 HOT
KIIS 15-10 HOT

INDIGO GIRLS
"Galileo"
PWR96 26-10 HOT
KTFM 17-11
PWRPG 13-7
Q105 29-29
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WHHH 29-23
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Q104 12-7 HOT
KIIS 15-10 HOT

PWR106 22-16
KKFR 17-13 HOT
KKRZ 30-29
KGGI 2-2 HOT
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Rumbles, Pt. II

- Former Hot 105/Miami MOR morning man Guy Black joins KYK-Dallas for afternoons as Brian Scott segue to the vacant noon-3pm slot. And... Samuel Gonzales, previously with cross-town rival KJMM, joins K104 in an on-air capacity (due to a non-compete clause).

- Spanish-language outlet KXMG/Tucson, names an KXTN/San Antonio PD - Jesse刘 as a similar position. The station switches calls to KOHT and is in the process of modifying its format to a mix of Urban and Spanish music.

- Bailey Coleman - most recently with XHRM/San Diego - joins RTA/Freemont as APD/afternoons. Chris Mitchell moves to evenings and Wise Prince D heads to overnights.


- KRED/Phoenix's Tim Rice Edwards segues to mornings at WNOE/O. Current morning star Kim Cordell heads to afternoon drive, while displaced Alan shifts up, afternoon to evenings, and Richard Black aide from evenings to overnights.

- KBOI/Spokane's Bruce Jensen & the morning show are now mornings at WNOE/O.

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The new single from her gold album, never enough

"Never Enough represents Melissa Etheridge's best work to date."

AOR TRACKS: 35
AOR ALBUMS: 34

SEE MELISSA ETHERIDGE ON TOUR NOW!
**Leak O' The Week**

How was the new Elton John single "The One" leaked last weekend? Turns out such enterprising stations as WPLJNY, Q105/Tampa, and Power 99/Atlanta dubbed the song from the video.

Radio's close personal friend, Art Vuolo, is relaunching his Rock Radio Radioguide. Meanwhile, check out Vuolo's newest "Best of Video Archex — Volume 7" at R&R Convention '92.

Berry Gordy Jr. is not credited as a producer on the forthcoming Jacksons TV special, as noted last week. Suzanne De Passe is one of the executive producers, along with Stan Margulies.

This week Marilah Carey extends her record out-of-the-box CHR No. 1 streak. Her first eight singles have all reached the topmost pop post!

**Records**

- Mercury AOR honcho Drew Murray will soon receive his VP stripes.
- Zoo hires Boomtown Music principal Steve Prendergast as Sr. Dir/Artist Development. Also, Zoo NYC regional rep Mary K. Dinley is upped to Asst. Natl Dir/Album Promo.
- Charisma Dallas promo Grant Spofford exits and is replaced by the label's Scott Douglas.
- Epic/Nashville Natl Mgr./Secondary Promo Cindy Selby Cunningham has been elevated to the newly created position of Mgr./Promo, Mid-Atlantic Eastern region. She'll relocate to DC from Nashville.
- Savage Records and BMG announced a long term distribution deal that includes a new licensing agreement between Savage and BMG International. Savage and MCA/Universal Distribution dissolved their distribution/Morning Star pact by mutual agreement.
- Mechanic Records and RCA penned a pact that calls for major distribution and joint marketing of four to eight Mechanic LPs (as well as select RCA releases) per year. Mechanic dissolved its distribution agreement with MCA in April, leaving Tristar, Bang/Atlantic, and Verve at that label.
- Delicious Vinyl is about to spin off Brass Recordings (the label's name's an homage to the similarly monikered L.A. club), a label that will release "eclectic jazz influenced" records. DV A&R honcho Orlando Aguilera will head Brass. Will Atlantic distribute this as well?
- Effective June 15, Giant Records is moving to new digs: 8900 Wilshire (Suite 200), Beverly Hills, CA 90211. The main Giant number is (310) 289-5500 and the fax is (310) 289-5501. All Giant phone numbers with a 289 prefix will change to 289.

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Add date Monday,
June 15th.

Management: Arthur Spivak/Spivak Entertainment

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Anselmo Continued from Page 1
will be superior product, superior customer service, and continued innovation.”

Anselmo joined Madrite in 1984 as a KEEY AE, was promoted to a sales management post in 1985, and was named to his present position in 1988.

Battison Continued from Page 3
“I sincerely wish Norm and the Westwood One staff the best. I’m going to take some of my unused vacation time now and then I’ll explore my options.”

Battison joined WW1 in 1985 as Exec. VP and was promoted to President a year later. He also served as CFO from 1986-1991. He previously was an executive with ABC Radio Networks.

Paragoni Continued from Page 3 stations.” Paragoni told R&R.

Noble Merchandising Services will coordinate its East Coast activities from an office in the Washington, DC suburb of Oakton, VA. Prior to his promotion, Paragoni was with Noble’s WAVZ & WKCI/New Haven. He previously served as Sr. VP/Radio for NAB.

Zoo Entertainment artist Matthew Sweet recently performed three nights at NYC’s Tramps. Seen celebrating the occasion are (l-r) manager Russell Carlier, Zoo GM George Gennity, BMG Int’l Product Mgr Linda Demuro, Sweet, BMG VP/Int’l Mktg & Promo Nancy Farzman, manager Tom Simonsen, and BMG Mgr/Int’l Publicity Carol Tatarien.
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DAB

Continued from Page 1

He said the system's testing sponsor would be the Indianapolis-based U.S. subsidiary of Thomson Consumer Electronics, a French member of the Eureka consortium, and that Eureka would have no trouble meeting ETA's April 1983 deadline for submitting hardware for testing.

In the U.S., Thomson markets products under the RCA, General Electric, and Proscan brand names.

The only question remaining, according to Meier-Engelen, is whether Eureka will submit VHF/FM or L-band equipment for the U.S. test. But don't look for any European entry for in-band use in the U.S.

"It is an end," Meier-Engelen said of work by consortium member Bosch-Blaupunkt on a DAB system it proposed to operate on adjacent channels to existing FM stations. He said the German company had completed the first stage of its in-band research effort only because it believes the technology may have other applications outside of broadcasting.

Euro L-Band Not May Pressure U.S.

The mostly European audience in Montreux expressed little interest in L-band DAB alternatives, except that many delegates hurriedly copied down names when NAB Executive VP Jack Abel described the six in-band systems under development in the U.S.

"Today there is almost no U.S. broadcast support for a new spectrum allocation for DAB," Abel told the symposium. He noted that widespread acceptance of L-band around the world would increase pressure on the U.S. government to relinquish the frequencies to DAB.

Time and again throughout the two-day conference, Canadians urged the U.S. to get on the L-band wagon. "All of North and South America except the U.S. are clear that they want to use 150 MHz; the only question is when — and we keep leaving an open chair for the U.S. to join us," said Ralph Zeitoun, Director/Office of Broadcasting for the Canadian government's Department of Communications.

Canadian delegates also urged Europeans to reexamine L-band for terrestrial DAB use, rather than using L-band exclusively for satellite delivery, and locating terrestrial DAB at lower frequencies.

Europeans rejected the idea of a single band hybrid, and responded that even if L-band is suitable for terrestrial DAB, as indicated by Canadian test results, the 40 MHz band allocated for DAB isn't large enough to accommodate the anticipated satellite and terrestrial DAB needs of all European countries.

U.S. in-band developers weren't invited to make presentations at the symposium, which was sponsored by the European Broadcasting Union "with the collaboration of Eureka-147 and NAB/Radio Montreux" (which began the day following the June 8-9 DAB confab). However, German engineer Carol Petrie launched an attack on USA Digital Radio, claiming that its developers have thus far managed to achieve only half of the signal cancellation necessary to transmit a DAB signal on the same frequency as an FM analog signal.

"It's not accurate," said CBS Radio VP/Engineering Tony Massiello, reached in New York by R&R. He said Petrie's calculations assumed that the DAB signal would be transmitted on a single carrier while USA Digital uses 21 carriers, allowing for a higher aggregate power.

GM Doubtful On In-Band

Although U.S. broadcasters are banking on in-band DAB, General Motors, the world's largest maker of both cars and car radios, isn't so sold on it. "One thing they are very doubtful about is the robustness of in-band FM systems," said John McComas, Manager, Advanced Audio & Communications for GM's Delco Electronics Corp.

In the first public airing of limited results from Delco's own testing in Indiana, McComas said L-band propagation for DAB appeared to have better fringe-area reception than a comparable FM signal, although the DAB signal suffered from a quick dropoff rather than gradual degradation. McComas said tests with a second-generation DAB experimental receiver would begin this month with simulcast programming from WMRR/ Marion, IN.

Although Eureka proponents tried to project confidence that implementation of their system throughout Europe was guaranteed for both terrestrial and satellite use, a few delegates noted obstacles yet to overcome. Only Germany has officially selected a band for initial terrestrial implementation (TV channel 12) and some European countries are having trouble finding frequencies to clear for DAB.

Also, L-band won't be available for satellite use in most of Europe until 2007. Even then, Eureka isn't a show-in. European Space Agency official Kevin Galdigan said his engineers have developed a DAB system they believe is superior to Eureka for satellite use, and that it will be submitted to the European Telecommunications Standards Institute as a candidate for the European DAB standard.

As at numerous broadcast conventions of the past two years, delegates were invited to a bus demonstrating the difference between FM and Eureka DAB signals. In this case, the route through the city of Montreux and the hills above included a gap-filler transmitter that rebroadcasts the DAB signal through a highway tunnel where the FM signal all but disappeared. Both were broadcast from a site in Tondon, France, across Lake Geneva.

In a new twist demonstrated only inside the conference center, Eureka also included a slow-scan video broadcast coupled with one of nine audio channels. The still picture, which could be changed every seven seconds, used one-eighth the amount of data required for the CD-quality stereo audio channel.

Magic Shadoe Holliday

"American Top 40" host Shadoe Stevens visited the studios of affiliate WYKL/Orlando recently. Shadoe/Steel Stevens is morning team members Johnny Magic (left) and Doc Holliday (right).

Beauty And The Radio Guy

French-Canadian songstress Celine Dion recently dropped by the Unistar Radio Networks to promote her new, self-titled LP. Seen alongside Dion is Unistar's Rich Veduto.

WNEW-FM

Continued from Page 1

clients include 'NEW-FM, Album Network's Bullet Productions, the Silverman Companies, and Electric Lady Studios.

"In his years as WNEW-FM VP/GM, Ted produced unprecedented growth in revenue, profits, and ratings," remarked Group W President Jim Thompson, who nevertheless replaced Uitz in that position earlier this year with Smith. "Ted is a programming genius," added Smith. "We're proud to be one of his first clients."

Uitz was WMRR/Philadelphia OM when Group W bought the AOR, along with WNEW-FM and WLLZ/Detroit, in 1980. He was then moved to Station Manager at WNEW-FM, and was promoted again to VP/GM in January 1991.

Five months ago he was reassigned to VP/Programming & Marketing for Group W AORs.

Prior to joining WMMR in 1986, Uitz programmed KTXQ/Dallas, WHJY/Philadelphia, WPXY/Albany, and WAQX/Syracuse.

New Giant Monsters

Boulder, CO-based Big Head Todd & The Monsters celebrate their signing to Giant Records. Pictured at the pactimg are (l-r) co-manager Chuck Morris, the band's Rob Squires, attorney Jim Zumwalt, bandmember Todd Mohr, co-manager Mark Blesener, the band's Brian Nevin, and Giant Chairman Irving Azoff.
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Quality Control Revisited

More new management attitudes from an old source

My last column on quality control (R&R 4/24) elicited a very enthusiastic response. Many of you asked for more insight into the pioneering work of quality control guru Dr. W. Edwards Deming. The Japanese took his theory to heart, and American business seemed to ignore it too, idealistic and impractical. Now Deming is having the last laugh.

However, it's not too late to incorporate his ideas into the radio and record business. In fact, it's more important than ever these days because of the growing trend toward "downsizing."

When companies downsize, it usually means that the workforce is cut but the amount of work remains the same. In theory, computers and other technology improve efficiency and make it easier for fewer people to accomplish the same workload. In practice, it usually means longer hours, higher stress levels, and decreased quality.

The best way to make sure downsizing doesn't affect the quality of your product is to build quality in rather than trying to impose it through a set of deprivations from the top.

In the following paragraphs, I'll again quote liberally from my colleague Dave Elliott's summary of Deming's work.

Previously, I noted that quality requires commitment to a new way of thinking which includes:

- Build quality into the product.
- Don't depend on inspection to achieve it.
- Institute on-the-job training, rather than allowing new employees to be trained by the ones already in place.
- Don't manage by fear.
- As a manager, commit yourself to continual personal training.

Here are additional insights on how to achieve a quality advantage.

- Break down barriers between departments. Everyone should have a good idea of what their co-workers are doing, and how the big picture fits together.

Everyone should have a good idea of what their co-workers are doing and how the big picture fits together. During the past 13 years, I've found that the most successful clients are those who include the greatest number of people in the process.

Foster Success

- Break Barriers Down
- Dump Slogans
- Involve Everyone

The more the receptionists understand about your operation, the better they'll do their job. The same is true for engineers, announcers, and even your comptroller.

Sometimes we fear that employees will take the information and "create the street" with all our secrets. This seldom happens when you have happy employees who feel they're part of the process and can make a difference.

More often, people leave because they feel they've been excluded and that their opinion doesn't matter. They become resentful and are easy prey to someone who flatters them and tells them they matter.

One important note: Break down the barrier between the sales department and the product department. A disruptive axiom permeates the radio and record business: "I say "I know I might compromise the product, but I have to meet budget this month no matter the cost."

Unfortunately, the cost is usually a long-term decrease in quality.

- Get rid of slogans which dump all responsibility onto the worker. We've all seen these. Such things as "Safety is your responsibility" and "Our goal is to please the customer at all times." Managers use these slogans to relieve themselves of responsibility and put it on the employees. However, unless the employee has an understanding of how to achieve these goals, the slogans do nothing but create frustration.

At one station, the PD complained the announcers were not identifying songs often enough. He even tucked up a huge sign — instructing staffers to "I.D. songs more often" — in the control room (along with at least six other signs of varying size). The frustrated announcers were confused about what "more often" meant. They'd become afraid to talk too much because they were constantly reprimanded if they said anything more than the station liners, and they'd become frustrated by critiques that they weren't doing their job. Inevitably, the best announcer left.

To avoid these problems, solicit your employees' input, and focus on actions — rather than slogans. The result will be improved quality.

- Institute a vigorous program of education and self-improvement. This ties into the importance of on-the-job training. It means encouraging and providing resources so that people may grow.

Employees are assets. Take care of them the way you would take care of any asset. Invest in training. Not just the training you think they need — but the kind they think they need and ask for.

There is a tendency to treat all training as a short-term operating cost for a short-term problem. If someone has a time management problem, we give them training. If the boss, not the customers. They create conflict, competition, and turmoil. They rob the individual of intrinsic motivation, cooperation, dignity, self-esteem, and joy of work.

Ranking systems create a top, middle, and bottom, but they don't eliminate the middle and bottom. They only demoralize the majority of individuals who feel they were part of the work and not the reward. After a while, they stop trying and start slipping.

- Put everybody in the company to work to accomplish the transformation — Top management must start this. It begins with a radical notion.

Don't focus on increasing profits. Focus on constantly improving the system and constantly delighting customers and workers. Profits will constantly increase.

Don't focus on increasing profits. Focus on constantly improving the system and constantly delighting customers and workers. Profits will constantly increase.

What's Our Problem?

I've often asked myself why we have so much trouble implementing these ideas which have turned Japan into a world superpower. A couple of reasons come to mind.

First, too many of our businesses are still based on the military model developed by managers who started work after World War II. In this model, a boss at the top gives absolute orders to employees who have to obey — or else. No one has stopped to ask why we use a military model when things work so poorly in the military.

Second, managers are afraid to invest in people, for fear they'll leave and take other jobs, taking the investment with them. A workplace full of happy, motivated, well-educated workers might lose a few — but it will attract job applications from talented, committed, bright people. For everyone who leaves, there will be three who are eager to join.

Bright, talented people have a hard time finding workplaces which nurture and support them. If you create one, they will come. If anyone says, "I don't have time to do this," or "This is just too much of a bunch of theory that won't work," or "This might be okay for Honda or Sony, but what does it have to do with my radio station in Grand Rapids?" — just have them look at what it's done for Japan.

Solicit your employees' input, and focus on actions — rather than slogans.

No. 37 in a series

John Parkikal is CEO of Joint Communications, a research and consulting firm which specializes in custom research, marketing, and program consulting. He can be reached at (416) 272-1136.

RR

John Parkikal

THE COMPETITIVE EDGE

COMPETITIVE EDGE
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BASIC INSTINCT

A Return To Gut Radio

The radio industry has always been a leader and a follower at the same time. If a couple of stations have major success doing something new and dramatic, other stations will follow overnight.

For example, if Station A has a publicized success with a promotion, hundreds of stations soon begin telemarketing. Ultimately, the advantage of generating increased listenership with this unique skill is muted when hundreds of other stations are blacking. Including many competitors, use the same tactics you use.

Certainly, this syndrome is one of the problems plaguing callout music research today. For years, we — along with a lot of other programmers — have advised stations to use every thing at their disposal, including callout, to be successful. We stress the importance of outstanding air talent, effective marketing campaigns, fun promotions, and a well-researched product. All of this just makes common sense.

I'm not suggesting eliminating callout as a tool for making intelligent programming decisions; I'm saying you should balance callout usage with good 'ears.'

Unfortunately, over the past couple of years, many programmers have been reticent about using their instincts and have failed to combine music research with their "gut." Before we look at this in further detail, let's first review the relatively short history of callout research.

A Brief History

In the '60s and early '70s, a station made music decisions primarily on instinct and gut. The programmer had to have "good ears" or he'd soon be looking for employment elsewhere. The programmers from that era monitored sales, requests, and even jockeybox plays in clubs. The programmers of that era, while unsophisticated from a research perspective, were often better than today's PDs at having a feel for the street.

They developed hits from records that their active listeners responded to in a positive, vocal manner. The PD of that era played the new sound of the day on the basis of the audience was screaming for it. This made perfect sense. Why wait, when the phones are ringing off the hook and you might gain a leg up on a competitor?

But in the late '70s and early '80s, the best programmers discovered a unique and highly effective way to have a distinct advantage — callout research. What a weapon it was. Its advent was to radio what discovering the forward pass was to football. Many may remember the fear of a direct competitor attaining callout when your station didn't have it. Suddenly, the PDs with the "ears" were being beaten regularly by those with callout.

Everybody's Secret

If you had the only station in the market with research, you had a tremendous advantage over your direct competitor. While the rival was struggling through the musical forest with instinct, ears, and gut, the PD with research had a road map. That road map often led to success. It didn't take long before the best stations in America had access to callout and/or auditorium music testing. Multiple stations in most markets had the secret weapon of really knowing what their audience wanted to hear.

Ultimately, programmers became increasingly conservative, often waiting six or eight weeks until "it" tested before adding a song. Most programmers won't take chances with unfamiliar music. So the safest strategy was waiting for the competition to "play it first, then testing it off their airplay."

Full Circle

In recent years, a few industry leaders have begun to express concern that programmers are forgetting about one of the best weapons available to them: their own "ears." My philosophy was always that callout was never there to replace "good gut!" or sideline intuitive programmers who could just hear the hits. Callout should have always been a tool to assist programmers in music decisions. It ought not be the last word on what's added to or deleted from a station's playlist; it should be one of many important factors.

If all of your competitors are using music research, the only difference between your station and theirs may be that you're the only one in the market using research and gut.

By Jeff Pollack

Brian Phillips, now program manager of WEGX/Philadelphia, once told me the story of a teen who dropped by his station in Minneapolis a few years ago with a tape of a band he had discovered in Sweden. Brian listened, liked the song, and added the record, because it sounded like a hit. He relied on his ears in knowing what his audience would go for. Callout could not have predicted Buggles' success. It can only tell you how a song is doing once it has become familiar.

Balance Of Both

I'm not suggesting eliminating callout as a tool for making intelligent programming decisions; I'm saying you should balance callout usage with good "ears."

The key to success in the '90s is to have a good balance of gut with research. Jason Angel's success with KROQ/L.A. is a perfect example. By programming with a commonsense approach to using numbers and active listeners to determine music policy, it goes without saying that a trend-setting station like KROQ could never be "street" if it only relied on callout.

A station frequently characterized as one of the country's most innovative, KROQ/L.A. is programmed with a commonsense approach to using numbers and active listeners to determine music policy. It goes without saying that a trend-setting station like KROQ could never be "street" if it only relied on callout.

By Jeff Pollack

A trendsetting station like KROQ could never be "street" if it only relied on callout.

By Jeff Pollack

Those of us who have been active programmers are fortunate to have been candidates of the unique KROQ era. It is safe to say that the KROQ era is a thing of the past. As the KROQ era is ending, the "street" is ending with it. The "street" is a thing of the past. As the KROQ era is ending, the "street" is ending with it.
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www.americanradiohistory.com
**Cracking More Revenue Out Of 1992**

By Irwin Pollack

Salespeople to industry-specific trade magazines. For example: If you're interested in knowing more about the jewelry industry, consider reading Modern Jeweler; the supermarket industry: Progressive Grocer. Want to get more sleeping closer business? Read Retail Motivation.

Selespeople who haven't hit their goals on the make their "Missed Projection Report." It's a 300-word narrative explaining what didn't happen. May be turned around, but give you what you mean by the people. Try out the list of salespeople who are coming up with good ideas for sales plans.

For conducting quarterly reviews.

Salespeople need to see their work placed at least a quarter in advance.

Churn accounts on the 90th day. Take the accounts that aren't buying the station and rotate them to salespeople who can close them.

Consider using incentive contests. Determine what the goal of the incentive would be new business, closing ratios, average order, etc. Weekly, month, or quarterly contests, incentive contests help light a fire under salespeople's pants.

Publicly display each salespeople's individual performance. This can play in the form of dollars or percent. It may be broken out by each day of the week and reflect what got an order (and what by whom) daily.

Properly gage your station's audience and what their habits are. Add your station's audience to your database.

Stay in touch with the salespeople who make up the day-to-day life of your station. Make sure you're turning over at least 15 to 20 percent of your sales staff each year. The key is to keep it fresh. The new blood will bring in new ideas and new clients.

