MUST ROCK FORMATS EXPAND TO SUCCEED?
Will Hard Rock merge with Alternative? Will Progressive and Classic Rock converge? Consultant Tom Barnes says Rock’s “niche” formats will have to cannibalize each other’s audiences to survive.

LEGENDS OF COUNTRY RADIO
SALUTE TO THE STARS
With eye-popping pictures, warm memories, and stories strange — but true — R&R’s tribute to the pioneers of Country radio spotlights 10 “living legends.” This special expanded section details how these trailblazing air talents’ tales unite the format’s past, present, and future.

KIPR CAMPAIGNS FOR PEACE ON STREETS
Enlisting corporate sponsors and local organizations, Urban KIPR’s Little Rock provides a detailed look at its multifaceted anti-gang efforts.

IN THE NEWS...
• Nick Gatfield appointed Polydor label President
• Julie Kahn becomes VP/GM at KNEW-AM & KSAN-FM/SF
• Stephen Dinardo new VP/GM for KRRS/FS.

Arbitron Yanks NY Summer Numbers
Faulty figures put WPLJ temporarily at top; L.I. market also affected

New York
(withdrawn)

Los Angeles

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Evergreen Shakes Up KMEL, K101/SF Programming Team
Evergreen Media has re-aligned the programming structure at its San Francisco stations. Effective October 17, KMEL-FM PD Dave Shakes will become OM/Evergreen, San Francisco. He will assume on-site PD duties at newly acquired Hot AC KIOH-FM and serve as consultant and strategist to KMEL. Michelle Santousoosso, Asst. PD at co-owned Urban KKBT/Los Angeles.

'94 Radio Salary Growth Slows
The age of duopolies is putting a damper on rising radio industry salaries, according to R&R’s annual radio industry compensation survey, conducted by the accounting firm Miller, Kaplan, Arase & Co. and the NAB. While some station owners are earning more this year, many paychecks have been frozen or are slightly lower than they were last year.

KRFX/Denver’s Billboard Riffs On Castro’s Raft-Dodgers
Jacor Classic Rocker KRFX (The Fox)/Denver’s new billboards float the unmistakable image of Cuban dictator Fidel Castro taking a tubular cue from his island nation’s recent spate of raft-borne refugees and swimmin’ with the sharks on his way to the U.S.A., smokin’ his favorite Havana Black and crankin’ his boom-box to “11” — presumably drawn by the station’s promise of high-fidelity sounds en route.
The first single from

THE BEST OF

STING

FIELDS OF GOLD

1984 - 1994

Twelve re-mastered classics,
two remarkable new songs.

Produced by Hugh Padgham and Sting
Management: Miles Copeland and Kim Turner

www.americanradiohistory.com
Government To Broadcasters: Reassess Public Social Pact

Rep. Edward Markey (D-MA) called on broadcasters to serve the public once again, but also endorsed an FCC review of ownership rules in a wide-ranging speech Tuesday (1/3).

Markey, who chairs the House Telecommunications Subcommittee, was the kickoff speaker at Interface VIII, a three-city industry symposium sponsored by the Federal Communications Bar Association and Broadcasting & Cable magazine. In his opening comments, Markey severely criticized the Senate for killing hopes of passing new telecommunications legislation this year.

But Markey wasn’t all negative. During this time of congressional gridlock, he said, “We can take a fresh look at the portions of telecommunications policy that have received less attention.”

FCC Chairman Reed Hundt agreed, saying, “We now need to reconsider what is to be done.”

Hundt’s after-lunch speech was seen and heard simultaneously in Washington, New York, and Los Angeles.

Ownership Options

Markey said one of the areas to reconsider now is ownership.

Conference/See Page 35

Boston, SD Stations Enlist In ‘70s Gold Format Battles

Two more Top 15 market stations have joined the “70s Gold movement.”

Last Tuesday (2/7), Gannett Classic Rocker KCLX began playing “The Greatest Hits of the 70s” as “The Beach.”

VP/GM/Susan Hoffman told R&R, “This is perfect for San Diego and seems to be the format everyone is talking about. We’ve watched stations become Top 5 out of the box.”

KCLX’s move sets up the first battle between predominantly ‘70s-based stations; KCQB-FM adopted its “Modern Oldies” approach last July. Hoffman told R&R, “They’re playing ‘70s and ‘80s music and are more rock-sounding. They’re probably going after [cross-town CR] KGB, but Marky can’t stop them.”

Three days later, Rock WCGY/Boston became “Eagle 93.7,” playing what American Radio Systems VP/Programming Greg Strassell calls “Rock/Pop ‘70s hits.” Our research [indicated] there was a big format hole for this format,” Strassell explained, “and we wanted to jump in before someone else beat us to it.” A new on-air staff will be announced shortly, and new calls are being contemplated.

Kahn Named GM Of SF Country Combo

KNEW-AM & KSAN-FM/ San Francisco Director/Sales Julie Kahn has been promoted to GM of the Shamrock Broadcasting Country combo. The move makes Kahn and Eddie Esserman, GM of Nostalgia/Gold KABL-AM & FM, managers of the company’s San Francisco duo.

Shamrock President/CEO

Kahn/See Page 35

Gatfield Named Polydor Pres.

Polydor Records has moved to Los Angeles, where it will be run by new President Nick Gatfield and distributed by A&M Records. Gatfield, who remains President of his own Polydor-distributed Atlantic Records imprint, now reports to A&M President Al Cafaro. "The union of our own A&M’s marketing, promotion, and sales savvy on Polydor’s behalf makes perfect sense,” said Cafaro. "I look forward to working with Nick and having more hit acts and a great catalog.”

Gatfield told R&R, “We’re a small, highly focused team and a full-service artist development label. Having both the Polydor

GATFIELD/See Page 35

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October 7, 1994

Issue Number 104-1

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Capitol Denies ‘Fire Sale’ Fax Hurt Infinity

WSWF-FM/Baltimore has admitted it was the source of faxes promoting an advertising “Fire Sale” at crosstown WLIF-FM, but denies the circular was false or caused any harm to WLIF.

WLIF owner Infinity Broadcasting and its local subsidiary had used WSWF-FM owner Capitol Broadcasting of Baltimore and its Raleigh-based parent company, Capitol Broadcast- ing, for $500,000 (R&R 9/2). The suit alleged fraud, misrepresentation, and trademark infringement for the use of WLIF and Infinity logos on the faxes offering spots for $50. The lawsuit claimed WLIF was forced to cut rates for some advertisers because of the faxes.

“The plaintiffs’ complaint fails to state a claim against either defendant upon which relief can be granted,” the two Caps held in their joint response to the suit in Baltimore federal court.

The fax, which carried WLIF’s “Late 102” logo across the top and Infinity’s corporate logo at the bottom, promoted a “Christmas in July Fire Sale” offering $50 spots between July 25-31 from 6am-midnight.

The parent Capitol denied any involvement and even denied being aware of Infinity’s use and rights regarding its logo. But the local subsidiary presented a different defense: “Capitol of Baltimore admits that an employee disseminated the circular described in the plaintiff’s complaint but denies that the matters set forth therein were false.”

Capitol of Baltimore denied any “misimpressions” were created by the July 20 faxes, which it admitted were sent to advertisers and advertising agencies.

It confirmed that both WLIF and WSWF are AC stations, but “denies that it competes with WLIF for similar sources of advertising revenue.”

The local company also was careful to point out to the court that “no other instances of this kind have taken place.”

Upgrade For Infinity

□ Moody’s looked at Infinity Broadcasting’s cashflow record — and apparently liked what it saw.

See Page 6

Mays Ready To Buy

□ Clear Channel President Lowry Mays is ready to go shopping for more stations after loading up with cash from his bankers.

See Page 6

No Campaign Finance Reform This Year

Broadcasters dodged a bullet Friday (9/30) when Congress gave up on efforts to pass campaign finance reform this session.

The shelved bill would have taken already-complicated lowest-unit-rate rules and split them into six sets of rules for different types of candidates.

AE With A Ph.D.

“Ad sales personnel would have needed advanced degrees in statistics to keep up with all the variations on broadcast rates and windows,” said a relieved NAB President Eddie Fritts.

In addition to dealing with six sets of rules on rates, stations also would have had to accept taxpayer-financed vouchers from certain candidates, which would have been submitted to the U.S. Treasury for reimbursement.

Another provision would have required TV stations, but not radio, to give an additional 50% rate cut to eligible Senate candidates.

“It’s hard to fathom political ad rules more confusing than the current ones, but complying with the broadcast provisions of this bill would have been a nightmare — if stations weren’t driven into bankruptcy first by the confiscatory ad rates,” Fritts said.

Confusing Conditions

Among the bill’s provisions:

• Senate candidates who agreed to spend limits would get an additional 50% discount on TV spots. House candidates who agreed to spending limits would get taxpayer-financed vouchers to buy spots on radio and TV.

• The rates would apply to House and presidential candidates for 30 days before primaries and 45 days before the general election; 30 days for Senate candidates who accept spending limits; 30 days/45 days for Senate candidates who don’t accept limits; and 30 days/60 days for state and local races.

Move Saves Money

NAB suggested that compliance would cost stations thousands of dollars for legal advice, with license revocation by the FCC a possible penalty for violations.

Supporters of the bill blamed its demise on Senate Republicans playing partisan politics, House Democrats who procrastinated too long on hammering out a compromise, and a White House that didn’t make it a priority.

Fritts thanked the senators who opposed the bill and expressed gratitude to broadcasters for their grassroots lobbying to derail the measure.

Deal Of The Week

• KEZQ-AM & FM/Omaha

$9 million (approximate)

WTMJ Inc. enters fourth radio market with

$9 million deal for Narragansett combo.
We Build Franchises

With great broadcasters like...

David Ross

"Stratford Research has played a key role in the demographic repositioning and continued success of Y-100. I believe in branding and I believe in Stratford. They are an invaluable part of our management team."

David Ross
President & General Manager, Y-100 & BIG 106
Miami-Ft. Lauderdale

David Ross relies on Stratford Research to help build his South Florida duopoly into a branded franchise. He uses Stratford because we're the only firm that provides the Fortune 500 research and brand marketing techniques that were previously reserved for the world's top consumer marketers. That's the same reason why the NAB asked Stratford to write The Franchise, the industry's definitive book on radio branding.

Stratford's branding discipline represents a true source of competitive advantage for radio stations. That's why David Ross wants it in his arsenal. He looks to Stratford for strategic research, music testing, focus groups and brand marketing.

For more information, call John Dickey at 404-688-1166.
Infinity Gets Thumbs Up From Moody's

Moody's Investor's Service announced that it has upgraded its rating of about $200 million in Infinity Broadcasting Corporation's (Nasdaq: INFT) senior subordinated notes from B2 to Ba3.

"The upgrade is based on the expectation that the company will sustain the strong cash flow generation it has shown over the past years," Moody's said. In addition, it noted that Infinity had maintained strong operating margins while acquiring additional stations.

Noting that Infinity has not yet bumped the FCCs 20 AM-20 FM limits — the company has 10 AMs and 16 FMs, with another FM buy pending — Moody's stated, "Infinity is likely to use free cash flow generated toward the acquisition of further stations on an opportunistic basis or to repurchase stock."

The one negative in Moody's assessment was its note that Infinity is fairly heavily leveraged. But it also said, "These ratios are expected to benefit from anticipated profit increases at the acquired stations."

Clear Channel Armed For Bear With $350 Million

Clear Channel Communications (AMEX: CCU) is set for a station-buying spree after receiving a new $350 million credit facility from a group of 13 banks.

"This new facility will allow the company to continue to evaluate acquisition opportunities in both radio and television which meet our stringent investment criteria and which we believe will enhance shareholders' value," said Clear Channel President/CEO L. Lowry Mays. NationsBank Of Texas is the lead bank for the credit facility.

WMTJ Wins Omaha Combo Deal For $9 Million

Beasley Broadcasters creates Ft. Myers duopoly with WXXB-FM

Deal Of The Week

KEZO-AM & FMOmaha

PRICE: $9 million (approximate)
TERMS: Asset sale
BUYER: WMTJ Inc., headed by President Doug Kiel, it owns five radio stations in five TV stations. Its parent company, Journal Communications, owns two daily newspapers. Phone: (414) 332-9011
SELLER: Narragansett Radio LP., headed by President Manuel Braus-said. It owns two other stations. Phone: (404) 231-1875
FREQUENCY: 1490 kHz; 92.3 MHz
POWER: 5kw; 100kw at 1007 feet
FORMAT: Rock
BROKER: Elliot Evers and George Oswell of Media Venture Partners

Alabama

WRAG-AM & WCKO-FM

Carrollton (Tuscaloosa)

PRICE: $180,000
TERMS: Asset sale for $223,000 cash and promissory notes totaling $667,000

BUYER: Grant Radio Group L.L.C., owned by Walter Grant of Tuscaloosa, AL and William Grant Jr., of Jasper, AL. William Grant owns and Walter Grant has interests in WSPZ-AM/Tusca-loosa and three other stations. They are selling WOWC-FM/Jasper (Tusca-loosa). Phone: (205) 221-3114
SELLER: Vintage Broadcasting Corp., Inc., headed by President Tony Fulton. Phone: (205) 367-8136
FREQUENCY: 950 kHz; 34.1 MHz
POWER: 5kw; 5kw at 1007 feet
FORMAT: Southern Gospel, Gold
BROKER: Tom Snowden of Snowden Associates

COMMENT: This deal was first announced 5/27 as a sale to FirstStar Broadcasting Systems Inc. That deal never closed, but a new buyer was found to accept the same terms.

Florida

WJR-BM-AM/Bradenton

PRICE: $70,000
TERMS: Asset sale for $25,000 cash and a promissory note for the balance

BUYER: Skywave Broadcasting Corp., owned by Osvaldo Oney and Theodo-rio Cepero of Miami. Phone: (305) 279-5311
SELLER: Cameron Reese Broadcasting of Bradenton Inc., headed by Presi-dent Ronald Cameron. Phone: (813) 794-0353
FREQUENCY: 1400 kHz
POWER: 1kw
FORMAT: This station is dark.
BROKER: Hadden & Associates

WXXB-FM/Cape Coral (Ft. Myers), FL

PRICE: $3.5 million
TERMS: Duopoly deal, asset sale for $503,000 cash and a $3 million promissory note
BUYER: Beasley Broadcasters of Western Florida Inc., owned by George Beasley of Naples, FL. He owns WWCN-AM & WXXF-AM/North Ft. Myers-Bonita Springs, FL and 18 other stations. Phone: (217) 579-7700
SELLER: WRRW/Associated, Inc., owned by general partner Cara Cameron of Ft. Lauderdale. Phone: (813) 597-2703
FREQUENCY: 103.7 MHz
POWER: 50kw at 273 feet
FORMAT: CHIR

WYNF-FM/Tampa (St. Petersburg-Sarasota)

PRICE: $223,000 for 75%
TERMS: Duopoly deal; stock sale for cash
BUYER: D&B Broadcasting of Sarasa- ta Inc., headed by President/President Howard Miller. Phone: (813) 824-3395
SELLER: Donald Wilks and Michael Schwartz, selling their collective 75% in Coral Cove. They own one other station and are selling WSPB-AM & WSRRZ-FM/Sarasota from the seller. Phone: (813) 774-7700
FREQUENCY: 94.9 MHz
POWER: 100kw at 1290 feet
FORMAT: Rock
BROKER: Blackburn & Co.

TRANSACTIONS AT A GLANCE

• WRAG-AM & WCKO-FM/Carrollton (Tuscaloosa), AL $180,000
• WJRB-AM/Bradenton, FL $70,000
• WXXB-FM/Cape Coral (Ft. Myers), FL $3.5 million
• WYNF-FM/Tampa (St. Petersburg-Sarasota) $223,000 for 75%
• WKEI-AM & WJRE-FM/Kewanna, IL $450,000
• KDBR-FM/Kalispell, MT $90,000 for 50.5%
• WBNJ-FM/Cape May Court House, NJ $460,000
• WTXF-FM/Atlantic, NC $430,000
• WBNF-FM/New Bern $41,448 for 51%
• WXXL-AM/Sanford, FL $120,000 for 91%
• WKNJ FM/Knoxville $18,000
• KHRN-FM/Neenah, WI $187,000 estimate
• KDDC-FM/Slan Angelo, TX $30,000 for 25%

Illinois

WKEI-AM & WJRE-FM/ Kewanna

PRICE: $450,000
TERMS: Asset sale for cash
BUYER: Vanden Broadcasting Corp., owned by Randal Miller of Taylorville, IL and Lawrence Travis of Springfield, IL. They own two other stations. Phone: (217) 621-0041
FREQUENCY: 1450 kHz; 82.1 MHz
POWER: 300 watts day/1kw night, 3kw at 300 feet
FORMAT: Nostalgia; AC

Montana

KDBR-FM/Capitalstip

PRICE: $190,000 for 50.5%
TERMS: Duopoly deal; stock sale for cash

continued on Page 8
$631,560,000...

American Media, Inc. has agreed to transfer assets totaling $150,000,000 to MRB Broadcasting & Chancellor Communications
- * -
- Group W Radio, Inc. has agreed to exchange the assets of WCPT-AM/WCKR-FM Washington, DC plus cash with Viacom Broadcasting, Inc.
  for KIKK-AM/FM Houston, TX valued at $40,000,000
  * *
  - Barratable Broadcasting Company has completed the sale of WGNA-AM/FM Albany, NY for $13,500,000 to Liberty Broadcasting, Inc.
  - * -
  - Beasley Broadcast Group has completed the sale of WWSY-FM Chicago, IL for $9,000,000 to Cox Broadcasting
  - * -
  - United Broadcasting Company has agreed to transfer the assets of WKDM-AM New York, NY for $6,340,000 to Way Broadcasting, Inc.
  - * -
  - Entercom has completed the sale of KOJL-FM Oklahoma City, OK for $3,500,000 to NewMarket Media Corporation
  - * -
  - Midcontinent Broadcasting Company has completed the sale of KFPL-AM/XKLK-FM Wichita, KS for $2,250,000 to Radio Management, Inc.
  - * -
  - Radio Associates of Michigan, Inc. has agreed to transfer the assets of WRCZ-FM Grand Rapids, MI for 9.2 x Defined 1994 Trailing Cash Flow to Wood Radio Ltd. Partnership

TK Communications has agreed to transfer the assets of KLVU-FM for $51,000,000 to Infinity Broadcasting Corporation
- * -
- Fuller-Jeffrey Broadcasting Company has completed the sale of KXQX-FM Sacramento, CA for $16,000,000 to Great American Television and Radio Company
- * -
- Intercontinental Radio, Inc. has agreed to transfer the assets of KSOL-FM San Francisco, CA for $13,500,000 to KSOL, L.P.
- * -
- United Broadcasting has agreed to transfer the assets of WERQ-AM/FM Baltimore, MD for $9,000,000 to Radio One, Inc.
- * -
- United Broadcasting Company has announced the sale of KALI-AM San Gabriel, CA for $5,750,000 to Way Broadcasting, Inc.
- * -
- Franklin Holdings/WESHAM Broadcasting has completed the sale of WGLD-AM/WWRF-FM Greensboro/Highpoint, NC for $3,500,000 to HMW Communications, Inc.
- * -
- Clear Channel Communications, Inc. has completed the sale of KQAM-AM/KEYN-FM Wichita, KS for $2,000,000 to Radio Management, Inc.
- * -
- Major Broadcasting Company has agreed to transfer the assets of WWBZ-FM Chicago, IL to Evergreen Media Corporation

Star Media Group, Inc.

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"Radio's Full Service Financial Specialists"™
FCC Urged To Clear KOLA Sale

Receiver Ray Stanfield has asked the FCC to reject a petition by a Los Angeles man and approve the duployp sales of KOLA-FM/San Bernadino to Anaheim Broadcasting Corp.

Joseph Jones has sought for years to have the FCC revoke KOLA's license and accept new applications for the 96.9 kHz frequency, based on criminal charges against former licensee Frederick Cote. Stanfield told the Commission. He also denied claims by Jones that Cote will benefit from the $5 million sale, noting that all proceeds will go to the station's creditors, including Anaheim Broadcasting, and Cote's ex-wife.

In a separate filing, Anaheim Broadcasting denied that it had prematurely taken control of KOLA through an LMA by its current station, KCAL-FM.

Bloomberg Goes Cellular

Bloomberg Radio News has announced a deal to make news briefs from WBBR-AM/New York free of charge to cellular phone subscribers using NYNEX Mobile Communications.

"This is the ideal tool for today's cellular users who demand information 'anytime, anywhere,'" said NYNEX Mobile Chairman/CEO Alfred Bossche.

WBBR's news staff will update the 60- to 90-second news briefs every 15 minutes. Cellular users throughout New York, New Jersey, and New England will be able to hear the latest updates by punching "1110" — a number corresponding to WBBR's frequency.

Texas

KHRN-FM/Heame

PRICE: $100,000 estimated
TERMS: Assort sale for the assumation of a seven-year, $165,000 promissory note and payment of the administrative expenses of the estate of the seller in the approximate amount of $22,000
BUYER: Puris Marshall Jr. of Bryan, TX. Phone: (409) 779-3337
SELLER: Joseph Hill, trustee for the Chapter 7 Bankruptcy Estate of Freckles Broadcasting Inc. Phone: (713) 789-0500
FREQUENCY: 94.3 MHz
POWER: 3kw at 465 feet
FORMAT: Gospel

TRANSACTIONS

Continued from Page 6

$28,200 cash and payment of the balance of a promissory note in the amount of $71,700
BUYER: Bee Broadcasting, owned by Benny Bee Sr. and Jim Paulson, both of Whitefish, MT, increasing its stock in Cloud Nine Broadcasting from 49.5% to 100%, Bee Broadcasting owns KJJR-AM & FM/Whitefish-Kalispell. Phone: (406) 926-5665
SELLER: James Schaeffer and Benny Bee Jr., selling their collective 50.5% stock interest in Cloud Nine Broadcasting. Phone: (406) 257-5902
FREQUENCY: 106.3 MHz
POWER: 3.9kw at 403 feet

New Jersey

WBNJ-FM/Cape May Court House

PRICE: $400,000
TERMS: Asset sale for $475,000 cash and a one-year, $15,000 promissory note at 6% interest
BUYER: Margate Communications L.P., headed by sole general partner Cleo Brooks of Absecon, NJ. It owns one other station. Phone: (609) 348-4040
FREQUENCY: 105.5 MHz
POWER: 3.9kw at 294 feet
FORMAT: Country

Communications Equity Associates presents the CEA Financial Breakfast at the

Radio Show

7:45 a.m. - 9:00 a.m.
Thursday, October 13, 1994
Los Angeles Convention Center Room 515B

Featuring...
Frank Wood, Secret Communications
Steve Dodge, American Radio Systems
Herb McCord, Granum Communications
Dave Cropel, Citiscasters
Mark Mays, Clear Channel Communications

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Two convenient NAB sessions:
Thursday, October 13, 1994 and
Friday, October 14, 1994
5:00-6:30PM
Los Angeles Convention Center,
Room 515A
On September 4, I received the ULTIMATE Marketing and Research project, of which I have read every paragraph and am ready to apply the knowledge gained.

I'd like to thank the Lord Jesus Christ for sustaining my life, the emergency medical teams, Dr. Robert Hardin, the staff of Baptist Hospital and all the friends listed here whose support has meant so much to me.

—Moon Mullins, heart attack survivor
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Data gathered for R&R by Miller, Kaplan, Arase & Co., Certified Public Accountants (Annual Salary Figures In Thousands)
PROGRAMMING WITH PERSONALITY

Paul Harvey: The Most Listened To Man In Radio
Rick Dees: Contemporary Radio's Hottest Talent
Bob Kingsley: Country Radio's Leading Host
Dick Bartley: Best Oldies Programming
Tom Joyner: America's Top Urban Talent

The Fabulous Sports Babe: Changing The Face Of Sports Talk
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Moby: Country's Winning Morning Show
Jim Zippo: Oldies Biggest Morning Show

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Call (212) 456-5200 or (214) 991-9200
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Data gathered for R&R by Miller, Kaplan, Arase & Co., Certified Public Accountants  (Annual salary figures in thousands)

Look for us at the NAB in L.A. Oct 15-17 (K236)

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Arbitron is designing the tutorial to make Maximi$er the easiest and most powerful sales and programming tool available. But we'll need your help to make sure our tutorial meets your needs. Once you've had a chance to use it, we'd like you to tell us what you think by calling our PC help line at 1-800-543-7300.

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So get the sales and programming help you need. Get Maximi$er 3.0. Call your Arbitron representative for the release date and more information.
Cohen Becomes CC/ San Antonio VP/GM

Clear Channel Radio/San Antonio has restructured its management team, elevating KAJA-FM/San Antonio GM Bob Cohen to Clear Channel VP/GM.

Cohen told R&R, "I'm really looking forward to working with all of the San Antonio properties. They're all great stations. I'm excited about the opportunity to improve and go forward into the '90s and beyond."

In his new post, Cohen will oversee the company's San Antonio outlets — Country KAJA, Soft AC KQXT-FM, and News/Talkers WOAI and KVVR-AM.

Clear Channel also has a joint sales agreement with Urban AC KSJL-FM.

Concurrently, WOAI GSM Betty Kocurek Bozeman has been promoted to VP/GM of WOAI & KTKR, and WOAI GM Bill Hill has been upped to Director/Corporate Trades for parent company Clear Channel Communications.

New Viacom NAC Makes DC Debut

Viacom Radio flipped Classic Rock WCXR/Washington to NAC WJZJ last Friday afternoon (9/30). WCXR PD Steve Koshab stays on to program "Smooth Jazz 105.9."

The market had been without a full-time NAC since WJZJ's demise last year, and WJZJ VP/GM Charlie Ochs said, "There is a huge demand for this format in Washington. NAC offers a relaxing, refreshing change and is perfect for the workplace."

Koshab noted, "The affluence and diversity of the Washington metro makes NAC a perfect fit."

FCC: Political Campaign Ad Lengths Must Conform To Station Policies

The FCC ruled Monday (9/30) that broadcasters do not have to offer political candidates lengthy or odd-length commercial times — such as five minutes — unless they broadcast programming of similar length.

The Commission issued the ruling in response to a request made by the NAB during the 1992 campaign. At that time, candidates had begun asking for longer time slots in an attempt to reach constituants who complained about "soundbite politics." But broadcasters, particularly TV stations, had a hard time programming the odd lengths.

In its ruling, the Commission said, "Stations must make program time available to federal candidates in the same lengths they have programmed the station in the year preceding an election, whether or not such lengths of programming time have been sold to commercial advertisers."

Media Access Project Deputy Director Gigi Sohn said it puts the political process on a par with selling hamburgers and Hondas. Media Access Project is a public advocacy group.

"Basically, it makes for soundbite politics," she said. "Thirty seconds is not long enough, and 30 minutes is more than most candidates can afford."

NAB Associate General Counsel Steve Booksheister disagrees: "Nobody suggests that newspapers should make their pages longer."

Booksheister said that while NAB is "pleased" by the ruling, the issue is "more problematic" for radio because radio is programmed in "all sorts of different time blocks."

He suggested that radio stations consult with their attorneys.

Salt Lake City's Trio Of AC PD Changes

Salt Lake City AC PDs played musical chairs this week.

When the dust had settled, KSFI-FM PD MacNeill had replaced Brian Casey as PD of Bright AC KVRJ-FM. MacNeill was succeeded by Hot AC KSJN-FM programmer Dalton Craig, and KSJN-FM promoted MD Jim Morales to fill Craig's spot.

MacNeill, who had programmed KSFI for nearly four years, told R&R, "This opportunity fell from the sky. It's strange to go from the market's No. 1 station to a station trying to get any ratings. It will be a big challenge because KVRI needs some work, but I like what I see."

Craig, who had taken KSIN-FM's programming chair just last month, told R&R, "It was a difficult decision to leave KSIN-FM, but KSFI is the perfect fit."

Perot Program Hits Airwaves

Billionaire and former presidential candidate Ross Perot began a new career as a radio talk show host this past Sunday (10/2).

The premiere of his self-titled, one-hour show aired only on KLRL/Dallas and KPRC/Houston, but starting this Sunday (10/9), the weekly show will be syndicated nationwide.

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Would you program four hours of music with only half the hits? Of course not. That's why the Top 20 Double Play works perfectly.

Host Albie Dee delivers four great hours of hits with **two Top 20 charts back to back**...The Top 20 best sellers and the Top 20 most requested.

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**No fluff.**
**No weaklings.**
Only the most popular jams around.

The Top 20 Double Play!

Call US on the Double at (212) 767-1111.
Taylor New PD At KPOI/Honolulu

Ted Taylor has been appointed PD at Alternative KPOI (The Edge) Honolulu. He replaces Kerry Guru, who exited five weeks ago to program CKJEY-NIagara Falls-Buffalo.

Taylor
VP/GM
Chuck Cotton told R&R, "Ted was the interim PD after Kerry left. He expressed interest in the position, and I told him it was his to lose. I was impressed with the job he did musically and with the personnel."

"This was my goal, and now I've achieved it," says Taylor. "I'm extremely confident with the staff and the direction we're going. We've gone from 40% current-60% library to the other way around."

Taylor joined KPOI as a part-time disc jockey two years ago. He became Asst. PD/Midday a year ago when the station flipped from Rock. Previously, he was road manager for Camper Van Beethoven, booking agent for the Rosebud Agency in San Francisco, Director/Alternative Marketing at A&M, and MD at College outlet KUSF/San Francisco.

For The Record

The name of the rep firm Intercom is creating for Infinity Broadcasting was misstated in last week's issue. The new company will be called Infinity Radio Sales.

Last week's Page 1 photo of the "media circle" surrounding Gannett CHR KBSL/SL at recent Rick Dees and company was not taken at a live broadcast from the Los Angeles County Criminal Courts building, site of the O.J. Simpson trial, but staged several days earlier.

Latest Summer '94 Ratings

Los Angeles

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Boz Is Back

After his first live performance in 14 years, Boz Scaggs took time to commemorate the occasion with a backstage interview. Posing at LA's House Of Blues are (l-r) KZMS-FM Los Angeles Asst. MD Anita Dominguez, Scaggs, KLOS/Los Angeles Programming Asst. Rosemary Jimenez, and Virgin VP/Pop Promotion Al Moinet.

Boz Scaggs

The RIAA has issued the following awards for the month of September:

MULTIPLATINUM ALBUMS


PLATINUM ALBUMS


GOLD ALBUMS


PLATINUM SHORTFORM ALBUM

"Creepin' Ain't Nothin' But A Numbers," Ruthless/Relativity.

GOLD SHORTFORM ALBUM

"Creepin' Ain't Nothin' But A Numbers." Ruthless/Relativity.

GOLD SINGLES

"This DJ," Warren G., Violator/RTKL; "Never Lie," Immature, MCA; "When Can I See You," Babyface/EPIC; "Shine Collecive Soul, Atlantic/MCA; "Boothee Roll," 69 Boys, Riptide/LP; "Dancing In The Street," Martha Reeves & The Vandellas, Motown.

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Mike Ginsburg  
Vice President & General Manager  
KWNR-FM, Las Vegas

*Spring 1994 Arbitron, AQH share, M-S, 6A-12M.

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Radio

• LISA ARUTA steps up from AE to NSM at WSHE/Ft. Lauderdale.
• SANDY PHEIL assumes Marketing Manager duties for Paxson Communications' four Orlando stations (WJRR-FM, WMGF-FM, WWNZ-AM & FM). Concurrently, BRET DUNLAP is promoted from Associate Director/Promotions to Promotion Manager at WJRR. WMGF taps ALISON STUART as Promotion Manager.
• KAREN REDDINGTON segues to WLZX/Boston as Promotion & Marketing Manager. She most recently handled similar chores at WENS-AM & FM Columbus, Oh.

Records

• STAN STECKER, Chairman/CEO at newly formed Fly Records, appoints JOHN KENNETH President, LINDA STECKER Exec. VP; DEBRA SPAGNA Promotion Director, and TOM CHIANTI &A Director. The label can be contacted at 231 Main St., Farmingdale, NY 11735; (516) 249-3033.
• JED CORENTHAL becomes Associate Director/Jazz Marketing at Columbia Records. Prior to his appointment, he was Associate Director/Columbia Label Sales for Sony Music Distribution (SMO). In related news, SMO welcomes former Columbia Tristar Home Video Sr. VP/Sales DAVID PIERCE as Sr. VP/Video Sales & Marketing.
• PETER ELDREDGE has been named VP/Sales at RCA Special Products. He most recently was Exec. VPPublisher at Friday Holdings.

National Radio

• JOHN HAGELSTON has been elevated to Sr. Manager/Press & Editorial at Rhino Records. He joined the label's Media Department in 1991.
• ANTHONY MILNES—Regional Promotion Manager at MCA Records—shifts from Philadelphia, Washington, D.C./Baltimore to San Francisco. Assuming Miles' former territory is Regional Promotion Manager STEVE MILES.

Changes

AC: Gary Dickson is set to leave WWSW/Pittsburgh later this month for the morning slot at WMJX/Boston. Kenny Walker joins W2MX/Hartford for morning drive duties.

Alternative: Brightman Agency Promotion Manager Julie Stanser joins KPN/Atlanta, Louis as Promotions Asst. • WISP/FM & WINS/FM Douglass/Whitefield/Woodstock, NY Asst. MD nighttimer Dave Doud moves to middays, and weekender Helen K. takes on nights; middayer Amy Seferino exits. Meanwhile, MD Jeanne Atwood returns to the airwaves on weekends, and 14-year specialty show "Conversations"—hosted by Doug Grothue—switches from 1pm to 7pm. • At WKS/Q/Miami, MD Parttimmer Storm Zbel exits for an air shift at WNEU/Greenboro; former W2MX/Atlanta nighttimer Nikkie joins for parttimenning. • KISQ/Beau Production Director Buzz Howetham adds Programming Asst. duties.

Country: Parttimer/weekender Shane Wilson replaces Lisa Anthony in WXT/Tucson, AZ's night slot; Brandan Cox shifts from parttime/weekends to overnight. • KYIS/Corpus Christi taps former KEAN/Abitobe, TX staffer Michelle Lee to succeed middyler Darcy Kane.

Gold: WTXJ/Miami weekend/swing talent Dave Sonega saja at crosstown WBAG as "Howard Stern Show" producer, replacing Bob McQuaide. • WFXO/Atlanta welcomes Atlanta Braves pitching coach Joe Magown to its morning show.

Pros on the Loose

• Diana Cartwright — Mornings KQRB/Sacramento (920) 523-3030
• Joe Marino — Overnight WYN/T-WNY/New York (212) 331-6609
• Lisa Orlando — Overnight WVHT/Portland (810) 352-5942
• Michael Weis — PD/mornings WOOD/Rockford, IL (815) 229-1787

Marriages

• KLA/Los Angeles afternoon talent Shawn Per, wife Bliss, son Jacob Shawn, Sept. 28.
• WPG/Atlantic City MD Marlene Aqua, husband Nick, son Trevor Jon, Sept. 26.
• Hollywood Records Direc-
• Roon Rock Promo John Sou-
• chack, wife KMF/FM & KYSR-MF/Los Angeles, CE Christine Gravelline, daughter Holly Alexa, Sept. 6.
• KBCG/San Diego announcer Amy Cres, husband Tony Reid, daughter Jessica Summer, Aug. 17.

Births

Virtual Newsbreakers

• News/Talk Jim Hobbs exits WOR—880 to become Sports Account Manager at WSB-AM/Atlanta.

Pros on the Loose

• WFXO/Atlantic City MD John Osterland moves from nights to middays; weekender Fox assumes Osterland's former airmat. • Search exists WFXP/Albany, NY for overnights.

• WCEO/Fargo-Winema adds Program Director Buzz Howetham adds Programming Asst. duties.

Classic Rock: Bobby McKay steps up from overnight to Production Asst. morning talent at WFZE Norwalk, CT.

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• WFXO/Atlantic City MD John Osterland moves from nights to middays; weekender Fox assumes Osterland's former airmat. • Search exists WFXP/Albany, NY for overnights.

• WCEO/Fargo-Winema adds Program Director Buzz Howetham adds Programming Asst. duties.

Classic Rock: Bobby McKay steps up from overnight to Production Asst. morning talent at WFZE Norwalk, CT.

Country: Parttimer/weekender Shawn Wilson replaces Lisa Anthony in WXT/Tucson, AZ's night slot; Brandan Cox shifts from parttime/weekends to overnight. • KYIS/Corpus Christi taps former KEAN/Abitobe, TX staffer Michelle Lee to succeed middyler Darcy Kane.

Gold: WTXJ/Miami weekend/swing talent Dave Sonega saja at crosstown WBAG as "Howard Stern Show" producer, replacing Bob McQuaide. • WFXO/Atlanta welcomes Atlanta Braves pitching coach Joe Magown to its morning show.

Pros on the Loose

• Diana Cartwright — Mornings KQRB/Sacramento (920) 523-3030
• Joe Marino — Overnight WYN/T-WNY/New York (212) 331-6609
• Lisa Orlando — Overnight WVHT/Portland (810) 352-5942
• Michael Weis — PD/mornings WOOD/Rockford, IL (815) 229-1787

Marriages

• KLA/Los Angeles afternoon talent Shawn Per, wife Bliss, son Jacob Shawn, Sept. 28.
• WPG/Atlantic City MD Marlene Aqua, husband Nick, son Trevor Jon, Sept. 26.
• Hollywood Records Direc-
• Roon Rock Promo John Sou-
• chack, wife KMF/FM & KYSR-MF/Los Angeles, CE Christine Gravelline, daughter Holly Alexa, Sept. 6.
• KBCG/San Diego announcer Amy Cres, husband Tony Reid, daughter Jessica Summer, Aug. 17.

Births

Virtual Newsbreakers

• News/Talk Jim Hobbs exits WOR—880 to become Sports Account Manager at WSB-AM/Atlanta.

Pros on the Loose

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Getting Along While You're Moving Up

If you want people to like and respect you—and you want to move up the corporate ladder as well—Phyllis Martin, author of "Martin's Magic Formula For Getting The Right Job" (St. Martin's Press), offers the following nine suggestions:

Be positive. More people are terminated for a poor attitude than all other reasons combined.

Praise people publicly. Let everyone know about anyone who helps.

Identify staffers' strengths. Learn—and capitalize on—the strengths of the people who report to you. Never be reluctant to hire people who are brighter than you are.

Echo important messages. In your own words, tell people what you think they should be hearing.

Make duties meaningful. Don't just tell an employee what to do; explain why the job needs to be done.

Spot talent quickly. You know you have good employees when more—not less—work gets done when they're around.

Keep superiors informed. Make sure all of your bosses are up to date on everything.

Value your activity. Don't just do a job well—make sure it's worth doing.

Fundamentals Of Negotiation

When it comes to negotiating, time always works against the party that doesn't have time. Therefore, Atlanta-based attorney James Foster III offers the following five suggestions:

Never make decisions between other appointments. That puts undue pressure on you to wrap things up. Always be ready to talk as long as it takes.

Never make a unilateral concession to get things moving. This is an obvious sign of weakness.

Never reveal your deadline. Meanwhile, do everything you can to learn the other side's deadline.

Always plan to outlast the other party. If you're unable to outwait your counterparts, you shouldn't sit down to negotiate.

Always make time your ally. If you really don't have time to negotiate—pretend you do.

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R&R OVERVIEW

October 12-13, 1994

R&R Overview

National Spot Radio Analysis

Total national spot radio expenditures for the month of August topped $106 million—a 14.3% increase over 1993 figures. Note that there were five weeks in August 1993, as opposed to four weeks in August 1994. Thus, actual national spot radio expenditures were much higher in August 1993. All of the figures below, however, have been adjusted to reflect the true difference in national spot radio activity.

While the figures reflect total billings as reported by America's leading national rep organizations, they are not typical of any specific market. Furthermore, spot billing in individual markets, market groups, or geographic areas may differ substantially.

Source: Radio Expenditure Reports

Total Spot Dollars Six-Month Trend

(all figures in millions)

<table>
<thead>
<tr>
<th>Month</th>
<th>1994</th>
<th>1993</th>
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<tr>
<td>Mar.</td>
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<td>60</td>
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<tr>
<td>July</td>
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<td>61</td>
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<tr>
<td>Aug.</td>
<td>62</td>
<td>62</td>
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Percentage Of Change Three-Month Trend

(compared with 1993 figures)

<table>
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<th>1993</th>
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<tr>
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<td>July</td>
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<tr>
<td>Aug.</td>
<td>22.1</td>
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Goldberg: Next, We Take Manhattan!

Now that Atlantic President Danny Goldberg has moved to MCA/Universal, he's fair game for New York magazine, which says he's "maybe not as sweet as Tommy Mottola, but as entertaining by himself as David Geffen, or as roundly despised as Irving Azoff, but he's nevertheless able to compete among the ranks of managers-turned-label heads."

Client Bonnie Raitt adds, "He walks it like he talks it. There are a lot of good managers out there, but not with the perspective Danny has." Warner Music-U.S. honcho Doug Morris, Barbra Streisand, Stone Temple Pilots singer Scott Weiland, Courtney Love, and Liz Phair also offer accolades in the lengthy profile.

Forever Young

"Hanging around MTV all day, go to concerts, listen to new music, go to Roseland — you'll never grow old if you want," promises MTV Sr. VP Music & Programming Andy Schoen. In an in-depth New Yorker feature on MTV, Schoen and fellow nabobs Judy McGrath, Doug Herzog, Tom Freston, and Frank Biondi talk about the network's history, philosophy, culture, and emphasis on youth.

Mick Jagger reminisces. "There was a genuine 'fuck you' attitude in the '80s and early '90s. After that, I think it just became a pose." (interview)

Voodoo Economics

Business Week says the Rolling Stones' "Voodoo Lounge" Tour, with its 250 full-time employees and potential $300 million-plus in worldwide revenues, is a model "virtual corporation," thanks to its reliance on a portable office, subcontractors, multiple teams, and a high degree of flexibility. According to the "co-COO" promoter Michael Cotil, "In our minds, we try to approximate your ordinary go-to-the-office kind of company." In other live action, Spin cover girl Tod Amos reflects, "There has to be that moment in (a concert) where the audience says, 'Fuck you, you cunt — I've done something wrong. That's what telling the story's all about.'"

Raised On Radio & TV

It's in a star-packed 25th anniversary special. Interview talks with David Bowie, Cher, Evan Dando, Boy George, Joan Jett, Anthony Kiedis, Marky Mark, Victoria Williams, and Melissa Etheridge, who says, "I was raised by the television and the radio because there was no one playing music around me — not my parents, not my friends, no one. So I listened to the radio."

Anita Baker tells TV Guide she sings the theme to "The Mary Tyler Moore Show" while cooking, and she'd love to be the tough-chick cop with great legs like Angie Dickinson was on "Police Woman."

One In 20,000

"It remains the premier unsolved American surrealist act of the 20th century. It's a misunderstanding that was scarily random, media-hyped, and just plain bizarre," says Michael Stipe in Entertainment Weekly, regarding the incident that yielded the phrase "What's The Frequency, Kenneth?"

An unknownassiniant restless that line while attacking CBS-TV anchor Dan Rather in NYC in 1986, says Rather, "I've heard the song, I like it."

In Rolling Stone, where they're on the cover, Stipe addresses his fear of losing: "I always see the one person in the audience who's yawning. The one out of 20,000."

Double Standards

Though he packs his own videos with scantly clad bimbos, Sir Mix-A-Lot chides Madon- na and Janet Jackson. "When you always have to sell fans the pumped-up, inflated breasts with the sexy lips and all that, they feel alienated because you're not talking to them anymore. Me, I'll still tell you I've got a big gut. My pants hang off my ass not because I'm a gang member but because I'm fat." (Rolling Stone)

Playboy's All Riot

In a look at girl bands, Playboy offers mini-bos — with a predictably prurient slant — on Tori Amos, Babes In Toyland, Belly, Bikini Kill, the Breeders, Tanya Donnelly, Kim Gordon, Polly Jean Harvey, Juliana Hatfield, HWA, Hole, Liz Fraser, Salt-N-Pepa, Year Bitch, and the Spinanes.

A former boyfriend of Pilar's provides his wounded view of her career in the same issue: "Note to all men: If ever your girlfriend grabs a guitar and a four-track, copyright your name and lock up your diary. It's too late for me."

Films

Weekend Box Office Sept. 30 Oct. 2

<table>
<thead>
<tr>
<th>Film</th>
<th>Gross</th>
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<tbody>
<tr>
<td>1. The River Wild (Universal)</td>
<td>$10.21</td>
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<tr>
<td>2. Timecop (Universal)</td>
<td>$5.44</td>
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<tr>
<td>3. Jason's Lyric (Gramercy)</td>
<td>$5.12</td>
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<tr>
<td>4. Forrest Gump (Paramount)</td>
<td>$4.36</td>
</tr>
<tr>
<td>5. Quiet (Buena Vista)</td>
<td>$3.36</td>
</tr>
<tr>
<td>6. Terminal Velocity (Buena Vista)</td>
<td>$3.30</td>
</tr>
<tr>
<td>7. Clear And Present Danger (Paramount)</td>
<td>$1.45</td>
</tr>
<tr>
<td>8. The Scout (Fox)</td>
<td>$1.25</td>
</tr>
</tbody>
</table>

All figures in millions

Source: Exhibitors' Herald

Comings & Goings

NEW THIS WEEK


• BACKBEAT (PolyGram). Starting with Dorn as the Beatles' first bassist. Su Sutcliffe: this feature film spawned a Don produced Virgin soundtrack showcasing Beatles cover tunes performed by the Backbeat Band (composed of the Afghan Whigs: Greg Dulli, Gumbal's Don Fleming, Nirvana's Dave Groh, R.E.M.'s Mike Mills, Sonic Youth's Thurston Moore, and Soul Asylum's Dave Pirin). Was also composed, and played bass for Virgin's supplementary soundtrack — a beatbox jazz score featuring trumpeter Terence Blanchard, percussionist Lars Conte, drummer Arthur "Buster" Marley, saxman Dave Miguel, and pianist Eric Reed.