Most salespeople are hired primarily to sell "cold" calls. They are not meant to be what I call "Shape-up". It is where you ask the client to sign a contract for 12 weeks. As long as the client is happy, they will sign. Once the 12 weeks are up, you can either renew the contract or move on to the next client. This is a great way to ensure that your salespeople are making the most of their time. 

And if they don't break it, fix it. These 92 ideas give you the opportunity. Roll up your sleeves and get to work!
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Surprising Results . . . And Other Impossible Things

By Roger Wimmer

Ratings Relevance

This discussion of unrealistic research expectations is also relevant to Arbitron ratings. Arbitron numbers are often interpreted incorrectly—with the same faith we accord to the numbers on a thermometer. Yet Arbitron respondents are like the people who participate in music tests and other radio research projects. Why would we expect them to be unpredictable in music tests but predictable when recording their Arbitron diary entries?

Yet often, we find that GMs, PDs, and others in radio management expect just that (as evidenced by the number of phone calls I've received in the past few weeks from GMs and PDs complaining about their low numbers in the winter book). Most of these comments refer to what the station might have done wrong. The new TV ads weren't good enough, the morning show isn't entertaining enough, the remotes didn't attract attention, and so on.

Anyone conducting research must be prepared for any possibility. (Those who already know all the answers to all the questions shouldn't conduct research projects.)

Only a few suggested that the Arbitron numbers might be questionable. So with regard to Arbitron numbers, it's the same as the procedure discussed above for the music test. Every aspect of the station and the market must be questioned. Then, an equally long list of questions must be asked about Arbitron's research procedures. The goal is to find out if the Arbitron numbers are "real." Every reason—or "rival explanation"—for the numbers must be addressed.

Only after an exhaustive investigation can anyone conclude that a station's numbers are "correct" or "incorrect." Unfortunately, thorough examinations of the process don't happen very often. Management usually has a kneejerk reaction and immediately assumes something is wrong with the station (because that's the expectation). But the problem may be with Arbitron, or even a combination of Arbitron and the station.

An interesting phenomenon in radio research is that when a station's Arbitron numbers are good, and every other station in the market is bouncing around like jumping beans, management accepts them as correct. But when the numbers bounce around for their own stations, the numbers are considered incorrect.

Expectations about research results are a fact of life. Unfortunately, researchers can do very little to change this. What researchers can change are the types of expectations clients have about research, beginning with what is reasonable. Remember that we're dealing with unpredictable human beings in our research projects, and expectations must be kept in line with the context of the research.

Prepared For Anything

Anyone involved in conducting research must be prepared for any possibility. (Those who already know all the answers to all the questions shouldn't conduct research projects.)

If you aren't willing to face research results that are contrary to your beliefs, don't conduct the research.

If you aren't willing to face research results that are contrary to your beliefs, don't conduct the research.

Roger Wimmer is President of Paragon Research, a Denver-based broadcast research firm specializing in customized programming and marketing research for radio stations nationally. He can be reached at (303) 922-5600.
In case you haven’t heard about Retail Spending Power yet, we thought we would make you privy to the grapevine.

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“This type of sales approach could go a long way toward getting advertisers to place more effective schedules and get better results out of radio. That means both sides will profit.”

Radio Business Report

“For example, a station may be able to make the following comment to a retailer: “Our station reaches 246,000 grocery shoppers each week who are spending $382 million dollars per year in this market. That’s $35 million a month, seven and a half million a week. This very day our audience will spend over one million dollars in this city to purchase groceries.”

The Pulse of Radio

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Passion = Personality Power

Learning how to "position yourself as a player in '90s radio"

Radio is changing. The proposed new FCC rules allowing increased group ownership will likely squeeze out smaller operators in favor of large groups with greater financial resources. I suspect the golden age of the local radio personality is a thing of the past.

Big corporate entities favor a systematized business approach that values creativity far less than standardization. The larger the company:

- the greater the impact of factors outside of programming, ratings, and station revenue (e.g., financial, legal, political)
- the greater the pressure to conform to "corporate culture"
- the more ominous the threat of even temporary failure to the individual manager.

What does tomorrow's radio promise today's air talent? Smaller financial horizons for most, but amazing income opportunities for a relative few. For most, the solution will continue to be treated as generic, interchangeable programming tools. All of the station's attention and most of its programming budget, however, will be lavished on its morning show. In itself, this is hardly news. Salaries for morning shows (and some afternoon shifts) have skyrocketed over the past decade. Quite a few medium - even small - market personalities are earning upper-five and six-digit salaries.

Good air talent is so hard to find that even mediocre programmers are earning far more than they ever dared dream. So... what's the problem? It's the kind of milk and honey for DJs, right?

Too many radio people listen more to others' airchecks than to their own inner voices... let other people's success inspire you — not limit you.

Stern Impact

Economics of scale increasingly will be applied to air talent. Howard Stern has turned the radio universe on its ear by disproving what most had thought was an immutable natural law: A good local personality always will prevail over a national personality. Stern is No. 1 in New York City with a show that's not local in the traditional sense. The same show also pulls strong numbers in Philadelphia, Baltimore results are too early to judge, and it's not doing as well in Washington, D.C. In my opinion, his impact on Los Angeles constitutes radio's wakeup call.

Stern has grabbed a healthy share of the L.A. morning audience in a remarkably short time — apparently at the expense of a very good, very hot, very powerful local morning team. Not only is Stern not local in L.A. — for the most part, he's not even local.

Certainly we can look for Stern to compete in even more markets. The broader impact will be twofold:

- We can expect a small but influential influx of new drivetime hosts who are eager and able to grab market share by combining forceful personalities with a strong feel for show biz. (Example: Last month, Stern's show featured a three-hour round-robin match between Frank Stalnaker [Sly's brother] and Geraldo Rivera, complete with ringside audience, sports celebrities, a professional referee, judges, and a ring announcer. Which is more compelling radio: the Stalnaker-Rivera bout or a DJ jumping into jello?)

- This is bad news for the multitude of mediocres, "look how cute we are" morning shows dotting the radio landscape, because a show with a bad attitude is no match for a show with a bad attitude and talent. It's good news for DJs who genuinely reach and affect their listeners.

There will be quite a few new little pots of gold for strong talents.

But remember, for every six-, 10-, 20-station network that springs up around a strong drive-time show, there will be five, nine, or 19 personalities looking for work elsewhere.

Here's what you can do to position yourself as a player in '90s radio:

Specialize

Few PDs are looking for a personality who can do it all. They want someone who can do one or two things well. Decide what you want to do in your career and focus all of your energy toward achieving that goal. If you want to host a major market AOR morning show, for example, you'll be better off saying no to an AC overnight gig in a larger market for more money.

Break The Rules

First, learn the rules. Then start to question them. When preparing, think... don't simply compile. Shows that pride themselves on being a radio version of "Entertainment Tonight" have little impact on the listener. Why? Because they're nothing like "ET." The typical "ET" wannabe offers lots of show-biz gossip, box office scores, and trivia.

Avoid Recycling

If your act consists mainly of doing stunts and bits that have been done by personalities in other markets, you'll limit your ability to move up. Programmers will recognize that you're copying another jock... and you'll probably suffer by comparison.

- A creative person grows by innovating, not by imitating. You'll grow as an air personality by discovering and broadening your own personality on the air. By doing your own version of someone else's act, you can go only so far before you hit a creative wall. Imitating is not a creative challenge — it's purely technical.

Few PDs are looking for a personality who can do it all. They want someone who can do one or two things well.

Too many radio people listen more to others' airchecks than to their own inner voices. Don't do it. It's bad because a successful jock in another market does it. Do it only if it stimulates you creatively and you can present it in a way that makes it your own.

In short, let other people's success inspire you — not limit you.

Focus On Listener

Superficially, it might seem to be a contradiction: First I advise you to follow your own interests and passions. Then I tell you to focus on the listener. The key is to exercise your creative muse in a manner that empowers your listeners and not by doing so in a manner that shows contempt for the listener rather than a desire to entertain.

Embrace Emotion

When done well, radio is a hot medium. Heat doesn't come from playing 13 in a row when the other stations play only 10. It doesn't come from giving the 11th caller a thousand dollars. It comes from human beings honestly expressing emotion, desire, or passion.

That's the word: passion. Passion is hot.
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If it's fresh and innovative, it's from Cutler.
WXTR: DC's Lone Ranger

Station marks 10 years in format with continued emphasis on fun

WXTR (XTRA 104.1)/Washington ("Great Oldies All The Time") celebrates its 10th anniversary this year as a Gold outlet. In that stretch, no other metro FM has directly challenged XTRA.

In the Winter '92 Arbitron, WXTR posted a fifth place 35-64 showing and ranked eighth among 25-54. XTRA's prime music emphasis is on the '60s, complemented by some music from the late '50s and early '70s.

"The basic cutoff is 1971-72," reports nine-year XTR PD Bob Duckman. "When I came here, the station was weaker. It played music from the late '70s, which just didn't fit."

Fun Fun Fun

Duckman says fun is the key to XTRA's success. "We can't have fun with this format, you can't have fun! Any Oldies station can be universally fun because of the listeners. My job is to make the station upbeat every day. Competition for younger demos is intense — our goal is to dominate the lower 35-64s.

Making music that a station's played for the past 10 years sound fresh is one of the biggest challenges facing Gold PDs. "It's like having a favorite painting," Duckman reasons. "After a while, it starts looking stale, so you put a different frame around it to make it look different. We can create special features with the same music. The features become the frame. It sounds different, but the music stays the same."

Since Gold stations must score high weekend marks, WXTR slots different features every weekend. "They're either musically oriented or listener-oriented," Duckman comments. "When we ask for listener involvement, we never really know how the features are going to fly."

By Mike Kinosian

"Great Fun, Great Oldies. It's like I'm playing for the ages — and I'm not even over 40 yet," says Duckman.

Last Dance

A recent weekend audience participation feature dealt with prom night memories. WXTR asked listeners to name their favorite prom theme song.

"The biggest response came from people who had proms in the early '60s and mid-'60s," Duckman notes. "I thought it would be female based, with women remembering dress colors, food, and flowers. Instead, guys phoned. The calls were terrible and we found that 30% of the callers married their prom date."

Maim That Tune

WXTR's generated a lot of attention with "Maim That Olde," featuring local and national celebs singing their favorite oldies. "Through a series of on-air clues, listeners had to guess the singer's identity three times a day," explains Duckman. "It's a fun promotion that ties in the format, listener interaction, and music."

XTRA 104.1's 10th birthday will be showcased as a major summer concert event (8/2). Hosted by Sha Na Na's Jon "Bowzer" Baumann, "the concert will feature different styles of oldies," Duckman points out. "We'll have a little British Invasion, R&B, and some '60s pop. It'll be a nice blend of what the station's all about."

GOLD VAULT

Management

Five-year WOOL/Philadelphia Direc-
tor/Marketing & Promotion Ted Kelly transfers to sister CBS outlet WCBS- FM New York in a similar capacity... Cleveland television personality Shane Howell joins WMJ/Cleveland as Director/Marketing WZTR/Milwaukee Production Director Joe Hoffman adds Promotion Director duties.

Air Talent

KRLA/Los Angeles midday legend Brian "Mr. Rock 'N Roll" Beirne celebrates his sweet 16th anniversary at the station. Two years ago, he received a star on Hollywood's Walk of Fame KENS-TV/San Antonio reports Gary Lowe is doing two morning sports updates for KONO-San Antonio. WQRR/Cincinnati welcomes WPQT-TV Cincinnati weathercaster Bob Alan. The station's new on-air lineup is Chris O'Brian (5-30pm), Slim Kim Karon (10am-noon), Rockie Ron Schumacher (noon-4pm), PD Marty With The Party Thompson (4-6pm), PD Ed Call Michaels (6-10pm), C.C. Rider (10pm-3am), and Craig Roberts (3-5:30am).

Miscellaneous

Recent special programming at WCBS-FM/New York has included "Number One Songs," "Sensational '50s," and "All Request."... At the start of the Memorial Day weekend, KHLA-Los Angeles and a West Covina, California gas station rolled out gas prices back to 1965 levels (about 30 cents). During the three-hour period (6-9am), morning driver Dave Hull broadcast live from the scene and played music from '65.... Barry Scott moves his "Lost 45s" program from WVLX/Boston to cross-town WBOS.

Boffo In Beantown

WODS/Boston PD Steve Allen shares the top 50 from his station's list of 500 listener-voted favorites.

1. RIGHTeous BROTHERS/Unchained Melody
2. FIVE SATINS/In the Still Of The Night
3. ROY ORBISON/Pretty Woman
4. ELVIS PRESLEY/Can't Help Falling In Love
5. BEATLES/Hey Jude
6. TEMPTATIONS/My Girl
7. FATS DOMINO/Blueberry Hill
8. ELVIS PRESLEY/Late House Rock
9. CONTOURS/Do You Love Me
10. BOBBY DARIN/Make The Knife
11. BEATLES/Want To Hold Your Hand
12. ELVIS PRESLEY/Love Me Tender
13. PLATTERS/The Great Pretender
14. BILL HALEY & THE COMETS/Rock Around The Clock
15. RIGHTEOUS BROTHERS/You've Lost That Lovin' Feelin'
16. ELVIS PRESLEY/Don't Be Cruel
17. ROLLING STONES/Satisfaction
18. ROY ORBISON/Crying
19. TOKENS/The Lion Sleeps Tonight
20. ELVIS PRESLEY/Are You Lonesome Tonight
21. PLATTERS/Only You
22. CHUCK BERRY/Johnny B Goode
23. PERCY SLEDGE/When A Man Loves A Woman
24. DION/The Wanderer
25. ELVIS PRESLEY/Suspicious Minds
26. DION/Round And Round
27. CHUBBY CHECKER/The Twist
28. DEL SHANNON/Runaway
29. BEN E KING/Stand By Me
30. BUDDY HOLLY/Peggy Sue
31. PLATTERS/My Prayer
32. ROY ORBISON/Only The Lonely
33. ANIMALS/House Of The Rising Sun
34. PENGUINS/Earth Angel
35. LESLEY GORE/I Don't Want To Be A Baby
36. ELVIS PRESLEY/Blue Suede Shoes
37. BEATLES/Twist And Shout
38. PLATTERS/Smoke Gets In Your Eyes
39. VAN MORRISON/Brown Eyed Girl
40. MEL CARTER/Hold Me, Thrill Me, Kiss Me
41. ELVIS PRESLEY/Hurt/bracket Hoteline
42. RICHE VALLENS/Donna
43. DRIFTERS/Let The Sunshine In
44. ASSOCIATION/Cherish
45. ISLEY BROTHERS/Shout
46. PHILIP PHILLIPS/Sea Of Love
47. KINGSMEN/Louie Louie
48. ROY ORBISON/In Dreams
49. ROY ORBISON/Running Scared
50. GENE CHANDLER/Duke Of Earl

Share your most requested songs and/or listener-voted surveys with us by sending the info to R&R's Mike Kinosian, 1930 Century Park West, Los Angeles, our fax number is (310) 203-9763.

Busy Summer Concert Calendar

With summer starting to sizzle, many Gold stations are planning (or have just staged) big-name concert events. Here's a sampling of who's playing where.

Gold event in the country. The station's claim is probably valid: 72,000 tickets attended four shows at Fiddler's Green Amphitheater. Overflow crowds were entertained by the Four Tops, Paul Revere & The Raiders, Freddy Cannon, the Turtles, and Peter Noone. The 65 tickets were scooped up within 48 hours.

Mark ("Turtles")/"Fo & Edna") Voorman had things well in hand prior to a KKKL/Denver concert. Smiling their approval are (1-v) KKKL Morning man Shawn Stevens, Peter ("Herman's Hermits") Noone, Voorman, KKKL GM Bill Sauer, and venue GM Gene Failing.

WXTR/Washington

Music Monitor

1pm

BEACH BOYS/Get Around
TERRY STAFFORD/So Good Supremely
LOVE Is Here And Now You're Gone
TURTLES/You Ain't Me Babe
EXCELSIOR/White Trash
Surf's Out
What A Surprise
Temptations/You Heard It All
Fleetwood Mac/Oh So Softly To Me
Robert Knight/Over The Love
Manfred Mann/Do You Wanna Be My Baby
Elvis Presley/Can't Help Falling In Love
Directors Of The Roof/Guess Who/Those Eyes
Four Tops/Shoeshine Baby/Shaking Love
Swingin' Medallions/Double Shot (Of My Baby's Love)
Chuck Berry/Back In The USA
Mammas & Papas/California Dreamin'
MEL & Tim/back In Motion

WORLD/60•R&R June 12, 1992
86 million listeners in 45 cities on over 1,000 radio and television stations tune in to Metro Traffic Control every day.

1. **TWO FACTS EVERY PROGRAM DIRECTOR SHOULD KNOW.**

With just one call your station could become a part of it.

For More Information Call Your Local MTC Representative at 713-621-2800
Treading The Line Between What’s Fact And Fiction

- A Ventura, CA newspaper printed the home addresses of the Rodney King jury.
- The U.S. government spent $40 million to investigate and prosecute former DC Mayor Marion Barry.
- A Colorado resident who makes $40,000 pays 50% of his income in state and federal tax.

All of these statements are false - yet all three were presented as facts during recent Talk radio programs.

To what extent do News/Talk stations have a responsibility to ensure the accuracy of the information put forth by their hosts, guests, and callers? Can playing fast and loose with the facts during a talk segment harm a N/T station's news image? What steps should programmers take to stem the flow of misinformation and protect their station's reputation?

Some Talk veterans offer their thoughts:

Dave Bartlett, President of Radio-Television News Directors Association (RTNDA) and former Talknet PD - "Talk shows are an exercise in opinion-sharing, and a lot of what is said in the guise of fact is really opinion. Talk hosts have a responsibility not to parade assumptions and opinions as verified facts."

Andi Ludlum, PD, KIRO/Seattle - "I think you risk throwing your news image down the drain if you don't apply the same (accuracy) to talk programming as you apply to news."

"Listeners don't perceive the difference between news and talk programming. They know we're just regular folks but they still put a lot of credibility in what we say on the air. And when a [talk] host provides inaccurate information, listeners don't think, 'Oh, that kidder,' they think, 'He's dead wrong.'"

"I certainly see the role of the talk host as being someone who challenges the statements that are made on the program."

Kelly Wheeler, PD, KSDO/San Diego - "In the final analysis, if you have a host saying things that don't hold up, you're going to have a problem. I trust my hosts to get to the truth because I look for people who challenge what they're told. If they don't, they won't work here very long.

"We're very careful about the division between news and talk. Our news people are not allowed to substitute for talk hosts. When a news anchor or reporter talks with a host about a breaking story, the newscaster doesn't express opinions and isn't allowed to be drawn into a debate with the host."

Michael Packer, VP/Operations, WXYT/Detroit - "One problem talk hosts run into is that they are talkers by nature, not good listeners. A caller will say something outrageous and it will go right over the host's head because he's so busy thinking about what he's going to say next. Also, many talk hosts - like many reporters - don't have a good background in statistics, so they are easily misled (by bogus numbers).

"There's some incorrect information spread by talk hosts. In certain instances I think the format's slogan should be, 'Talk radio: when you want more than the facts.' But I think people separate radio talk and news the same way they separate TV news from TV shows like Oprah and Donahue. The worse problem (for society) is the misinformation that comes from so-called 'serious' print journalists."

Paul Muh, PD, WPRI/Providence - "I think [misinformation] is a real problem for Talk radio because people put stock in what we say. They think because they heard it on the radio it must be true.

"During the Rhode Island bank- ing crisis we had a host who told the audience that a reported bank merger could not be consummated because the purchasing bank didn't have the necessary financial resources. We had to issue a clarification of that statement because it couldn't be verified - although the information later proved accurate."

For The Record
My recent look at the Winter '92 Arbitron ratings (R&R 5/29) incorrectly stated that KVI/Seattle saw marginal 12+ growth. The station actually suffered a minor setback in that demo, falling 1.3-1.1.

"An incident like that underscores the need for a policy like ours, which prohibits hosts from portraying their opinions as facts."

Syndicated talk host Rush Limbaugh, EFM Media - "I've been stung by [misinformation] in situations where something a caller said sounded good and I went with it. Now I always check things out. And I apologize for incorrect information whenever necessary."

"For example, on the Friday of the L.A. riots I incorrectly said a Ventura newspaper had printed the names and addresses of the Rodney King jurors. What happened was the call screener thought the caller - a former producer of mine, whom I trust - had said 'addresses' when she had not. I went with what was on the monitor and didn't question the caller about the accuracy of the information. But on Monday I opened my show with an in-depth correction and explanation of what happened."

"I'm also wary of callers who are out to intentionally fool the host. I know there are people who do that because I did it back when I was a Talk radio caller."

Drew Hayes, O/M/PD, WLS-AM & FM/Chicago - "Hosts have an absolute responsibility to be skeptical: to probe every caller and guest. If the caller says it's a nice night, the host's response should be, "How do you know?"

"Occasionally something will come up that can't be verified. But in those cases, there's a fail-safe mechanism built into the format. When incorrect information does get on the air, you can count on somebody else calling to point out the error."

"When you expose information to the white-hot light of public debate, you'll always get to the truth."

---

One problem talk hosts run into is that they are talkers by nature, not good listeners. — Michael Packer

Presents two of America's most listened to radio talk shows.

THE RUSH LIMBAUGH SHOW
Monday-Friday 12 noon-3pm (ET)
America's most listened to radio talk show!

For more information call Ed McLaughlin, Lee Vandern-Handler/Stu Krane at (212) 661-7500.

The Dr. Dean Edell Show
Monday-Friday 4-5pm (ET)
Plus—the twice daily feature, Dr. Dean Edell's Medical Minutes

America's most listened to health programs!
Bob Poe
Really Knows Why Radio Works.

February 24, 1992

The Great Radio Promotion
The Arbitron Company
142 West 57th Street
New York, New York 10019

If you set out to develop the greatest advertising vehicle in the history of the world there are a few things you would most certainly include in your design:

- **Universal acceptance** - everybody would have at least one
- **Portability** - people could take it with them wherever they go
- **High usage** - people would spend more time with it than other media, preferably more than 2 hours a day
- **Intrusive** - the ability to deliver an advertising message even when the user isn’t holding it or looking at it
- **Targetability** - an advertiser could easily reach specific market segments and eliminate waste
- **Inexpensive** - both to produce and deliver the advertising message
- **Politically correct** - won’t contribute to the depletion of the earth’s forests

If you can get all those elements into one medium it can’t fail. In fact, I think I’ll turn this project over to an electronics wiz I know to see if he can come up with something. His name is Marconi.