• THE PAPER (MCA/Universal). Michael Keaton, Glenn Close, and Marisa Tomei star in this feature film, which spotlights a R&B sound track with Randy Newman. Also, as well as one bonus track — "Make Up Your Mind" — high-lighting Newman's vocals and backed by Don Was, Jim Keller, Mark Goldenberg, and Bennet Trench.

• DOWNTOWN YOKAM: PIECES OF TIME (Warner Reprise). This 50-minute compilation showcases 11 video clips, including "Turn It On, Turn It Up, Turn Me Loose" "Pocket Of A Gun", a cover of Elvis Presley's "Suspicious Minds" (from the hit soundtrack "Supplier" film soundtrack), and more.

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Up to 4 Colors on 2 Sides
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$1.15 White Porcelain Coffee Mug
Printed 1 Color on 2 Sides
Minimum Order 500
Set Up Charge $25

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TELEVISION

TOP TEN SHOWS  SEPTEMBER 26- OCTOBER 2

1. Home Improvement
2. Seinfeld
3. Grace Under Fire
4. Roseanne
5. Move (Monday) ("A Friend To Die For")
6. ER
7. 60 Minutes
8. Murder, She Wrote
9. NFL Monday Night Football (Bravos vs. Raiders)
10. Madam Of The People

Source: Nielsen Media Research

All show times are EDT/PDT unless otherwise noted. Subtract one hour for CDT. Check listings for showings in the mountain time zone. All listings subject to change.

COMING NEXT WEEK

Friday, 10/7
- Bellamy Brothers, "Music City Tonight" (TNN, 9pm EDT/PDT)
- Marc Bessm, "The Tonight Show With Jay Leno" (NBC, 11:35pm)
- Live, "Late Show With David Letterman" (CBS, 11:35pm)
- Jimmy Vaughn, "Late Night With Conan O'Brien" (NBC, 12:35am, Saturday)
- Crash Test Dummies, Stabbing Westward, and Todd The Wet Sprocket, "ABC In Concert" (check local listings)

Saturday, 10/8
- Clint Black, Shawn Colvin, and Delbert McClinton perform on "The Road" (syndicated, check local listings)
- John Berry performs on TNN's 30-minute "Path To Stardom" (6:30pm EDT/3:30pm PDT)
- Holly Dunn, "Grand Ole Opry Live" (TNN, 8:30pm EDT/5:30pm PDT)

Tube Tops

Monday, 10/10
- Robbie Robertson and Rita Coolidge, among others, contribute to the Capitol soundtrack of "The Native Americans," a three-part documentary debuting on TBS (6:00pm EDT/3:00pm PDT), parts two and three at 10:11 and 10:13, respectively.
- Clint Black, "Music City Tonight"

Tuesday, 10/11
- Jimmy Buffett, "Jay Lenox"
- Barry Manilow, "David Letterman"
- Love Spit Love, "The Jon Stewart Show" (Fox, midnight)

Wednesday, 10/12
- Aretha Franklin and Lou Rawls perform on PBS's hour-long "In Performance At The White House" special (check local listings)
- Collin Raye performs when "The Dallas Cowboys Celebrate Special Olympics," an hour-long TNN special (8pm EDT/PDT)
- Brooks & Dunn, Mark Collie, and the Mavericks, "Music City Tonight"

Bryan Adams, Jeff Beck, Tony Bennett, Clint Black, Michael Bolton, James Brown, Cher, Roger Daltry, Melissa Etheridge, Aaron Neville, Carl Perkins, and Dwight Yoakam are slated to perform live from Memphis' Pyramid Arena when "Harratt's Casinos Presents Elvis Aaron Presley - The Tribute" TNN Entertainment's two-and-a-half-hour special airing pay-per-view (Saturday, 10/11, 9pm EDT/PDT). In addition, PPV programmer TNN Entertainment Corp. is set to precede the concert with a nine-hour Elvis film festival (check local listings)

Sunday, 10/9
- Syndicated air personalities Dr. Demento and Larry King lend their voices to "The Simpsons" (Fox, 8pm)
- Reba McEntire stars as a housewife/college student in "I'm The One Who Knocked Them Out," a two-hour CBS movie (8pm)

Monday, 10/10
- Deborah Allen, Ricky Van Shelton, and Doug Stone perform when "Tammy Wynette hosts the Legends Of Country Music" (TNN, 8pm EDT/PDT)
- Gladys Knight performs on Fox's "New York Undercover" (8pm)
- Robert Palmer, "Jay Lenox"
- Tom Jones, "David Letterman"

MUSIC & MOVIES

CURRENT
- TIMECOP
  Single: Time Won't Let Me Smithereenin (RCA)
- JASON'S LYRIC
  Single: I Will Know/B.M.U. (Mercury)
- FORREST GUMP (Epic Soundtrack)
  Featured Artists: Elvis Presley, Aretha Franklin, Jefferson Airplane
- QUIZ SHOW (Hollywood)
  Featured Artists: Lyle Lovett, Mark Isham
- THE MASK (Mandala/Columbia)
  Single: I Could Only Whisper... (Harry Connick Jr., Columbia)
- Other Featured Artists: Tony Toni Tone, Xscape, K'7
- NATURAL Born KILLERS (Nothing/Interscope/AG)
  Singles: Sweet Jane/Cowboy Junkies, Burn/Nine Inch Nails
- Other Featured Artists: LT, Dr. Dre, Peter Gabriel
- ANDRE (Rhino)
  Single: Thanks To You Tyllers Collins (Reprise)
  Other Featured Artists: Booker T & The MG's, Craig 'N Co.
- COLOR OF NIGHT (Mercury)
  Single: The Color Of The Night/Lauren Christy
  Other Featured Artists: Lowen & Navarro, Brian McKnight
- BLOWN AWAY (Music/Epic Soundtracks)
  Single: In The Morning/Big Head Todd & The Monsters
  Other Featured Artists: U2, Aretha Franklin, October Project
- THE LION KING (Walt Disney)
  Single: Circle Of Life/Ellen Johnson (Hollywood)

COMING
- THE SPECIALIST
  Single: Turn The Beat Around/G. Estefan (Crescent Moon/Epic ST)
- PULP FICTION (MCA)
  Single: Girl, You'll Be A Woman Soon/Mage Overkill
  Other Featured Artists: Al Green, Dick Dale & His Del-Tones
- I LIKE IT LIKE THAT
  Single: Try A Little Tenderness/Bario Boyzz (Columbia)

Industry Figures In 'Forbes 400'

Once again, Forbes has estimated the net worth of the 400 richest people in America. Among industry notables, Cap Cities/ABC investor Warren Buffett ($5.2 billion) drops to second as Minnesota investor Bill Gates takes the spot ($3.38b).

Other billionaires: Metromedia founder John Kluge (3; $3.9b), Ticketmaster 80% owner Paul G. Allen (6-7, $3.9b), Viacom/MTV chief Sumner Redstone (4-7, $3.8b), Cox Enterprises Barbara Cor & Anthony & Anne Cos Chambers (Flat at 8 & 19, $2.9b each), fledgling radio host H. Ross Perot (20-27, $2.5b), CBS CEO Laurence Tisch ($2-6, $1.35b), and David Geffen (8-7, $1b).

The multimillionaires: Jacor investor Samuel Zell ($330m), Alasksa radio station owner/McCaw Cellular founder Craig McCaw ($800m). KKK topper/Grammer backers Henry Kravis & George Roberts ($780m each), Gaylord Ent. head Edward Gaylord ($750m). Citicastern investor Carl Lindner Jr. ($650m), and head Interscope founder Ted Field ($600m).

Rounding out the list: WBBR-AM/WM owner Michael Bloomberg ($500m), MCA's Lew Wasserman ($540m), heir/Shamrock chief Roy Deary ($420m), Tower's Russ Solomon ($400m), and Golden West head Gene Autry ($340m).
THE MRI CONSTANT

Market Revenues Can Help Forecast CPPs

By Shane Fox

We recently completed primary research of more than 100 media markets to determine what relationship, if any, exists between total market revenues and cost-per-point (CPP) levels. Conducted at the request of media properties looking for more effective ways to use the CPP statistic, this research effort is the first of its kind.

We examined historical total market revenue levels from the Top 100 markets by month, then examined fluctuations in CPP ranges from four major demographic categories: 18-49, 25-49, 18-34, and 25-34. The conclusions drawn from the data suggest a definite correlation between market revenues and CPP ranges for the same seasonal period.

5% Variation

For each demo, the study found CPP levels were correlated within 5% (+/-) of the corresponding monthly market revenues. What's more, by using the Market Revenue Index (MRI) constant, accurate CPP levels by month could be forecast using projected total market revenue figures for like seasonal periods. Derived by correlating market revenues with various CPP information, the MRI constant is expressed as a percentage and is part of a formula used to project or forecast CPP ranges for future months.

The formula is: Y multiplied by Z divided by X equals C (+/- 5%). Y is projected gross monthly market revenue; Z is the MRI constant; C is the forecasted CPP level, within 5%.

MRI Baseline Value

Though the MRI's baseline value is 75%, the study indicated that younger demos were more apt to have MRIs of around 70%, whereas older demos had MRI values of almost 80%. Other factors found to affect the MRI constant:

- Market growth - the study found the MRI percentage would fluctuate another +/5% if a particular market was experiencing strong single-digit growth over a two-year period. Additionally, markets experiencing sustained double-digit growth for two or more years showed an increased MRI of +15% over the baseline value of 75%.
- Programs and station differ-entiation - If a program or station had developed a distinctive brand franchise or unique marketing effort, thereby causing differentiation, its MRI tended to fluctuate upward by another 10% over the baseline constant.

Clearance and preemptions - The better the program or station clearance levels, the higher the program or station's MRI. Conversely, programs or stations with preemption problems and sustained periods of oversell tended to have lower MRI constants. The MRI would be affected as much as +/5% when clearance and preemption issues were absent.

Using The Formula

Let's say a market forecasts monthly revenues at $10 million and has shown single-digit growth for the last two years. To forecast relevant CPP levels 25-35, apply the study's formula. Here, projected gross monthly market revenue Y is $10 million; MRI constant Z is 85% (80% baseline + 5% single-digit growth). The equation would be: $10 million divided by 1.111111r equals $8.09 million. The formula used to determine what relationship, if any, exists between total market revenues and CPPs is: C = Y / (1 + (MRI - 100) / 100)

The hypothesis was that CPP levels could be forecast with an acceptable standard of accuracy to any particular program or property. Here are some benefits of such a positive correlation between market revenues and CPPs:

- Better information would assist in developing the best pricing strategy for available inventory, thus increasing REV P/A (revenue per available ad).
- An easy and proactive method of forecasting CPP levels for future periods would reduce and, indeed, eliminate preemptions and oversells.
- Ad agencies would be happier in view of better performance and delivery from schedules placed.
- Ad agencies would be able to use this information to modify and improve their planning.

Using MRI, a station's or program's pricing should reflect at least the CPP range as forecast by the formula above. Anything less invites the prospects of revenue loss owing to oversell, preemptions, and revenue spill from made-down and/or dilution. 'Good' vs. 'Bad' Business.

Certain market segments that buy media advertising consistently use CPP as a negotiating weapon. Forgetting for a moment that some in the industry have reinforced this behavior to justify "price discounts" (a perverse, upside-down, self-fuelling prophecy), the findings of the study mean that, using the MRI and the formula to forecast appropriate CPP levels, just the opposite can be done — the good for buyers and sellers. Using the MRI formula, a property can determine the characteristics of virtually even every potential in any given month. This, combined with its yield management system, allows it to determine and ascertain "good" versus "bad" business.

Buyer/Seller Goals

If buyers' and sellers' goals are to deliver schedules for their clients who run as ordered on the programs and stations that clients truly want and need, this study and its findings should be most welcome. However, if the goal is to buy low CPPs — regardless of season, program, or clearance — these findings will make little sense and be of little significance. Media properties must take the initiative to use this study's findings and the CPP statistic appropriately. After all, CPP should only measure and reflect actual market demand and actual schedule clearances for the seasonal period in which the schedule runs.

Radio's Hottest Show... Market!

Radio's Hottest Show... Market!

October 12-15, 1994
Los Angeles, California

REGISTER ON-SITE!

You can register for The NAB Radio Show and Day tickets for the NABCON Radio Awards Dinner & Show in the West Lobby of the Los Angeles Convention Center during the following hours:

- Tuesday, October 11: Noon - 6:00 pm
- Wednesday-Friday, October 12-14: 8:00 am - 6:00 pm
- Saturday, October 15: 8:30 am - 4:00 pm

To speak with an NAB staff member about the conference program, exhibits or other matters, call (800) 342-2460 or (202) 776-4971.
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ALREADY PART OF THE FALL SCHEDULE ON...

WABC NEW YORK
WGN CHICAGO
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WMAL WASHINGTON, D.C.
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Ross Perot is an hour of live call-in radio every Sunday Night at 7pm Central...with daily, up to the minute commentaries.

For information call: 312-222-3342
Jazz stations/index likely to listen to Classical of affluence. For example:

book buyers, and videophiles/newspaper readers, moviegoers,
teners, CD buyers, TV fans,
of media users/100

Concert Music Broadcast-

(226), and All -News

100

1994

as

$225 million

of

In

September

(48 %),

CD buyers

fall

$75,000

favor Classical

(index

391), All -News (277), and NAC

(68 %)

in-

attempts to be

americans are not doing as

much entertaining at home

as they used to. According

to a recent survey conducted by

the NYC-based Roper Organization,

57% of americans entertain at home

at least once a month, marking a

steady decline from 59% in 1988 and

67% in 1975.

Altogether 21% of americans

entertain on a weekly basis, this figure

is down eight points since 1975.

However, only 13% invite friends

over less than twice a year.

Let's Go Out

While americans aren't entertain-

ing at home, they aren't staying

at home. More than one-quarter (27%)

of americans prefer going out for

entertainment, up from 22% in 1984.

And although 35% say they'd rather

stay home, 47% made that claim a
decade ago. Incidentally, 29% say

they do stay both (up from 26% in

1984).

Let's Just Talk

Those who do entertain at home,

however, are hosting laid-back gath-

erings rather than wild bashes. 71% of

americans prefer to "just talk"

with their guests, while 48% watch

TV and 31% play games. While 20%

listen to music, only 3% like to dan-

cence.

Let's Eat

The number of americans who

enjoy hosting sit-down dinners has

remained steady (30%) since 1975.

However, servings of hors d'oeuvres

and evening snacks have plummeted

from 27% in 1985 to an all-time low

of 18%.

Let's Drink (Coffee)

Coffee is the favored drink among

women (45%), and alcoholic bever-

ages are declining in popularity.

One in four (25%) serve beer, down from

33% in 1988; 13% pour wine, down

from 20%. Mixed drinks, cocktails,

and wine coolers fared no better, fall-

ing to 8%, 7%, and 4%, respectively.

USA's Hottest Housing Spots

Housing prices in Denver (up 15.5%) and Salt Lake City

(14.1%) experienced the greatest increase during 1993, ac-

cording to a survey of 25 U.S. mar-

kets conducted by Rochester, WI-

based Runzheimer International.

While housing prices in Kansas City

(up 8.8%), Cincinnati (up 6.5%), and

Milwaukee (up 6%) were also hot, prices held stable in Atlanta, Hono-

lulu, Seattle, and St. Louis.

Within the same time period, housing values in Los Angeles de-

clined 7.3% — and that was before

January's earthquake. Meanwhile,

San Francisco housing prices dropped 1.7%.

Welcome to another year of the NAB.

As usual, many learned radio programmers

will raise their voices in the name of innovation

and visionary programming— and as usual, everyone

will nod his head in approval. Then, after the NAB,

these same programmers will go back to their stations and continue,

mostly because of fear, to offer listeners the same stale programming.

MUSICAL STARSTREAMS.

For nearly thirteen years,

we've offered something to commercial
c Radio you can't get anywhere else — unique, exciting music.

Number one ratings with listeners from 12-65 and a constant

striving to bring excellence to the medium. Our program makes

people want to listen again, to AA (NAC), AAA (Progressive) and alternative stations.

We're free, we're two hours weekly, progressive instrumental based

and we're probably available in your market, because after all it is said and done at the NAB. For most it will still be business as usual.

For a free demo of an actual MUSICAL STARSTREAMS program, call or fax

Producer and host Forest at (602) 204-1989/90 fax

How Affluents Use The Media

T

here are seven distinct types of media users — radio listen-
ers, CD buyers, TV fans, newspaper readers, moviegoers, book buyers, and videophiles — each with their distinct demographic char-

acteristics. According to a recent study by Concert Music Broadcast-

ing, media choices are an indication of affluence. For example:

Those with annual household in-

comes of $100,000-plus are far more likely
to listen to Classical radio (an

index of 383; 100 being average), Jazz

stations (226), and All-News outlets (224).

Meanwhile, persons with indi-

vidual employment incomes of

$75,000-plus favor Classical (index

391), All-News (277), and NAC

(258).

The majority of CD buyers (68%)
have annual incomes of $35,000-

plus. While nearly two-thirds (64%)
of CD buyers are men, 57% of CD

buyers fall into the 18-34 age bracket.

(Only 39% of U.S. adults belong to

that demo.)

CD buyers also are far more likely
to be employed — especially in the

professional or technical categories —

and they are twice as likely as the

average American to have annual in-
comes in excess of $50,000. How-

ever, CD buyers are less likely to

have children.

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have children.
At the NAB, Jacobs Media, the visionary company that pioneered the popularity and success of THE EDGE®, invites you to a very special 90-minute presentation on radio's new mainstream format – Modern Rock. You'll learn:

- How Modern Rock has become the second fastest-growing format.
- Why advertisers are investing heavily in the Modern Rock audience.
- How to position Modern Rock with national reps and local car dealers.
- Why Modern Rock has become the perfect duopoly option.
- Why smart broadcasters like CapCities/ABC, Viacom, and Emmis own Modern Rock stations.

Don't miss this eye (and ear) opening breakfast on Friday, October 14 at 8:00 a.m. in the Bunker Hill Room at the Intercontinental Hotel. Call 1-800-928-EDGE or (810) 353-9030 to reserve your space now.
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Arbitron
Continued from Page 1
Mitch Dulan told R&R, "In the summer — not being a 105.1-oriented station — our goal was to at least do as well as we did in the spring numbers, but when I heard about our 18-24 male numbers, I knew something was wrong."

VP/Programming Tom Cuddy remarked, "It's a good report card for us either way. The only surprising thing is not knowing how good it's going to be."

PD Scott Shannon pointed out, "No matter what happens, it looks like it's the best book in the history of WPJL. Like we said on the morning show, 'Arbitron rated No. 1 for three hours and 27 minutes."

Industry Stunned
This snafu brings to the number of markets that have had reports recalled or withdrawn by Arbitron. Company officials insist each problem was unrelated to the others.

"It bogges my mind that a mistake like this would get out," remarked Mike Shakes, a former Arbitron exec and diary review expert. "This is potentially a serious dilemma for them."

"This situation shows there are some serious issues that need to be addressed by Arbitron in the areas of diary editing, key entry, and processing," noted WHIZ/New York Director/Operations & Programming Steve Kingston.

Critical Mass Media Exec. VP Research Operations Carolyn Gilbert sympathized with Arbitron's dilemma but added, "When a situation like this comes to light, everything Arbitron does comes into question. I realize they're dealing with billions of bits of information, but they set the rules for our industry, and they have to be held to a very high standard."

"It's unfortunate, but I'd have to collude with Arbitron," said HR. Even though 99.999% of their flights take off and land as planned, they'll be remembered for five crashes in five years."

Evergreen
Continued from Page 1

Angels, succeeds Shakes as PD of rhythmic CHR KHEM.

K101 VPGM Brit Osborne noted, "Dave Shakes is one of the most respected names in all of programming, and it's great to have his talent and input on K101."

Shakes said, "I love Evergreen's confidence in me, and I'm thrilled with this opportunity. I can't wait to get started with the K101 staff. And I get to stay involved at KMEL. It's a dream job."

KMELOVPGM Dick Kelly said, "Finding a replacement for Dave Shakes is a difficult task, but Michelle is an easy choice because of her unsurpassed experience and track record at both the radio and record industry level. It's also nice to be able to promote from within the company."

Evergreen VP/Programming and KKBT PD Keith Naftali noted, "Dave came to KMEL and took care of business. He is a brilliant scientist and the master of strategy. He has KMEL sounding tighter and a bit hit-ier because of it. Every time for Michelle to move in, pass the envelope, break new music, keep things true to the streets, and lead the team to more awesome victories. Michelle is definitely hungry and ready to rise to the occasion."

Sanatossouza added, "KMEL has had an historic impact on the music industry, redefining Top 40 radio. Keith's whole 'KRM' vibe influenced me tremendously as a radio person, and it is nothing short of a dream to carry on that legacy."

In other KMELO news, A&P, PD Mike Marinato has exited. Back at KKBT, MD Barold Austin has been promoted to succeed Sanotossouza as Asst. PD, and Priority promo rep/ former W100/Philadelphia MD Maurice DeVoe has been brought in as MD.

Gatfield
Continued from Page 3

artist development teams will be of tremendous value to our artists. The marketing staffs will work closely, but we'll be pretty much directing the plan.

"I want to create new catalog, sign and break new artists, and really put Polydor back on the map as a home for new, cutting-edge artists. We'll probably be more alternative-leaning, but we already have some very strong urban and pop acts."

Polydor's current stars are Sir Andrew Lloyd Webber and Van Morrison.

According to PolyGram Holding Inc. President Alain Levy, "In a time when good A&R is more important than ever, Nick Gatfield is the definition of good A&R."

Gatfield, who joins the swelling ranks of label heads with A&R backgrounds, observed, "The people who are running companies should be the people who are close to the music. It's clawed on the major labels now that if you don't have a band you can't have the best account in the world and still not have hits." Polydor's last topper was former A&R man David Simon, who's now President/CEO of EMI Records (R&R 9/16).

Before starting Atlas last year, Gatfield was head of A&R for EMUK.

Salary
Continued from Page 3

try analyst Jim Dawson found that the manager must be able to handle a $2.6 million budget and must come up with cool new music, keep the station on the cutting edge, and balance the station's financials. The figure will rise to 8% by the next three years.

For the time being, the typical radio station GM will have to settle for a $10,000 pay cut and bonus compensation, about 4% lower than last year. The average GSM earns $90,703 (71%) and a PD makes $67,900 (7% below last year. Among those staffers earning more than $75,000, 1963/MAS/ Assistant PD's compensation of $76,167 is up 7%, showing total gain ($58,513) rose 6%, NMSs ($87,674) were up 16%, and retail/com-op specialists paychecks ($63,083) collected 22% more.