Sincerely,

We asked radio people everywhere to enter our GREAT RADIO PROMOTION and tell us why radio works for advertisers. Not because we didn’t know radio was great, but because we thought you should hear it from our customers. We got lots of great letters with lots of good ideas. The Arbitron Radio Advisory Council judged Bob’s letter the best.

To all of you who entered, thanks. Radio’s great—and you proved it.
INXS Offer 'Welcome To Wherever You Are'

INXS produced "Welcome To Wherever You Are" with Mark Opitz, who twirled the knobs on their 1983 release, "Shabooh Shoobah." Among the songs found on the new ARIA LP are "Questions," "Taste It," "Strange Desire," and "Baby Don't Cry," the latter of which features a 60-piece orchestra.

The lead track will be "Heaven Sent," which comes to radio June 26.

Track for the disc in stores on August 4.

Armatrading's Geometry

As her second decade in music and at A&M — edges toward a close, Joan Armatrading prepares for the release of her new LP, "Square The Circle." Armatrading wrote and produced the set's 10 songs, which include "If Women Ruled The World," "Wrapped Around Her," and "Crazy." The cut "True Love" goes to radio June 18.

The full disc will be in stores June 23.

Eric B & Rakim 'Don't Sweat'

Eric B & Rakim produced their forthcoming "Don't Sweat The Techniques," their third MCA LP (and fifth overall). One track, "Know The ledge," was on the soundtrack of the film "Juice." Other cuts include the title/lead track, "Casualties Of War," "Relax With Pop," and "The Pistol." Look for the album in stores June 23.

Sabbath Reunited

The latest edition of Black Sabbath reunites Geezer Butler, Ronnie James Dio, Tony Iommi, and Vinny Appice — the band's early-80's crew. (Queen, Ex-LO, Exreme) produced the band's forthcoming "Dehumanizer," which sports a version of "Time Machine" different than the one available on the "Wayne's World" soundtrack.

"Oy Vey" Machine

The third Tin Machine record will feature "Oy Vey, Baby!" and it's a live set. Recorded on the David Bowie-fronted band's last tour, the LP consists of four cuts from each of Tin Machine's two albums. The Victory Music set is due in stores August 4.

Suicidal 'Rebellion'

"The Art Of Rebellion," is the sixth Suicidal Tendencies album. Produced by Peter Collins (Queensrychey, Rush), it marks the group's fourth Epic release. Tracks include "Monopoly On Sor-Row," "I'll Hate You Better," and "Asleep At The Wheel," the last of which goes to radio June 29. The LP arrives in stores on June 30.

21 Guns Salute


Scott Goes 'All The Way'

Little Jimmy Scott, the noted balladeer last heard on Lou Reed's "Magic And Lost," is about to release his own "All The Way," which Capricorn Records will issue in July.

Sugar From Mould

Bob Mould has formed a new band called Sugar with guitarist David Barbe (ex-Island), bassist Kevin Ventures, and drummer Malcolm Travis (ex-Zoals). Mould is co-producing the trio's Rykodisc debut, "Dyson Blue," with Lou Giordano. The LP's due this fall.

**BOOK BEAT**

**MONTERY POP Revisited**

Slated to hit bookstores on June 16 — the 25th anniversary of the Monterey International Pop Festival — the 106-page paperback "Monterey Pop" (Chronicle Books: $14.95) combines 110 photos taken by noted rock lensman Jim Marshall with framing by veteran Bay Area rock scribe Joel Selvin. Along with detailing the six months of behind-the-scenes pre-festival maneuvering, Selvin provides a host of first-hand recollections from many of the stars 'n' scenewrights who took part in the three-day concert.

Incidentally, not all artists' performance was captured in D.A. Pennebaker's famous "Monterey Pop" documentary film, but Marshall shot the entire show, so the photos focus ranges from the famous (Jimi Hendrix, the Who, Janis Joplin, and Otis Redding) to the obscure (The Paupers, Beverly, and the Group With No Name).

Interviews/photographs with the acts plus contact Mary Ann Gilder-bloom at (415) 777-6466.

**MUSIC DASHBOARD**

**MONDAY, JUNE 22**

1959: Chuck Berry's "Memories" is released.

1968: The Jeff Beck Group makes its U.S. debut at New York's Fillmore East. Lead singer Rod Stewart is so shy he hides behind a speaker for the first part of the show.

1969: Blind Faith's 13 LP is released.

1960: Billy Joel headlines the first rock concert held at Yankee Stadium.

1966: Kris Kristofferson, Johnny Cash, and the Beach Boys release their debut albums. Mould's "Dehumanizer" LP, which consists of four cuts from each of Tin Machine's two albums. The Victory Music set is due in stores August 4.

**TUESDAY, JUNE 23**

1846: Inventor Anton Sax is granted a patent for the saxophone.


1977: Tiffany begins her shopping mall tour for "Dream Street." Also, Rick Grech — who played the lead in "The Buddy Holly Story" — pays $242,000 for one of Holly's guitars at a New York auction.

**Wednesday, June 24**


1966: In San Francisco, pioneering comix Lenore Bruce plays what will be his last gig.

1990: Care keyboardist Roger O'Donnell quits the group and is replaced by guitarist Perry Bamonte.

Bom: Mick Fleetwood 1942; Jeff Beck 1944; Bruce Johnstone (Boy B) 1984; Curt Smith (Tears For Fears) 1961

**Thursday, June 25**


1984: Pathak takes Bruce Springsteen's 6 Steel Band four days before the "Born In The USA" tour begins.

Bom: Carly Simon 1945; George Michael 1963

**FRIDAY, JUNE 26**

1977: Elvis Presley guest what will be his final commercial appearance at the Mar- ket Square Arena in Indianapolis.

Bom: Rick James (Diah, B.A.D.) 1950; Terri Nunn 1961

**SATURDAY, JUNE 27**


Also: ARIA acoustics Motown Records for $61 million.


Also, Tom Jones is awarded a star on the Hollywood Walk Of Fame.


Bom: The late Doc Pomus 1925

**SUNDAY, JUNE 28**

1969: Crosby, Stills & Nash release their first album and decide to tour when they find a gig with Atlantic chief Ahmet Ertegun suggests Neil Young.

1975: David Bowie releases "Fame."

Calvert

**SCREEN TEST**

**Presenting The 3 Annual Music & Movies Challenge**

The music and film industries have a long history of creative overlap. Actors turn singers, singers turn actors, rock bands take their names from movies, and — more recently — movies are taking their titles from popular songs.

Last year, we found 25 films in the works that took their titular inspiration from the hits (R&R 5/17/91). Some of those ("Jungle Fever," "My Girl") made it to your local min-pix. Some of them are still in the lab, or development. And at least two others — ("Kiss The Cook" and "Medicine Man") — made it to the silver screen in the interim.

So without further ado, we proudly present R&R's Third Annual Music & Movies Challenge. See if you can match these 14 forthcoming films with the artists who recorded the similarly titled songs.

Use the following scale to grade yourself. Get all 14 correct and you're a multimedia genius. Get 11-13 right and you're a potential hyphenate. 8-10 and you've lived a sheltered life. 5-7 and you were born yesterday. Below 4 ... well, you may have a promising career as an A&R rep.

**Title**

1) "Alive"
2) "Calendar Girl"
3) "Change Of Heart"
4) "Highway 61"
5) "King Of The Hill"
6) "Leap Of Faith"
7) "Love Field"
8) "Merry"
9) "Paradise City"
10) "The Pretender"
11) "Shades Of Grey"
12) "Forgotten"
13) "Universal Soldier"
14) "Willy"

**Artist**

g) Guns N' Roses
h) Sunnysland Sim
i) Elvis Costello
j) Neil Sedaka
k) Donovan
l) Metallic
m) Jackson Browne
n) Pearl Jam
o) Roger McGuinn
p) Cyndy Lauper
q) Monkees
r) Lionel Cartwright
s) Joni Mitchell

t) Ohio Express

**Friday, June 26**

1977: Elvis Presley guest...
DEF LEPPARD
VANESSA WILLIAMS
JOHN MELLENCAMP
UGLY KID JOE
BILLY RAY CYRUS
BLACK SHEEP
WE CAN DO WHAT THE OTHERS CAN DO...
KISS
AND WE CAN DO WHAT THEY CAN'T
JAMES
MATERIAL ISSUE
SOUP DRAGONS
MERCURY. MAKING HITS FROM ALL WALKS OF LIFE
MICHELLE SHOCKED
CATHERINE WHEEL
LIDELL TOWNSELL & M.T.F.
**P1 CHART DEBUT 34**

**NOW ON 47 CHR REPORTERS 47/16**

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**Technotronic featuring Ya Kid K**

**Move This**

as heard on the Revlon television campaign

Produced by Jo Bepaert for Clip Records
KJAZ: Solid As A Rock
Consistency, creative thinking, long-term vision behind 33-year tenure

"We're kind of like the Rock of Gibraltar in the marketplace." That's how nine-year PD Tim Hodges describes KJAZ/San Francisco, the only remaining commercial station broadcasting a fulltime mainstream Jazz format. (Editor's note: WNOP/Cincinnati is commercial, but only broadcasts Jazz parttime.)

During its 33-year history, KJAZ has been a growth business since. That happened in 1981, when it was purchased by San Francisco real estate developer Ron Cowen. Hodges says KJAZ has also survived with the same format, call letters, and many of the same staffers because "San Francisco is a good market for the arts, and jazz certainly falls in that category. And the station is something people have grown up listening to and [now] their kids [are listening]." This has enabled us to evolve and maintain a foothold in this market. While other stations around us continually changed their formats and call letters, our position was reinforced that much more.

Indoctrinating Listeners
Saying KJAZ doesn't sound like a typical Jazz station, Hodges notes, "You can't just be a juke-box: the station has to have that human connection. KJAZ has more energy on the air; the announcers are livelier. When you turn on the station, you definitely get a feel for the air, behind the music. We don't cater solely to the Jazz purist.

Once [listeners] grow tired of the NAC flavoring, they're going to want something a little more challenging. That's where mainstream jazz and KJAZ come in — graduate school after NAC.

Over the years, what's hurt Jazz radio on a commercial level is programmers who try to create an elitist, country club atmosphere on the air. This alienates people who might otherwise listen. Part of the trick is to expose this music to people who may not even know they like Jazz.

That said, the station airs two shows designed to help indoctrinate listeners: "Dinner Jazz:" on weeknights (6-10pm) and a Friday afternoon blues program, the 'Dinner Jazz' music is very melodic, romantic, and moody in its structures," Hodges explains. "There are things going on in the music that will interest people if they aren't used to getting involved, but it isn't so demanding. There are no 10-minute sax solos jumping out of your speakers.

During the blues show we'll play everything from Stevie Ray Vaughan and Robert Johnson to systems, people will start looking for more original ways to present themselves. A station like KJAZ is a market that fits right in with this fragmentation. In a sense, we're already in the position of narrowcasting.

The fact that Jazz tends to be a market-specific format is a hindrance to Jazz radio's growth.

Viable Format
Asked if he considers crosstown NAC outlet KSFS a major rival, Hodges says, "Stations like KSFS and the NAC format in general are a good thing for Jazz music because they get people accustomed to listening to instrumental music. It's a good entry level for listeners, some of whose taste will eventually evolve into Jazz. Other people - in terms of their listening habits and taste in music - are never going to go beyond where they were when they were 18 years old. Still others have more sensitivity toward music, and they're the people who will be attracted to a station like KSFS. There is more to be gained from Jazz.

KJAZ and the NAC format have the potential to evolve and grow the radio market for both Jazz and other market formats being sold.

In fact, Hodges says, "KJAZ is a viable market for the commercial Jazz station." Hodges is realistic about the format's growth potential, but does believe it's a viable market. The station is a viable market and will continue to grow.

Hodges believes in the concept of Jazz radio and its potential. "It's a viable market and will continue to grow.

Survival is the difference between long-term and short-term vision. It's easier to get a piece of someone else's pie than it is to bake your own pie, which is what we do here.

Over the years, what's hurt Jazz radio on a commercial level is programmers who try to create an elitist, country club atmosphere on the air. This alienates people who might otherwise listen.

"It's a wide-open platform for all sorts of jazz information," says Hodges. "The concept of a Jazz station is an open concept.

Going Global
In its quest for originality KJAZ has begun exploring the global arena. Hodges elaborates, "We do a show each week called 'Jazz Over The Pacific,' which is simulcast on our sister station in Japan, Tokyo FM. The half-hour program is presented live via satellite and just marked its fifth anniversary. Japan is a huge market for jazz music. This gives us a foot in the global door and is good PR for the station.

KJAZ also recently introduced listeners to an interactive service called "Jazz Online." It's the brainchild of Joe Vella, a longtime KJAZ listener. The concept grew out of Vella's love of the music, a desire to make jazz more accessible to a larger audience, and his inability to find much entertainment information pertaining to jazz.

WORLD MUSIC WAVE — Oscar Castro-Neves (c) shared his Brazillian edged guitar stylings during KTWI/Los Angeles' "World Music Hour." Joining him were (r) JVC Jazz Director/Promotion Jeff Lust and KTWI MD Ralph Stewart.

PIANO MAGIC — As part of a recent series of concert dates on both coasts, Bobby Lyle played selections from his latest release ("Piano Magic") at Sweetwater's in New York. Relaxing after the performance are (l-r) Lyle, WBGU/Newark, NJ air personality Ben Duncan, Atlantic Director-Jazz Promotion Clarence "CB" Bullard, and WGOO (CD-101)/New York PD Shirley Maldonado.
THE SEVENTEENTH ANNUAL UPPER MIDWEST COMMUNICATIONS
Radisson South Hotel, Minneapolis

RCC Chairman Alfred Sikes will address midwest broadcasters on the impact of the most revolutionary radio rulemaking of our time! Your future will become clearer if you attend Q&A to follow...

Ann Graves, a licensed psychologist for the University of St. Thomas and respected vocational counselor, Graves' topics include dealing with the realities of today's business climate: preparing for possible termination and how to deal with an incompetent boss.

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The Industry's LEARNING Convention Presents-
REMEMBERING THE FUTURE: A TOOLKIT FOR THE TIMES
Friday, July 17
Alfred Sikes  David Rogers

Saturday, July 18
John Parkihal  Paula Statman

Radio futurist, trend strategist and CEO of Joint Communications, John's session reveals how to tap your future with "Marketing Muscle and Format Fragments: How To Win Big!"

A top-rated keynote speaker and creativity consultant to many Fortune 500 companies, Paula Statman will show you how to jumpstart your genius! "Intuit And Do It! 5 Steps to Creative Success"

Rhody Bosley
Former Arbitron VP, Bosley tells the secrets of magnifying your numbers with "Strategies To Increase Your Reported Audience", a session for professionals in all market sizes!

1992 AGENDA HIGHLIGHTS

Thursday, July 16
3P: Aircheck Clinics
3P: Radio/Artist Taping Sessions
8P: How to profit from Conclave '92
8:30P-Getting what you want in your career
8:30P-The Way We Were, The Way We'll Be
10P-Trade Fair Visit with the industry's print trades in a uniquely intimate exhibit

This agenda may be subject to change.

Friday, July 17
9A-Format Breakfasts AC, Album, Country
10:30A-Keynote #1-Alfred Sikes
The Columbia Records Luncheon
2:30P-David Rogers
5:30P-Rhody Bosley
Twin/Boston Baseball-Presented by Jeff McCluskey & Associates

Saturday, July 18
9A-Format Breakfasts Top 40, Jazz/NA, Gold
10:30A-Keynote #2-John Parkihal
The BMI Records Group Awards Luncheon
1:15P-Keynote #3-Paula Statman
3:30P-Rhody Bosley
4P4P: Everything Promotion Pro's Want to Know About Radio But Were Afraid to Ask

The Industry's Best Bargain! Only $125 until July 1 - Student/Educator $65

The Upper Midwest Communications Conclave is a non-profit educational organization; a portion of its fees may be considered tax deductible. It is coordinated by Main Street Marketing, Inc. (Torrey Key, Jane Dyson, Lisa Nordmark). For more information, contact 612-927-4487 or fax 612-927-6427.

THE 1992 UPPER MIDWEST COMMUNICATIONS CONCLAVE REGISTRATION FORM

NAME __________________________________________
(as It will be printed on ID badge)
COMPANY __________________________________________
ADDRESS __________________________________________
CITY ____________________ STATE ______ ZIP ________
PHONE ____________________ FAX ____________________

PAYMENT BY: [ ] CHECK (Sorry, direct billing not available)
[ ] VISA*  [ ] MASTERCARD* "For credit cards, complete section below-

CREDIT CARD NUMBER: ____________________________ EXPIRATION DATE: ______________________

AUTHORIZED SIGNATURE__________________________________________

MAIL THIS FORM WITH YOUR REMITTANCE TO: THE CONCLAVE, 4517 MINNETONKA BLVD., SUITE 104, MINNEAPOLIS, MN 55416

[ ] REGISTRATION FEE: $125, BEFORE JULY 1
([ ] $150, AFTER JULY 1)

[ ] EDUCATOR/STUDENT: $65

[ ] FREE AGENT RATE: $65 (Good if you are now between jobs)

AMOUNT ENCLOSED: $ ______________
(Refunds are non-transferable)

NOTE: RADISSON SOUTH RESERVATIONS SHOULD BE MADE DIRECTLY WITH THE HOTEL.
The Original.
The Only.
The Ultimate.

ELTON JOHN
"The One"

The Video, Title Track And First Single From The Forthcoming Album

music by ELTON JOHN + lyrics by TAUPIN
produced by CHRIS THOMAS

On MCA Compact Discs And HiQ Cassettes
Making A Case For Dance In Seattle

In a move deemed risky, Cool Inlet recently segued mainstream CHR KUBE/Seattle to a more Dance-oriented direction. The move proved sound, as the station's 4.5-6.1 12- leap in the Winter '82 Arbitron beat Golden West's heritage CHR leader KPLZ, which dropped from second to fifth overall (6.9-5.1).

On The Case

KUBE PD/afternooner Bob Case remarked, "This is a pretty amazing book. We don't buy the Arbitrands, so I only heard from friends about our monthly numbers. We also had a good feeling about what was coming because our in-house research was telling us the story. It's KUBE's strongest book in two and half years."

After programming WZGC/Atlanta and KZPP/Phoenix, Case returned to KUBE in late November 1980 for his second tour of duty at KUBE. He had a quick turnaround in mind, but the job took a bit longer than originally planned. "When I got here, KUBE was very unfocused in terms of music, and the basis weren't being executed very well. Even with some changes in those areas, we still weren't performing as we wanted.

"Last November we brought [consultant] Jerry Clifton in, and together we assessed that KUBE was on its butt everywhere because it was no place special in listeners' minds. Jerry provided the sounding board, and the ideas I needed to make KUBE special. He possesses great insight as to how an audience will react and interact with the music and the station."

No Black Magic

KUBE's change from a lily-white mainstream CHR to a more ethnically slanted outlet left many observers scratching their heads. Especially in a market that doesn't have enough of a black, Hispanic, or Asian population to apply weighting. Case said, "I believe Birch tracked the market at 43% black and 31% Hispanic, never tracking how many Asians are here. In one book, KUBE has been up on this myth that this is a rock town. We're trying to cross all music age, and color barriers with our programming."

"I grew up here listening to [former CHR legend] KJR, and my favorite music even back then was R&B and dance. KJR played Motown and Earth Wind & Fire, which are examples of the sound that's always been a part of Seattle's make-up. But [Clifton's top researcher] Colleen Cassidy looks at Seattle as a break-out for 15-inch retail sales. There's lot more going on here musically than the market has gotten credit for, and we've proved it."

Case described KUBE as an atypical of Clifton-consulted CHRs. "We're playing Eric Clapton, Queen, Ugly Kid Joe, Red Hot Chili Peppers, and Kenny Loggins. KUBE is not a Dance, Urban, or Christian station, but it's a hit music station. Nirvana never got played as a full record here, but it was played in the proper dayparts. You can't miss musical events like Nirvana or Kris Kross, since the basis of CHR has always been 'to be in your face.' For a long while I got suckered into believing the opposite was true - all in the pursuit of 25-34 demos. I wrongly believed the way to get those listeners was to play music that wouldn't hurt their feelings."

Total Internal Support

Of KUBE's new direction, Case noted, "This is a lot of fun when people actually enjoy your show, and the rumor is we've got the first CHR show in the market doing 25-54 demos. As a result, our entire sales department have been pumped and behind this move from day one - they were into the fact that we were on to something. It wouldn't have mattered if it was polka's, because they were tired of sitting on the fence and having solid but limited success. Now we have a franchise. We may not have every demo we want, but we have some key areas: No. 1 teens, No. 2 in the 18-34 area, and in mornings we're No. 4 25-54. Those are totally salable demos.

"[Morning team] Charlie Brown & Ty Foss were the first to jump on" (Continued on Page 72)

KPLZ Ready For A Ratings Revival

"I wasn't at all stunned by the book," said Casey Keating, Program Director for West CHR KPLZ/Seattle. "In fact, I almost predicted both of our numbers to fare well. Looking at the big picture, we always try to win and have done so eight out of the last 10 times, so we're realistic about it."

Up & Down Cycles

Listening radio to restaurants, Keating explained, "A lot of people like me are like Keating in the book with all day long. But the soul food restaurant down the street got a new menu and menu, and everyone's checking it out. They'll be back."

"It was bound to happen that KUBE would have a good score, because these things go in cycles.

Breaking With Convention At The Convention

One could argue that CHR is in its current shape because we've played it too safe for too long. We've researched so many service and personality elements out of the format that we've reduced a broad audience to a niche audience. Once-dynamic CHR stations have become jukeboxes with long commercial breaks.

At the heart of this matter is the representation of 'stabilization' itself. Many CHRs have almost lost their uniqueness, losing content aimed at the audience's interests and needs and failing to mount exciting promotions that stimulate the market and take advantage of radio's theater-of-the-mind capability. Many of these stations have fallen into the trap of favoring talk-free presentations that do little to inform, entertain, or act as a companion."

Paralyzed By Fear

In essence, many in radio have become paralyzed by the fear of losing jobs in an admittedly rocky economy. This fear has been exacerbated by management forces that have changed CHR from a listener-driven format to a sales-driven format. When the ratings show the outcome, fear increases, more jobs are lost, and the cycle continues.

But there are some bright signs on the horizon. Among these I count the winter Arbitron - CHR is alive and well, thank you - and some formative experiments that break with conventional wisdom. The most recent example comes to us courtesy of WENZ (The Edge) Cleveland PD Lysdon Abel, who took over Arsdell's radio-plagued mainstream CHR WPHR. With some daring and a new focus on youth, Abell has taken the station in a bold new direction. He's hoping to capitalize on a resurgence in the popularity of New Rock crossovers, mixing them with some mainstream CHR pop/rock titlists, ensuring that the whole meshes with the musical history of a market that's been largely shaped by heritage AOR WMMW.

Abell explained, "As an industry, and as so many others, we've become so safe that we've ceased to move ahead. CHR's most successful stations generally meshed well from moving forward. But because the risk involved has been large, people have chosen to stick with conventional, safe formats.

"We're thrilled with the fact that our book as a whole was so pretty decent. There are builders and those mainstreamers - and we've got a staff of builders. By February we'd noticed and knew there would be a trouble area. But the book were released today we'd better off than those winter numbers indicated. By the fall we'll be back on top, and KUBE will encounter the burn. We've got a ticking to take, and it will run its course in the next few months."

Casey Keating

Generally, Arbitron gives us a nice kiss in the fall and a good screening in the winter. Let's face it, it happens, and now KUBE has a lot of curiosity. I've been able to chart [KUBE consultant] Jerry Clifton's history, and it's a good one. But I've noticed a pattern: His stations generally have the appeal of a shiny new toy that works wonderfully for the first six months, and then the novelty really wears off.

"We're thrilled with the fact that our book as a whole was so pretty decent. There are builders and those mainstreamers - and we've got a staff of builders. By February we'd noticed and knew there would be a trouble area. But the book were released today we'd better off than those winter numbers indicated. By the fall we'll be back on top, and KUBE will encounter the burn. We've got a ticking to take, and it will run its course in the next few months."

Casey Keating addressed the music. "This is a very homogenous market - only 4% of the population is ethnic so we're not too worried about comparing KPLZ's music to KUBE's. The only thing I might have done differently is to have learned more about Clifton's methods a bit earlier. We're extremely conscious of how No. 3 station we're not going to beat KUBE, and we're buying into their two or three records that make sense for our station, and this is really good and going overboard. We still sound very different than KUBE, and that's healthy from our view-point.

Keating describes a few other changes, the most dramatic of which was the hiring of Greg Thunder for afternoons. He also described "some subtle modifications to our music and overall
**Making A Case**

Continued from Page 71

The bandwagon. They were also tired of getting beaten and felt that movement in any direction was good. Charlie is totally into what we're doing. He's a young thinker who's been on the radio for 20+ years here. He's into the idea of making KUBE an audience-power-

ed station. That's why I borrowed an idea from [WAPW] Power 99/Atlanta to have Charlie & Ty do their entire morning show on AIDS. The response was awesome.

Case knew early on that KUBE's new direction was going to make an impact. "Our biggest initial reaction was at night when [MD] Chet Bacharana is on. We felt the music really kick in on his shift.

How does KUBE choose music? "We simply keep our eyes and ears open. We're a listener-driven station. We're plugging into people's heads using all the traditional methods and simply asking the right questions. We got off our butts and went out and talked to people. We found out what they were and were not into. That information, plus the music, some compelling production — and a hard-working staff that was both turned-on and tired of being kicked in the teeth — has made this happen."

Nothing For Granted

According to Case, no TV or billboards heralded the change. KUBE had "just a staff of politicians out there listening to people and asking for votes. Sure, we gave away some concert and movie tickets, did some clever morning show stunts, and kept up a creative atmosphere in all other dayparts, but we didn't spend a dime of on-air cash to do it."

Local Shelly Hart hosts the Saturday night "Hot Mix" dance show. Her last on-air gig was at the high school station where KUBE found her. Case said, "She's passionate about the music and also works for a Seattle in-store music service. We've also put together a locally produced countdown show, and on Friday nights Chet does a 'Street Party' show, moving his broadcast from party to party and having an outrageous time with an entourage of people."

But KUBE isn't out of the woods yet. Case called his competition "a very good, solid radio station," saying, "There's nothing wrong with KPLZ. Every station has to be something to somebody, and they're still something to a lot of people. They have an excellent air-staff and music that's on target for what they're doing. We have a different twist on things, and we got lucky with David MacAteer."

"Hey, it's been a rough couple of years, but we're on a good roll. It's hard to predict future books, but if we stay focused and humble and remember where we've been, we'll maintain and grow. Otherwise we'll blow it, and that's something none of us even wants to consider."

**Breaking With Convention**

Continued from Page 71

We're not missing. With the recently increased competition from Hot AC, a lot of sameness has crept into CHR. In many markets, it's no longer an exciting and compelling format.

"It wasn't easy to convince management to make this move, but I have a forward-thinking GM in Mark Helden. He encouraged these changes and supports them. It's up to the PD to decide what needs to be done and then sell it. If you can't convince your management to move, you're going to get-mired in the past."

"The higher the risk, the higher the potential return, but there are no guarantees. However, you can expect that low-risk ventures usually generate low returns. Everyone [in the format] seems set on low returns."

**Realistic Expectations**

Abell realizes he's really rolling the dice. He addressed management's expectations: "We're looking for some upward results by the end of the summer book. If there's no movement we may have to modify. Ownership and local management feel that immediate success is not the goal, but positive movement is a realistic expectation. We're presenting an exciting and compelling sound that's different. We believe this will generate some instant movement. So far, it's overwhelmingly positive."

Any words of wisdom for our readers out in radio land? "Stop doing things just because they've been done the same way for years. Think about everything you're doing, and ask yourself, 'Does this make sense?' What's wrong with doing it a different way? What is a different way to do it?' It's time for originality and creativity in CHR. Hire good jocks, tell them what you want, help them understand your goals, and let them do their jobs. Don't shut them up and make them into robots.

"Front sells and back sells records to familiarize your listeners with the music, because they almost always don't like what they don't know. The quicker you make a record familiar, the sooner it has an opportunity to become a hit and help your station. We may be playing some different music and creating some new concepts, but we're also throwing out a lot of the conventional rules of the last few years and replacing them with the basics of good listener-driven radio."

Note: If WENZ's experiment works, they may try it! It could be a shot in the arm for other stations. Keep in mind that the changes your station may need to make it compelling and vital need not be as radical as those I've profiled in Cleveland and Seattle."

**Editor's Note**

No one knows if WENZ's experiment will work. Whether or not you like what WENZ sounds like, at least those involved had the guts to try it — they were down to 2.9 in the winter Arbitron. The same could be said for what Bob Case did at KUBE/Seattle — it took guts. Keep in mind that the changes your station may need to make it compelling and vital need not be as radical as those I've profiled in Cleveland and Seattle.

The May edition of Vaille Consulting's Radio Focus newsletter provides this quote from Dr. John C. Maxwell: "When you always do what you've always done, you get what you've already got." Isn't it time to find some new ideas and put them to work? Unless you open your mind, you'll never know.

I hope those of you attending this week's R&R Convention '92 will have your ears and minds open to fresh ideas. I know I will. It may be time to break with convention at this convention. I look forward to your ideas.
"GIVING HIM SOMETHING HE CAN FEEL"

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Welcome to Salt Lake City, where the tale of two New Rock stations involves mass staff defections, wild ratings moves, and more than a little bad blood.

Our story started on February 15, when AC outlet KZOL-FM flipped to New Rock as KXKR (X-96), directly opposing the existing Abasa Broadcasting New Rocker, KJQN. The move raised a few eyebrows, considering most markets don’t have even one New Rock station. To pump up the animosity, most of KJQN’s staff — including PD Mike Summers — went over to the newcomer. Only four-year-sta-
tion vet Kerry Jackson retained his morning drive slot.

But the feud really took off when execs from the two stations wrote open letters to the industry. X-96 PD Summers noted in his salvo that the perception of two stations at war was hurting the market’s ability to attract bands on tour. KJQN GM Scott Gilreath respond-
ed with a four-page document stating that yes, it is a war.

“It will take me six to nine months to get things back to where the station is profitable. We just couldn’t afford the talent that was in here.”

— Garrett Haston

Rebuilding: Part One

KJQN had taken some flak from the insular New Rock community six months ago for hiring Gilreath as GM. He’d come to the station from Classic Rocker KVFX/Mo-
desta and had worked with consult-
ant Barkhart/Double & Associa-
tes. Some found the notion of a

Kerry Jackson consultant entering the New Rock area disturbing.

The response within the station was swift and dramatic. Within two weeks, most of the staff had left, 75% of the music library and some of the equipment was gone, and client schedules had been cancelled. This was the cherry landscape the new PD, Jim Mc-
Gann, faced when he arrived from AOR KFMY/Lubbock.

Naturally, KJQN experienced a great deal of turmoil in McGann’s first few weeks. From his perch across town, Summers precipitat-
ed a rumor that KJQN was chang-
ing formats. “I can’t say I blame the competition,” notes McGann. “They did everything within their power to literally shut us off the air.”

KJQN has also had a few rifts with record labels, largely because McGann isn’t concerned with breaking artists, reasoning that’s the labels’ job. KJQN also refused to do co-promotions with X-96. “I’m not about to facilitate my competition’s credibility or moder-
ate success through a record label,” says McGann. “Their bottom line is to sell records, but mine is to make a profitable station.”

But even as this column is being written, KJQN is entering yet an-
other phase: McGann, Gilreath, and KJQN’s other GM Kimi Severson, and several others have recently resigned, cit-
ing ownership’s lack of commit-
ment. McGann says he didn’t have the ammunition to fight the battle. There was no station advertising or TV campaign. “I understand now why the former staff left,” he says. “They were right about owner-
ship.”

Starting Over (Again)

Once Garrett Haston is moving from his El Paso office to take the role of GM. “We had to cut the overhead,” he explains. “It will take me six to nine months to get things back to where the station is profitable. We just couldn’t afford the talent that was in here.”

Haston immediately named morning man (and sole survivor) Jackson the new PD. Jackson says he’ll expand the music-based on what the listeners want to hear. “We’ll be instituting extensive in-
house research on all of the music and features. The station will do mailout, telephone, fax, and street research.

I don’t consider X-96 the competition, because they aim at a younger demographic. X-96 is competing with the CHR’s, and we’re fighting with the Rock stations.

— Kerry Jackson

I want to implement a listener advisory board at least once a month. I want to get together with people who give a shit about the radio station. I’ll bring a lot of music to the meetings. If, through extensive research, [we find] the listeners don’t like a record, I’m going to pull it off the air.

No Direct Rivalry

The station plans to target per-
sons 34-49, because Utah’s median age is 37 years old. “I don’t con-
sider X-96 the competition, because they aim at a younger demograph-
ic,” says Jackson. “X-96 is com-
peting with the CHRs, and we’re fighting with the Rock stations.

REVOLUTION

KJQN/Salt Lake City taps midday Allston Fong using his acting MD Col-
lege outfit KUNV/Las Vegas MD Joel Habeshaw graduates to Asst. MD. Over-
nighters Eddie Vegas/Las Vegas Former Boggs Benedict promo hon-
cho Kate Pittard takes on middays at KABC/Los Angeles. Armanda Sents Crux become KJQN/Boise.

Weekends: Rob “Nosouris” Frazier and Dave “Day-Glow” Fensin join from crosstown KBOI, while Frank “Q-Tip” Quattlebaum and Jenny Lima detect from KFSR/Fresno.

However, KJQN’s Arbitron rat-
ings have consistently slipped, as seen in the recent tumble of its 12+ surveys ranging from +1.0 to -1.9. (Fall ’91- Winter ’92). Previous 18-34 num-
bers were down from slightly above a 3.0 share (Fall ’91) to just greater than 3.5 (Winter ’92).

And the record war is over. “The station is not going to operate the same way,” says Jackson. “The previous problems with record label-
ables are a thing of the past. I just ask them to keep the music strong in all genres.”

New Lease On Life

X-96 PD Summers left KJQN be-
cause he was frustrated in his deal-
gings with the company, “KJQN just degenerated over the last six months through a couple of different GMs,” he explains. “I didn’t think another GM was going to make that much of a difference. The day that I left, the GSM, Jim Facer, exited.”

Summers and Facer struck a deal with Acme Broadcasting to lease KZOL-FM/Provo, about 40 minutes south of Salt Lake City. Upon flipping, the station mounted a mass billboard campaign. The re-
action, says Summers, “has been out of control.”

KJQN’s change in music direc-
tion left an opening for the type of music Summers had previously programed. “We talk over our music and keep it upbeat like CHR. The station targets 18-34, but pounds the 18-24s with more of a dance lean. We still play the guitar bands, KJQN’s Arbitron 12+ rat-
ings debut was a 2.5 (Winter ’92) in a split book. XKR ranks seventh in the market (with a 2.2 share) in the same way, with nearly a 3 share (Winter ’92).”

How has the station confronted an existing New Rock station? In-
dicating he needed to do something different, Sumers notes, “That’s where the industrial music comes in for us. I think this genre has grown up enough to warrant play in our regular rotations.”

Summers also instituted days program-
ing KJQN: “There were a

lot of artists that, because of their heritage, we weren’t really accepting. I’ve tried to include Curve, Nitzer Ebb, etc., into the mix at X-96. Some industrial and louder rock-oriented bands have proven very popular in this area. I’ve seen these bands work extremely well in clubs. Things are finally starting to take off, because the music a New Rock station can play is getting wilder. I want to keep the music strong in all (alternative) genres.”

“The things that set us apart are the dance and industrial music, the presentation, and the personalities. The personalities on X-96 have worked in this market for a con-
siderable amount of time. They’ve become very knowledgeable about the music.”

Mike Summers

Label Relationships

Some record labels have been hesitant to help X-96. Summers says there’s a lot of watching and waiting going on. Record compa-
nies have cancelled promotions because of the two stations’ dif-
fences over concerts. “There’s nothing wrong. It shows me no backbone at a record company,” he says. “The promotions should be neutral, and let the stations handle it. It’s gone on for years in other formats. I don’t care if a band visits both stations. They can even visit them first.”

“What really provokes me is that this gets to the booking agents, and they tell acts to stay away from Salt Lake City. I explained what’s happening to our listeners, but then they got to the record compa-
nies and they thought that was a stupid thing to do. I thought the listeners had to know.”

— Shawn Alexander
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PLAY BOTH THESE ARTISTS **in** HEAVY!!

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PRIMUS TIMUS — Primus dudes Larry LaLonde (l) and Les Claypool cherish watching XETRA-FM (91X)/San Diego Asst. PD/MD Mike Halloran get up close and personal with Interscope's Lynn McDonnell.

DIVINE PEOPLE — This would have been a great photo, but... Soup Dragons leader Sean Dickson enjoys the great outdoors on his visit to WHTG/Asbury Park. Looking ultra-hip are (l-r) HTG MD Matt Pinfield, Dickson, Mercury's Tommy Nappi, and HTG's camera-shy PD, Michael Butscher.

FIRING UP THE AIRWAVES — WORE/Long Island O/M/PD Tom Calderone gets down to size with Sara McLachlan following his weekly syndicated show, "Modern Rock Live."

BUSY BEES — WDST/Woodstock MD Jeanne Atwood (l) is caught schmoozing with Voice Of The Beehive's Melissa Beland.

VIVACIOUS — Live's live wires were hammering it up at WRAS/Atlanta recently: (l-r) the band's Chad Gracey, 'RAS personality Julie Bahns, Live's Chad Taylor, Ed Kowalczyk, and Patrick Dahlheimer (seated).

CRUCIFIED — WXPN/Philadelphia personalities David Dye (l) and Bruce Warren flank Toni Amos.

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MY LIFE WITH THE THRILL KILL KULT

MANAGEMENT: 3 A.M.
Winning The Lite Way

A poll conducted late last year indicated that approximately 45% of ACs considered themselves Lite AC or Soft AC; another 22% classified themselves as Hot AC.

Respondents used an additional 26 descriptive phrases, reinforcing the notion that AC is a tremendously fragmented format. That's perhaps more evident today than when the poll was conducted. In this column, I'll address AC's various factions... to be continued at R&R Convention '92.

Easy Listening... Not
WLIT/Chicago PD Mark Edwards is one of the leading Lite/Soft AC programmers in the country. He conceives that defining Lite/Soft AC is difficult and prefers to explain what they aren't:

- We're not B/Ezs that play instruments.
- We play currents/currents, but aren't driven by them like Mainstream ACs.
- We don't talk a lot and don't have big morning shows. There are exceptions, such as KOST/Los Angeles (with Mark Walleskren and Kim Amado).

Successful Lite/Soft ACs tend to play familiar hit music. “We don't play covers and instrumentalists,” Edwards points out. “Life/Soft ACs should reflect listeners' current tastes. Some are trying to sell the B/EZ position without playing B/EZ songs.”

Current Affairs
Dispelling the misconception that Lite/Soft ACs play currents only once they’re falling down the chart, Edwards notes, “We always go playing songs like Mariah Carey’s 'I’ll Be There' and Carly Simon's 'Love of My Life' out of the box. We’re also playing Kenny Loggins, Wilson Phillips, Mark Edwards

and Genesis. There’s some good music out there that fits the format. I care about charts, but if a song fits, the charts be damned!”

Edwards contends that successful Lite/Soft AC PDs need to be flexible. “I don’t need five heavy (rotation songs), four mediums, and 10 lights every week. It takes lots of work, but based on available current product, I can [adjust] my clocks to change the station’s sound.”

Sounding an optimistic tone for Lite/Soft ACs, Edwards declares, “As time goes on, the format will only get stronger. In some cases, they [Lite/Soft ACs] will become mainstream stations. We’re a good common ground for listeners; we have a chance to grow more.”

“We’ll experiment to see how far we can drive them. There’s definitely room and still be soft. We must look hard for the current or library music that should be played.”

Hot AC

B100’s Programming Is A Natural
Many broadcasters credit KFMB-FM (B100)/San Diego for cultivating the Hot AC monster, making the station and the slogan synonymous.

OM/PD Gene Knight recalls the station's Hot AC evolution. “Before [former PD] Bobby [Rich] came back to B100 in 1984, we were the

Gene Knight, hottest of the market ACs. But he took us to the next level.”

Under Knight's guidance, B100 was the market's No. 2 25-54 outlet in the Winter '92 Arbitron behind Country KSD; it also placed fifth among 18-34s and seventh 35-44.

Knight believes there are clear differences between Soft AC and CHR. “When I look at CHR lists, there are too many songs we couldn’t possibly play. We only play about 15 songs from R&R’s CHR chart, but usually about 25 of R&R’s AC Top 30.”

According to Knight, Hot AC’s playlists feature current music and contemporary artists. In addition to three jingles, a typical hour at B100 contains “two heavy-rotation currents, two medium currents, one light current, and one

hot current. At three other places in the hour, we’ll play a song from the last few months, as the station never sounds dated.”

WMTX/Tampa, KMHX/Houston, and WWKF/Milwaukee sound similar to B100; however, Knight points out they’re by no means identical. “No other station is pro-

grammed just like us. WMTX, KMHX, and WWKF are similar in attitude and the way they serve their particular markets.”

Knights strives to keep B100 sounding natural. “San Diego's a non-hype market. We try to make the presentation, music flow, and [signal processing] relaxed. This is practically a subtropical market and we need to have a laid-back feel.”

Filling The Niche
Knight envisioned a bright future for the to make longtime AC's have moved into what was once the B/EZ arena and are serving that market today. They want to appeal to people in their 30s and 40s while trying to attract a 25-44 audience. Meanwhile, on other side, CHR's are sounding pretty young.

“In the early '80s, people complained that Air Supply, Kenny Rogers, Carole King, Barbara Mandrell, and Neil Diamond had so many hits. We’re hearing complaints today about the lack of quality current music. When the music comes back to being CHR-driven, Hot AC’s will be able to capitalize. When we went Hot AC in 1984, much of our success was a result of our music’s wide appeal.”

---

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If your weekend music mix is oldies or gold based A/C, your listeners are looking for the best presentation of the best versions of the best oldies - in other words, "American Gold with Dick Bartley!" That's why so many programmers have made "American Gold with Dick Bartley" their one and only choice for syndicated weekend programming.

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"Great programming! Bartley's fun, energetic and brings a contemporary sound to the oldies." - Dave Mason, WKRC, Cincinnati

"Fabulous program. We've localized American Gold to sound as if Dick is broadcasting from our studios." - Jay Sorensen, WKXW-FM, Trenton.

"Dick Bartley has a bigger following around here than most of our competitions' morning air talent... COMBINED!" - Jeff Silvers, WLEV-FM, Allentown.

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ABC RADIO NETWORKS
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BABY, BABY, BABY — During their recent tour, LaFace/Arista’s TLC stopped by WXYV/Baltimore for an interview; pictured (l-r) are group members Left Eye, Chilli, and T-Bone, and WXYV personality Tim Watts.

LOVE WRKS ALL HER LIFETIME — WB artist Chaka Khan (second from left) kisses up to (l-r) WRKS PD Vinny Brown and MD Toya Beasley, and WB’s Jeff Grant.

YOU LOOK GOOD TO ME — Cherrelle recently spent some quality time at WVEE/Atlanta. Smiling for the camera are (l-r) V103’s Carol Blackman, A&M’s Doug Craig, Cherrelle, and V103 PD Mike Roberts and MD Thomas Bacote.
THE DELS

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www.americanradiohistory.com
‘One Nation, One Station’

WJTT/Chattanooga stresses racial harmony, human dignity in ongoing promotional campaign

Getting the word out that it’s the home of Urban hit music is certainly part of WJTT (Power 94)/Chattanooga’s agenda. But the station is also busy delivering another, more important message: racial harmony and human dignity by way of its “One Nation, One Station” campaign.

Discussing how the concept came to fruition, VP/GM Jim Brewer recalls, “It really was a matter of reviewing our plan for ’92 and looking at some of the goals we wanted to achieve. While we were trying to define the path we wanted to take, we started kicking around some ideas, and I thought of ‘One Nation, One Station.’ It really clicked with PD Keith Landecker and Promotions Manager Wayne Collins.”

You can’t just pick up [a promotional campaign] and go. A radio station must already be an out-in-front community leader to make it work.