Radio industry employees in the smaller markets were somewhat more fortunate than their large market brethren — salary cuts were fewer and smaller. Staffers at emerging and niche formats — including NAC, Classic, and Classical Rock — tended to fare better than mass appeal formats like AC, CHR, and Country. News/Talk GMs made out the best of all toppers, receiving a typical 5% bump in salary is $88,800 pay packages were 14% higher than last year.

Kahn
Continued from Page 3

Marty Loughman said, "Once the decision man was made to appoint two GMs so they may each focus on the individual properties, the decision to call Julie Kahn GM was an easy one. She has demonstrated great leadership, her reputation, and their perception in the market is excellent."

Commented Kahn, "I'm thrilled to have the opportunity to manage these stations and co-manage the duo with Eddie Emerzen."

Kahn began her radio career at WGN/Chicago.

Conference
Continued from Page 3

rules — a process he said the FCC has already began. "But any such rule change should be undertaken in a piecemeal fashion," he cautioned.

FCC Commissioner James Quello echoed the commissioner's statements. "It's time to review multiple ownership rules," he said, answering a question on following Markey's remarks.

Another area to be examined, Markey said, is broadcasters' "social pact" with the public, a relationship he called "unusual."

"It's time we revived the concept of serving the public interest and made it directly relevant to the turbulent world of broadcasting in the '90s," he said.

New Social Compact
Hundt picked up the same theme in his speech. While keeping good economics in mind, we need to figure out how to use the broadcast medium to society's best advantage, he said.

He said the idea of a "social compact" is not a new one. "The concept was mentioned by many, many more people before I mentioned it," he said.

Markey said broadcasters' social compact with the public goes back to the 1927 Radio Act. "It was the radio broadcasters of the 1920s who approached the government to regulate the public airwaves," he noted.

The congressman said radio's relationship with the public has changed over the years as the industry has evolved. "We have... relaxed requirements regarding ownership, trafficking, community ascertainment, program logs, and licensing, with the predictable result that many broadcasters now think of themselves as 'not community — not community — leaders.'"

Markey also noted that minority ownership of broadcast properties is at a "dismal" 4%. "We're certainly ap- plauded Chairman Hundt's focus on the issue.

Salt Lake City
Continued from Page 1

one of the top ACs in the country. The opportunity to program something I couldn't resist."

KISN-FM GM Randy Rogers told R&R, "Jim Morales has programmed in Phoenix and Palm Springs and has all the experience in the world. He's a very capable guy. The station is on track to win, so it's easier and better to keep someone who knows what we're doing in place."

Perot
Continued from Page 3

tion to about 100 stations by Tribune Broadcasting.

"Television networks would not sell us time. So in order to be able to communicate with the American people, a great option... is radio," commented Perot. "It gives us an opportunity to visit with the American people and talk about the things they want to talk about."
COMING...

THE "HEALING"

OCTOBER 17th & 18th.

WANTED:

Album Net’s Gross Rakeoff

When Bruce Bird died in November 1992, an agreement allegedly was reached for his brothers, Elias and Gary, plus Steve Smith — the principals of Album Network Inc. and related companies — to share those companies’ profits with Bruce Bird’s widow, Nancy. A lawsuit filed by Nancy Bird in L.A. Superior Court last week contends that the profit-sharing never took place.

The suit seeks general and punitive damages of more than $1 million for that alleged breach, and alleges that “millions of dollars have been taken by the corporate insiders in the form of salaries grossly in excess of reasonable salaries and that no dividends have been paid.” It requests the appointment of a receiver to set up “proper accounting systems” and hire experts to “investigate and determine appropriate salaries for existing corporate officers.” Those “grossly in excess of reasonable” salaries, a source close to the action tells ST, are right around $1 million a year for each Album Net principal … pretty comfortable compensation for the exhausting chore of hyping records.

By the way, ST also hears that a nonbinding arbitration ruled that the Album Net profit-sharing should take place … but since the arbitrator’s decision wasn’t binding, the principals elected not to pay up, forcing the subsequent lawsuit.

Rumors

• Is Shamrock Classic Rocker KZFX/Houston interviewing PDs for an NAC fip for real?
• Will Brian Krysz be tapped to program WXRC/Charlotte?
• Is ex-KMEL/SF APD Mike Marino (see Page 1) already coosing crosstown interest from KYLD (Wild 107) and Hot 97.7/San Jose? And what’s up with those rumors of KYLD PD Rick Thomas exiting? Denial at all the way around.
• Will Atlantic Sr. VP/GM, West Coast Paul Cooper segue to a senior post at Warner Music- U.S., working with Pres./COO Doug Morris? And will West Coast-based VP/Media & Artist Relations Ron Shapiro take over Cooper’s title and duties?
• Is Hot AC WKQI/Detroit PD Steve Weed a prime contender for the WRXQ/DC PD post?

that the perpetrating pyro left no signs of forced entry and used the station’s rubbing alcohol to start the blazes.

Fisher’s Dozen

Fisher Broadcasting is greatly expanding its radio group — which currently consists of KVI-AM, KOMO-AM & KPLZ-AM/Seattle — with a deal to buy the 12-station Sunbrook Communications group. The deal includes KXAA-FM & KYSN-FM/Wenatchee, WA; KBLG-AM & KYYA-FM & KRKX-FM/Billings, MT; KXTL-AM & KAAR-FM & KQYJ-FM/Butte, MT; KGRZ-AM & KDKT-FM/Missoula, MT; and KXGF-AM & KAAK-FM/Great Falls, MT. A price has not yet been disclosed.

Sunbrook President/CEO Larry Roberts will continue in his present position, and the company will be run as a wholly owned subsidiary of Fisher.

Late flash! ABC syndicated personality Tom Joyner’s latest market is his old stomping grounds, Dallas, where he’ll be heard in mornings at KJMJ. (Pre-syndication, Joyner did wakeups at crosstown KKDA-FM for years.) ST hears KJMJ morning star Russ Parr will segue to another shift.

The SEC has accused WPGC-AM/DC weekend money talker Casey Samson and his Samson Financial Group of fraudulently selling more than $20 million in real estate investments. Samson told the Washington Post the allegations were incorrect.

Continued on Page 38
The new single from the album "ROTTING PIÑATA."

Getting Plowed:

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"I can't touch the ground"
"I'm plowed into the sound"

Not everything from Detroit comes off an assembly line.

www.americanradiohistory.com
KXYX-AM & FM & KTST-FM/OKC OM Jay Phillips has left the stations, although he will consult the Country duopoly for at least six months. Radio Equity Partners Sr. Country PD and WNOE-AM & FM/N.O. PD Ted Stecker takes over as interim PD.

Meanwhile over at crosstown Country competitor KEBC, former KIKK-FM/Houston afternoon driver Jim Lago takes the morning reins, replacing Doc Weldon & Terrence McKeever.

Pop CHR WLUM/Milwaukee drops "Hot 102" for a "New Rock 102.1" handle, reflecting a pronounced Alternative posture. However, PD Tony Dee and GM Steve Sinicropi ain't sayin' it's a format change.

**Rumbles**

- WZJ/Midland PD Jerry Mac relinquishes that position but stays on for middays. MD/afternoon delight "Big" Dave Ebanks will handle programming until a PD's named.
- WMCS/Milwaukee MD Kathy Brown becomes PD, replacing Billy Young. Afternoon dude Darryn D. adds MD duties.
- WDEJ/Charlotte OM Mark Driscoll resigns to run Planet Creations, a new full-service radio and voice production company based in L.A.
- WAAF-FM/Boston overnighter Chuck Perkins segue to sister WWTM-AM as PD.
- WKKR/Greensboro goes Classic Rock.
- AC WLXM/Chattanooga PD BillBurkett crosses the street to program Rock WXKZ, replacing John Thomas. "FXS" midday maven Jim Scott adds MD duties.
- KZNB/Boise PD Ken Boesen becomes PD at KSKS/Fresno.
- KOOL-FM/Tucson Production Dir. and former crosstown KROQ/MD Roger Scott becomes PD at AC KFV/LM Allen/Alamsville.
- WAEV/Savannah moves from Hot AC to CHR under new OMD/Upper Allen, coming from WBC/Charleston, WV.
- Former KATS/Yakima, WA PD Darren Johnson becomes PD at KEZZ/Spokane.
- Former WAHC/Columbus PD Rob Morris is set to become APD/M at KDW/Minneapolis.
- NAC WNWV/Cleveland adds Al Pawlowski in mornings and ups late-nighter Greg Allen to MD.
- KLOU/Seattle AM PD Cindy Bennett becomes MD/Research Dir., taking over the music chores from APD/Midday maven Dayna Steele.
- The KC Royals will shift p-b-p from Country WDAF-FM to News KMBZ-AM, which broadcast the team’s games from 1969-82 and 1986-91.
- Aggressive WBOB/Boston morning man Bill Smith exits. Dave O’Leary shifts from afternoons to morning slot; weekender Carolyn Morrel cops the afternoon slot.
- Pop CHR WGRD (97.9)/Grand Rapids simulcasts WLUP-FM/Chicago morning man Kevin Matthews — whose hometown is Grand Rapids.
- KIOZ/SD APD/MD Peg Pollard becomes Dir./Programming at Global Satellite Net.
- Former Capitol Chicago promo rep Margaret LoCicero joins syndicator Radio Today Enterprises as Dir./ Affiliate Relations, based in NY.

**Attention Writers & Creative Geniuses**

Looking for a better creative outlet? We’re a nationally syndicated comedy network, and we’re looking for someone who is:

- A great comedy writer
- A Caddie Shack Fan
- Organized
- Funny
- Can do great voices
- Will suck up to our subscribers!

If this sounds like you, overnight your tape, resumé, and a picture of your pet to: Radio & Records, 1930 Century Park West, #381, Los Angeles, CA 90067.

**Hurry,** this job ain’t gonna wait for you long! E.O.E.
THE INSIDE SCOOP ON CELEBRITIES, ENTERTAINERS AND POLITICIANS 10 AM TO NOON (ET) COAST TO COAST

STAR INTERVIEWS gossip, gossip, gossip, gossip, STAR STUDDED EVENTS gossip, gossip, gossip, gossip, gossip, SHOCKING STORIES gossip, gossip, gossip, gossip, gossip, WASHINGTON...BEHIND CLOSED DOORS gossip, gossip, gossip, gossip, CURRENT EVENTS gossip, gossip, gossip, gossip, LISTENER PHONE CALLS.

REMOTES FROM LOS ANGELES TO LONDON

STAR INTERVIEWS gossip, gossip, gossip, gossip, STAR STUDDED EVENTS gossip, gossip, gossip, gossip, gossip, SHOCKING STORIES gossip, gossip, gossip, gossip, gossip, WASHINGTON...BEHIND CLOSED DOORS gossip, gossip, gossip, gossip, CURRENT EVENTS gossip, gossip, gossip, gossip, LISTENER PHONE CALLS gossip, gossip, gossip, gossip, THE INSIDE SCOOP gossip, gossip, gossip, gossip, SIZZLING INSIDE STORIES.

Mike Walker, Gossip Editor for the National Enquirer, comes to you five days a week with the inside scoop on the rich, famous and infamous. Hear the latest on the people and stories making headlines as Walker takes to the airwaves with previews of his upcoming column... late breaking events... sizzling stories... celebrity interviews... and open phones for listeners across the nation to call in and chat about their favorite stars. His weekly column is the National Enquirer's most popular feature... he's seen each week on Geraldo and E! Entertainment Television... now he's come to Westwood One Entertainment to tell it all to radio audiences across the nation.

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CHR NEW & ACTIVE:
OVER 600 PLAYS
One of the Most Added
3 Weeks in a Row

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Rock Tracks Debut 56
Over 400 plays, On Over 50 Rock Stations, Including
WBAB-14 plays
WHCN-14 plays
WMMR-12 plays
WWBR-16 plays
On tour with Steve Perry

United Stations and consultant Jerry Clifton have teamed to launch a four-hour weekly Rhythmic CHR countdown called "Top 20 Double Play." The show – hosted by WPGC/DC MD/air personality Albie Dee – combines a Top 20 best-seller chart with a Top 20 request list.

Meanwhile, Westwood One extends Casey Kasem's reach into the realm of Hot AC with "Casey's Hot 20," a new three-hour countdown for stations in that format.

Despite the permanent absence of a key member, the Beatles apparently will have a new record out next year featuring all four former mopetops. The late John Lennon's recording of an unreleased song has been augmented by contributions from the three surviving ex-fabsters, who've been recording together for a "Beatles Anthology" TV series. Paul McCartney told the London-based Daily Mail, "We got one of John's unreleased songs and we managed to do the impossible – we got an actual Beatles song out of it."

Geffen GM Bill Bennett tells ST the label's offering a $10,000 reward for information leading to the source who leaked forthcoming Eagles and Aerosmith tracks to radio. Call your Geffen rep to share info.

WMXD/Detroit night personality Gerry Bledsoe – a 30-year industry vet who'd worked on-air at WBLS and WWRL/NY among others – died of natural causes at the age of 51.

Thirty-three-year Country record and management veteran Wayne Edwards died Sunday (10/22) at age 59.

WKBQ/St. Louis morning dudes Steve & D.C. were arrested for allegedly instructing two station interns to remove a Shaw Ave. street sign. The idea was to send a photo of the sign to L.A. Rams Pres. John Shaw as an inducement to move the team to the Gateway City.

After the prank was perpetrated last week – live on-air, mouth – the interns were arrested on misdemeanor charges, released, and issued court summonses for stealing an object worth less than $150. Steve & D.C. were arrested and released on the same charges following their airstream the following day.

BASEBALL BEEN BURY, JURY GOOD TO ME — Rock-formatted KAT10/Yakima, WA morning jocks Dave & Tom marked the official demise of the 1994 Major League Baseball season with an appropriately suitable funeral. Listeners placed their memoriads of the lost season (inerul Mariners tickets, chew ing tobacco, a "colony" cap, etc.) in the full-size casket before it was nailed shut, eulogized, lowered onto a regulation-size grave, honored with a 21-salute fire, and permanently marked with this 350-pound tombstone.
THE MEDIA LANDSCAPE
Find out what listeners say about radio and other media presenting...

A LANDMARK NATIONAL STRATEGIC STUDY CONDUCTED BY THE EAGLE GROUP

What's really going on in listener behavior? What value do listeners give radio and where does it fit, or does it, on the coming information super-highway?

The presentation of findings from this just completed study will be 75 minutes. In less than one and one-half hours we promise to change your entire attitude about radio providing you with important information that you can put to productive use when you get back to your radio station.

DR. ROGER WIMMER AND MATT HUDSON WILL PRESENT THIS SPECIAL BRIEFING FOR RADIO OWNERS AND OPERATORS.

Saturday, October 15
10:30 AM
Los Angeles Convention Center, Room 502A

The Eagle Group
Strategic and tactical research.

WARNING: Results of this study will challenge your thinking, the way you do business and most importantly the way you spend money.
1994 CMA Broadcast Winners

Once again, it's time to honor the stations and personalities named tops in their market sizes by the Country Music Association. Winners are determined by a panel of industry professionals and are acknowledged on-camera during the nationally televised awards show. The CMA crystal trophy is awarded at the CMA membership meeting.

---

**WSIX/Nashville**

Owner: SFX Broadcasting

**VP/GM:** John King

**GSM:** Both Murphy

**PD/MD:** Doug Baker

- **Airstaff (beginning with mornings; years at station in parentheses):** Gerry House & The House Foundation (Paul Randell, Duncan Stewart, Al Voeks, and Devon O'Day) (7); Hollis Burns (7); Carl P. Mayfield (4) & The P Team (Dean Wardwell [11]); and David Crane (3);

- **Hollywood Hendrix (1); Jami Mayberry (2); Windo/lnk: Mitch Allen, Marty Fitzpatrick, Bona Morrison, Chris Romer, Michael Wilson.**

- **Slogan:** Today's New Country Hit.

- **Frequency/Power:** 97.9 FM/100kw

- **Country Sign-On Date:** A long, long time ago.

- **Ratings (Arbitron, last five books; 12+ share with 12+ and 25-54 ranks in parentheses):** Sp '93 15.6 (1, 1); Su '93, 13.9 (1, 1); Fo '93, 18.4 (1, 1); Wi '94, 14.7 (1, 1); Sp '94, 18.6 (1, 1)

- **Other Awards/Honors:**
  - CMA Humanitarian Station of the Year: 1992
  - CMA/ACM Large Market Station of the Year: 1991

**WSIX & WHHY VP/GM:** John King says, "The entire WSIX staff is surprised, delighted, and very honored to have won. It's an award we take very seriously, coming as it does from the CMA — the organization of our format.

"I wish I could claim some responsibility, but this is really a tribute to [PD] Doug Baker and what I consider to be the most talented airstaff I've ever heard. And, of course, they couldn't do what they do without one of the best staffs I've ever had the pleasure of working with.

"This is especially gratifying because we all consider ourselves real supporters of this format, and we believe the success of this station is partly responsible for the amazing amount of great new country talent that has come onto the scene in the last few years.

"It predates my arrival here, but in 1987 WSIX took a course unlike that of any other Country station and 'invented' the 'hot, new hit, hip, young' Country thing. The people here have always had a keen interest in supporting new, exciting artists. This award honors that commitment as well as the excellence of WSIX and its people."

---

**KNIX/Phoenix**

Owner: Buck Owens Productions

**VP/GM:** Michael Owens

**GSM:** Bob Podolsky

**VP:** Larry Daniels

**PD:** Brad West

**MD:** Buddy Owens

- **Airstaff (beginning with mornings; years at station in parentheses):** Hawk Harrison & Marty Hunter (6 months); George King (9); W. Steven Martin (17); John Michaels (10) & Bobby Lewis (5); John "Shotgun" Kelly (4 months); "After Midnight With Blair Garner" (8 months).

- **Weekends:** Erik Bowen, Keith Carter, Bob Davis, Jeff Dempsey, John Dorame, Mike Morgan.

- **Slogan:** Arizona's Best Country

- **Frequency/Power:** 102.5 FM/98kw

- **Country Sign-On Date:** 1968

- **Ratings (Arbitron, last five books; 12+ share with 12+ and 25-54 ranks in parentheses):** Sp '93, 10.5, (1, 1); Su '93, 7.5, (1, 1); Fo '93, 9.1, (1, 1); Wi '94, 10.1, (1, 1); Sp '94, 8.0, (1, 2)

- **Other Awards/Honors:**
  - NAB Station of the Year (Marconi Award — all formats): 1989

**WQCB/Bangor, ME**

Owner: Castle Broadcasting, L.P.

**VP/GM:** Katherine Dolly

**GSM:** MaryEllen Warman

**PD:** Bob Duchesne

**MD:** Cindy Campbell

- **Airstaff (beginning with mornings; years at station in parentheses):** Bob Duchesne (8); Cindy Campbell (6); Gerry Bingham (5); Paul Dupuis (1); Weekends: Tom Collins, Nate Evans, Chris Gilbert, Nelson Jewell, Heather Sinclair.

- **Slogan:** Back-To-Back Country

- **Frequency/Power:** 106.5 FM/100kw

- **Country Sign-On Date:** January 20, 1986

- **Ratings (Arbitron, last five books; 12+ share with 12+ and 25-54 ranks in parentheses):** Sp '93, 18.3, (1, 1); Sp '94, 13.2, (2, 2); Sp '95, 14.5, (2, 1); Sp '93, 18.8, (1, 1); Sp '94, 14.7, (1, 1)

- **Other Awards/Honors:**
  - CIB Humanitarian Station of the Year: 1993, 1994
  - CMA Station of the Year: 1992, 1994
  - 50 news awards from Maine Associated Press and Maine Association of Broadcasters, including current AP News Station of the Year

"I'm not sure I can adequately express my feelings about winning. We only try to do what every other radio station tries to do — serve our listeners and our clients. This is a very special honor because it comes from our peers in Country radio. For the KNIX staff to be recognized for all their hard work is very gratifying."

---

"This award is wonderful recognition for the hard work that all 23 employees put in every day. The countless hours staffing the Q booth at fairs and events. Everyone pitching in to make every promotion, contest, and remote a success. The caring that has even portomers donating to the United Way. I only wish it was possible for the entire staff to be in Nashville, appear on CBS, and troop up to receive the award at the annual CMA Membership meeting. "And finally, the CMA award is a recognition for the wonderful loyalty of the country music fans in New England."
THE OTHER SIDE OF COUNTRY IS FUN BREAK-THROUGH UNIQUE HOT HIP NON-STOP

It's continuous. 24 hours a day.
More hot country videos than you can get anywhere else.
The videos that hit all the right notes with music fans.
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CMT: Country Music Television.

COUNTRY MUSIC TELEVISION

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LARGE MARKET
PERSONALITY OF THE YEAR

BORN: April 10, 1956
MARITAL STATUS/CHILDREN: Married 17 years; sons Graham and Taylor, daughter Paris
FIRST RADIO JOB: WMUZ/Detroit
RADIO HISTORY: WSHN/Freemont, MI; Grand Rapids stations WYGR, WCUZ, WLAV, WTVL, and WKLQ; KBST/San Diego; WPOC.

Laurie is also the host of "New Country Video," a weekly video show produced and syndicated by Maryland Public Television in cooperation with WPOC. It's carried by over 60 PBS stations around the U.S., Canada, and Puerto Rico.

ON-AIR PHILOSOPHY: Have fun — be yourself (unless you're not a fun person).

ON-AIR TEAM: Bill Venko (news) and Marty Bass (weather).

HOBBIES: Writing, reading, traveling, baking.

Laurie DeYoung
WPOC/Baltimore

BEST RADIO MEMORY: Anything I interview someone whose work I admire and am not disappointed by the encounter. Tyler Lovett is a good example.

WORST RADIO MEMORY: I was doing a remote broadcast and got a call from the radio station telling me the program director had died. He was a friend.

SHORT-TERM GOAL: Surviving parenthood.

LONG-TERM GOAL: Maintaining relationships with people I care about.

FANTASY JOB: Successful songwriter.

FOUR PEOPLE I'D LIKE TO HAVE ON THE PROGRAM: Mary Chapin Carpenter, K.D. Lang, Thomas More, and God.

PEOPLE I'D LIKE TO THANK: Anyone who really knows me and still loves me.

SMALL MARKET
PERSONALITY OF THE YEAR

BORN: October 1, 1953
MARITAL STATUS/CHILDREN: Wife Sandi; no children
FIRST RADIO JOB: WTVL-AM & FM/Waterville, ME
RADIO HISTORY: Part-time at WTVL while attending Colby College, 10/72-5/75; full-time at WTVL, 5/75-9/78; WINX-AM/Rockville, MD, 12/78-8/80; WMZQ/Washington, 8/80-12/85; WQCB, 1/86-present

ON-AIR PHILOSOPHY: Prepare the show and be yourself in as few words as possible.