— Keith Landecker

And you have to commit to real-ly being the community station. We’re so committed to this cam-paign that we’ve done an entirely new jingle package and have launched a television campaign on the local network affiliates and cable channels.

Multicultural Promos

“Besides selling the ‘One Nation, One Station’ campaign, our new TV commercial [which debuted in May] also focuses on the importance of voting,” says Brewer. (Editor’s note: The station is also doing a voter registration drive in conjunction with the Urban League.)

“Businesses have expressed an interest in associating with the campaign as well,” Brewer con-tinues. “They like the positive im-age. This is a commitment to the community, a positive outlook, a call for all people to come together. I think our listeners look to us to set the pace. That’s a power and re-sponsibility you have to handle delicately.”

WJTT has also put together a set of multicultural on-air promotions using on-the-street listener comments. Explains Landecker, “We have people of every age group talking about the importance of education, equality, and the necessity that all people live together peacefully. We use the montage of people comments twice per hour: once at the top of the hour and when we come out of a stopset.

These promos, along with our TV commercials, have prompted positive comments from entire families. And we also know the campaign is getting stronger because each time we go out in the streets for additional voices and thoughts, listeners are ready to comment.”

In the wake if the recent civil unrest in Los Angeles, WJTT’s campaign seems all the more prescient. “It was very unfortunate that the situation in L.A. became so tragic. I’ve thought about this a lot because we’ve been preaching togetherness a long time before any of that happened in L.A. and other cities.

“During a recent event, some of our police force came to our van and told us they were proud of our station and the positive message we’ve been sending listeners. That meant a lot to all of us here because we believe in what we’re doing — and in unity for all people.”

Collins adds, “The new slogan we’re using is the result of our programming/management think tank. The station hopes this campaign — which began with the spring book — will raise a spirit of cooperation in the city of Chattanooga that transcends all social boundaries. As far as commitment is concerned, Power 94 is backing up this campaign with a plethora of promotional items, including T-shirts, tank tops, shirts, caps, and buttons, all sporting the ‘One Nation’ logo in our new station colors of black, white, and gold.”

And what’s been the public response thus far? Landecker notes, “The results have been great. We hear from many of our listeners that there’s a resurgence of community spirit on the streets.”

He also attributes the campaign’s initial success to WJTT’s well-established community presence. “This campaign has really (enhanced) our already strong community image. You can’t just pick up [a promotional campaign] and go. A radio station must already be an out-in-front community leader to make it work. Listeners must feel you’re serious about what you say.

ACTION

Chris Clay returns to KOXL/Baton Rouge as OM/MD; Lee Bennett stays on as OM ... Stan Jacobs is now the MD at WXYV/Baltimore, replacing Marleen Austin... WJJZ/Albany PD Earl Boston is also handling chores on the “Morning Wakeup Club” ... WWWW (2/23) Charlotte morning man Stan Verrett exits, Patrice Smith returns as his successor.

New Urban In Town

WMNX/Wilmington is set to sign on June 15. PD Rod Cruise seeks record service. He may be reached at (919) 763-6363 ... Also on the lookout for record service: KMXX/Little Rock. Direct inquiries to Neal Scoggin at (501) 376-1063.

Music Awards

The Jackson Music Association will host its 10th annual music awards in Jackson, MS. This year’s theme: “Black Men — Positive Images Through Music.” For more information, contact Jesse Thompson at (601) 981-4035.

The station hopes this campaign ... will raise a spirit of cooperation in the city of Chattanooga that transcends all social boundaries.

— Wayne Collins

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Paul Todd/WJMI
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#1 in Billboard (3 weeks)
#1 in Gavin
#1 on CMT
#1 on TNN

www.americanradiohistory.com
Madison's Mad About WWQM

WWQM and WYDD/Roanoke-Lynchburg get first taste of 12+ victory

Yeah, yeah—right! It's a bit over the top, but Madison, as a once-and-for-all 500Owatt station, has taken a major step in the positive direction of the nation's great heritage Country outlets for nearly 30 years. WWQM signed on in February 1981. A partnership including GM John Sandvig bought the station in May '88, and PD Tom Oakes arrived from CHR, KDWB, Des Moines, two weeks later. So the station's No. 1 showing in the Winter '92 Arbitron in 12+ and 25-54, the first top ranking in either demo, was quite an anniversary present.

Oakes calls Q106 "Country Hit Radio," noting he tries to rely heavily on his CHR background in forming Q's current sound. "Q106 is an exciting sound, a real new-wave station. It's very produced, with a lot of jingles, voice drops, and pre-produced contest elements," says Oakes.

Oakes says that even though the station is driven by up-tempo records, his added don't dictate by tempo. "The idles and recesses balance out the current material so there's no need to place restrictions on what's added or the number of up-song ads we add," he says.

New music is important to Q106, as is it to all Country outlets today. "It's not buried here," says Oakes. "We play new music in 21 of the 24 hours. We introduce the fact that there's something playing a fresh, new country song with a produced bed over which we provide artist, song title, and CD title.

Oakes noted that though there was some fear the CHR presentation might not work with older demos, he said that cell was the first to increase following the programming changes. "It comes out of the computer to make sure it flows correctly. It's critical to understand how the new music fits with the station and the existing oldies,"

WWQM's music basics:
- Current list ranges from 33-38 titles
- Current/oldie ratio is 60/40
- Never play more than one ballad at a time
- Rotation: Heavy, 4½ hours; Medium, 7½; Light 9½
- Hot recurring

The key to Q106's success lies in balancing the music.

- A pair of daily request shows the "Country Club" at noon and the "Red Eye Express" at 7am.
- "Q106 Country Hall of Fame," Sunday mornings from 7-8am.
- Morning man Barber plays country hits from 5-9am and talks about the events that occurred with each. He was popular at the last 25-30 minutes feature music from recent local acts.
- Q106's contests revolve around the music, with "Free Country Music Weekends" as the centerpiece. An artist is featured each weekend; cassettes are given away. "We take listeners to any worthwhile event we can tie into within a 100-mile radius," says Oakes. The station sponsors bus trips for winners to ball games, concerts, and dog tracks.

WWQM's major spring promotion was "I Love My Country Month." Every hour of each day in May, listener won a cassette, CD, or video and an invitation to a party, complete with live music, dancing and door prizes. "The goal was to reinforce WWQM's image as the Country music station in Madison," says Oakes.

Frontal Attacks

The job hasn't been easy for this Roanoke-Lynchburg band in the constant battle for the leading station. Not only did WWQM have to deal with direct format competitor WTSO and opposition from an Oldies FM that debuted in spring '92, it's now fending off two demo attacks by a pair of brand new frequencies. Two Docket 80-90 outlets have signed on in the last two months, with WMMM adopting Adult Rock and WZIM aiming directly at WWQM with a Country format. Shelton, who has programmed four stations in the last 12 years, laughs. "I've been waiting for this moment for 17 years. It's the result of four years of all WWQM employees working to be the best Madison radio station we can be. I've never felt like this. We all danced on the desk for a day. But with the competition in this market, it was back to work the next day.

No Syndicators, More Freedom

WYDD's music basics include:
- 60/40 current/oldie ratio
- Rotation: Heavy. 4½ hours; Medium, 7½ hours; Light 9½ hours
- Recurrents are played every 15 to 20 minutes
- No Hot Recurrent category.

- Gold library of 110 titles; WYDD recently eliminated songs by artists without recent hits
- Thirty-minute weekday music sweeps

The biggest musical change happened last year when WYDD split from a national program syndication, and added a music selection computer. "The combination of those two things gave us a lot more freedom when it came to programming oldies. Our numbers got a boost because we're now able to program [our oldies] for local tastes," says Shelton.

Recent research showed a listener desire for some of the big hits of the past, so a Classic Gold category was added. It comes on once an hour during the week, twice an hour on the weekend, and contains songs over 10 years old.

Shelton added a category called "Kickers." It consists of 80-85 up-tempo songs from the last 1 to 5 years that start off every hour. The reason for this category, says Shelton, is that we don't want the younger audience to be turned off by the tempo of this format's music, which at times can be down.

Special Features

WYDD offers several special shows:
- "Trinkets And Treasures." This two-hour-old show airs Saturday nights at 7pm and is hosted by afternoon talent Walker. The show features music from the '50s, '60s, and '70s.
- "Front Row Seat." A hot new album is featured every Thursday night between 9-10pm by MD/mid-days Barber.
- "Top 10 At Ten." The twist here is that "votes" are taken during the show and is aired on Tuesday nights and the Top 10 are aired Wednesday evening.
- "Rockin' Country Friday Nights." WYDD plays a mix of up-tempo music and Southern Rock for five hours. It's "Thunder Country for a night," says Shelton.

Local Challenges

Every market is unique, offering its own special programming challenges. For WWQM and Shelton, there are two formal competitors: WJLM, a 6000-watt FM station and WSCL, a 5000-watt AM station.

Both are licensed to Roanoke County. WWQM, meanwhile, is licensed to Amherst, a county lying northeast of Roanoke and northwest of Lynchburg. In effect, it has to serve two master counties while living in neither one's house. That presents its own challenge.

"Roanokers consider themselves a bit more refined than the people of Lynchburg. They expect more flash and show biz from a station," says Shelton. That's part of the reason the WYDD jocks show up at remotes and concert events wearing tuxedo shirts and...
Headhunters Regroup

It's business as usual for the Kentucky-based Headhunters. One week after lead singer Ricky Lee Phelps and his brother, bassist/vocalist Doug, announced their sudden departure from the Grammy-winning group.

The remaining members - Richard and Fred Young and their cousin, Greg Martin - hosted the PolyGram/Nashville Fan Fair show earlier this week, and have already started rehearsing with new members Marc Ort and Anthony Kenney for an upcoming tour, which kicks off 7/1 in Milwaukee. "There's no doubt in our minds that Doug and Ricky will be missed," said Richard. "I guess they had some other things they wanted to do besides make Headhunters music. But that's all we know how to do."

"We started this thing selfishly, wanting to make music for ourselves, and the next thing we knew, we had a record deal. Something we wouldn't count on happening was that the people really liked us. And Greg, Fred, and I have too much pride to throw that away."

The announcement that the Phelps brothers were departing the group came last Tuesday (6/2) during an appearance on TNN's "Crook And Chase" broadcast. It took the remaining group members and the rest of the industry by surprise. In a press conference the next day, the Phelps brothers expressed sadness at the decision, citing musical differences and business pressures as factors in their decision.

"During the making of our third album, we were thinking, "Who's going to play this?" Radio has some problems with our music - they like it, but they don't know what to do with us," explained Ricky. "We're hard to put anywhere, and when you have to keep fighting that, it takes away from what you're trying to do, which is play music for the people. So we're trying to find our own path now."

The label would not comment on the group's situation or on the possibility of signing the Phelps brothers to a separate contract. The Phelps, who describe their music as "country, folk-rock, a little left of center," currently have no record deal. They insist no lawsuits will come of the split, saying that, in true Headhunters fashion, "Everybody's just going to stroll up on the rooftops and go to the house." Ricky Lee, who recently married and moved to Tucson, is part-owner of Nashville's Top Hat music shop.

As for the Headhunters, they'll continue doing what they do best - making music. "The great part about this," said Richard, "is that the two people we got to replace them are two Doug and Ricky wouldn't wanted us to get." Adds Martin, "It's sad losing your brothers, but you've got to go forward. It's going to work out fine. They're going to be good, and we're going to be good, and the only thing we can say now is that the people are going to get even more good music."

Good Influences

The HBO special, "Influences: George Jones and Randy Travis," which was produced by Nashville's Scene Three Productions, was honored twice recently. The program took top honors at the 13th annual Telly Awards and garnered a silver finalist prize at the 25th annual WORLDFEST-Houston competition, the world's largest film and video festival. The NBC-TV special "This Is Garth Brooks" took third-place honors at the Houston festival; it will be released on home video later this month.

Alaskan Dirt

The Nitty-Gritty Dirt Band wrapped up a week-long Alaskan tour last week (6/4). A film crew followed the band on their five-concert tour through Fairbanks, Anchorage, Kenai, and Juneau, tapping their activities for a state-funded television special which will be used later to boost a new market for Alaska tourism. Next month will see the release of the NGDB's first studio album in more than two years.

- Lorie Hollabaugh

Gibson To Head NSF

Johnny Paycheck, David Allan Coe, Rezy Bailey, the Gibsons, and Tim McGraw.

WYYD

Continued from Page 85

1 YEAR AGO
- No. 1: "The Thunder Rolls" - Garth Brooks (2 week)

5 YEARS AGO
- No. 1: "Forever And Ever, Amen" - Randy Travis (4 week)

10 YEARS AGO
- No. 1: "Listen To The Radio" - Don Williams

15 YEARS AGO
- No. 1: "Luckenbach, Texas" - Waylon Jennings (3rd week)

NASHVILLE IN MOTION

David Gibson has been named President of Nationwide Sound Distributors. He has worked with NSF for the past 18 years. The company provides direct sales, manufacturing, promotion, and domestic and export sales for independent labels.

- Matt Lindsey has segued to the Wensong Publishing Corporation as Professional Manager. Lindsey previously held positions with Mel Tillis Music and Little Shop Of Morgan Songs. His own songs have been cut by Ricky Van Shelton, Gene Watson, and Moe Band.

- Bill Quisenberry has been named President of Talent Group's new international booking agency. Quisenberry succeeds Eddie Rhines, who recently left the Talent Group to join Dale Morris & Associates. The Talent Group books Country Comes First!

NASCAR Country Is country radio's top music intensive format. It's a two music intensive format of Nashville hits tracks and NASCAR's Hot Tracks on over 140 top country stations in 36 states. Each week, NASCAR Country plays the best country music, over 25 songs per show, and interviews country's biggest names and NASCAR's most popular drivers. NASCAR Country brings country listeners timely and informative features hosted by the some of the best talent in the business, and offers a full slate of original network promotions to build and maintain audience. NASCAR Country is heard from The First Time! Thanks to all our affiliates for helping to make NASCAR Country one of the most powerful radio shows in syndication.

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WENZ: Fresh Start? Or Dead End?

Cleveland CHR's new mix leans heavily on rock-oriented product

Since format fragmentation is one of the key topics at R&R Convention '92, I thought it would be appropriate to examine the latest attempt at Rock CHR, Cleveland's WENZ (The End).

Does the station's unique mix (see sample hours below) present a bona fide format possibility, one that can be successfully adapted to other markets? Or is it merely a desperate attempt by a desperate programmer to right a sinking ship?

"It's a bona fide attempt by a good programmer for a desperate radio station," says End PD Lyndon Abell, who flipped the Armand outlet last month from mainstream CHR Power 108. "Power 108 was the worst CHR station I'd ever heard. We had to make enough of a statement so that people would say, 'That's not Power 108.'"

"We didn't try to model this station after anyone. Clearly, Cleveland's a rock 'n' roll town. If I was going to do the same type of thing somewhere else, it probably would be so rock-oriented. But CHR means Contemporary Hit Radio, and this is CHR for Cleveland, just as MMS was CHR for Cleveland a few years ago.

The one thing we need to do is not let them out-hip us with new music. We can't let them beat us on certain songs.

- Michael Luczek

"I really believe this is the future of CHR air in this might be a little out in left field for another town, and some of the naysayers may have legitimate complaints. But CHR programmers have got to stop painting by the numbers. An awful lot have pretty lousy ratings."

Impact On 'MMS'

Those poor ratings, which most people blame on CHR's overreliance on dance-oriented product, have allowed many AORs to retain 18-34s by default. There's little doubt any meaningful success by the CHR will come at the expense of WMMS.

When I called 'MMS' PD Michael Laurcak to get his impressions of the End, he had just completed a detailed analysis of the station for his staff, which he agreed to share:

"In my opinion, here's what they're doing right:

- "The music is familiar. Some of it may seem obscure, but their older hits hit.
- "They're doing stopsets at :10 and :30, which is a typical cut-building measure. With everyone else breaking at :30 and :60, that makes sense.
- "The rotations are extremely hot, also a good cut-building technique. If they keep that up, however, it could be a liability.
- "They're delivering variety. The other morning I heard AC/DC into Sophie B. Hawkins.
- "Rather than have a lame morning show, they're just using drops. Some stations put on an inter-jock in the morning and he sours. Since every other morning show is a gabfest, I've got to believe that's probably the best thing they could do right now.

Here's what I perceive as negatives:

- "They're saddled with a lesser-than-combatant signal.
- "I believe the monster is negative. To me, 'The End' means, 'It's over, turn it off; go away.'"

Deja Vu?

Ironically, there was once a Cleveland radio station that successfully blended all those disparate musical elements: WMMS. "You're right - that's a real good point," Laurcak concedes. "'MMS' got away with it for several years. But they did try so because no one else was playing a lot of that stuff. The market allowed 'MMS' to do that. And 'MMS' had the personalities and the heritage, plus the promotional firepower to pull it off."

Despite his criticisms of the End, Laurcak still considers the station a threat, at least in the short term. "They're going to get more audience from us than anyone else. I can't sit here and go, 'Ah, don't worry about them. They sound like shit. No one will listen to them.'"

"Now, had they come on properly and had some support marketing - TV, billboards, full-page ads they'd be more of a threat. Regardless, the one thing we need to do isn't let them out-hip us with new music. We can't let them beat us.

Continued on Page 90
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WENZ: Fresh Start? Or Dead End?

Continued from Page 88

us on certain songs. We have an image in this town of being the first to play hot new bands, and we need to protect that.

“We also need to remind our listeners every time we play something new that we’ve always been first with the best new music. We’ve got to sell the new music a little bit harder, put a spin on it, and remind the audience that we’ve been at this for years and we’re the best.

“The format is experimental — there was really no industry model they could look to and say, ‘How did these guys do it?’ The station’s going to appeal to younger males and females, and will impact the 18-26s of several stations in the market. They’re never going to be a major player because they lack the signal and promotional muscle. But they’ll be a pain in our butt, if for no other reason than they’re another button choice.”

Gorman Sees Big Hole

As you’d imagine, one person who’s watching the End very closely is longtime Rock CHR proponent John Gorman, who piloted WMMS during its glory days. Gorman is currently doing double duty as Legacy Dir./Programming and OD of the company’s Cleveland Gold outlet, WMJ.

“There’s a great big hole in this market for this kind of format if it’s done right,” Gorman opines. “The city’s been starved for a current-based station that leads rock, and a station that mixes pop, rock, and alternative without the dance could work.

“I don’t want to judge the End so soon, but it seems a little confused. Too often they’ll hear three songs from one genre followed by three songs from another. The mix is inconsistent. And the positioning statements are too cutesy and dated.

“I’m surprised they’re not using the word ‘rock.’ This is a city that takes its rock ‘n’ roll seriously — it’s not a dirty word here. WMJ is basically a 24-49 year-old radio station with a median age around 41-42, and we bang the hell out of the words ‘rock ‘n’ roll.’ It’s a very strong positioning statement in this market.”

Unlike Lucek, Gorman believes the End made a mistake going gothic in morning drive. “Even if I didn’t have a morning show in place, I’d want a live person on if I was trying to establish a new station. There was no one to explain what the station was doing.”

Not An AOR Threat

Regardless of how the End ends up, Gorman remains convinced a rock-oriented CHR approach will work in most markets. However, he doesn’t view such a format as a direct threat against a well-positioned AOR like “MMS.

“Obviously ‘MMS will share some listeners with WENZ, but they’ll basically be under 25. The End will primarily be a 12-34 station. But there’s so little competition for the under-25 audience that they could make a comfortable living if they become consistent.”

“This format can work in just about every major city in the country. The holes exist, holes that can’t and should not be covered by the AOR. Even in markets with hard rock stations like WWBZ (The Blaze)/Chicago and WUFX/Buffalo, there’s a hole for this type of format.”

This format can work in just about every major city in the country.

— John Gorman

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The Twin Cities

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THE ALLMAN BROTHERS BAND

THE ALLMAN BROTHERS BAND

WHEN WAS THE FIRST TIME YOU HEARD YOUR RECORD ON THE RADIO? Dickey and Berry were riding in the car in Nov. 1969. WHAT WAS YOUR FIRST LIVE APPEARANCE? March 19, 1969 at the Jacksonville Beach Auditorium WHAT WAS THE FIRST NATIONAL ACT YOU PLAYED WITH? The Velvet Underground at the Boston Tea Party in Boston. WHAT WAS YOUR FIRST BIG GIG FOR BILL GRAHAM (THE NEW ALBUM IS DEDICATED TO HIM)? Dec. 1969 with BS&T and Apalosa at the Fillmore East in New York City (This is not the famous live album recording). WHAT WAS YOUR FIRST SEXUAL EXPERIENCE AS A GROUP? When we were recording ’Virginia South’; it was at the Thunderbird Motor Lodge in N. Miami Beach. Let’s just say it involved lots of girls, shaving cream and connecting rooms.

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THE ALLMAN BROTHERS BAND

“Melissa”

The first track from the new album “An Evening with the Allman Brothers Band - First Set” - their first live album in 20 years.

Track Debut

A Most Added

epic

PSYCHOTIC PHOTO — Tessa’s Frank Hannon visits with WRXX/FL. Myers, FL MD Arvette.
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WVSS/Stowe seeks experienced morning drive AT. Excellent pay and benefits. T&R: WVSS, Frank Allen, Box 1469, Stowe, VT 05672-0149 EOE

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WWMX-FM seeks talent for morning drive new open. T&R: Rick MacKenna, 412 State Street, Rochester, NY 14617, 1468-0112 EOE

WPQR/WCVI - Full and parttime announcers. Send resume and tape to 133 E. Crawford Ave., Connellsville, PA 15425. EOE

Atlantic City Adult Contemporary, WCMG, seeks personality. Experienced, dedicated, creative team player. You’ll love it here! Send us your T&R and salary needs to: Program Director, WCMG, 1601 New Road, Linwood, NJ 08221. EOE

MIDWEST

Ein K-FM seeks seeks director of sales. Must have experience and local experience. T&R: Ein K-FM, 223 North Main Street, Dallas, TX 75202. EOE

MO and PD sought for WGLT. T&R: WGLT, Bryce Bergenthal, 414 Main Street, Bloomington, IL 61701. EOE

Midday promotions position sought for KS Country station. Good production experience. T&R: KSMM, 5723技术 Blvd, Meriden, CT 06451-0234 EOE

Hardworking, intense. ‘Bo has riot talent sought for possible APD/MM duties. T&R: WTCF, Box 5649, Saginaw, MI 48602-0112 EOE

WBBM-FM seeks seeks a sales manager. Five years experience. RESUMES: (312) 591-3876 fax. (312) 591-3878 EOE

WALT/DOM seeks a morning AT with high energy and Oldies knowledge. T&R: WLYV, Doug Silver, 1603 Latehatt, Pt. Wayne, IN 46365. EOE

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South

WVOW seeks afternoon director. Females and minorities strongly encouraged. T&R: WVOW, Box 500 Bridge St, Jacksonville, NC 28555. EOE

ALTA FM seeks seeks a talent. Must have great production and personality. T&R: Dan McMichael, Box 8919, Fargo, ND 58109-8919 EOE

Seeking bright, professional (Oldies/AAC) midday announcing with good production skills. T&R: WAXM, Box 35921, Fremont, NE 68025. EOE

Country KKKZ seeks a Morning or Afternoon Drive Talent. T&R: KKKZ, Attn: MGR, P.O. Box 430, Laramie, WY 82070. EOE

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WEST

KSM/KSMX seeks seeks a Country PD who also owns an electro. T&R: 1401 Eastwood, Santa Maria, CA 93455. EOE

NO sought for KXKKU. Developing understanding of local issues. Must work well with morning co-host (AC). Box 1638, Palm Springs, CA 92262-0112 EOE


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CENTRAL CA. seeks AT/Promotion Person. Must be knowledgeable in database marketing and computer literacy. RED/ME, KJ4FM, Sunny Box 3468, Modesto, CA 95353. (209) EOE

Southern California AM/FM opening for FT-PT maintenance engineer. RESUME: Mark Broadcasting, P.O. Drawer 1139, Arcadia, CA 91001. EOE

Central CA NAC seeks AT/Promotion Person. Must be knowledgeable in database marketing and computer literacy. RED/ME, KJ4FM, Sunny Box 3468, Modesto, CA 95353. (209) EOE

Northern California AM/FM opening for FT-PT maintenance engineer. RESUME: Mark Broadcasting, P.O. Drawer 1139, Arcadia, CA 95353. EOE

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Light 24/7, Total Adds 7, WWDM, WQMG, WEUP, WFXM, KJMS, WQOK, WEAS. Debuts at number 38 on the Urban Contemporary chart.

BEBE & CECE WINANS
Drown On Yo (Capitol)
61% of our reporting stations on it. Rotations: Heavy 0/0, Medium 2/0,
Light 4/11, Total Adds 12 including WDAS, K97, WYLD, WATV, KIZ, U102, KJMS, HOT105, WPLZ, WEAS.

NEW & ACTIVE
AL JARREAU
"It's Not Hard To Love You" (Reprise) 49/18
Rotations: Heavy: Medium 0/0, Light 4/18, Total Adds 18 including WBLS, WCNY, WQFX, WWK, WIWE, WJJS, WPAL, Z93, KBBZ, KFOX.
BRIAN MCNIGHT
"The Way Love Goes" (Mercury) 48/7
Rotations: Heavy: Medium 0/0, Light 4/7, Total Adds 7, WBLS, WQFX, WWK, WWK, WFXM, KJMS, WQOK, WQIK. Includes add: WBLS, K97, WQIK, WFXM.
LARRY SPRINGLEND
"All The Way Love" (Tubu/A&M) 45/12
Rotations: Heavy: Medium 0/0, Light 1/12, Total Adds 12 including WRLD, WDJF, WJJS, KM, DJO, WQFX, WFXM, KJMS, KM, MK, WWK.
SUE ANN CARWELL
"17 Days Nights" (MCA) 49/5
Rotations: Heavy: Medium 0/0, Light 3/5, Total Adds 5, WBLS, WQFX, KJMS, WQOK, WFXM. Includes add: WBLS, K97, WQIK, WFXM, WRLD.
LORENZO
"Real Love" (Alpha Int'l/Pol'G) 42/4
Rotations: Heavy: Medium 0/0, Light 4/2, Total Adds 2 including WQFX, K104, K97, WQIK, Z93, WFXM, KKRS, WFXM.
KRS KROSS
"Warm It Up" (Ruffhouse/Columbia) 42/4
Rotations: Heavy: Medium 0/0, Light 3/4, Total Adds 4 including WQFX, WWK, WFXM, WJJS, KM, MK, WWK.
MILLIRA
"One Man Woman" (Motown) 41/7
Rotations: Heavy: Medium 0/0, Light 3/7, Total Adds 7, WBLS, WQFX, CO-14, 21, WFXM, HOT105, KTTA, Total Adds: 3, K97, WQIK, WFXM.
DELLS
"Come & Get It" (Zeal) 42/4
Rotations: Heavy: Medium 0/0, Light 3/4, Total Adds 4, WWK, WQFX, Z93, HOT105. Includes: WDAS, KQOK, WQIK, WFXM, KM, KJMS, WQIK.

PETE ROCK & CL SMOOTH
"They Reminisce Over You (T.R.O.Y." (Pendulum/Electric) 36/4
Rotations: Heavy: Medium 0/0, Light 3/4, Total Adds 4 including WWK, WFXM, KQOK, WQIK, KMJ, KJMS, WQIK.
FU-SCHICKENS
"La Schmonee" (Jive) 36/12
Rotations: Heavy: Medium 0/0, Light 3/12, Total Adds 12 including K97, WWK, KQOK, WFXM, WWK, KMJ, KJMS, WQIK.
3RD AVENUE
"I've Gotta Have It" (Solar/Epix) 34/8
Rotations: Heavy: Medium 0/0, Light 3/8, Total Adds 8, WBLS, Z93, 216, 110D, WQFX, WFXM, KM, WWW.
BRAND NEW HEAVIES
"Dream Come True" (Delicious Vinyl/Atlantic) 34/8
Rotations: Heavy: Medium 0/0, Light 3/8, Total Adds 8 including WBLS, WWK, K97, WQIK, KBBZ, KFOX.
DIE DIE WILDE
"Get Away" (Northern Star) 33/11
Rotations: Heavy: Medium 0/0, Light 3/11, Total Adds 11 including WBLS, WWK, K97, KMJ, WFXM, KM, WWK, WJJS, WWK.

EPHRIAM LEWIS
"I Can't Be Forever" (Elektra) 33/2
Rotations: Heavy: Medium 0/0, Light 2/2, Total Adds 2, NEUP, KNUM Medium: K97, WWK, WFXM, WJJS, WWK.
LISA TAYLOR
"Do You Pray Today?" (Giant/Reprise) 29/23
Rotations: Heavy: Medium 0/0, Light 3/23, Total Adds 23 including WWK, Z93, WFXM, K97, WWK, WWK, KQOK, WQIK, WFXM, WJJS, WWK.
SKY
"Rever To You" (Atlantic) 28/5
Rotations: Heavy: Medium 0/0, Light 2/5, Total Adds 5, KM, WWK, WWK, WFXM, KM, WWK.
PHYLIS HYMAN
"I Found Love" (PhillyJoe) 27/4
Rotations: Heavy: Medium 0/0, Light 1/4, Total Adds 4, WWK, WFXM, KM, WWK, WFXM, KM, WWK, WJJS, WWK.
"DEPEND ON YOU"

The new single and video from the Grammy Award-winning album Different Lifestyles. Approaching platinum.

- TWO #1 BILLBOARD BLACK SINGLES
- #1 BILLBOARD BLACK ALBUM
- HOME VIDEO OUT NOW
  Over 30 minutes of inspiring music and interview footage
- PERFORMING ON THE FIRST ESSENCE AWARDS
  CBS-TV May 29

Produced and Arranged by Keith Thomas for Yellow Elephant Music, Inc.

ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS

Capitol.
"DON'T FORGET ABOUT ME"

THE FIRST SINGLE FROM THEIR SELF TITLED DEBUT ALBUM
BI-61332-2/4

LADY SOUL IS A TALENTED TRIO WITH THEIR OWN UNIQUE STYLE.

THEY DEMONSTRATE AN INCREDIBLE VOCAL REPertoire THAT COMMANDS THE EARS OF ALL MUSIC LOVERS.

ALREADY ON:
WDAS
K97
WJLB

WILD  WJMI
OC104  WQIS
WRKE  KIPR
WJIZ  WPGA
WENN  KJMS
WPAL  WALT
WPEG  WEAS
WJLN  WMVP

PRODUCED BY
MAURICE STARR
On 84% of reporting stations. Rotations: Heavy 4, Medium 30, Light 134, Total Adds 158 including WPOC, WRWD, KPLX, KILT-FM, KJARA, KHAK, WUBE, WMIL, KRST, KCCY, KSOP. Debut at number 36 on the Country chart.

MARK CHESSUTT
I'll Think Of Something (MCA)

On 84% of reporting stations. Rotations: Heavy 0, Medium 30, Light 139, Adds 50 including WYAM, WQBE, WPXK, WYAY, WESC, WRNS, KCLR, WNWN, KWEN, KNAX, KRIM. Moves 43-37 on the Country chart.

CLINT BLACK
We Tell Ourselves (RCA)

On 84% of reporting stations. Rotations: Heavy 1, Medium 11, Light 132, Total Adds 133 including WICO, WPXK, KMML, WTYY, WAMZ, WXTK, KIXS, KIXQ, KKTs, KZLA, KNIX, KSAN. Debuts at number 39 on the Country chart.

TRACY LAWRENCE
Runnin' Behind (Atlantic)

On 72% of reporting stations. Rotations: Heavy 1, Medium 11, Light 132, Total Adds 133 including WICO, WPXK, KMML, WTYY, WAMZ, WXTK, KIXS, KIXQ, KKTs, KZLA. Debuts at number 39 on the Country chart.

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New artists have not yet had a Country Breaker or concurrent airplay from 60% of reporting stations.

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

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The Ballad(s) Of

VINCE GILL

1991 SONG OF THE YEAR

"When I Call Your Name"

1992 SONG OF THE YEAR

"Pocket Full Of Gold"

1993 SONG OF THE YEAR?

"I Still Believe In You"

the Debut Single and Video from the new album

REPORT DATE: June 22
ALBUM STREET DATE: September 15
KAREN BROOKS & RANDY SHARP "Baby I'm The One" (Mercury) 26/6

ROMDA REEVES "What If You Were Wrong" (Mercury) 23/22

BLACK 11 "Listen To the Radio" (Bench) 11/2

LIVE 'N' KICKIN' "You Don't Need To Knock" (WB) 15/5

DOLLY PARTON "Light Of A Clear Blue Morning" (Hollywood) 15/2

MACKY/SEY "Hey Good Lookin" (MCA) 15/1

EVANGELINE "Bay Boy" (Margaritaville/RCA) 12/11

WTHIE & THE WILD WEST SHOW "This Time" (Cross Three) 10/2

ARTIST/Song Title (Label) Album Title

GARTH BROOKS "Against The Grain" (Liberty) "Ropin' The Wind"
MARK CHESNUTT "Bubba Shot The Jukebox" (MCA) "Long Necks And Short Stories"
CLINT BLACK "This Nightride" (RCA) "Put Yourself In My Shoes"
JOHN ANDERSON "Hillbilly Hollywood" (BNA Entertainment) "Seminole Wind"
REBA McENTIRE "The Greatest Man I Never Knew" (MCA) "For My Broken Heart"
RILEY CAYE STUART "Coudn't Feel Me (Mercury) "Some Give All"
GEORGE STRAIT "You're Right, I'm Wrong" (MCA)
MARK CHESNUTT "Upcountry Dtown" (MCA) "Long Necks & Short Stories"
JOHN ANDERSON "Seminole Wind" (BNA Entertainment) "Seminole Wind"
CONFEDERATE RAILROAD "Long Gone" (Atlantic) Confederate Railroad
GARTH BROOKS "We Buy The Hatchet" (Liberty) "Ropin' The Wind"
GARTH BROOKS "In The Cove" (Liberty) Confederate Railroad
CONFEDERATE RAILROAD "Jesus And Mama" (Atlantic) Confederate Railroad
CONFEDERATE RAILROAD "Queen Of Memphis" (Atlantic) Confederate Railroad
TRISHA YEARWOOD "Fools Like Me" (MCA) Trisha Yearwood

Think of MusicSCAN as Helga Hansgüten.

Meet Helga Hansgüten, world's greatest masseuse. Helga does for your body what MusicSCAN does for your music logs. Massages. Caresses. Soothes. Nobody has better hands than MusicSCAN when it comes to getting the kinks out of your music logs (sorry, Helga).

Now MusicSCAN has two exclusive new options to help put some muscle in your editing:

PERFECT SONGS ONLY: Screen out the uglies! See only perfect choices while looking for replacement songs, or skip songs which break specific rules. Every search can be a perfect search. Imagine not having to waste through dozens of disparted and same-artist songs just to get to the right song!

BEST SONGS FIRST: Have the best songs come up first when looking for replacements; while testing for every rule in your system, MusicSCAN makes sure your first choice, and always be your best choice! MusicSCAN's Search Sort can give you replacement songs by rest, best possible choice, run time, or almost any other criteria.

These options can cut your log editing time in half! And they're available only in MusicSCAN. So when you think of massaging your muscles, think of Helga. And when you think of massaging your music, think of MusicSCAN. It's the only music scheduling system you'll ever need.
### EAST

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<tr>
<th>MOST ADDED</th>
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<th>HOTTEST</th>
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<td>Tracy Lawrence (Atlantic)</td>
<td>Diamond Rio (MCA)</td>
<td>Billy Ray Cyrus (Mercury)</td>
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<td>Wyoming (Curb/MCA)</td>
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<tr>
<td>Michael Martin McLean (Mercury)</td>
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**COUNTRY ADDS & HOTS**

106 • R&R June 12, 1992

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www.americanradiohistory.com
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<th>Rotation Breakouts</th>
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<tr>
<td><strong>Simply Red</strong></td>
<td>2/2</td>
<td>10</td>
<td>20</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td><strong>Richard Marx</strong></td>
<td>1/2</td>
<td>10</td>
<td>20</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL** | **562/2** | **200** | **155** | **107**

**June 12, 1992**

---

**Kathy Troccoli**

**Rodney Crowell**

**Richard Marx**

**Billy Ray Cyrus**

**Jon Secada**

**Jody Watley**

**Annie Lennox**

**Simply Red**

**Beth Nielsen Chapman**

**Kathy Troccoli**

**Jody Watley**

**Annie Lennox**

**Simply Red**

**Beth Nielsen Chapman**

---

**Hottest**

1. Celine Dion (8)
2. Lionel Richie (6)
3. Wilson Phillips (5)
4. Genesis (5)
5. Michael Bolton (5)
6. Brian McKnight (4)
7. Howard Jones (4)
8. Richard Marx (4)

**Most Added**

1. Celine Dion (2)
2. Lionel Richie (2)
3. Wilson Phillips (2)
4. Genesis (2)
5. Michael Bolton (2)
6. Brian McKnight (2)
7. Howard Jones (2)
8. Richard Marx (2)

**New & Active**

- **Wilson Phillips**
- **Celine Dion**
- **Lionel Richie**
- **Ringo Starr**
- **The Commodores**
- **Kathy Troccoli**
- **Eric Clapton**
- **Jody Watley**
- **Annie Lennox**
- **The Commodores**

---

**Significant Action**

**Billboard Hotshots**

- **Debut**
- **Hit Factor: 80%**

---

**NATIONAL AIRPLAY**
WATCH HIM ON THE TONIGHT SHOW JUNE 25!

TOUR WITH NATALIE COLE STARTING IN JULY!

MULTI-FORMAT RECORD

NEW ON: WZNY KKLW KZLT KMAJ
KKMY WFFX WQNR WAHR KTLY WLMX KVIC KMAJ

TOURING NOW!

• CATCH THE INDIGO GIRLS AT CLUB R&R — THURSDAY, JUNE 11 AT 9:00pm

CÉLINE DION

"IF YOU ASKED ME TO"
THANK YOU AC RADIO FOR #1 — 2 WEEKS!!

HMX/Seattle
StressCares
Kathy Thrash
Kim Williams
Michael Bolton
WFMK
KZLT
KMAJ

OUT JULY!

WFMK
KZLT
KMAJ

HMX/Portland
Bill Winkler

KOMI

KCWW

KKKL

KLWV

KZLT

KWW/Tampa

WFLY/Washington

WRK/Washington

WYPR/Washington

WWM/Washington

WOL/Washington

WLS/Washington

WFL/Washington

WFLW/Washington

WFLZ/Washington

WFLW/Washington

WFLW/Washington

WFLW/Washington

WFLW/Washington

"SALES STRATEGY"

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CURRENT-BASED

ASSOCIATE REPORTERS

HOTTEST

KATHY TROCCLI (11) LIONEL RICHIE (9) ANNE LENNECE (12) ROBERT PALMER (6) COREY HART (5)
JON SECADA (3) RODNEY CROWELL (4) CHER (2) MICHAEL BOLTON (2)
JODY WATLEY (2) BRUCE SPRINGSTEEN (2) STEVE WINWOOD (2) AL BANO (2)

LIONEL RICHIE (10) ROBERT PALMER (9) ROYAL BLOOD (10) ROBERT PALMER (6)
GENESIS (9) VANILLA ICE (9) HUMPHREY BOGART (10) LIONEL RICHIE (8)
MAY GRANT (8) KATHY TROCCLI (8) BRUCE SPRINGSTEEN (8) ROBERT PALMER (8)

WALF/Milwaukee, WI Mike Pato
WFLJ/Monterey, VT Jim Savage
WMPG/Philadelphia, PA Corey Hart
WQFX/Des Moines, IA ROBERT PALMER (5)
WYBM/Philadelphia, PA ROBERT PALMER (4)
WGNU/Baton Rouge, LA ROBERT PALMER (3)
WPEO/Salt Lake City, UT ROBERT PALMER (2)
WKBW/Rochester, NY ROBERT PALMER (1)

This Week's ADDS

WGHM/Baltimore, MD

WIPA/Atlanta, GA

HI I'm waiting...

I'm waiting...

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I'm waitin...
EVERYTHING
TANGERINE DREAM
TRACY CHAPMAN
Rotations: Heavy
EVERETTE HARP
DEBUT
June 12, 1992
JIT
R
FIVE
Q
0
TW
410, 1/0, 1/0,
Medium
Medium 4/3, Light 14/12, Medium
Doug
RONNY JORDAN /Antidote
DAVID BONEY
RICARDO CELENE DION /Celine Dion (Epic)
THE BLAMIRES
GIRL
The
Broadway/Island)
FARAH To Dream (Private
Music)*
"Daybreak"
"Voyager" "Pope"
"Foolish"
"Ladykiller"
"Feel"
"Desire"
"Perfect"
"November"
"Remember""Deep"
"Dove"
"Why"
"The Road (Windham Hill)"
"Roz"
"Constant"
"Canāda"
"After"
"Traveling" "Timing"
"Wishing"
"Line"
"Shine"
"Imprints" "Borecas"
"Adore"
"C debated"
"Blue" "Kivelis"

NEW & ACTIVE

CARL ANDERSON "Fantasy Hotel" (GRP) 23/4
MACDANSON 100, Light 10/1, Total Adds 4, WCJU, KOWJ, WGNW
LOREENA MACKENZIE "The Visit" (WB) 22/2
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
BOB BALDWIN "Reflections of Love" (Atlantic) 21/1
Steve Khoury, Chris Jasper, R heads Up, Heavy 12/2, Total Adds 1, KSJY, KMHD
STING w/ERIC CLAPTON It's Probably Me) (track) (A&M) 21/1
Randy Crawford, John Stamos, Dave Weckl, Peter Buffett, David Benoit, Al Denson, David Sanborn
ART PORTER "Pocket City" (Wve/PolyGram) 21.0
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
EVERETTE HARP (Manhattan-Capitol) 20/15
Steve Khoury, Chris Jasper, R heads Up, Heavy 12/2, Total Adds 1, KSJY, KMHD
TRACY CHAPMAN "Alls The Heart" (Elektra) 17/1
Randy Crawford, John Stamos, Dave Weckl, Peter Buffett, David Benoit, Al Denson, David Sanborn
TANGERINE DREAM "Rockstar" (Miramar) 17/1
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
DEEMS "Living Deads" (Wadsw) 15/3
Steve Khoury, Chris Jasper, R heads Up, Heavy 12/2, Total Adds 1, KSJY, KMHD
EVERYTHING BUT THE GIRL "Accoustic" (Atlantic) 14/14
Randy Crawford, John Stamos, Dave Weckl, Peter Buffett, David Benoit, Al Denson, David Sanborn
STEVE HAUK "Victory" (Silber Wave) 14/3
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
TOM HOWARD "Beyond The Barriers" (Word/Epic) 14/3
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
* Unchecked Breakers denoted by the asterisk.  ** Chart Zeta denoted by two asterisks.

R&B & Rap

NAT ADDERLEY (19) HERB ALPERT (10) CHERYL BENTLEY (7) CHRISTOPHER HOLLYDAY (7) GERRY MULLIGAN (7) WYNTON MARSDALS SEPTET (6) TOM SCOTT (6) GUEST WILLIAMS STILIS (6)

HOTTEST LPs

"GUEST WILLIAMS TSUSQ "Squelched Days" (Epix) 26/6
ROY HARDOWE (10) DAVE SANBORN (12) E. DANIELS & G. BURTON (11) BOBBY WATTSU/Prev/Man (Atlantic)
JULIETTE SHELLEY "Soul" (Epic) 21/6
NAT ADDERLEY "The Old Country" (Epix) 25/19
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
EVERYTHING BUT THE GIRL "Acoustic" (Atlantic) 14/14
Randy Crawford, John Stamos, Dave Weckl, Peter Buffett, David Benoit, Al Denson, David Sanborn
STEVE HAUK "Victory" (Silber Wave) 14/3
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
TOM HOWARD "Beyond The Barriers" (Word/Epic) 14/3
Randy Crawford, Don Felder, Michael McDonald, Linda Ronstadt
* Unchecked Breakers denoted by the asterisk.  ** Chart Zeta denoted by two asterisks.

David Sanborn & The R&B & Rap

THANK YOU RADIO!}
David Sanborn & The R&B & Rap
grant geissman "time will tell" #1 NEW AC!!!

Thanks, NAC radio, for taking Grant to the TOP for the second time in two years.

strunz & farah "americas" 20 and climbing!