ON-AIR TEAM: For awards submission, was Suzanne Thomas (news) and Ken Barlow (weather); now, Donna Gormley (news) and Mark Rosenthal (weather).

HOBBIES: Birdwatching, cross-country skiing, whitewater canoeing, golfing (but who has time for hobbies?)

BEST RADIO MEMORY: This is definitely it! Second-best: Subbing for Bob Kingsley on "American Country Countdown" in June 1985.

WORST RADIO MEMORY: Chronic GM, PD, and shift changes at previous station.

Bob Duchesne
WQCB/Bangor, ME

SHORT-TERM GOAL: Get more sleep.

LONG-TERM GOAL: Convince R&R a station this good should be on the reporting panel.

FANTASY JOB: Frankly, this is it. [WQCB] is one of the best stations in one of the prettiest places in America, with the freedom and management support to stay nationally involved in the industry through CRS, CMA, and others.

FOUR PEOPLE I'D LIKE TO HAVE ON THE PROGRAM: John Parikh, Lee Abrams, Dick Orkin, and Ken Kragen for an "out of the" box lunch.

PEOPLE I'D LIKE TO THANK: GM Katherine Dalley, who in eight years has never said "no"; Gene Bridges, for involving me further in the CRS; and the rest of the incredible WQCB airstaff, who have made my life much easier.

MEDIUM MARKET
PERSONALITY OF THE YEAR

BORN: June 30, 1956
MARITAL STATUS/CHILDREN: Unmarried; sons Steven and Cody
FIRST RADIO JOB: Gospel DJ at WOKE & WRIP/Rossville, GA, 1976-79
RADIO HISTORY: WGOV/Chattanooga, 1979-86; WSKZ/Chattanooga, 1986-90; WUSY, 1990-present

ON-AIR PHILOSOPHY: Do your homework, have a passion for the music, and have a blast.

ON-AIR TEAM: Bobby Byrd, Ed Buice, the Beerman, Gene.

HOBBIES: My show, being onstage, and hangin' out.

BEST RADIO MEMORY: Being kicked out of my high school radio class for playin' poker.

WORST RADIO MEMORY: Doing mornings on CHR radio.

SHORT-TERM GOAL: Making it back from Nashville with my CMA trophy without breaking it.

LONG-TERM GOAL: To buy this radio station and fire the GM (just kiddin').

FANTASY JOB: I've got it!

FOUR PEOPLE I'D LIKE TO HAVE ON THE PROGRAM: A Fantasy Dinner: K.D. Lang, Thomas More, and God.

PEOPLE I'D LIKE TO THANK: All of the people at US-101; my GM, Sammy George, for giving me a chance to come from CHR to US-101; and my PD, Bob Sterling, for letting me be me.

David Hughes
WUSY/Chattanooga

FOR THE INDUSTRY'S
BEST BUYS ... SHOP THE
R&R MARKETPLACE
EVERY WEEK

www.americanradiohistory.com
There's a special kind of record that resonates with a power that is undeniable and an emotion that is unforgettable.

And it takes a special kind of artist to deliver it.

Radney Foster

"The Running Kind"

Official Airplay: October 10th

The first single from

Mama's Hungry Eyes - A Tribute to Merle Haggard
A Project to Benefit Second Harvest Food Bank

Album arrives October 11th

Arista Nashville: This is why we all do what we do
`Hillbilly' Radio: The Early Years

From the old barn dances to today's Country sound

What's so great about Country radio? Plenty. There's no doubt the format is flourishing; according to our most recent Format Performance Review (R&R 8/12), Country leads all formats with an average of 12.9 shares per market.

Of course, that's nothing new to Country programmers. But don't you ever wonder how it all began? Country radio hasn't been around forever, you know. In fact, it has only recently (relatively speaking) evolved into the formidable format it is today.

The advent of Country radio can't be traced to a certain day; rather, it evolved from the mid-30s through the mid-50s. With few exceptions, most stations back then were located in metropolitan areas and were generally network affiliates. Most didn't even play records at first; what little music stations played usually came in the form of live programs by local musicians or those touring the area.

The earliest artists were, for the most part, working folk who played music in their spare time. As more stations began airing programs — who usually played for free in exchange for self-promotion — their music segments began to expand. What began as 15-minute block programming featuring what was then known as "hillbilly" music grew into longer (usually overnight) shows, which in turn evolved into a full-time format.

Barn Dance Craze

Let's go back a little further — to 1922, to be exact. That was the year WLS/Atlanta signed on and began airing a wide variety of folk performers. It wasn't long after that when radio stations across the South began featuring country talent. Among the first outlets to feature what was to become an extremely popular form of entertainment was WRAI/Atlanta, which aired a full-hour program of square dance music reportedly for the rearunner to the barn dance.

The first nationally known such show began in 1924 on WLS/Chicago. Owned by Sears-Remebuck (WLS stood for World's Largest Store), the station gained prominence for its "National Barn Dance," which it carried until 1960. In 1925, an announcer named George D. Hay moved from WLS to a new clear-channel station in Nashville. Within a month he had inaugurated a similar program which he called the "WSM Barn Dance"; two years later the show, which had expanded to three hours, became known as the "Grand Ole Opry." The program became nationally known when a 30-minute segment, hosted by Roy Acuff, began airing on the NBC network in 1939. By this time the cast had grown from a single act to more than 100 performers.

Several stations followed suit in the '30s. Some of the more widely known included WLS/Chicago ("Booey County Jamboree"); WBT/Charlotte ("Crazy Barn Dance"); and WWA/Wheeling, WV ("Wheeling Jamboree"). In 1948, another show became a hot forum for artist exposure — WKKH/Shreveport's "Louisiana Hayride," which would later be carried by 25 stations throughout the South and Southeast.

Earliest Announcers

Country radio legend/historian Hugh Cherry has a theory about early Country air talent: as he wrote in "Kingbury's Who's Who In Country & Western Music": "No one knows who the first hillbilly DJ was. He was, in all probability, the radio announcer assigned to do the commercials for some hillbilly band which failed to show up. And his alternative to dead air was to put on some records. Needless to say, this happened often in early morning radio.

"The announcer . . . often gained enough prominence and audience following to become an attraction of his own. Many became household names and their voices were as familiar to listeners as members of the family. These are the men who gradually came to be the DJs in early Country radio."

By 1942 country music's growing popularity spurred Billboard to inaugurate a "Western and Race" column, which was soon changed to "American Folk Records." Two years later, the magazine began listing the most popular hillbilly songs found on jukeboxes.

First Country Stations

It's not known which radio station was the first to play all country music, but according to J. C. Malone, author of "Country Music USA" (University of Texas Press), "it has been argued that KXLA/ Pasadena (1949) and KDAV/Lubbock, TX in the '50s were the first to program country music on a mass basis."

By 1961, according to the CMA, there were 81 full-time country stations in the United States. In 1965 that number jumped to 208 and within the next four years the number of Country outlets nearly tripled to 606. At that time, says Cherry, thanks to the enormous popularity of television, radio was no longer the primary source of entertainment in the home; it became used more for background music. This may explain why the "personality" radio of the early days gave way to format radio as we know it today.

That's not to say Country radio in 1994 is any better or worse than that of, say, 1964; it's simply programmed (and "consumed") differently. The music is different, too — or is it? "Country music has had an identity crisis since its inception," says Cherry. "There's so much more to it than the hits. The lawyers and accountants are gonna kill it."

But they haven't so far. Although country artists do seem to be cranking out records at a dizzying pace, country music sales have never been better. Add to that the several annual awards shows, the sell-out concerts, the success of CMT and TNN, and the Fan Fair festivals, and what do you get? Success — with a capital S. And Country radio puts it all together. But what would Country radio be without air talent? The answer is: a jukebox. The DJs are the ones who provide the attitude, personality, flavor, information — they are the collective voice of a Country station.

Country Radio Pioneers

This special is a tribute to the pioneers of Country radio. Sadly, many are no longer with us, but their contributions have not been forgotten. Together they make up an important part of history, one with which all Country broadcasters should be familiar.

Our 10 "living legends" — Hugh Cherry, Joe Allison, T. Tommy Cutrer, Lon Ellis, Bill Lowery, Joe Nixon, Tom Perryman, Tom "Cat" Reeder, Smokey Smith, and Cliffie Stone — were among the first and foremost Country radio DJs. Each one has a different story to tell: following are those stories.

Needless to say, we had a tough time narrowing our list to only 10 people. We realize there are several pioneers who could have made it into this special. The final picks were compiled by speaking with several experts on the subject, including several of the legends themselves. After all, who would know more about Country radio's beginnings than those who were there? We hope this "Legends Of Country Radio" special will enlighten and inspire you, and that you get as much out of it as we did. Thanks to all the folks who contributed, and especially the legends, who generously provided us with their valuable time, knowledge, and photographs. This one's for you, guys.

—Lon Helton, Country Editor
Krisil Brake,
Special Project Editor
Lorie Hollaubagh,
Associate Editor
Michelle Parisi, Assistant Editor

Country Radio: On The Rise

Except for a few years during the late '60s, the number of full-time Country stations has risen steadily since the CMA began keeping track in 1961. Today, the number's at an all-time high — 2427 and counting. Here's a look at the format's evolution:
"This recording is the culmination of a sincere friendship that has been ongoing since I first met Suzy a few years ago—we have spent many hours visiting, playing old songs and hanging out. We are Simpatico."

"I set out to make a humble record with my friend Chet Atkins. What I got was a lifetime experience. Chet, thank you for this extraordinary opportunity. You bring out the best in me."

**SUZY BOGGUSS & CHET ATKINS**

**UPCOMING PERFORMANCES**

- **October 18**
  - The Tonight Show With Jay Leno
  - Los Angeles, CA
- **October 20**
  - Symphony Hall
  - Boston, MA
- **October 21**
  - Carnegie Hall
  - New York, NY
- **October 22**
  - Valley Forge Music Hall
  - Philadelphia, PA
- **November 4**
  - The California Center For The Performing Arts
  - San Diego, CA
- **November 5**
  - Universal Amphitheater
  - Los Angeles, CA

**WE PAY TRIBUTE TO THE LEDGENDS OF COUNTRY RADIO**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
While you were sleeping...

WCLB-FM
BOSTON

KEEY-FM
MINNEAPOLIS

KNCI-FM
SACRAMENTO

...joined the OVERNIGHT REVOLUTION!

After MidNite is proud to welcome these new family members. Fact is, they're in pretty good company. They join stations like WDSY-FM/Pittsburgh, KNX-FM/Phoenix, W MIL-FM/Milwaukee, WKHK-FM/Richmohd, and KKAT-FM/Salt Lake City.

Hard to believe, but in only nine short months the OVERNIGHT REVOLUTION has grown to include over 150 of America's greatest Country Radio stations!

WHY WOULD THESE GUYS TRUST A SATELLITE SHOW?
Look at it in two ways: First, it'll save you a ton of money. How? You get the show on straight barter. Many of our stations' overnight inventory is even sold cut now. They're making money with what used to be throw-away inventory.

Secondly, it's programming that's impossible to beat. While your competition puts 'em to sleep with another forty in-a-row, your listeners are talking live with folks like Alan Jackson, Randy Travis, or John Anderson. Add to that great contests, no fewer than 11 of the greatest Country hits on the planet every hour, and you've got a winner!

SO WHO'S THIS BLAIR GUY?
We don't know. The suit just fit him.

WHY SHOULD I WAKE UP AND CALL FOR A FREE DEMO?
Cause your competition probably already has.

Call Cindy Grogan or Sandy Young-Maurel
800-261-9053.
How They Got Started

Pioneers' quests for fame, fortune land them in radio

**Tommy Duncan, Bob Wills, and Joe Allison**

Because of the massive signals of these unregulated Mexican stations, Smith's group became quite well known throughout the Southwestern U.S. and soon began playing club gigs around the country. In 1949, Smith wound up in Des Moines and landed his first DJ job at KRTN. He had two live shows every day, and stayed at the station for nearly a year. He also had the first live country TV show in Iowa, which began in 1953.

Reeder also started out as a performer. "I was a country band when I was in high school in L.A. Lower Alabama," he joked. "My uncles had an appliance store, he sponsored our show on WOZK/Ozark, Ark. I've always been interested in radio. I was in the Air Force, and after I returned from the Korean War I was stationed at the Pentagon.

**B.** Back in the 1940s and '50s, getting a job in radio—especially "hillbilly" radio—wasn't always easy. Some Country pioneers got into it by accident; others had always been interested in the medium. And some, including Cliffie Stone, Smokey Smith, and Tom "Cat" Reeder, began on the other side of the mike.

"I was in the orchestra at Burbank High when I was about 15," says Stone. "I played the trombone, but they needed an upright bass player. Since it was in the same clef, I started fooling with it; I liked it and started taking private lessons. My dad was a musician—Herman The Hermits—and when I was in high school he got a job at Stuart Hamblen's morning show at KELW/Los Angeles playing the five-string banjo. One day he called and said, 'Can you get in here? Because the bass player had taken drunk. My mother took me in that day. I played the banjo the next day, after a few days, Stuart hired me!"

Smith moved from Kansas to California in 1940 with dreams of making it big as a musician. "I worked for the Curly Boyd Band in San Diego for two or three years, then started my own band — Smokey Smith & the Gold Coast Boys. We played on two stations, KSON & KYOR/San Diego. A 50,000-watt border station — XERB/Baja California — heard us and liked what they saw," wrote Smith in the book "Cut Songs and Intros. Then XFG/Monterey began playing our stuff, too."

Joe Allison

Airname: Uncle Joe ["In the early days of Country radio, everybody had a nickname."

Family: Wife Rita; three children, Greg, Brian, and Mark

Hobbies: Painting, antiques

Age: 70

First Radio Job: Announcer at KPIF/Paris, TX in 1944 for $37.50 a week

Other Stations: KMAC and KTS/A-San Antonio; WHHM and WMP/Memphis; KPB/Laredo, TX; WMAK and WSM/Nashville; KXLA/Pasadena (Los Angeles); KFOX/Long Beach

Related Experience: Wrote songs [his first, "When You Leave Don't Lock the Door," was a hit for Tex Ritter]; worked in A&R at Liberty (where he signed Willie Nelson, Dot, and Capitol Records; won the CMA's second Connie B. Gay Award (formerly the Founding President's Award) for writing and producing a series of trade shows; helped to establish the Country Music Foundation; served as a consultant to radio stations switching to Country Current Jobs: Antiques dealer

Signature Line: "At WMAK, I had to do a disclaimer when we signed on. One morning, I opened the mike and yelled as loud as I could, "Hey! Who left the radio on last night?" and then I went into, "Good morning," etc. People all over town got up, jumped out of bed, and looked around the room, thinking they'd left the radio on. I'd do that every day, and people would laugh and say, 'Oh, you're that guy who yelling, 'Who left the radio on?'"]

**What do you think is the biggest difference between Country radio then...and now?**

"Country's a lot more popular now, for one thing. [As for] the production, country music is not simple anymore. It's much more brilliant, really. The technical side is more advanced, and the music is more advanced. It's no longer the simple, three-chord songs. We still have a few who do that — George Jones, Merle Haggard, Willie Nelson — but the great ones, it's big business now." — T. Tommy Cutrer

"Personality, DJs now give the time and temperature; they're not entertainers. I always considered myself a DJ and entertainer.

Our shows reflected the DJ's personality and taste. Now you're handed a computerized list of songs to play.

Country radio has become a giant jukebox; there are no announcers needed for a jukebox." — Joe Nixon

**W**
And Then There Were Playlists

Early DJs played what they liked... and liked what they played.

I magine what it would be like to go to work every day, browse through your station’s library, pick out your favorite songs, and play whatever sounded good to you. As strange as it may seem for a commercial station today, it was the norm back in the early days.

The personalities of yesterday weren’t completely self-serving, however; they also took into consideration their audience’s desires. “We picked what we liked, or what people wanted to hear from written requests,” says T. Tommy Curter. “It was the same way at WML, KCLI, and WKEU. We didn’t have people pick our music for us. I couldn’t work under those conditions, because you have to feel the music, live with it. Otherwise, you have the time and the temperature and the station break, and that’s it. That’s not work with good days and bad days — there’s no personality involved in it.”

Joe Nixon echoes Curter’s sentiments. “I went to work at 7:15 and right out of the box I liked and what I felt the audience would like. I went by the artist, tempo, song — for example, I would not play two female vocalists back-to-back, and I would throw in a few bluegrass tunes. I played a wide variety of music and loved to discover new guys. If I didn’t like it, I didn’t play it. I played it again — sometimes three or four times during my shift. I always back-announced.

LEGENDS OF COUNTRY RADIO

A knowledge of the music they were playing gave Cliff Stone and Tom “Cat” Reeder an edge. “Because of my musical training. I always liked the better Western guys,” says Stone. “I looked for musicianship, arrangements, and vocals. I played a lot of dance bands. Like Bob Wills, Tommy Garner, Jack Guthrie. In the morning, people want a beat; they want something to get ‘em going. I’d play a pretty full sad and then, too.”

Reeder recalls, “I’ve been interested in country all my life. I knew music and I knew what country music was good, so I had a free hand in what to play. WRAL had a great collection of 78s, we pretty much played what we wanted. But there were some great people — Hank Williams, Hank Snow — so it was easy.”

‘Not A Lot Of Hype’

Although record promotion hasn’t changed too much since the ’50s, Smokey Smith says it wasn’t as "high-pressure" as it is today. “Back then the record companies sent new releases to radio stations, much like they do now. Several publishing companies had people out in the field who would come in and hand you new releases. There was not a lot of hype. I had a top 10 list I put out every week. I played the records I liked and the ones that got the best response by my listeners. If I liked something, I probably played it three times more than something I wasn’t too excited about.”

Not only was there less hype back then, there were also fewer artists. According to Tom Perryman, “Back in 47 and 48 when I was playing full-time records, I only had 15-20 artists to choose from — Eddy Arnold, Bob Wills, Roy Acuff, some of those people. Most of our records were masked in. We also traded a local record shop advertising [in exchange] for records.”

Lea Ellis used a common sense approach in choosing at least some of his records. “Each personality picked his own music — that’s well known. But I really leaned heavily on requests when I had booked an act into the market. I remember one act was stumped the audience knew all of his songs so well. But we could play their records and make them big local hits in the weeks before an artist came to town.”

Breaking Records

Not all of the Country radio pioneers we talked to were responsible for breaking artists or records, but many had a hand in shaping the careers of some famous (and some not-so-famous) artists of their time.

Joe Nixon: “I broke quite a few records — mostly by Skeeve McDonald. For several years, KXLA was the only game in town; if you put [a record] on your show, people bought it.”

Tom “Cat” Reeder: “I helped Jerry Lee Lewis when he was having all of those problems. I did my [WEBB Mobile] show from a telephone pole behind a club for 10 days in 1958 to get him to come to town. He came and sold out three nights; he could have sold out 10. We also had the Big Bopper play there about a week before he was killed in that plane crash with Buddy Holly.”

Tommy Curter: “Maybie Webb Pierce and Elvis Presley, those people in the Shreveport days. Everybody who was on the Louisiana Hayride I helped.

Smokkey Smith: “I met Webb Pierce at the first or second DJ convention in Nashville. He gave me a copy of his record ‘Wondering,’ and I played it when I got back to [WKEU/Des Moines]. Webb told me I broke ‘Wondering’ in the Midwest.”

Tom Perryman: “In Glodewater [at KSU] we helped create a lot of early artists, including Jim Reeves, the Browns, Johnny Horton, and Elvis. We not only played records, we also booked appearances. Johnny Cash finished writing ‘I Walk The Line’ in Glodewater. Carl Perkins wrote ‘Blue Suede Shoes’ and performed live on radio for first time on KSU.”

Hugh Cherry: “I got to work with young on the Grand Ole Opry. I got Pat Boone his first record deal. I found a lot of songs for other people; I suggested to Bobby Bare he record Leon Tyrant’s ‘Four Strong Winds,’ which became the second biggest hit he ever had. I helped introduce many to the West Coast, such as Bill Monroe, Flatt & Scruggs, and the Carter Family into folk clubs in Hollywood. Del Wood recorded ‘Down Yonder’ at WKDA. I was on the air in one studio, looking through the glass at Del playing a grand piano. They were recording it on a 16-inch disc in the studio behind me.”

Hugh Cherry modified the block-programming format popular in radio’s days during his long stint on the air. “I would do sections of material — a half-hour of bluegrasses, a half-hour of Eddy Arnold or Hank Williams, I picked all the records. I never worked for a radio station in 35 years where other people picked my music. When I was working for KFOX/Lon Beach they brought in a programmer who told me he picked the records. I said, ‘Well, get yourself another boy,’ and I left. I could not conceive of doing a program where I didn’t [pick the music]. That was the joy of it. Radio is a creative art.”

Psycho Problems

Radio may be a creative art... but it can also be less than noble at times, according to Bill Lowery and Joe Allison. “We picked everything by ear — we played music we liked,” says Lowery. “We never took anything to play records. I tried one guy for changing that and threw a pro- vocateur who offered it out of my office.”

Allison remembers, “We were pesquisa who picked the records. We were one step removed from the old ‘Uncle Zek’ DJs who did the character voices with the hur hules and moonshine. We had gone past that, but we did our own pitches and our own commercials and they were highly personalized. We picked every record ourselves, and had complete control of our program and our sponsors. If somebody had even thought about picking my records, I would have booted him out of the control room. If you were smart, you would play a cross-section of the whole business to try to please your listeners.

‘One reason format radio became so popular is that the owners and managers of stations could reclaim their stations from guys like me. In the old days, when they’d threaten to fire us we’d say, ‘OK, fire me; I’ll just take my sponsors and go down the street and work for somebody else.’ So when the format came along, where the station was more important than the DJ, and you threatened to quit, they [GM] would say, ‘Go ahead and quit. I’ll just slide some other little cat in your place and we won’t even know you’re gone.’

‘There were about 20 DJs in America who the record companies would really pay a lot of attention to when the records came out. [The labels] would go to these 20 guys first — we had the highest ratings and the biggest shows — and then the artist would come to see us, the promotion guys would come to see us, and the record guys would come to us. We werePsycho. I never took it, thank goodness — I kept my skin clean with that — but I knew a lot of guys who did. People liked me for that; I had a good reputation in the business.”

What do you think is the biggest difference between Country radio then...and now?

“‘In its infancy, Country radio — particularly the disc jockeys — was an integral part of creating artists and songs. Most of what I played was based on write-in requests, DJs, especially in the smaller markets, also promoted live shows. Many great country stars got their start from these shows.”

— Tom Perryman
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Spinning Discs In The Studio

The radio days before the 'revolutionary' cart machine

Today's studios are a far cry from those of the '40s and '50s, when a DJ's primary duty was to queue up the turntable, slap on a 78, and drop the needle. There was even a time when cart machines, now on their way to becoming obsolete, were considered innovative.

Len Ellis remembers when a station was judged by its number of turntables. He had a Raytheon board and two turntables. The real affiliate stations had three turntables. There were two speeds — 33 and 78. I remember when RCA Records had a promotion called 'Swing To 45'; you turned in your 78s and RCA replaced them with 45s.

"Commercial spots were live at first. Later we used a recording wire — a stainless-steel wire you could record on. Then came tape machines that weighed five pounds. You'd put the commercials on the reel-to-reel machine in the order they'd appear during your shift. They were separated with pieces of paper. One of my happiest days in radio came in 1959, when we got our first cart machine. What a revolution!"

Most air personalities not only served as DJs — they often doubled as engineers, copywriters, and even sales execs. "If you were the engineer, too," says T. Tommy Cutrer. "You turned mikes on and off and started and stopped turntables. It was that way until I came to WSM, and the engineer played the records until I got them to put in two turntables. It was the first one to have turntables at WSM where the announcers played the records themselves."

Tom Perryman recalls, "We had two three-speed, 16-inch turntables. We played a lot of '78s and 33 1/3s. We had a board with three or four channels and a small studio with a piano, which was used mostly by church groups. In those days, we did everything — sold advertising, did Dリング, engineering, play-by-play sports, filed records, wrote copy—by ourselves."

Do-It-Yourself Radio

Hugh Cherry says he used Reel-O-Cut three-speed turntables, both 78 and 33 1/3 RPM. Although a few of his stations had engineers, he preferred to play the records himself. "Unless you really had a top engineer, I felt I had better control myself."

"Most of us ran our own boards," echoes Joe Allison. "We had a turntable on each side, our controls in front, and mikes and a log for our commercials."

"The '78s we could handle real well. I'd say, 'Boy, that was a great chorus by Chet Atkins — let's listen again.'"

Continued on Page 66

What do you think is the biggest difference between Country radio then...and now?

"Back in those days, you did everything. You played records, introduced preachers, and emceed live hillbilly bands. Another difference is that today's DJs move around so much. It's purely a temporary job these days."

— Hugh Cherry
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The Atlantic Group

www.americanradiohistory.com
It Was The Best Of Times...

When you’ve been in radio for half a century or so, you collect a lifetime of memories — both good and bad. We asked the pioneers of Country radio to look back at their lengthy careers and share their best and worst memories.

For many, including Hugh Cherry, the best part of their careers was the people. “I ran extraordinary people. I look back on my times with Red Foley and Hank Williams and Johnny Cash and Waylon and Willie, and I knew all those people when they were just starting out.”

Joe Allison says, “My best memory was having Tex Ritter as my mentor and father figure. He would take the time to show me things and teach me. He taught me to be fair and to give back to the business the things you take out of it. Tex was that way; he was probably the greatest man who was ever in our business. He was certainly the most giving, and he was the wisest man I ever met.”

Smoky Smith’s best memory was the time he booked a show at KRNT Theatre with Patsy Cline before she hit her prime. “There was a 9-year-old girl in the hospital who absolutely loved Patsy, but she was too sick to make it to the show. I made arrangements to take Patsy over to the hospital to see her. That probably did better for that little girl than all the pills.”

For the Love Of Radio

Many DJs, then, as now, wouldn’t trade their radio jobs for anything (except maybe another radio job). Tom “Cat” Reeder says his best memory was being an owner: that happened twice, with WVAL/Scotland Neck, NC, and WAVJ/Wabashville, AL.

As for Joe Nixon’s best memories, he says, “I have thousands of them. I loved going to work. I always felt like a million bucks when I came in every morning, even when I was sick. I had a 30-minute drive to work, and that’s when I’d psych myself up. My best bits were when I broke myself up. My mind works faster than my tongue; I’d say something and start cracking up, because I was hearing it for the first time.”

T. Tommy Cutrer and Tom Perryman have a particular fondness for their days at WSM/Nashville.

Tom Perryman recalls, “My best memory was when I passed the FCC test and got my radio license so I could get a job. The best was when I was selected for the [DI] job at WSM. They picked me over a lot of other people. I was going to come to Nashville to be a star, but I didn’t realize star was spelled S-T-A-R-E-E.”

No Biz Like Showbiz

Concerts have always been an exciting part of radio, especially for Len Ellis and Bill Lowery — but for different reasons. Says Ellis, “I can still remember the thrill of starting one of the first Fan Fair shows. There were more than 700 people in Nashville’s Municipal Auditorium; I can still hear the crowd screaming as I climbed the stairs to introduce the first act.

Even though only 14 of Lowery’s 52 years the business were in radio, he remembers the time with great fondness. “I have so many great memories — there were so many happy moments. But my best memories are just the fun of radio. It was exciting. You felt like you were contributing to the world. There were wonderful personalities, and doing live radio all the time was especially fun.

“I once gave Col. Tom Parker free advertising for an Ernest Tubb concert when I was in Arkansas. He told me he’d return the favor. Years later I needed some help with a show, and he said if I could put together three other dates, he’d give me Kittie Wells, Rod Brasfield, and Eddy Arnold for $750. The date came and it was a sell-out — but a huge storm was on the way. I asked Tom if it rained and I had to give people their money back, if I still would have to pay the $750. If you know Tom, you know the answer to that question.

“Well, when it looked like the rains were coming, I ran onto the stage in the middle of Rod Brasfield’s show, grabbed the mike and screamed, ‘Ladies and gentleman, he’s here — the Tennessee Plowboy, Eddy Arnold!’ Well, a surprised Ed Arnold ran back stage to get ready. But he came on and sang four songs before it started to pour. Everybody was happy and I didn’t have to refund any tickets.”

Cliffie Stone and Tennessee Ernie Ford, whom Stone managed for 20 years (photo courtesy of NBC-TV)

R

adio wasn’t always fun and games; the days of live shows left plenty of room for error. Format changes, sudden tragedies, and other unpredictable events made for some of our legends’ worst memories.

Tom “Cat” Reeder recalls the time he started a comedy station — but the joke was on him. “Bob Cobhins and I put a comedy station on the air — WJOX (The Big Joke) in Gaithersburg, MD. The signal was so bad you couldn’t even hear it. It was a great idea, but it just didn’t work. We did it for a little over a year. It cost $31 million to get it on the air, and we lost money when we sold it. I spent several years paying my debt.”

For some DJs, the bad memories centered around their very livelihood — their radio shows. “The worst was during my live noon show on KRNT,” says Smokey Smith. “People would come up — 20-30 could come in and watch. One day a lady came in with a baby; I was trying to sing, play guitar, and play commercials, and this lady started breast-feeding the baby. Well, the engineers were going into a frenzy laughing, and I was trying hard to keep a straight face. It was awful.”

Cliffie Stone recalls, “My worst memory was when my radio show was canceled. I wasn’t there enough, because I was spending a lot of time with Tennessee Ernie Ford [who Stone managed for 20 years]. I was in Detroit with him at the time talking to one of his sponsors, Ford Motor Co., when they called me. I had been in radio since I was 15.”

Tough Times

A few of the pioneers interviewed suffered personal losses, including Tom Perryman. “My worst memory was when my partner and best friend, Jim Reeves, was killed in a plane crash. It was on July 31, 1964.”

Joe Nixon was affected by the death of another famous person — President John F. Kennedy. “My worst memory was when Kennedy was assassinated. That’s all we ran for two or three days. We couldn’t do our shows.

The toughest time close to home for Hugh Cherry, who explains, “The worst was that I was loaded all the time! Booze played too important a part in my life. I’m lucky to have survived all that. real.”

Changes Now & Then

“My worst memories are now,” Joe Allison says candidly. “The business itself is beginning to forget the people who brought them here. They’re skipping over whole generations of people, like Faron Young and Webb Pierce and Carl Smith and all of the people who set the stage for what these [artists] are doing today. They’re completely forgotten.”

The worst moment of Len Ellis’s radio career came “when WJOB changed formats. I’d been there from age 22 to 32. They were the best years of my life. Then the station...
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The Statler Brothers
Moonlight Madness

Many air personalities barely made enough to get by. We asked Country's pioneers what they did on the side to supplement their income.

Not surprisingly, a number of them used their greatest asset— their voices. Joe Nixon's booming baritone could be heard not only on the radio, but also on TV. "I did television commercials; I was an announcer for 30 years in L.A. I estimate I've done 500 TV commercials. I recorded radio commercials for [Mexican] border stations, but I never did national commercials—not a single one. I also worked in an advertising agency [Elliott Advertising] part-time."

Hugh Cherry did a lot of freelance work, including Disney narrators and announcing (he's the announcer's voice on Johnny Cash's "Folsom Prison" LP). He's also done some acting; he had a supporting role in "Lost Highway: The Life and Songs of Hank Williams" at Los Angeles' Mark Taper Forum in 1988.

Cherry interviewed authors such as William Manchessner and James Michener for Voice Of America Armed Forces Radio. He also served as News Director of Nashville's public television station, where he covered Nashville's civil rights struggle.

Between radio jobs, Cherry penned liner notes for approximately 300 albums. He also has written and narrated three radio documentaries: "The History Of Country Music" (1973), "Hank Williams: The Man And His Music" (1977), and "The Bob Wills Story: The Life And Music Of The King Of Western Swing" (1986).

Making Music

Many of the radio legends were artists before they got behind the mic; some continued their musical careers after getting into radio. T. Tumlin Cash and his band made records for RCA, Columbia, Dot, Mercury, I did that for 10 years. He says he never had any big hits, it seemed often ran into bad luck. "I recorded 'Bye Bye Love' one day and the Everly Brothers did it the next day. I sold 5000 records and they sold a million."

Cliff Stone and Smokey Smith also doubled as performers. "I had a million jobs," says Stone. "I worked in Ken Murray's 'Blackouts' at the El Capitol in Hollywood. I was in a group called Candy & Cocoa; I was Candy, and Cocoa was a cajun guitar player. We played for Gene Austin. I also did some plays at the Bowdene Playhouse, played the bass, and wrote some songs. Stone also was a musician and conductor at Stax's Memphis in Hollywood.

Smith says, "I played iguitar in clubs, and did quite a bit of commercial work. I still do." He also booked country concerts, first in a local theater and then throughout the Midwest. In fact, Smith booked Johnny Cash and Waylon Jennings during their first tours—and he still books Cash's shows in the Des Moines area. He also claims to be one of the few who ever lost money on Elvis Presley back in 1956.

Show And Tell

Like many others in Country radio, Len Ellis moonlighted as a concert promoter. From 1953-68, he staged numerous shows at the Ham -mond Civic Center in Indiana. "I got it into and personally promoted the shows because the station didn't want to fool with them. But I brought every big name in country music to the area over those years."

Because stations were block-programmed, Ellis often hosted shows on more than one station. While working at WJOB/Hammond, he not only did the air at Chicago stations WCLF and WOPA. "For years, while still with WCLF, I was the big time. "It was 50,000 watts and had huge coverage at night. I did a country & western show from 7-9pm—the only time country & western music was on the station." Ellis says "Cat" Reeder, "I crec -eased in nightclubs. I went on the road with the Grand Ole Opry Tour and emceed shows around the country. And I've booked a lot of shows over the years. In 1960 we had every Grand Ole Opry star booked at [Mobile venue] Hunter's [in Mobile]—all 38 of 'em. For 20-30 something years I emceed the National Championship Country Music Contest in Wartonn. Patsy Cline, Jimmy Dean, and Ray Charles were some of the winners back before they were famous."

Tom Perryman also booked and emceed shows, and he spent most of his free time on job-related duties (the co-owned KGRI/Henderson, TX with Jim Reeves and served as GM from 1959-71). "In Henderson, I was President of the Rotary Club and the Chamber of Commerce, Co-Chairman of the March of Dimes, everything. I'd work 12-18 hours a day, and my wife Billie would work as bookkeeper and traffic manager; we'd hire a babysitter for our three kids. I couldn't have done it without her." Publishing Success

Bill Lowery promoted country shows in Atlanta from 1949-54. He also owned a country nightclub during that span called the Country Castle ("they tore it down to build the Atlanta bus station, which is still there").

In 1952, at the encouragement of his wife (Billie Lowery), the Lowery family began publishing songs on the side. Two years later — after publishing success with "Be Bop A Lula" and "Young Love" — he left radio for good. "Some of the songs Lowery has published through the years include "Rose Garden," "Walk On By," "Ah Ah The Arab," the Grammy winner "Games People Play," "Down In The Boondocks," and Williams' recent hit, "Rock Bottom."

His publishing success allowed the Lowery Group to expand into artist management. One of the early clients were Jerry Reed, Ray Stevens, and Billy Joe Royal. "We produced 'em, booked 'em, and managed 'em," says Lowery. "He gave up management and closed the booking agency in the mid-'60s. Joe Allison didn't do any work on the side during his radio days, but he says he had every kind of job in show business at one time or another. "In addition to his many hours as a radio announcer, Allison's vast music industry experience includes stints as a consultant, writer, A&R man, publisher, and promoter."

Prime Promotions From Radio's Past

Getting listeners involved didn't seem to be a high priority for the stations of yesteryear, primarily because they didn't have much of an audience. The personalities did their fair share of promotions and stunts, however. Here's a look at some of them.

Tom "Cat" Reeder: At WARL we had lawn parties every week; we would broadcast live and invite listeners to sit out on the lawn. We were heavy on remotes; I sometimes did them twice a month. I don't do as many now as I'd like to do.

Smokey Smith: "The finance company that sponsored my show had 50% pictures [of me] printed up. We had a lot of different things. We had a calendar one year; we gave away over 10,000."

Cliff Stone: "We constantly got people involved. I ran contests, autographed pictures at different sponsors, and went to local nightclubs where I emceed talent shows and promoted my show and the station. We merchandised like crazy — we sold keychains, pencils, lots of things!"

Tom Perryman: "We didn't do much. We had no budget — about all we had was overhead and payroll. We sold tickets to our shows. There was no such thing as demographics, and all that bull — it was before any of that ever came along."

Len Ellis: "Most of our promotions revolved around sales. Hosts of block-programmed shows answered to sponsored toppers, so we did everything we could to deliver. My favorite was called "The White Circle. We'd do a remote from a new car dealership. Listeners would drive their car into a white circle and we'd give them a certificate for a free gift. The dealer would appraise their car at the same time and talk to them about a new car. The driver had to take the certificate over to the used car lot and, of course, was owned by the same dealer — to get the gift. We figured we had two shots at selling people a car."

Bill Lowery: "Lowery's character, Uncle Eb ran for governor of Georgia in 1930 against Herman Talmadge. It was just a way of getting some publicity and poking a little fun at the politicians. Eb even got a few votes. Joe Nixon: 'I'd have contests, and I made a lot of personal appearances, I tried to be at a lot of shows. I either emceed them or came onstage and said hello to the listeners. I was omnipresent.'"
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Greatest Achievements

Country radio, songs top most pioneers' lists

Our 10 living legends have hundreds of years of experience combined. So, as you might expect, they had a difficult time coming up with a single greatest accomplishment. For some, family was at the top of the list, for others, it was writing a particular song. But most said their time spent in Country radio was the high point of their career.

"I think my greatest achievement was getting a job at KRNT in the first place," says Smokey Smith. "KRNT played no country music; there were no Country stations at that time. I talked my way into being hired and doing country programming on a station that didn't even have it. I have to give credit to my GM, Bob Dillon, for supporting me, letting me do it, and letting this change take place."

Bill Lowery says his greatest achievement was "coming into a major market like Atlanta as a kid and being part of the great success at WQXI, which got great ratings against some of the major Atlanta stations."

"My five kids, my little wife, and getting to WSM" top T. Tommy Cutrer's list. "Back in those days, you had three or four radio stations in the South. WSM, WXL, WSB, WRAP. Those were big stations, and they were where you wanted to go. You just always wanted to get on a big 50,000-watt radio station. I'm one of those people who believes that you'll do whatever you want to do -- you just don't know when it's going to happen."

Being involved in country's formative years was the height of Len Ellis's career. "If I had anything to do with promoting and in some way laying some groundwork for what country radio is today, that would be my greatest accomplishment. We stuck with it through the difficult times, when we were booted and called hillbillies and treated like second-class citizens. To be a part of pulling out of that and keeping the music in the spotlight so it could climb to the top of the mountain, where it is today, is a thrill you can't even imagine."

Tom Perryman says his greatest accomplishment was "being able to come up in Country radio as quick and as far as I did, to have done all that I did -- a guy who was raised on a farm without a father or much education. I did a lot of work and had a lot of help."

For Cliffie Stone, it was his radio shows. "One was the morning show 'Wakeup Ranch,' because of the Gene Autry connection and the artists that came to see me. Another was the 'Cowboy Hit Parade' Friday nights because of the tremendous reaction we got from the audience. And also the success of the 'Homestead Jamboree' radio show."

"My greatest satisfaction was getting into the Country Music Hall of Fame in 1990," recalls Tom "Cat" Reeder. "They gave the plaque to me on the stage of the Grand Ole Opry. Several other members were there. They put my picture next to Ralph Emery, but he told them to move it. Just kidding -- he's my good friend."

Musical Milestones

Joe Nixon is perhaps most grateful for getting steady work. "I never got fired from a job, and I always had a job. Whenever I decided to leave a station, there was always another station that wanted me. I never had to advertise for work, which was a good feeling. And I never asked for an advance on my paycheck -- I figured, never let those bastards know how much you needed them."

"I had four kids. I got through life, I'm still happy, and I still love country music. I wrote a song 'Mother Country Music' [recorded by Kenny Rogers] -- that tells how I feel about country music and what it means to me. Writing that song was my greatest achievement."

Ditto for Joe Allison: "I wrote 'He'll Have To Go,' it was recorded by Jim Reeves, who sold a million copies. Since then, it has been recorded by 100 different artists in 15 different languages all over the world. It's still being sung and used today, it has become a standard."

Finally, Hugh Cherry says his greatest achievement is, simply, "survival. I was a heavy smoker and drinker. I lived hard, and I survived it all. I never dreamed that I would enjoy any particular success, because I never dreamed that I would be in radio or TV."

What do you think is the biggest difference between Country radio then...and now?

"It was a small show back then. We all supported it in every way we could. Today there's big money in it, so it's become very professional. Pros are doing what we amateurs tried to do in those days. People can move mountains today. I don't always like the way they do it, but that's because I'm a DJ from the '50s. Perhaps it's a little less sincere now than it was back then, but I don't begrudge what's happening today. Radio, like music, is a business. You have to look at it that way or go down the tubes. And you don't have a voice in what's going on if you're gone."

Len Ellis
We salute the CMA for setting the standard in Country music that we are proud to be a part of.

FOR THE BEST IN COUNTRY PROGRAMS, CONTACT YOUR PREMIERE REPRESENTATIVE AT 818.377.5300
Today's Country: Boom Or Bust?

Classic struggle of new vs. traditional ways continues

Country radio, music, artists, and songs have come a long way...or have they? Although many of our legends acknowledged that the country music industry has made great strides in the past few decades, they often long for the days when life was simpler.

Tom "Cat" Reeder likes what he sees. "I think it's great, with one exception—it's so limited. Like the Top 40 list—I don't like to hear the same records over and over. It's awful hard for me not to get used to. If you're driving down the road you can tune into 10 different radio stations and they all sound alike. I think country music is at its peak now as it's ever been. There are more people listening now than ever before. Some of the best newcomers are Alan Jackson, Randy Travis, and Sammy Kershaw!"

Despite the fact that he hasn't worked in radio for 38 years, Bill Lowery's involvement in publishing, labels, and artist management has kept him close to the medium—and he longs for the old days. "I don't like what I see now. There's no Paul Simon and John Lennon around today!"

George Jones and Tom "Cat" Reeder, early '60s

uniformity. Every market plays the same records. The pools all sound alike—most don't even have their own personality. You can listen to most radio stations for hours and not know what city you're in.

Regarding today's country artists, Cliffe Stone cites the entire record-making process as a problem. "Now your record has got to be accepted on radio or you're never going to get anywhere. First you've got to get past the promotion guy at the record label, then you've got to get past radio before people will buy it."

"As a musician, I like a lot of the new acts, like Diamond Rio; I love George Strait, I love Alan Jackson. They're doing it right. But a lot of them aren't doing it right. There's a lot of rock creeping in. A lot of new singers are pretty much impersonating Merle Haggard. I think Reba's fantastic; I've always thought Tammie Wynette had the true country sound. One of the outstanding female singers today is Paulette Carlson. I saw her perform recently, she just owns that stage."

"The progress and music frightens me just a little bit. The music itself is unkind. The radio stations are going over the heads of some of the hard-core fans."

Lee disk Smith and T. Tommy Cutrer agree. "I like a little more traditional country music," says Smith. "My great hope is that before they kill the goose that laid the golden egg, these new artists will get some managers that aren't trying to put them at the top with one hit record. I'm afraid they're going to kill the whole gold bull game. They're making so much money now—but nobody's worth that kind of money with one or two hit records. And they're only working a few days a month. I think a lot of the managers are to blame for that."

Curtier says, "There's a different type of country music now. What they call country music—is it rock music. It's good, and I'm proud for the artists, and I love some of it. But some of it is a little rough for me. I still like Merle Haggard, and George Jones is my all-time favorite. I think he's the greatest country artist who ever lived. The ones that are closer to Judd Rodgers or Hank Williams, that pleases me more. But I like it all."

Changes Abound

I don't want to sound critical, but I miss the days of camaraderie with the artists, when you knew everybody," says Joe Nixon. "It was like one big family. Nashville has changed so much; I used to walk down 17th Avenue South and go into publishing houses and talk to people, but now I can't do that. I feel that Country radio has degenerated.

Warren Cutrer says, "Anybody can do it—any announcer at a Rock station can do Country. You couldn't do that back then."

Tom Perryman believes there are too many restrictions on the artists and music today. "There are so many more writers, singers, and musicians—it's terrible. But too many are controlled by the conglomerates. So many records sound the same, and DJs don't back-announce or front-announce them anymore. I can't stand it when stations play five records in a row and don't say who [the artists] are. But that's business."

For example, today's country artists are. Joe Allison says, "They all sound like Merle Haggard. But some of the writers today are just fantastic. Overall, the writing is better."

Art vs. Profit

According to Hugh Cherry, "The lyric content today is very shallow. Songs back in those days were about life's common denominators—birth, mother, home, work, prison, death. Today it's booze and infidelity; it's a totally different pursuit."

What do you think is the biggest difference between Country radio then...and now?

"The biggest difference is the fact that most radio stations have playlists now; the personalities have no choice what they're going to play. Back in the early days, most people were able to get a job in Country radio because of their personalities and could play whatever they wanted. Many songs became hits because some disc jockey liked it and played it. This is impossible today; nowadays a video comes out before a record. It's a gigantic change." — Smokey Smith

"The biggest difference is that they have strangled [Country radio] with controls. On many stations you hear weather, time, news; there are very few personalities on the radio today. In the old days, we were all personalities; we were allowed to program our own shows. If nobody listened to it, we got fired. Radio's discipline and controls have eliminated all of the spontaneous ideas from its personalities."