Strunz & Farah conquer the world of New AC, and generate awesome phones!

tom borton "the lost world"
On your desk this week.
Already building momentum. Adventure inside the creative mind of this engaging artist and his absorbing music on this highly anticipated collection!
ALICE IN CHAINS “Would” (Epix) 23/26 (1/1)
Addrs including WBAB, WNEW, WZLZ, KXRO, KSAN, KGON, KIRO, KOME, KJJO, WHEB, WAVV.

INDIGO GIRLS “Galileo” (Epix) 24/4 (17/6)
Addrs including WWOZ, KJAZ, KJAZ, KFRC, KHOK, WOVR, WRTI, WJZZ, WRRF, WHBI, KHRB.

FAITH NO MORE “Middle Crisis” (Elasti-textView) 22/12 (1/10)
Addrs including WACR, WHRZ, KBAY, KOME, KZQZ, KOCM, KXNK, KMTH, GMG, KAFM.

T-RIDE “Backdoor Romeo” (Hollywood) 22/5 (17/3)
Addrs including WHWX, KJOS, KXMP, KMZQ, WSBR, WRMZ, WHI, WSIR, KXKC, KFBA, KJOH.

STEELHEART “Slick Side Up” (MCA) 21/6 (5/3)
Addrs including KBPI, KERO, KMUL, WQCB, W(SQL), WZZQ, KTMJ, KPOD, KKEZ, KXMT, MIX 4, including KWI, KATB.

BONNIE HAIT “Good Man Good Woman” (Capitol) 19/1 (17/2)
Addrs including WOAK, WCOH, WSEX, WBBR, WSIR, KMZQ, WQCB, WQXK, WZBB, WZLX, WQCB, WSAR, KIPR, KJOH.

FLAME “Rain” (Giant/WB) 15/12 (2/2)
Addrs including KING, KSJQ, WQCB, KLQ, KZIQ, KEZ, KKY, KFMU, KMR, KBAT, MIX 3, including WOAI.

RUSH “The Big Wheel” (Atlantic) 15/1 (16/2)
Addrs including WBAD, WEDC, WAPG, WJZV, WLOL, KXRO, KUPO, WJRT, KLQ, KOMP, KNAC.

WHITZ “Wheel” (Atlantic) 16/15 (14/13)
Addrs including WBAB, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

WYLD “Fanged In The Web” (Elektra)
Addrs including WFRF, KSHS, KFOX, WCOS, KILO, KZQX, KOMP, KNL, KUSP.

GENESIS “Driving The Last Spike” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

MEN “Church of Logic, Sin & Love” (Polydor/PLG)
Addrs including WMSW, WBAB, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“BRUCE SPRINGSTEEN” (Curb) 15/10 (14/9)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“BRAHMS” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“ROBERT PLANT” (Epic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“EMILY” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“DESPERATE” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“ADAMS” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“PLANT” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“LEONARD COHEN” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“WILLIE NELSON” (Atlantic)
Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.

“WILLIE NELSON” (Atlantic)
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“BUDDY GOLDBERG” (Atlantic)
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Addrs including WJZ, WNEW, KSAQ, KGON, KIOZ, KOME, WZZR, KRAB, KLCX.
IT'S TIME TO RATTLE OFF THE LOCKS...
AND SHAKE THE CAGE!

THE FIRST TRACK FROM

shakin' the cage

FROM THEIR DEBUT ALBUM SHAKIN' THE CAGE AVAILABLE ON CAPRICORN RECORDS ALBUM RELEASE - JUNE 16, 1992
PRODUCED BY BILLY THORPE AND MICK ELLIOTWOOD ZOOKEEPER - DENNIS JOHNSON/WEL-DUN MANAGEMENT

AOR TRACKS: 36

ALREADY ON:
WNEW KQWB WCMF WJOT KMX K GON
KRQR KBOY KZRR WTKX WXKE W DHA
KLBJ KTYD WCIZ WRXL W NC D W QMF
WQBZ WEBN KJKJ KJOT KCLB WKLQ
KEZO W NOR KBAT KEYJ WONE KRZR
KPOI KN CN KAZY K SQY KLCX KEZE
WPLR KTAL W D VE KFMF KRNA W X LP
W AOR KXUS W IMZ KUPD K W HL KLPX
WKIT WEGR WTUE WKLS WRUF W ZNF

NEW THIS WEEK:
< TXG
< W NIF
< WRIF
< WDH
< W SL
< GM
< CJK
< KZ
< MX

www.americanradiohistory.com
**NEW ROCK**

**NATIONAL AIRPLAY®**

**IN**

<table>
<thead>
<tr>
<th><strong>PLAYLISTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Most Added</strong></td>
</tr>
<tr>
<td><strong>Hottest</strong></td>
</tr>
<tr>
<td><strong>Most Requested</strong></td>
</tr>
<tr>
<td><strong>B-52's</strong></td>
</tr>
<tr>
<td><strong>Wolfgang Press</strong></td>
</tr>
<tr>
<td><strong>Stairway</strong></td>
</tr>
</tbody>
</table>

**P1**

**yet more musically adventurous stations.**

**Sophie B. Hawkins**

“I love Damn I wish I Was Your Lover. It tested well, sounds good on the air, and won ‘Shrick Of The Week’ after only 14 days of play. If I ran a deli, I'd make a sandwich called ‘Sophie.’”

—Tom Calderone, WDRF

**35 REPORTERS**

**JUNE 12, 1992**

<table>
<thead>
<tr>
<th><strong>Site</strong></th>
<th><strong>Playlists</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WQFX/Boise</strong></td>
<td><strong>B-52's</strong> (303) 222-1999 Kurt St. Thomas</td>
</tr>
<tr>
<td><strong>KSHJ/Omaha</strong></td>
<td><strong>Material Issue</strong> (402) 397-5155 Michael Osterreichten</td>
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<tr>
<td><strong>KDDI/Seattle</strong></td>
<td><strong>Material Issue</strong> (206) 622-9000 Lambert/Collins</td>
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<tr>
<td><strong>KXNT/Las Vegas</strong></td>
<td><strong>Kodachrome</strong> (702) 793-3411 Bill Evans</td>
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<tr>
<td><strong>KKDF/Fresno</strong></td>
<td><strong>Kodachrome</strong> (559) 222-1999 Chris Caswell</td>
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</table>
| **WRMC/Virginia** | **Perversion** (703) 222-1999 James Kar

**SOUTH**

<table>
<thead>
<tr>
<th><strong>ADDs &amp; HOTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hottest</strong></td>
</tr>
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</table>

**WOR°/New York**

| **36 Current Reporters** |
| **35 Current Playlists** |
| **34 Current Stations** |
| **33 Current Reporters** |
| **32 Current Playlists** |
| **31 Current Stations** |
| **30 Current Reporters** |
| **29 Current Playlists** |
| **28 Current Stations** | **Founded: 1990** | **303** **222-1999** | **800-222-1999** | **FRED** | **WESL/Miami** (786) 222-1999 Joe Hammard | **37 Current Reporters** | **36 Current Playlists** | **35 Current Stations** | **34 Current Reporters** | **33 Current Playlists** | **32 Current Stations** | **31 Current Reporters** | **30 Current Playlists** | **29 Current Stations** |

**www.americanradiohistory.com**
UNCONVENTIONAL MUSIC FOR CONVENTIONAL TIMES FROM Polygram Label Group

120 MINUTES/MTV

Chris Mars
"Popular Creeps"
New Rock
Next Up: "Monkey Sees" (6/29)

Bootsauce
"Love Monkey #9"
Kicking At WDRE, WBRU, KUKQ, CIMX, WHTG, WDST, KXRK, WBNY, WBER, WRAS, WFIT

Stairs
"Weed Bus"
Smoking on WFNX, KJJO, KTCL, KUKQ, WHTG, WDST, KBAC, WBER, KACV, WFIT
A Most Added New Rock

Shakespear's Sister
"Stay"
A multi-format hit with requests!
Staying power at KROQ, KRZQ

COMING 6/22

Kimm Rogers
"Will Work For Food"

www.americanradiohistory.com
### 167 REPORTERS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>BLACK CROWES</td>
<td>The Southern Harmony &amp; ... (Del American/Reprise)</td>
<td>WKS WKS LW TW</td>
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<tr>
<td>DEF LEPPARD</td>
<td>Adrenalize (Mercury)</td>
<td>34 30 24</td>
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<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>Blood Sugar Sex Magik (WB)</td>
<td>DEBUT</td>
</tr>
<tr>
<td>ARC ANGELS</td>
<td>Arc Angels (DG)</td>
<td>32 24 22</td>
</tr>
<tr>
<td>OZZY OSBOURNE</td>
<td>No More Tears (Epic Associated)</td>
<td>22 19</td>
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<tr>
<td>JENNIFER WRIGHT</td>
<td>We Can't Dance (Atlantic)</td>
<td>20</td>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>Human Touch (Columbia)</td>
<td>15 14 14</td>
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<tr>
<td>LYNCH Mob</td>
<td>Lynch Mob (Elektra)</td>
<td>18 18 12</td>
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<tr>
<td>MEN</td>
<td>The Men (Polydor/PLG)</td>
<td>23 26 26</td>
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<tr>
<td>DELBERT McCLINTON</td>
<td>Never Been Rocked Enough (Curb)</td>
<td>21 14 14</td>
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<tr>
<td>MATTHEW SWEET</td>
<td>Girlfriend (Zoo)</td>
<td>13 SASS JORDAN</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Neil Young &amp; Crazy Horse (Reprise)</td>
<td>20 17 16</td>
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<tr>
<td>JOE COCKER/Night Calls (Capitol)</td>
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<tr>
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<td>Night Calls (Capitol)</td>
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<td>NIRVANA</td>
<td>Nevermind (Epic)</td>
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<td>ELECTRIC BOYS</td>
<td>Groove Maximus (Atco)</td>
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<tr>
<td>JOE COCKER</td>
<td>Night Calls (Capitol)</td>
<td>20 20 20</td>
</tr>
<tr>
<td>U2</td>
<td>All That You Can't Leave Behind (Island/PLG)</td>
<td>36 30 24</td>
</tr>
<tr>
<td>TOAD THE WET SPROCKET</td>
<td>Fair (Columbia)</td>
<td>32 32 32</td>
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<tr>
<td>CRACKER</td>
<td>Crooked (Virgin)</td>
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<td>METALLICA</td>
<td>Black Album (Elektra)</td>
<td>16 JOHN MELLENCAMP</td>
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<td>QUEEN</td>
<td>Classic Queen (Mercury)</td>
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<td>JEFFREY GAYNES/Jeffrey Gaines (Chrysalis/ERP)</td>
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<td>KISS</td>
<td>Revenge (Mercury)</td>
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<td>XTC</td>
<td>Nonsuch (Elektra)</td>
<td>36 33 33</td>
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<tr>
<td>GARY MOORE</td>
<td>After Hours (Charisma)</td>
<td>38 37 37</td>
</tr>
<tr>
<td>CURE/Wish</td>
<td>Fiction/Elektra</td>
<td>DEBUT</td>
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<tr>
<td>TOM COCHRANE</td>
<td>Mad Mad World (Capitol)</td>
<td>52 52 52</td>
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<tr>
<td>ALBERT /MAD WORLD</td>
<td>Never Enough (Island/PLG)</td>
<td>15 17 15</td>
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<tr>
<td>BRYAN ADAMS</td>
<td>Number One (A&amp;M)</td>
<td>10 15 10</td>
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<td>BRIAN ADAMS</td>
<td>Waking Up The Neighbors (A&amp;M)</td>
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<td>LITTLE VILLAGE</td>
<td>Little Village (Reprise)</td>
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<tr>
<td>EMERSON, LAKE &amp; PALMER</td>
<td>Black Moon (Virgin Music/PLG)</td>
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<td>ALTERED STATE</td>
<td>Altered State (WB)</td>
<td>25 35 45</td>
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### JUNE 12, 1992

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<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Reports/Adds</th>
<th>Heavy</th>
<th>Medium</th>
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<tr>
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<td>The Southern Harmony &amp; ... (Del American/Reprise)</td>
<td>WKS WKS LW TW</td>
<td>161 +/0</td>
<td>140 - 19+</td>
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<tr>
<td>DEF LEPPARD</td>
<td>Adrenalize (Mercury)</td>
<td>156 +/1</td>
<td>91 + 52-</td>
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<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>Blood Sugar Sex Magik (WB)</td>
<td>136 -/2</td>
<td>119 - 11-</td>
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<tr>
<td>ARC ANGELS</td>
<td>Arc Angels (DG)</td>
<td>135 -/+</td>
<td>74 + 50-</td>
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<tr>
<td>OZZY OSBOURNE</td>
<td>No More Tears (Epic Associated)</td>
<td>132 =/1</td>
<td>65 + 48-</td>
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<tr>
<td>JENNIFER WRIGHT</td>
<td>We Can't Dance (Atlantic)</td>
<td>139 -/0</td>
<td>50 + 59+</td>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>Human Touch (Columbia)</td>
<td>130 +/4</td>
<td>62 + 53-</td>
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<tr>
<td>LYNCH Mob</td>
<td>Lynch Mob (Elektra)</td>
<td>125 +/10</td>
<td>46 + 63+</td>
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<tr>
<td>MEN</td>
<td>The Men (Polydor/PLG)</td>
<td>138 +/2</td>
<td>53 + 58+</td>
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<tr>
<td>DELBERT McCLINTON</td>
<td>Never Been Rocked Enough (Curb)</td>
<td>134 +/4</td>
<td>36 + 63-</td>
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<tr>
<td>MATTHEW SWEET</td>
<td>Girlfriend (Zoo)</td>
<td>110 +/3</td>
<td>40 + 55-</td>
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<td>VARIOUS ARTISTS</td>
<td>Neil Young &amp; Crazy Horse (Reprise)</td>
<td>100 =/2</td>
<td>47 + 34-</td>
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<tr>
<td>JOE COCKER</td>
<td>Night Calls (Capitol)</td>
<td>90 -/0</td>
<td>49 - 34-</td>
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<td>U2</td>
<td>All That You Can't Leave Behind (Island/PLG)</td>
<td>97 +/3</td>
<td>31 + 51+</td>
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<tr>
<td>TOAD THE WET SPROCKET</td>
<td>Fair (Columbia)</td>
<td>124 -/0</td>
<td>26 + 38+</td>
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<tr>
<td>CRACKER</td>
<td>Crooked (Virgin)</td>
<td>117 +/6</td>
<td>15 + 49+</td>
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<tr>
<td>METALLICA</td>
<td>Black Album (Elektra)</td>
<td>99 +/2</td>
<td>23 + 29+</td>
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<tr>
<td>QUEEN</td>
<td>Classic Queen (Mercury)</td>
<td>122 +/7</td>
<td>8 + 57+</td>
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<tr>
<td>JEFFREY GAYNES/Jeffrey Gaines (Chrysalis/ERP)</td>
<td>81 /4</td>
<td>30 36</td>
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<td></td>
<td></td>
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<tr>
<td>KISS</td>
<td>Revenge (Mercury)</td>
<td>53 -/5</td>
<td>32 + 12-</td>
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<tr>
<td>XTC</td>
<td>Nonsuch (Elektra)</td>
<td>86 +/5</td>
<td>10 + 55+</td>
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<tr>
<td>GARY MOORE</td>
<td>After Hours (Charisma)</td>
<td>103 +/11</td>
<td>6 + 32+</td>
<td></td>
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<tr>
<td>CURE/Wish</td>
<td>Fiction/Elektra</td>
<td>91 +/10</td>
<td>8 + 50+</td>
<td></td>
<td></td>
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<tr>
<td>TOM COCHRANE</td>
<td>Mad Mad World (Capitol)</td>
<td>94 +/20</td>
<td>6 + 42+</td>
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<tr>
<td>ALBERT /MAD WORLD</td>
<td>Never Enough (Island/PLG)</td>
<td>89 +/11</td>
<td>20 + 20+</td>
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<tr>
<td>BRYAN ADAMS</td>
<td>Number One (A&amp;M)</td>
<td>74 -/6</td>
<td>16 + 46+</td>
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<tr>
<td>LITTLE VILLAGE</td>
<td>Little Village (Reprise)</td>
<td>76 +/5</td>
<td>16 + 44+</td>
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<tr>
<td>EMERSON, LAKE &amp; PALMER</td>
<td>Black Moon (Virgin Music/PLG)</td>
<td>91 +/7</td>
<td>17 + 27+</td>
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<tr>
<td>ALTERED STATE</td>
<td>Altered State (WB)</td>
<td>71 +/1</td>
<td>12 + 38+</td>
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<tr>
<td>KING'S X/King's X (Atlantic)</td>
<td>73 +/5</td>
<td>10 + 45+</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

### WE'RE TALKIN' MUSIC

"The rewards that come from teamwork last forever."

**SAM A. CALLE**
National Record Promotion
Artist and Management Consultant
(310) 977-6430 • Fax (310) 377-4055

**ENNIO DI BERARDO**
(En.D)
National Record Promotion

---

**BREAKERS.**

**HARDLINE**

Double Eclipse (MCA)
62% of our reporters on it.

**HOTTEST**

BLACK CROWES (140)
RED HOT CHILI PEPPERS (119)
DEF LEPPARD (91)
ARC ANGELS (74)
OZZY OSBOURNE (65)
GENESIS (62)
LYNCH Mob (53)
PEARL JAM (50)
SASS JORDAN (49)
MATTHEW SWEET (47)
New Artists have not yet had an AOR Breaker. The chart is based entirely on the number of stations reporting display on a particular track. Week-to-week add patterns are not a factor.
REGIONAL AOR ACTIVITY

June 12, 1992

PLAYLISTS — Artists are listed once per playlist in the highest rotation that any of their album’s tracks is reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy.

For all stations, light rotation is condensed to include only adds to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols:
‘a’ — Album or track is newly reported.
(M); (L) — Other tracks from that album are in those rotations (medium or light).

A “frozen” list indicates that a current report was not received, and last week’s rotations are included in the data base. Stations which fail to report for two consecutive weeks do not contribute any data to this week’s charts.

PARALLELS — Stations arranged by market size, according to Arbitron’s MSA population figures.
Parallel One: 1,000,000 + . Parallel Two: 200,000 - 1,000,000. Parallels Three: under 200,000. Stations at a significant ratings disadvantage to an in-format competitor are assigned a lower parallel.
### East

**WHTZ/New York City**
*Z100 New York*
- VP/General Manager: Steve Kingstou
- APD/Morning Show Host: Frank Breslin
- Asst. MD: Andy Shane

**WBZZ/Pittsburgh**
*94 FM*
- PD: Buddy Scott
- APD: Jeff Tyson
- MD: Lori Campbell

**WQHT/New York**
*Hot 97 FM*
- OM/MD: Joel Sakowitz
- APD: Barry McKay
- MD: Tracy Cloherty

**WAPW/Atlanta**
*Power 99*
- PD: Rick Stal
- APD: Leslie Fann
- MD: Sean Dernery

**WIOQ/Philadelphia**
*Q102*
- PD: Jefferson Ward
- MD: Gena Kaia
- Assist MD: Maurice DeVoe

**WZQ/Charlotte**
*94.5 FM*
- PD: Sunny Joe White
- APD: Jerry McKenna
- MD: Carmen Cacciator

**Eagle 106**
*WEGX/Philadelphia*
- PD: Brian Philips
- OM: John Lander
- MD: Chuck Tice

**WXKS-FM/Boston**
*Kiss 108 FM*
- PD: Steve Rivers
- MD: Cadillac Jack McCarthy
- Music Coord.: Tad Benner

**WPRO-FM/Providence**
*Z106 FM*
- PD: Paul Cannon
- MD: Tony Bristol

**WMX/Rochester**
*100.7 FM*
- PD: Rich Hawkins
- APD: Bill Webster

**WFBQ/Tampa**
*95.9 FM*
- PD: Jay Taylor
- MD: Rich Anthorn

**WFLZ/Tampa**
*103.5 FM*
- Dr. Ops: Marc Chase
- APD: B.J. Harris
- APD: Jeff "Booger" Kapug
- MD: Hawk Harrison

**WPOW/Miami**
*Power 96*
- PD: Frank E. Frank Walsh
- APD: Tom Polman

**104 KBEB**
*Hits Without the Hype*
- PD: Steve Wyntre
- APD: Tom Polman

**WPGC/Washington D.C.**
*Windjammer 95.5*
- PD: Jay Stevens
- APD: Rene Lopez
- MD: Alton D.

**WRQX/Washington D.C.**
*X107.5 FM*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WLS/Chicago**
*Q105*
- PD: Tim Egan
- APD: John "Jukebox" DeCoteau
- MD: John "Jukebox" DeCoteau

**WRUZ/Richmond**
*One-Fm*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WCCO/Minn.*
*100.7 FM*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WRHU/Miami**
*Power 106*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WIOF/Pittsburgh**
*Q102*
- PD: Jeff Lewis
- APD: John "Jukebox" DeCoteau
- MD: John "Jukebox" DeCoteau

**WXRQ/Richmond**
*Q105*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WPGC/Washington D.C.**
*Windjammer 95.5*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WLS/Chicago**
*Q105*
- PD: Tim Egan
- APD: John "Jukebox" DeCoteau
- MD: John "Jukebox" DeCoteau

**WRQX/Washington D.C.**
*X107.5 FM*
- PD: John "Jukebox" DeCoteau
- APD: Chuck Tice
- MD: John "Jukebox" DeCoteau

**WLS/Chicago**
*Q105*
- PD: Tim Egan
- APD: John "Jukebox" DeCoteau
- MD: John "Jukebox" DeCoteau
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<tr>
<th>Station</th>
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<th>City</th>
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<tbody>
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<td>KDWB/Minneapolis</td>
<td>Classic Rock</td>
<td>Minneapolis</td>
<td>Mark Bolke</td>
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<td>KXISFM/Los Angeles</td>
<td>Classic Rock</td>
<td>Los Angeles</td>
<td>Bill Richards</td>
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<tr>
<td>POWER 92/KKFR/Phoenix</td>
<td>Classic Rock</td>
<td>Phoenix</td>
<td>Steve Smith</td>
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<tr>
<td>KOKS/Denver</td>
<td>Classic Rock</td>
<td>Denver</td>
<td>Dave Van Stone</td>
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<tr>
<td>KKLQ/San Diego</td>
<td>Classic Rock</td>
<td>San Diego</td>
<td>Jack Cooper</td>
</tr>
<tr>
<td>KMEL JAMS/Sacramento</td>
<td>Hot AC</td>
<td>Sacramento</td>
<td>Keith Nnally</td>
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<tr>
<td>KISN/Seattle</td>
<td>Hot AC</td>
<td>Seattle</td>
<td>Casey Morris</td>
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<td>Z100FM/KKQ/KRT/Portland</td>
<td>Hot AC</td>
<td>Portland</td>
<td>Ken Matthews</td>
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<td>KSFM/102.5</td>
<td>Hot AC</td>
<td>Sacramento</td>
<td>Ken Benson</td>
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<td>KUBE/JAMS/Seattle</td>
<td>Hot AC</td>
<td>Seattle</td>
<td>Barry Beck</td>
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<tr>
<td>XHTZ/Los Angeles</td>
<td>Hot AC</td>
<td>Los Angeles</td>
<td>Rick Cummings</td>
</tr>
</tbody>
</table>

**Playlist:**

- KDWB: "The Best of the Ghetto Loafers" by Arrested Development
- KXISFM: "The Best of the Ghetto Loafers" by Arrested Development
- POWER 92: "The Best of the Ghetto Loafers" by Arrested Development
- KOKS: "The Best of the Ghetto Loafers" by Arrested Development
- KKLQ: "The Best of the Ghetto Loafers" by Arrested Development
- KMEL JAMS: "The Best of the Ghetto Loafers" by Arrested Development
- KISN: "The Best of the Ghetto Loafers" by Arrested Development
- Z100FM: "The Best of the Ghetto Loafers" by Arrested Development
- KSFM: "The Best of the Ghetto Loafers" by Arrested Development
- KUBE/JAMS: "The Best of the Ghetto Loafers" by Arrested Development
- XHTZ: "The Best of the Ghetto Loafers" by Arrested Development

**Music Coordination:**

- Julie Gavin
- Gerry Cagle
- Mike Marino
- Larry Morse

**Other Information:**

- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
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- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development
- "The Best of the Ghetto Loafers" by Arrested Development

**Contact Information:**

- 310-666-1010
- www.americanradiohistory.com
### CHR ADDS & HOTS

**June 12, 1992**

#### MOST ADDED
- George Michael (45) \(\times\) 8-52'5
- Guns 'n Roses (16) \(\times\) 8-52'5
- Vogue (13) \(\times\) 8-52'5

### BREAKOUTS
- Kathy Troccoli (18)

### EAST
- WCLH-FM/Hartford, CT
- Celine Hottest:
- Amy Tag
- Roger Gaither
- John/Bohannon
- Tony Rogers

### SOUTH
- WILB/Atlanta, GA
- 3-52'5
- George Michael
- Alanis Morissette
- Spice Girls
- Keith Urban
- John/Bohannon
- Tony Rogers
- Celine Hottest:
- Amy Tag
- Roger Gaither
- John/Bohannon
- Tony Rogers

---

**Songs in New Active** have been reported by at least 50 CHR reporters in the current week. Songs in Significant Action have been reported by 10-49 reporters. Each state has a set of stations reporting the song this week. Moves are designated as Up (upward chart movement), Same (same chart position as last week or continued unchanged), or Down (downward chart movement). Finally, following the word Adds, the total number of stations adding the record this week is listed, followed by a sampling of individual station activity on the song. Complete airplay activity can be found in the Parkette section.