Cliffe Stone

Age: 67
Family: Wife Billie; three children, Vicki, Marilyn, and King
Hobbies: Golf, fishing, hunting, history, travel
First Radio Job: Anouncer/engineer at KEKE/Jacksonville, TX in 1947. "I was known as Texas Tom and ran the 'Keebie Korral.' I worked 60 hours a week and made 80 cents an hour;"

Other Stations: KSUI-AM/Gladiolator, TX; WSM/NA; KGBS-AM /FM/Henderson, TX; WWMT-AM & FM/Montgomery, AL; WRDT/WVYI/Springfield, OH; WSMR/El Paso; WSM/NA; WRAD/Atlanta; WRPA/Amarillo

Current Job: V/P Promotion & Marketing, Jim Reeves Museum & Enterprises, Nashville (since 1985)

Signature Line: "My theme song was Spade Cooley's "Devil's Dream." I said, 'It's that time again, friend, for Tom Perryman's 'Hillbilly Hit Parade.' All of your favorite requested, recorded hillbilly tunes—old-uns, new-uns, good-uns, bad-uns, glad-uns, and sad-uns; some leg-shakin', toe-tappin' tearjerkers. So let's get gain' like a turkey through the corn with the 'Hillbilly Hit Parade.'" Suuueyyy!"
RANDY TRAVIS

“This Is Me”

THE TITLE TRACK FROM
HIS GOLD ALBUM, This Is Me.
Westwood One Radio Networks—radio's first choice for country programming!

Long before most other networks even noticed country radio, the Westwood One Radio Networks, formerly Ristar, was there. In fact, THE WEEKLY COUNTRY MUSIC COUNTDOWN was our very first show!

Westwood One Radio Networks programmers are industry leaders, having earned the recognition of their peers. Our President/Programming, Ed Salamon, was listed first among the most influential country programmers of all time by RADIO & RECORDS.

Westwood One Radio Networks is first in introducing new country stars on radio. It was on our shows that many listeners first heard artists like Garth Brooks, Billy Ray Cyrus and Trisha Yearwood talk about their music.

Westwood One Radio Networks delivers audience too. Millions of country listeners celebrate holiday weekends each year with our COUNTRY SIX PACK series of specials, and they tune in every week to hear the biggest stars on shows like '90'S COUNTRY.

And Westwood One Radio Networks remains first in innovation, creating the HOT COUNTRY format, the live ACOUSTIC COUNTRY series and country radio's first national request show, COUNTRY GOLD SATURDAY NIGHT.

FOR DETAILS ON HOW YOUR STATION CAN CARRY PROGRAMMING THAT'S FIRST IN COUNTRY, CALL WESTWOOD ONE RADIO NETWORKS AT 1-800-225 3270

SEE YOU AT THE NAB VISIT THE WESTWOOD ONE SUITE AT THE BONAVENTURE HOTEL SANTA ANITA BALLROOM LOBBY LEVEL
The Future Of Country Radio

What does the future hold for Country radio? There's no question the format is booming, and all indications point to its continued dominance. But will it continue its fragmentation to make way for the increasing popularity of traditional music, or simply evolve into a blend of old and new?

Many of the legends — including Smokey Smith, Bill Lowrey, and Joe Nixon — like what they hear, but miss the more traditional artists on the airwaves. "I'm noticing fewer stations calling themselves 'Real Country,' 'Gold Country,' and 'Classic Country,'" says Smith. "I'm reading in the trades that more and more stations are switching to that kind of format, playing older music. If more stations included country in their rotation, rather than the bigger artists like Johnny Cash and Waylon Jennings, that will be the salvation of country music. The old as well as the new needs to be played." Lowrey says, "I think the way Country is going. I wish more people would quit putting country music in a box. They say, 'If it ain't this, it ain't country.' If the Country audience says it's country, then it's country.

"Country Oldies could be a viable format of the future, similar to the [Classic] Rock formats of today. There's a sort of audience of folks who like Webb Pierce, Faron Young, Hank Snow, Merle Haggard, George Jones, and all the others who've been making country music a long time." According to Nixon, "Everything goes full circle: as time goes by, I think it goes back to the way it used to be. Nowadays [artists] can go on the road with a tape machine instead of a band. They're swinging across the stage on ropes and swapping guitars. We'll come to where artists have less show and more soul, more depth, and regard for their music.

"There are a few writers like that around, but it's not as prevalent as it used to be. That will eventually return. There are exceptions, such as Randy Travis. No one can predict the future. Country music is so tied in with Country radio; when the radio business changes, the music has to change."

Good Vibrations

Cliffie Stone is pleased the format is doing so well. "Country radio is bringing in some really great voices doing some great pop songs, and that's really selling. Western singers and songs are coming back. Country radio's just going up; it's all very positive. I hear a lot of negative remarks about the new [artists], but it doesn't make any difference as long as a record sells. There's room for a lot of people if records sell."

T. Tommy Cutrer says, "I think it'll be all right. You have the ups and downs. Country's hot right now; it has been for a couple of years, and it will be for a while longer. The music is all growing together. It's pretty hard nowadays to tell what's country. It depends on the songs.

"I think it's going to be even better. states Tom "Cat" Reeder, 'I don't particularly like the way they're doing it, but it's really paying off. I can't complain — the more the merrier. I just wish it was more traditional. I'm proud to see more people than ever listening to it. I just hope it continues."

Business First

Tom Perryman says the bottom line is the driving force. "I don't think there are going to be any more perennial alltime greats, like Roy Acuff, Jim Reeves, and Eddy Arnold. The secret to this business is to be at the right place at the right time with the right thing. It's all business, and a lot of it is hype. All they're interested in is the bottom line. There are more Country stations now — but what is Country?"

Hugo Cherry sees commercialization as a threat. "All these songwriters now are writing songs that have to have a 'line dance' beat to them, and that's going to kill it. They thought they'd found the goose that laid the golden egg a few years ago with disco, so everything in pop was done with a disco beat. How long did that last? I'm afraid that's what's going to happen to country music."

"The fractionalization of this format has begun, and it will continue," says Len Ellis, "But that's a good thing. There's room for three kinds of Country — mainstream, new, and classic — to take care of all the listeners we've created over the years and the new listeners just discovering the format."

"Bigger & Better"

"I think country music is going to end up being bigger and better than ever," says Joe Allison, "except it's not the kind of country I came from. My forefathers were Ernest Tubb and Roy Acuff and Tex Ritter; the heroes of this bunch are the Byrds, the Eagles, and the early rock 'n' roll guys. And yet they like George Jones and Merle Haggard, so it's all kind of meshed up together."

"Country radio is now what we used to call pop music. I don't believe there is any pop music anymore. The country guys are almost not doing country anymore. They're taking over the pop thing.

Joe Allison (c) with Bob Kingsley and his girlfriend

"Country Oldies could be a viable format of the future, similar to the [Classic] Rock formats of today. There's a sort of audience of folks who like Webb Pierce, Faron Young, Hank Snow, Merle Haggard, George Jones, and all the others who've been making country music a long time." According to Nixon, "Everything goes full circle: as time goes by, I think it goes back to the way it used to be. Nowadays [artists] can go on the road with a tape machine instead of a band. They're swinging across the stage on ropes and swapping guitars. We'll come to where artists have less show and more soul, more depth, and regard for their music.

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Before The CMA — The CMDJA

E
dev
people knows the Country Music Association is an
ial part of Country radio. But did you know that it
ally grew out of an organization for Country air
personals?

It all started back in 1952, when a group of about 35 disc jockeys who had been corresponding decid-
ed to get together in Nashville. They enjoyed the camaraderie and the chance to discuss the many things they had in common, and decided to create an organization just for themselves.

The Country Music Disc Jockey Association was founded on November 21, 1953 at Nashville’s Andrew Jackson Hotel (now the Tennessee Performing Arts Center). According to the Honor Roll of Charter Members, the organization was "dedicated to the betterment of Country Music and Country Music Disc Jockey Shows."

According to Country radio legend Len Ellis, the CMDJA had suffered many problems — not the least of which was a lack of power, owing in part to a lack of money — since its inception. During its Spring 1956 meeting at the Andrew Jack-
sen, its members made the fateful decision to dissolve the organization.

New Kid In Town

Around the same time, a new or-
ganization was in the process of for-
m ing — the CMA: CMDJA officers, Wesley Rose, Connie B. Gay, and Dee Kilpatrick gathered all the money from the CMDJA’s treasury and donated it over to the CMA. In return, broadcasting exec Gay served as President during the first two years, Rose, President of Acuff-
Rose Publications, served as Chair-
man of the Board. And nearly all of the DJs joined the new organization, albeit reluctantly.

LEGENDS
OF COUNTRY RADIO

a type of music. It originally had 233
members, nine directors, and five
officers. Its first executive secretary, Jo Walker-Meador (then Jo Walk-
er), is credited with keeping it aloft
almost singlehandedly in its fledg-
ing years. she quickly worked her
way up to Exec. Director, and re-
mained so until her retirement in
1991. Eills, who served five terms on
the CMA board, remembers one
of the group’s first trips to New York
to persuade agencies to buy Coun-
try radio. The pitch was made to ad
buyers at a lunch held at the Wal-
dorf-Astoria Hotel. The hook to get
them to attend: the door prize was a
Tennessee Walking Horse.

Activity Abounds

Today, the CMA, often called "the
world’s most active trade organiza-
tion," boasts more than 3000 mem-
bers in 31 countries. Its objectives are:

- To guide and enhance the develop-
ment of country music throughout

- To demonstrate it as a viable me-
edium to advertisers, consumers,
and media.

- To provide a unity of purpose for
the country music industry.

- The CMA Awards, inaugurated in
1967.

- The recognition of Count

- The establishment of the Coun-
try Music Hall of Fame in 1961.

- Could all of this have been possi-
ble without the contributions of
the CMDJA? It’s hard to say. However,
the fact remains that the CMA is the
legacy of those early Country disc
jockeys who got together each year
during the mid-50s.

Although the CMDJA lasted only
five years, its members remain both
close and active to this day — and
tour decades later. The legendary
disc jockeys hold a reunion each
year during the Country Radio Sem-
nar; just follow the booming voices
to the Starcose Lounge in the Op-
yland Hotel’s Magnolia Lobby.


Hall Of Fame Recognizes Pioneering Country DJs

T

ink about how many Country personalities there
are today. Now think about how many there
have ever been. Now consider this: Only 38 of
them have been inducted into the Country Music
Disc Jockey Hall of Fame Foundation in the past 20
years.

The organization was founded in 1974 by Chuck Cheffman, a record promotion guru whose experience included stints of Decca, Mercury, Starday, and Kapp Records. At the time, Cheffman and his wife, the late Georgia Twitty, were sponsoring a Radio Gol

l Invitational (from 1972-1983) during the annual Disc Jockey Con-
vention, held in Nashville every October during the WSMA Birthday Celebration.

Cheffman kept thinking about the older broadcasters who could
no longer attend the gatherings. He realized there were no awards
for them, and wanted to do something to recognize their contribu-
tions to radio. He went to his mentor, Starday Records owner Don
Pierce, and together they worked to establish an organization dedi-
cated to these pioneers.

To serve on the voting board, a member must have at least
25 years of experience in the country music industry. According
to Cheffman, "Long years of service lessens the chance of the awards becoming political. Anyone in the industry (including the
media) can nominate a candidate throughout the year; the names
are distributed to each voting member before the election.

With a few exceptions, two people have been inducted into the
Hall of Fame each year — one living and one posthumous.

To make a nomination or for more information, contact Cheffman
at (615) 352-4848. Here is a list of past winners:

<table>
<thead>
<tr>
<th>Year</th>
<th>Living</th>
<th>Posthumous</th>
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<tr>
<td>1975</td>
<td>Grant Turner/Eddie Hill (tie)</td>
<td>Nelson King</td>
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<td>1976</td>
<td>Joe Allison</td>
<td>Randy Blake</td>
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<td>1977</td>
<td>Hugh Cherry</td>
<td>Lowell Blanchard</td>
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<td>1978</td>
<td>Bill Collie</td>
<td>Hal Horton</td>
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<td>1979</td>
<td>Cliffie Stone/Paul Kallinger</td>
<td>Pete Hunter</td>
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<td>1980</td>
<td>T. Tommy Cutrer/Bob Jennings</td>
<td>Skeets Yane</td>
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<td>1981</td>
<td>Charlie Walker</td>
<td>King Edward IV (Smith)</td>
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<tr>
<td>1982</td>
<td>Bill Mack/Smokey Smith</td>
<td>Jim Christie</td>
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<td>1983</td>
<td>Len Ellis</td>
<td>Hop Wilson</td>
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<td>1984</td>
<td>Bill Lowery</td>
<td>Bob Neal</td>
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<td>1985</td>
<td>Ramblin' Lou Scheiver</td>
<td>Hop Wainwright</td>
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<td>1986</td>
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<tr>
<td>1987</td>
<td>No Awards</td>
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<tr>
<td>1988</td>
<td>Tom Perryman</td>
<td>Tex Jusus</td>
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<td>1989</td>
<td>Ralph Emery</td>
<td>Don Owens</td>
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<td>1990</td>
<td>Tom &quot;Cat&quot; Reeder</td>
<td>Texas Bill Strength</td>
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<td>1991</td>
<td>Billy Parker</td>
<td>Sammy Taylor</td>
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<td>1992</td>
<td>Mike Oatman</td>
<td>Hay Hofer</td>
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<tr>
<td>1993</td>
<td>Larry Scott</td>
<td>Wayne Raney</td>
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We are Dedicated to Increasing New Dollars for Country Radio!

At The Interep Radio Store we strongly believe in Country Radio! And we back up our belief with programs that generate revenue for our client stations.

Our involvement and innovations include:
- The Country Radio Format Network
- The Country Radio Broadcaster's Board
- The Power of Country Radio Tour '94
- Country Radio Format Specialists

Results
We brought in $4.2 million of new radio advertising to Country Radio stations in 1993 and are projecting $10 million 1994!

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As of today with only 8 weeks under their fan belts, The Tractors are steaming:
14* Billboard Top Country Albums Chart
Over 300,000
Units Sold
29 R&R Country Chart
31* Hot Billboard Country Singles & Tracks
26* Gavin Country Chart

Where would our country be without The Tractors?!
...the conversation continues...

...HEY, IT'S THE BIG "LEGENDS" SPECIAL TRIBUTE--AND IN A TOWN THAT SOMETIMES HAS TROUBLE ACKNOWLEDGING THE PAST, WE JUST COULDN'T LET IT GO WITHOUT RECOGNIZING THOSE GREAT LEGENDS, LIVING AND PAST INCLUDING: JOE ALLISON, HUGH CHERRY, T. TOMMY CUTRER, LEN ELLIS, BILL LOWERY, JOE NIXON, TOM PERRYMAN, TOM "CAT" REEDER, SMOKEY SMITH, CLIFFIE STONE, LOWELL BLANCHARD, BIFF COLLIE, EDDIE HILL, BOB NEAL, GRANT TURNER, AND HAP WILSON...

...HOW COME RALPH EMERYS' NAME WAS LEFT OFF THAT LIST?

WELL, THEY REALLY Couldn'T DECIDE WHAT CATEGORY HE WAS IN...

OH...

SPEAKING OF LEGENDS, HATS OFF TO THE FOLKS DOWN THE STREET AT MCA FOR THEIR NEW TRIPLE THREAT BOX SETS ON CONWAY TWITTY, LORETTA LYNN AND THE DECCA YEARS...

YEAH, TALK ABOUT SOME LEGENDARY MUSIC...

NOW THAT WE'VE STIRRED UP THIS LEGENDS THING, HOW ABOUT OUR OWN CATEGORY OF LEGENDS IN THEIR OWN MINDS...

WELL LET'S SEE, YOU'D HAVE TO INCLUDE DENE HALLAM...

OF COURSE...

THEN THERE'S BRAD CHAMBERS, AND COYOTE CALHOUN...

YEAH, LEGENDARY HAIR...

HOW ABOUT THOSE LEGENDS ORRALL AND WRIGHT...

NOW COME ON...THIS IS NOT SUPPOSED TO BE A HYPE-THE-RECORDS AD...

YOU MEAN WE CAN'T EVEN MENTION HOW HOT THE CLAY WALKER RECORD IS?

NO...

OTHER POSSIBLE L0 M's (FIGURE IT OUT) WHO HAVE CALLED AND WANTED THEIR OWN SPACE IN THIS CATEGORY INCLUDE: CRAIG POWERS, JOHN HART (IN THE EARS CATEGORY), LARRY PAREIGIS, TED CRAMER (IN THE AGE CATEGORY), CARSON JAMES, HARRY NELSON, AND IN THE LONGEVITY CATEGORY... ED SALAMON!

BOY, WHAT RADIO FOLKS WILL PUT UP WITH JUST TO GET THEIR NAME IN PRINT...

HOPE EVERYONE HAD A LEGENDARY CMA WEEK!

TO BE CONTINUED...
The Late Legends Of Country Radio

T
his special would not be complete without mentioning the important contributions of some of the legends of Country radio who have passed away.

Unfortunately, we ran into an unexpected shortage of information. Although we searched high and low, we weren't able to find any material on some of the late, great broadcasters, including three of the first four DJs inducted posthumously into the Country Music DJ Hall of Fame. This emphasizes a point made by many of the living legends—much of the rich history of Country radio has not been chronicled and is in danger of being lost.

Special thanks to Chuck Chellman of the CHDJ Hall of Fame Foundation, Ronnie Pugh of the Country Music Foundation, and Kevin Neal for their time and assistance.

Lowell Blanchard
1901-1968

A parttime singer/songwriter, Lowell Blanchard spent 28 years at WNOX/Knoxville, TN. He acted as an emcee for acts like the Bailey Brothers and Roy Acuff & The Crazy Tennesseans and hosted the station's famed "Mid-Day Merry-Go-Round" and "Tennessee Barn Dance" shows. Blanchard also became known for polishing acts and creating gimmicks and material, and was responsible for naming Homer & Jethro and helping Archie Campbell develop his famous "Grandpappy" character. He also worked as a booking agent in the Knoxville area for years. He was inducted to the Hall of Fame posthumously in 1977.

Eddie Hill
1921-1994

"Smilin" Eddie Hill started his radio career at WNOX/Knoxville, where he played bass with his band, the Mountain Boys. The Polk County, TN native also worked at WROL/Knoxville, WPFT/Raleigh, and WMC/Memphis before moving on to Nashville's WENO. Hill became the first jock to host an all-night country show on WSM/Nashville; he also worked in television, hosting several syndicated shows in Memphis and Nashville, including an early-morning show on WLAC-TV/Nashville in the late '50s.

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Bob Neal
1917-1983

Bob Neal got his start in radio at WOMI/Owensboro, KY in 1939. In the following years he worked at two Texas stations, KLUF/Galveston and KFYO/Boumont, before making the move to WMP/Memphis, where he hosted a morning farm program. He began promoting concerts in Memphis while still working at WMP, and managed and booked Elvis Presley from 1954-56.

Hap Wilson
1919-1977

Hap Wilson played bass as part of the Golden River Boys for over two decades and recorded for both the Decca and MGM labels for years. While stationed in the Army at Camp Lee, VA, Wilson could be heard on Army broadcasts on WRVA/Richmond.

His radio career also included stints at WBCR, WSGN, and WAPI/Birmingham, WSB/Atlanta, WALA/Mobile, and WENO/Nashville. He married Columbia recording artist Marion Worth, and went on to become manager of the Hollywood-based Central Songs publishing company. He is also noted as the writer of the Little Jimmy Dickens hit, "A Sleeping Santa Claus.

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WOMI-Owensboro, KY; KBCS/Corpus Christi, TX; KBBJ/Alice, TX; and KBWD/Browning. He was Houston's first country DJ, and later gained fame as the emcee of the "Philip Morris Country Music Show" in the late '50s.

Grant Turner
1912-1991

Grant Turner is perhaps best known as the voice of the Grand Ole Opry. The 47-year veteran of WSM/Nashville began as a performer playing tenor guitar and ukulele as Ike & His Guitar, and joined KFYO/Abilene in 1928 as an eager 16-year-old. He moved on to KFRO/Longview, TX; KBBR/Sherman, TX; and eventually WRB/Knoxville before joining the WSM staff on D-Day — June 6, 1944.

Turner spent time touring German military bases after World War II in an Opry troupe with Roy Acuff, Red Foley, and Little Jimmy Dickens. Acuff was on hand several decades later to honor his friend by inducting him into the Hall of Fame in 1975.

Bob Neal
1917-1983

Bob Neal moved to Nashville in 1962 to join the Wil-Helm Agency, and started the Neal Agency a year later. In 1974 he sold his company to the William Morris Agency and headed up their country division for a time. He also managed Johnny Cash, Tom T. Hall, and Sonny James. He was inducted into the Disc Jockey Hall of Fame posthumously in 1984.

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THE WAY WE SELL COUNTRY, THERE ISN'T A LOT YOU COULD DO TO BE MORE PERSUASIVE.

Short of ropin' in the advertisers, your best bet for increasing sales on your country station is the Katz Radio Group. That's because the KRG has what every station would want in a national sales rep—the best salespeople, the most creative marketing units and a research department that practically wrote the book on what country stations can do to help advertisers reach their target audience. It's no surprise then that more country stations coast-to-coast are repped by the Katz Radio Group than any other sales representative. The Katz Radio Group—Banner Radio, Christal Radio, Eastman Radio, Katz Radio and Katz Hispanic Media.

Katz Radio Group. The performance you expect from the world's best radio rep firms.
KIPR/Little Rock Keeps Peace On The Streets

Power 92 rises above and beyond the call of duty to curb gang infestation

Mainstream Urban KIPR (Power 92)/Little Rock is the market's second-highest-rated station overall, but Arkansas's capital isn't without its problems. HBC recently aired a special focusing solely on Little Rock's gang crisis, prompting five-year KIPR PD "Broadway" Joe Booker to discuss how he and the station work to stop the violence.

"Gang Wars — Bringing It In Little Rock" aired throughout August. Says Booker, "When a network like HBC thinks a problem is bad enough to do a special on it, we must look at it from a new perspective. We were a part of the special — they came to our Arkansas State Fair 'Power Jam' to film, and we had close to 5000 people there that night — but it basically focused on nothing but the negatives of gang violence. It covered the interracial and black gangs: the Bloods, Crips, and Chicago-based Folk.

"Gangster became a major problem in Little Rock when the Bloods and Crips had a big shootout across from the University of Arkansas. This happened in a neighborhood it's not supposed to happen in — right next to the university, where you have a lot of 'intellectual' people. You're in the wrong part of town.

"The city met and decided to deploy about 20 extra police officers. At that time, H.B.K.'s 'Gangsta Lean' was out, and a concert promoter wanted to bring the group to town. We placed the record, hoping gang members would hear the lyrics, get the song's message — a gang growing in their member's death and say: Hey, we need to cut this mess out.

"Gangsta' Appeal

Booker continues, "I commend our management because we got a lot of flack for playing that song. Though I admit the record was big for us, we played it in hopes of appealing to gang members and had them think about this violence. It needs to stop. But when the promoter said he was bringing D.R.S. to town, I said we didn't need to be a part of it — didn't think anyone could put a bunch of gang members in a concert hall to hear someone sing about one of their dead homies and expect them to act like decent human beings. Everything may be cool inside, but once they go outside to their cars and their weapons, there could be some problems.