Breakers have achieved 60% CHR play on the first time. Records not yet achieving Breaker status may accumulate sufficient chart points from high chart positions on stations reporting them to debut on the CHR National Airplay 40.

**CHR Rotation Criteria**
- FulltimeAdds and/or Ons: four plays in a 24-hour period, three of them before midnight.
- DaypartedAdds and/or Ons: one-two plays in a 24-hour period, both before midnight.

**Breakouts** are records not included in the regional Most Added listings that are receiving concentrated regional airplay. They have fewer than 50 reports nationally but have live or more adds in the region listed.

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
NOTE: Frozen playlists are designated by an "f" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information. 

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert a significant national influence, in major markets with a metro of 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, below 200,000.

229 Reporters

ARRESTED DEVELOPMENT
Tennessee (Chattanooga/ENG) 
LP 3 Years 5 Months And 2 Days In The Life
Total Reports 105 168

BLACK CROWES
Remedy (But It's a Shame) (CSB/Am)
LP The Southern Harmony And Musical Laws Of Chance Total Reports 100 462

CLOWN
The Very Thought of You (CBS/Am)
LP Jeff (CBS/Am)
Total Reports 30 40

COLOR ME BADD
Sittin'tight (Giant/Reprise) 
LP C'Mon
Total Reports 172 179

COVER GIRLS
Wishing On A Star (Fever/Epic)
LP Here
Total Reports 172 179

MICHAEL BOLTON
Street Bars (Columbia)
LP Time Love & Tenderness
Total Reports 172 176

MARIAH CAREY
I'll Be There (Columbia)
LP MTV Unplugged
Total Reports 172 176

TERRENCE CAMPBELL
Strawberry Letter 23 (Quest/WB)
LP T E V N
Total Reports 172 176

TOM COCHRANE
Life Is A Highway (Capitol)
LP Mad Mad World
Total Reports 172 176

Total Reports 219 96%

Total Reports 219 96%

ParaCont on Page 126
<table>
<thead>
<tr>
<th>Station</th>
<th>Call Letters</th>
<th>Format</th>
<th>City</th>
<th>Market</th>
<th>Coverage Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLDU</td>
<td>WBUR</td>
<td>News</td>
<td>Boston</td>
<td>WBUR</td>
<td>Boston, Cambridge, Somerville</td>
</tr>
<tr>
<td>WPST</td>
<td>WPST</td>
<td>News</td>
<td>Boston</td>
<td>WPST</td>
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<tr>
<td>WHH</td>
<td>WHDH</td>
<td>News</td>
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<td>WHDH</td>
<td>Boston, Cambridge, Somerville</td>
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<tr>
<td>WPST</td>
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<tr>
<td>WHH</td>
<td>WHDH</td>
<td>News</td>
<td>Boston</td>
<td>WHDH</td>
<td>Boston, Cambridge, Somerville</td>
</tr>
</tbody>
</table>

**Radio Stations in Boston Area**

- **WBUR** (News) - Boston, Cambridge, Somerville
- **WPST** (News) - Boston, Cambridge, Somerville
- **WHDH** (News) - Boston, Cambridge, Somerville
- **WPST** (News) - Boston, Cambridge, Somerville
- **WHDH** (News) - Boston, Cambridge, Somerville

*Summary*

- **WBUR** and **WPST** cover Boston, Cambridge, Somerville.
- **WHDH** covers Boston, Cambridge, Somerville as well.

*Coverage Area Details*

- WBUR covers the Boston, Cambridge, Somerville area.
- WPST covers the Boston, Cambridge, Somerville area.
- WHDH covers the Boston, Cambridge, Somerville area.
- WPST covers the Boston, Cambridge, Somerville area.
- WHDH covers the Boston, Cambridge, Somerville area.

This information highlights the radio stations and their coverage areas in the Boston metropolitan area, providing a comprehensive overview of the local radio landscape.
**PERFORMING WHERE PLAYED**

<table>
<thead>
<tr>
<th>Artist/Song/Label</th>
<th>Reports</th>
<th>Rank %</th>
<th>Conversion %</th>
<th>Top 15 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTZ/Air You've Got (Giant/Reprise)</td>
<td>122</td>
<td>53%</td>
<td>82%</td>
<td>9%</td>
</tr>
<tr>
<td>TEVIN CAMPBELL/Strawberry Letter 23 (West/WB)</td>
<td>119</td>
<td>52%</td>
<td>80%</td>
<td>8%</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN/57 Channels (No Out) (Columbia)</td>
<td>112</td>
<td>49%</td>
<td>71%</td>
<td>0%</td>
</tr>
<tr>
<td>SIR MIX-A-LOT/Baby Got Back (Def American Rep)</td>
<td>105</td>
<td>46%</td>
<td>53%</td>
<td>45%</td>
</tr>
<tr>
<td>ARRESTED DEVELOPMENT/Tennessee (Chrysalis/ERG)</td>
<td>105</td>
<td>46%</td>
<td>56%</td>
<td>46%</td>
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<tr>
<td>TAG/The Way I Feel (Scotti Bros)</td>
<td>105</td>
<td>46%</td>
<td>71%</td>
<td>5%</td>
</tr>
<tr>
<td>CROWNS/Remedy (Def American Rep)</td>
<td>100</td>
<td>44%</td>
<td>81%</td>
<td>22%</td>
</tr>
<tr>
<td>TLC/Baby, Baby (Laface/Atlantic)</td>
<td>98</td>
<td>43%</td>
<td>54%</td>
<td>19%</td>
</tr>
<tr>
<td>CURTIS STIGGS/Run In My Life (Arista)</td>
<td>91</td>
<td>43%</td>
<td>79%</td>
<td>6%</td>
</tr>
<tr>
<td>NIA FEEPLES/Faces Of Love (Charisma)</td>
<td>89</td>
<td>39%</td>
<td>56%</td>
<td>2%</td>
</tr>
<tr>
<td>JODECI/Can't Be Dug Out (MCA)</td>
<td>82</td>
<td>26%</td>
<td>69%</td>
<td>30%</td>
</tr>
<tr>
<td>TRAMP/Whatever It Takes (To Make You Stay) (Atlantic)</td>
<td>77</td>
<td>34%</td>
<td>60%</td>
<td>4%</td>
</tr>
<tr>
<td>TRUTH INC./The Very Best Of Me (Interscope)</td>
<td>76</td>
<td>33%</td>
<td>62%</td>
<td>4%</td>
</tr>
<tr>
<td>CECE PENiston-Know You (Atco/MCA)</td>
<td>75</td>
<td>33%</td>
<td>68%</td>
<td>8%</td>
</tr>
<tr>
<td>OLIVIA NEWTON-JOHN/Need Love (Epic)</td>
<td>73</td>
<td>32%</td>
<td>60%</td>
<td>0%</td>
</tr>
<tr>
<td>GOOD 2 GO/Now Serious (Giant/Reprise)</td>
<td>70</td>
<td>31%</td>
<td>71%</td>
<td>36%</td>
</tr>
<tr>
<td>BILLY JOEL/Might Be The Last Time (Atlantic)</td>
<td>65</td>
<td>31%</td>
<td>72%</td>
<td>31%</td>
</tr>
<tr>
<td>CRACKER/Teen Angel (What The World Needs Now) (Virgin)</td>
<td>58</td>
<td>25%</td>
<td>55%</td>
<td>9%</td>
</tr>
<tr>
<td>SASS JORDAN/You'll Be Missed (Impact)</td>
<td>57</td>
<td>24%</td>
<td>62%</td>
<td>18%</td>
</tr>
<tr>
<td>TRLZ/Air You've Got (Giant/Reprise)</td>
<td>49</td>
<td>17%</td>
<td>59%</td>
<td>31%</td>
</tr>
<tr>
<td>DELIGHT MCCOLLUM/Everyone's Rock The Boat (Capitol)</td>
<td>47</td>
<td>17%</td>
<td>60%</td>
<td>7%</td>
</tr>
<tr>
<td>CONCRETE BLONDE/Somebody (Virgin)</td>
<td>27</td>
<td>0%</td>
<td>67%</td>
<td>8%</td>
</tr>
</tbody>
</table>

Note: See Parallels for a complete picture of station activity. New records with large add totals won't show in Performing Where Played until those adds convert to chart. Top 15% is determined by dividing a song's total Top 15 reports by its total charted reports.

**NEW ARTISTS**

<table>
<thead>
<tr>
<th>Artist/Song/Label</th>
<th>Reports</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 SIR MIX-A-LOT/Baby Got... (Def American/Reprise)</td>
<td>105</td>
</tr>
<tr>
<td>2 TAG/The Way I Feel (Scotti Bros)</td>
<td>105</td>
</tr>
<tr>
<td>3 ARRESTED DEVELOPMENT/Tennessee (Chrysalis/ERG)</td>
<td>105</td>
</tr>
<tr>
<td>4 TELC/Baby, Baby (Arista)</td>
<td>98</td>
</tr>
<tr>
<td>5 JOEDE/Can't Be Dug Out (Atlantic)</td>
<td>82</td>
</tr>
<tr>
<td>6 TRLZ/Air You've Got (Giant/Reprise)</td>
<td>77</td>
</tr>
<tr>
<td>7 TRUTH INC./The Very Best Of Me (Interscope)</td>
<td>76</td>
</tr>
<tr>
<td>8 SHEAR'S SISTER/Stay (PolyGram)</td>
<td>73</td>
</tr>
<tr>
<td>9 GOOD 2 GO/Now Serious (Giant/Reprise)</td>
<td>70</td>
</tr>
</tbody>
</table>
### TOASTING 50 YEARS AT HOLLYWOOD & VINE

#### TOM COCHRANE

**“Life Is A Highway”**

**CHR CHART: 17**

**NOW ON 163 CHR REPORTERS — 71% INCLUDING**

<table>
<thead>
<tr>
<th>Station</th>
<th>CHR</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>B94</td>
<td>13-11</td>
<td>Q99 5 27-23</td>
</tr>
<tr>
<td>STAR94</td>
<td>10 HOT</td>
<td>WAAL 5-5 HOT</td>
</tr>
<tr>
<td>KQ90</td>
<td>12-8 HOT</td>
<td>JET 3-3 HOT</td>
</tr>
<tr>
<td>Q105</td>
<td>1-1 HOT</td>
<td>PWR92 10-5 HOT</td>
</tr>
<tr>
<td>WENZ</td>
<td>1-1</td>
<td>99KHI 13-9 HOT</td>
</tr>
<tr>
<td>WDFX</td>
<td>deb 24</td>
<td>WSTW 3-2 HOT</td>
</tr>
<tr>
<td>WZPL</td>
<td>9-7</td>
<td>B95 5 HOT</td>
</tr>
<tr>
<td>KBEQ</td>
<td>18-8 HOT</td>
<td>Z102 9-5 HOT</td>
</tr>
<tr>
<td>KXXR</td>
<td>4-3</td>
<td>KZ93 3-1 HOT</td>
</tr>
<tr>
<td>KDWB</td>
<td>3-3 HOT</td>
<td>KKH3 3-2 HOT</td>
</tr>
<tr>
<td>WKBQ</td>
<td>29-19 HOT</td>
<td>WHOT 2-2 HOT</td>
</tr>
<tr>
<td>KKRZ</td>
<td>24-16 HOT</td>
<td>KZZU 7-5 HOT</td>
</tr>
<tr>
<td>KWOD</td>
<td>6-5 HOT</td>
<td>...AND MANY MORE!</td>
</tr>
</tbody>
</table>

**#4 HOTTEST!**

#### RICHARD MARX

**“Take This Heart”**

**LAST WEEK: BREAKER**

**THIS WEEK: CHR CHART: 0-6**

**NOW ON 156 CHR REPORTERS — 68% INCLUDING:**

<table>
<thead>
<tr>
<th>Station</th>
<th>CHR</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXKS</td>
<td>add</td>
<td>WERZ add</td>
</tr>
<tr>
<td>WZPL</td>
<td>add</td>
<td>WNNK add</td>
</tr>
<tr>
<td>WAEB</td>
<td>add</td>
<td>WSPK add</td>
</tr>
<tr>
<td>WABB</td>
<td>add</td>
<td>KBFM add</td>
</tr>
<tr>
<td>WOFQ</td>
<td>add</td>
<td>KQKQ add</td>
</tr>
<tr>
<td>KQHT</td>
<td>add 18</td>
<td>Q105 23-20</td>
</tr>
<tr>
<td>KEGI</td>
<td>deb 31</td>
<td>K102 32-28</td>
</tr>
<tr>
<td>KXZK</td>
<td>deb 35</td>
<td>KBKQ 17</td>
</tr>
<tr>
<td>KISS</td>
<td>deb 24</td>
<td>KDWB 29-23</td>
</tr>
<tr>
<td>WTEE</td>
<td>deb 25</td>
<td>WKBQ 17</td>
</tr>
<tr>
<td>K201</td>
<td>deb 29</td>
<td>KKRZ 17</td>
</tr>
<tr>
<td>K202</td>
<td>deb 24</td>
<td>KJSN 17-14</td>
</tr>
<tr>
<td>WYCR</td>
<td>deb 27</td>
<td>Q99 33-29</td>
</tr>
<tr>
<td>WKSJ</td>
<td>deb 26</td>
<td>KPLZ</td>
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<tr>
<td>WROQ</td>
<td>deb 29</td>
<td>WAAL 30-25 HOT</td>
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<td>KRRQ</td>
<td>deb 23</td>
<td>WRHT 20-12 HOT</td>
</tr>
<tr>
<td>KHHT</td>
<td>deb 28</td>
<td>WKDD 25-17 HOT</td>
</tr>
<tr>
<td>KSNF</td>
<td>deb 27</td>
<td>KPAT 22-16 HOT</td>
</tr>
<tr>
<td>...AND MANY MORE!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ALREADY ON:

- PWR99
- 99KHI
- WPST
- WBBQ
- K92
- KTUX
- 96STO deb 34
- KF95
- KFQX
- WJMX
- KNOE
- KNIN
- KMGZ
- KKKT
- KFMW
- KTMT
- OK95

#### SMITHEREENS

**“Get A Hold of My Heart”**

#### MELLOW MAN ACE

**“What's It Take To Pull A Hottie (Like You)”**

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
**NEW & ACTIVE**

- **B 52'S** "Good Stuff" (Reprise) Report: 134 Moves: Up 64; Details: Same 6; Down 0; Adds: 170 including WWKX, WJMX, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **RTZ** "All You Got" (Giant/Replica) Report: 122 Moves: Up 79; Details: Same 20; Down 3; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **TEVIN CAMPBELL** "Starry Starry Night" (Epic/Saints) Report: 132 Moves: Up 17; Details: Same 22; Down 1; Adds: 170 including WJUX, KMTY, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **Stacy Earl** "Slowly" (RCA) Report: 134 Moves: Up 64; Details: Same 6; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**DEBUTS**

- **Sass Jordan** "Make You A Believer" (Impact) Report: 138 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**SIGNIFICANT ACTION**

- **Marian Carey** "All I Want For Christmas Is You" (Epic) Report: 135 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **Tom Cochrane** "Wheels" (Atlantic) Report: 136 Moves: Up 16; Details: Same 21; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **Genius** "Big 88" (RCA) Report: 136 Moves: Up 16; Details: Same 21; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **Sir Mix-A-Lot** "Girl With A Problem" (Cash Money) Report: 138 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**HOTTEST**

- **BROTHERHOOD** "For You" (RCA) Report: 138 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
- **MC BRAINS** "Train On-DP" (MD) Report: 138 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**SPECIAL NOTES**

- **PHILIPPE"** "I Love You Too Much" (Capitol) Report: 134 Moves: Up 64; Details: Same 6; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**TECHNOTRONIC** "I Want Your Love" (Virgin) Report: 135 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**EPUHRIAH LEWIS** "I Can't Be Foreclosed" (Electra) Report: 134 Moves: Up 64; Details: Same 6; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**TOMMY HILFIGER** "What You Got" (DDC) Report: 135 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**CONCRETE BLONDE** "Someday" (IRS) Report: 135 Moves: Up 15; Details: Same 20; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**KATHY TRADCOLI** "You've Got A Way" (Reprise/Atlantic) Report: 136 Moves: Up 16; Details: Same 21; Down 0; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK

**BAND UNLIMITED** "Twilight Zone" (Red Alert/Consult) Report: 137 Moves: Up 17; Details: Same 22; Down 1; Adds: 170 including WWKX, WJUX, WMNY, WXLR, WXUA, WMKB, WWDR, WWWS, WWYF, WWHP, WJZQ, WHIT, KRAW, KBKZ, KCFM, KBOS, KZMK
WHAT LIVE AND LEARN DID FOR THE BRAIN, I MISS YOU DOES FOR THE HEART.

Joe Public
I MISS YOU

The follow-up to the Top 5 single Live And Learn, from the self-titled album "Joe Public."

Produced by Lionel Job and Joe Public for Lionel Job Inc. Management: Lionel Job.

EARLY ACTIVITY AT RADIO ALREADY STARTING A BUZZ AT RETAIL.

COLUMBIA
**URBAN CONTEMPORARY**

<table>
<thead>
<tr>
<th>WK 44</th>
<th>WK 45</th>
<th>WK 46</th>
<th>WK 47</th>
<th>WK 48</th>
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</tbody>
</table>
| CURE/ 
*Wish* (Caroline/ELE) | "XTC"/"Nervous" (Sire) | "JULIA APRIL"/"I Will Remember You" (A&M) | "SOUP DRAGONS"/"How Big (Life/Love)" | "JESUS AND MARIA CHAIN"/"Just Like Heaven (Def American)" | "DEBARGE"/"You're The One You Love" (Epic) | "BRIGHTON BEACH MALFOYS"/"Stick To Your Guns (Reprise)" |

**AOR TRACKS**

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<th>WK 44</th>
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<td>LEFFARD/Make Love Like... (Mercury)</td>
<td>&quot;RED HOT CHILI PEPPERS&quot;/Under the Bridge (WB)</td>
<td>&quot;BLACK CROWES&quot;/Sitting By the Fire (Def American)</td>
<td>&quot;ARCTIC ANGELS&quot;/Living in a Dream (DGC)</td>
<td>&quot;ROBOCOP&quot;/From the New World (A&amp;M)</td>
<td>&quot;OSBOURNE&quot;/Road To Nowhere (Epitaph/Epic)</td>
<td>&quot;PEARL JAM&quot;/Even Flow (DGC)</td>
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**COUNTRY**

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<td>&quot;TRISHA YEARWOOD&quot;/The Woman... (MCA)</td>
<td>&quot; DIAMOND RIO&quot;/Norma Jean Kirby (Atlantic)</td>
<td>&quot;ASHLEY WATSON&quot;/I Don't Mean To Treat You Bad (Atlantic)</td>
<td>&quot;JOE DIFFIE&quot;/She Don't Come (In Like The Morning) (DGC)</td>
<td>&quot;ALAN JACKSON&quot;/Midnight in Montgomery (Atlantic)</td>
<td>&quot;GEORGE STRAIT&quot;/Zone A Girl Can Get Married (MCA)</td>
<td>&quot;BILLY CRAWFORD&quot;/Here's In My Life (Capitol)</td>
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