"GM Cal Arnold told me, 'Not only do we not want to be part of this, but we're not going to advertise this on our radio station.' Though it was a local promoter, management stood behind me and refused to take their advertising dollars.

"Booker cautions that sales must be careful when setting time. 'The promoter concerned us. He said he wasn't bringing the group. Later, I heard the spot on air — he had slipped the spot past the sales department. We immediately took the spot off. Naturally, the promoter asked why we played the record if we didn't want to promote the concept. I told him [our intent was] to reach gang members with the 'stop the violence' message. I think our actions were positive.'

"Rallying Together

KIPR's antiviolence efforts don't end there. Booker says the station held a "Stop The Violence" rally last December. "We did a live broadcast from a corner on Martin Luther King Blvd. and another across the street at Little Rock's mock cemetery, where crosses are put up every time someone dies from black-on-black crime. We invited community leaders to a 12-hour remote there on Christmas Eve. We not only promoted a nonviolent week, we played nonviolent music during the broadcast from 6am-6pm.

"After that broadcast, a number of community leaders told us we were doing our part to make the community aware of the existing problem. We've had such acts as Tony Tonite, Digital Underground, and Guess do on-air voice drops for us. The mayor, other well-known community leaders, and our air personalities have done PSA's. We ran those for approximately two months once an hour.

"Booker hopes these efforts have made a difference. "Statistics show Little Rock averages close to 14 drive-by shootings per month, and drive-bys have gone down. But something else may have helped that cause: Last January, PBS-TV sponsored a summit via satellite, where incarcerated gang members could encourage gang members on the outside to stop killing innocent people."

The Water Shed

Booker also works with the Water Shed. "This unique local organization is known as America's First Social Hospital. It provides food, shelter, clothing, adult education, employment, even assistance in paying utility bills. It also has daycare facilities and AIDS counseling, as well as teen-pregnancy and youth-offenders programs to help get kids back on track. Its 'Family & Friends of the Incarcerated' program works with people in group sessions, discussing their thoughts and problems and trying to help them get through having a loved one locked up. The Water Shed works very hard in this community, and we work just as hard right along with them.

"On September 21, KIPR held a "Keep Unity" basketball game, co-sponsored by the Water Shed and McDonald's. According to Booker, the event was held at the Little Rock Central High School, "which is located right on the borderline of the Bloods and the Crips. Public Enemy's Chuck D spoke at the game and at several different locations about the need to stop all this violence. And McDonald's rolled out the red carpet — they gave us a number of food meal coupons to give away, along with 50 Olympic basketballs to give to listeners."

"Power People Poll'

To gauge public opinion, KIPR conducts a "Power People Poll" with a new question each day. "We once asked, 'If you knew a drug dealer lived next door, would you turn him in?' Some of the responses we got on-air that day were shocking. One lady said, 'I wouldn't tell anything because these people have guns and bombs — they'll kill you. I have to live down here with these animals.' It was too much.

That particular question also prompted an on-air threat. 'Someone called and said, 'That's a question you should leave alone — we know you've got to go to work every day, and we know where you work.' We contacted the authorities, and they gave us additional police protection.

"Booker talks of these calls, we sensed a lot of people are really afraid. Most of the people living in the 'hood said they wouldn't turn the drug dealer in. If people are that afraid and have that kind of mentality, gang members will continue to do what they're doing and get away with it."

"Asking For Help

If your station or community needs help in stopping gangs, Booker says all you need to do is ask your local authorities. In fact, undercover FBI agents and the Gang Task Force were on hand at KIPR's Power Jam. But Booker warns, "If you get involved in the gang part of making a difference in your city, some of your competitors will try and use that against you with advertisers."

"Consultant Don Kelly told us of a situation where a competing station told an advertiser that if they do business with station X, they'll get a bunch of gang members coming to their business. Fortunately, we haven't had that problem — we've had to be very tactful in how we do things.

"Bookers must not be afraid to get involved with every organization trying to make a positive difference. I must give many corporate sponsors credit — they really are doing their parts to help. Like us, they don't want to be faced with this violence, and they sure don't want their families and loved ones faced with it either."

BOOKER, DOMINO, AND TRESVANT

BOOKER, DOMINO, AND TRESVANT

When a network like HBC thinks a problem is bad enough to do a special on it, we must look at it from a new perspective.
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Sylvia Rhone

HONORARY CHAIR
Patti LaBelle

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Elektra Entertainment/East West Records America

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Al Bele
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James Cochran
Dave Corbin
Michael Edis
Juliet Malamud
Jean Rogers
Irma Wake

HONORARY VICE CHAIRS
Tanya Anderson
Brenda Andrews
Gretta Barter-Dickerson
Rick Belewicz

Honorary Vice Chairs

Patron Vice Chairs

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(Roster Listing)
Thursday, October 27th

BLACK TIE
Champagne Reception at 6:30 PM
Dinner will be served at 8 o'clock sharp

The Burden Mansion
1-7 East 91st Street
New York City

A champagne reception by Mumm followed by a five course dinner prepared by Jean-Michel Diot of New York's famed Park Bistro and accompanied by nine wines from France and California.

Amongst the vintners in attendance to talk about their wines will be Patrice Neveux from Mommessin, Bob Long of Long Vineyards, Jed Steele from Steele Wines, Randall Graham from Bonny Doon, a representative from Bouchard Pere et Fils and Tim Mondavi.

A Grand Auction led by Joe Smith promises exotic wines and killer prices.

Robert Parker, the noted author and wine guru, will be amongst our guests to give the evening a perfect score of 100!

Attendance is limited to 150. There are some remaining tickets at $500 per person.
Contact Muriel Max at the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research: 212.245.1818 for Availability.
Must Format's Niche Expand To Succeed?

Consultant Tom Barnes explains why yielding to consolidation is key to growth

The proliferation of music previously labeled Alternative has gained mass acceptance in Rock. When (now-defunct) KQLZ/Los Angeles broke Blind Melon and Gin Blossoms almost two years ago, record companies rededicated their efforts and wound up with both Rock and Alternative airplay and multiplatinum acts.

The pattern has continued since then with Rock's adoption of many "Alternative" bands, including Meat Puppets, Offspring, Green Day, and smashing Pumpkins. Is there a connection between blurred musical party lines and the state of the format? Sinton, Barnes & Associates' Tom Barnes says, "We're starting to see markets unable to support five permutations of Rock or any of a format. After a foothold has been established with a niche strategy, the only way for market share to increase is for the niche to widen its appeal."

Service Key Demographics

"The key to growth in the next two three years is to find the most viable position or unique selling proposition relative to a target demo — then begin to broaden as that position and demos will allow," Barnes explains. "In other words, service the key demographic — not the format. Format holes and vulnerabilities aren't determined by music availability (music not being played in the market) so much as they are by identifying an underserved demo.

"Many operators have learned niche marketing is no panacea. These formats fail not because the music is bad, but because their demographic target is unclear or it's a psychographic that's unmeasurable." Barnes's strategy for niche programming and effective marketing is:

- Identify an underserved segment from a pre-existing market
- Establish the validity of the hole or underserved demographic
- Supersecrete the segment with the right music and texture.

Avoid Instability

Barnes cautions against targeting the psychographic niche. "Attractive demos can yield psychographically defined subsectors. But it's risky to target them alone and fall into the trap of over-specializing. It leads to the alienation of potential cume, being too TSL-driven, and becoming open to unacceptable levels of ratings fluctuation.

"Some operators of successful niches discovered their revenue growth was much slower than the goals they had set. They found if they 'maintained' the format they could achieve the revenue growth they needed. While this sent cries of 'abandoning the date that brought them to the dance' echoing down the halls of many programming departments, the question remained, 'How does a niche format grow?'"

"Everyone knows the term 'alternative' has become useless. Marketers use it to identify a new product on the target demographic. For the most part, Hard Rock charts are in distinguishable from Alternative charts. And the only way to tell the two formats apart is by their gold library. Since gold comprises less than 50% of the music on most current-based stations the convergence becomes even clearer. I believe that over the next 18 months Hard Rock and Alternative will become — for all intents and purposes — the same successful format for the male demo."

Barnes also believes the same philosophy must occur in the upper-demo niches as well. "Progressive and Classic Rock must also converge, although the older nature of the target demo will cause the union to take longer. Progressive ratings growth has stagnated because of the older demo's relative lack of passion for new music. KBCO/Denver, WXRT/Chicago, and KINK/Portland have succeeded despite this because their heritage was established in a pre-niche environment."

Overcoming Obstacles

"Progressive start-ups are hardy by their newness," says Barnes. "Newness is a benefit to younger demos, but older demos are far more concerned with jobs and family than with new music. While the propensity to adapt to new music will remain, a new demand for new Rock music is texturally compatible with a fattening Classic Rock library. As Progressive and Classic Rock fuse, their ratings and market share will be revitalized."

"While our industry reached the limits of market saturation over the past six years, niche marketing helped us find a wedge with which to establish new market positions. As ownership via LMA's and dupolies, the next phase for market share growth is consolidation. Your target music and demo position will determine which niche you choose to assimilate into your own. The consolidation of visible niches is ultimately how the mainstream will be reestablished."

Programmers React To Musical Crash Course

Three PDs respond to niche consolidation

Following are responses from three programmers regarding Tom Barnes's theory that niches must become more mainstream in order to survive.

WAAF/Boston PD Ron Valeri agrees in respect to the younger demo. He says, "Rock and Alternative are definitively on a collision course. We've seen signs of this for our research for the last five years. In the long run, the two formats are more likely going to be very similar even with the gold music; however, that's a long way off. We serve the IB-34 male demo — not the music — and we've found their musical taste encompasses a huge amount of both rock and alternative music. We don't push and suppress music of one genre and say they should like it. On the contrary, we've done well by just playing what they like."

KUFO & KBBT/Portland PD Dave Numme says, "Hard Rock and Alternative can work on AORs in the right markets. Bands like Offspring, Van Halen, Tool, Soundgarden, and Tesla can all work together under certain circumstances, although at KUFO we have difficulty crossing alternative acts. However, you're still going to see a differentiation between Rock and Alternative stations. Alternative stations will continue to play a lot of the pop music that's a big part of their format, such as U2, Cranberries, Blur, Mazzy Star, and Sarah McLachlan. But I don't see the Rock and Alternative formats ever being the same with the exception of their gold. Pop will always be a big part of the alternative format."
The Power Pig Turns Five (Oink)

Pioneer of outrage is still irreverent after all these years

It can truly be said that the last great head-to-head CHR war was fought in Tampa five years ago. That’s when Jacor took a floundering Gold outlet and gave birth to the “Power Pig” on September 25, 1989.

By the end of the Fall ’89 Arbitron, WFLZ had blasted to No. 1 in the market on a 2.6-6.1 rise, knocking Legendary Edens CHR WKRQ-QM & FM (Q105) out of first place on an 1.4-9.6 tumble (it’s since switched to Country). That upset took just 72 days, at a time when the Arbitrons were a lot shorter.

‘Nothing To Lose’

Marc Chase was the PD and architect (or “boss hog”) of the Power Pig. Now PD of Jacor’s WBNN/Cincinnati, he reflects on the past five years and how the Power Pig evolved. “We’d admired Q105 from afar for several years, but we weren’t aware of the internal conflicts and out-of-control egos over there. The conventional wisdom was that Q105 couldn’t be beat, so we felt we had nothing to lose and threw everything we could at them. Critical Mass Media identified the perception that Q105 was a 25+ station that could be beat with a pure 18-34 approach.

“Q105 was trying to serve too many people: There was too much talk and parody songs in the morning with Cleveland Wheeler, really old rookies in middays, Mason Dixon’s talk and contests in the afternoon, and very little new music at night. So we laid out our plan of attack based on the many hats they wore.

“A lot of strategizing took place during a Jacor management meeting in Tampa, where Q105 began making fun of us on-air. That was how we decided to meet them — head-on. We soon discovered Q105 could dish it out, but they sure couldn’t take it.”

Chase is referring to the Power Pig’s constant on-air barrage of personal shots and parodies about Q105’s jocks and staff. The attacks were based on internal conflicts and memos that could only have been gained from Q105 insiders. “Did we cross the line? I think we may have redrawn the line of what’s acceptable.”

Q105’s jocks and staffs. The attacks were based on internal conflicts and memos that could only have been gained from Q105 insiders. “Did we cross the line? I think we may have redrawn the line of what’s acceptable.”

“We didn’t want to get too personal with our attacks — but we did, and it was very effective. When we gave out their GM’s home phone number on the air, they went crazy. We waged psychological warfare and won by exposing and taking advantage of their vulnerabilities.

“It would have been death to have just been mean-spirited, but if you tell the audience what they already believe — Q105 talks too much, or they’re egged out, or the Power Pig plays better music — they’ll buy it. We just did our homework and put it back on the air. With a little suggestion, those negatives turned into an avalanche.

Champagne with your pork rinds? The official Power Pig 5th Anniversary logo presided over a free downtown concert on Franklin St., featuring Steven E. Gabrielle, Shae- nica K7, DJ Mike, Cause & Effect, Billy Lawrence, Dee-Lite, Aaron Hall, and Bubble & The Boys with the Bass.

“Q105 (PD) Randy Kabrich had told Q105 management about all the problems we’d picked up on. He was the first to see the cracks in the ship and the first to get out. We beat Q105 in our house research in the second week, and by the third week we knew it was real. Q105 was broad and scattered, but we started up with a total of about 56 records. We had three mixes of each for some variety, plus a few big rock records from Aerosmith and Def Leppard, and that gave the Power Pig an immediate advantage.”

Finger On The Problem

It was on-air attitude, combined with the beat-up old Cadillacs, spray-painted “pig pink” and the “flip us the pig” campaign, that gave the Power Pig an unmistakable identity. Says Chase, “We were broadcasting from Q105’s parking lot and some of their people were flipping us the finger. So we decided to turn it around on them and asked listeners to give us the one-finger salute — to ‘flip us the pig’ — to show they’d made the switch. They really got into it.”

Current Power Pig PD B.J. Harris continues: “We also told our listeners to ‘flip the pig’ to Q105 when they saw them on the streets. That resulted in the station grounding its vehicles and out-side appearances. The best example was the Jose Gasparilla parade the following February. Q105 had a float with Belinda Carlisle riding on it in front of 50,000 people. Everyone was ‘flipping the pig’ at the Q105 float during the five-mile parade, and she freaked out, demanding to be let off. And then there was the ‘Screw Q105’ T-shirt, which caused a legal hassle. They agreed to drop the campaign.”

Charges that we discontinued the shirt, but we got a lot of impact from it.”

Though he and Dixon have put their differences behind them, Harris says today’s Power Pig is “kinder and gentler, but we still have a lot of the Marc Chase mentality in place. For example, we took women to New York to ride topless on the subways recently since it was legal and we filmed the event for posterity. We’ve had a pregnant bikini contest, and we held a wrestling match with our morning show producer, who we call ‘Lobster Boy,’ with the real Lobster Boy, who’s been in the news lately.

“And of course we have Bubble The Love Sponge, who’s now in his second year with us. He’s on the edge all the time, but Jacor understands him, and we love what he does for us. He’s No. 1 across the board.”

Mudpen Music

APD Jeff “Boober” Kapugi talks about how the Power Pig’s music has evolved yet remained poised to defend against a new competitor. “Unlike most CHRs, we don’t have the pressure to generate 25+ numbers. Upper management understands the mission and the on-air product, and that trickles to sales.

“The music is a three-man committee — B.J., me, and [MD] Tom Steele. We’ve evolved to an 18-34 CHR from a 12-24-only CHR, since we know we can get teens by default. But at the same time we’re smart enough to know which audience to defend if we’re attacked, which is something Q105 didn’t. We’ve already got game plans in place.”

As for what is the Power Pig headed in the next five years? Harris says, “It’s hard to project where we’re going, because we’re still flying by the seat of our pants in many senses. The one thing I can say is that the entertainment factor is one thing we’ll never lose. If we were a purely music-driven station, it would be the death of the Power Pig.”
THE VOICE: IS STEVE WINWOOD.
THE RESULTS: ARE REAL.

"Some Kinda Woman' is some kinda great sounding tune... it's Steve Winwood at his best!"
– MIKE DEL ROSSO, KESZ/PHOENIX

"AC radio needs more stand-out-from-the-pack songs like 'Some Kinda Woman'. Steve Winwood has never sounded better. I knew we would add this song 30 seconds into it."
– PAT O'NEILL, WMGN/MADISON

“This tune jumps off the dial and grabs you from the start. Then the Steve Winwood vocals kick in. It's a fresh, upbeat sound from one of our core '80s artists.”
– ROB POULIN, WNSN/SOUTH BEND

"The opening bassline really pulls your ear to the radio, and the rest of the song really holds you there – Great tune!"
– PAUL LANCASTER, KMGN/FLAGSTAFF

"Great uptempo record, major female phones. The more you hear it, the better it gets!"
– JOE FRIAR, KVIC/VICTORI, TX

THE NEW SINGLE.
Some Soft ACs no longer have the at-work listening advantage. —Vance Dillard

“Our station is probably where [mainstream AC] was two years ago,” says WCPH/Atlanta PD Vance Dillard. “With only a few exceptions, we’ve drifted away from [Streisand, et al.]. We can still play some cut by cut, but we won’t promote it. We’ll try to retain the ‘hipness’ we need by talking about Michael Bolton, Mariah Carey, Tom Petty, and Joshua Kadison.”

Conservative Currents

Consistent with how he’s handled new music in the past, Dillard maintains a conservative attitude. “Current music for the 30-35-year-old women we’re trying to attract could be something that’s come out in the past six months. We’re very cautious with new music we program.”

Barbra, Neil Need No Apologies

WLYF/Miami’s Rob Sidney is a group of Soft/Lite/Easy AC programmers not making apologies for including Barbra Streisand and Neil Diamond as core artists.

“My proud to program their music, because that’s what our listeners tell us they want to hear,” asserts Sidney. “Barbra Streisand is supposedly dead for adult radio, but her concert tour packed in crowds everywhere. Our listeners were crazy for her [HBO-Westwood One] concert simulcast. They also went nuts last year for Neil Diamond’s Miami concert appearance.”

In addition to Streisand and Diamond, Sidney cites Gloria Estefan, Elton John, James Taylor, Kenny Rogers, the Carpenters, and Dionne Warwick as core artists. Barbra and Neil are among those absent from the charts and off their playlists.

“I must compare your station to the mainstream AC spending a lot of [promotional] money,”

Although he believes Soft AC is in good shape, Dillard cautions, “The ability of other formats to find at-work audiences can’t be underestimated. Some have learned their lesson the hard way. They’re finding ways of getting quarter-hourly credits at credit stations and haircutting places. Some Soft ACs no longer have the at-work listening advantage.”

A Look At The Lite Side

The following summarizes Top 50 market Lite/Soft/Easy AC performances. Spring ’94 Arbitron demo rankings follow each station’s year-to-year demo fluctuation.
“Love Is All Around”

is the biggest selling single of the decade in Europe. Only two other bands have spent more weeks at #1 than WET WET WET (the BEATLES and ABBA)!

In the U.S., “Love Is All Around” enjoyed success as a Top 5 AC hit selling over 100,000 singles in the last two months (and they say AC doesn’t sell singles)!

The Wet’s other #1 European single was “Goodnight Girl.” It’s now time for America to experience the same.

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**Video Thrilled The Radio Star?**

Here's an interesting statistic: Nearly 40% of last week's MTV playlist is on R&R's Alternative chart. Radio and record execs discuss the synergy between MTV and radio and its significant impact in breaking an artist.

**The Great Equalizer**

"MTV is the great equalizer," says Island Sr VP/Alternative Promotion Steve Leeds. "It's the best excuse for a radio programmer not to play or add something. If the visuals are compelling and stunning, a video can be a wakeup call. In the early days, MTV [helped] a programmer get on the air. You need radio enhancement after seeing the video on MTV. MTV has replaced album covers since we shirked to CDs."

Steve Leeds

MTV really helps break an act. A lot of PDs really respond when you say, "This is what's happening at MTV." They ask, 'Is that a buzz clip or a buzz bin?"

"If a great song doesn't have a great video, MTV isn't that excited about it and probably won't play it a lot. As important as a record is to radio, that's how important the video is to MTV. When MTV saw The Dinosaur Jr video, they fell in love with it — Director/Music Programming Lewis Largent said, "Pure television entertainment."

**Radio Involvement**

KEDJ (The Edge)/Phoenix PD John Clay says, "When someone calls to hear a song I know isn't being played in the market, I first ask, 'Where have you heard that before?'. Half the time, they'll say, 'MTV. MTV's support of a song has a distinct influence. That doesn't mean if MTV's on it, we'll play it. But the fact that a song is on MTV makes me take a second look at the record, because they don't often do that."

Clay recalls the early days of MTV: "One of my best friends, Larry Morgan of Premiere Radio Networks, commented more than 10 years ago that somebody will remember music was meant to be listened to, not watched. MTV started by firing a cannon through radio's bowels by playing [the Buggles'] 'Video Killed The Radio Star' as its first record, and it had that attitude for years."

"One reason MTV works better in conjunction with radio is because we sweeten the deal for us. We played a cut from Hootie & The Blowfish two weeks later, the Top 30 [locally] before MTV began playing it. If we're not playing something, MTV can help set the stage for it. In most cases, there's a synergy between MTV and what we're doing. I can name a situation where there was nothing going on for a band until MTV found it."

"MTV's visual aspect helps drive home a new artist's image faster than radio... It helps elevate the artist out of the rest of the station's new product."

—Brian Phillips

Alternative radio, '20 Minutes,' and 'Alternative Nation.' When MTV put it in regular rotation, we took it to CHR, and it went over million units. Video didn't kill the radio star, it enhanced the radio star."

Fleeting 'Muscle'

WNNX (98X) Atlanta PD Brian Phillips says, "We have the muscle to break a band in the marketplace. We're usually ahead of MTV, but it's good to know when MTV will be there."

Brian Phillips

**How MTV Selects Music**

TV Sr VP/Music & Programming Andy Schuon says, "Our mission is to play what's happening right now in music."

"We contribute an "MTV's In" campaign to reevaluate the way we play music. We're a big enough music supplier to keep MTV's playlist interesting; it could be much more instrumental in breaking records. We went to the record companies and said, 'If you promote us like a radio station, we'll act like a radio station. But if you promote us like a business partner, we'll act like a business.'"

"Our format is to teleview the revolution in new music that's happening in the '90s. MTV has always been a base for Alternative music, but we try and maintain a balance with some of the bigger pop and rock acts. We're 80% current at all times; our audience expects interesting new music on MTV first. When we're ahead of the curve, it helps make things familiar and radio more comfortable in adding a song."

Schuon explains, "The song is always the backbone of the video. It's what gives life and keeps an audience watching it over and over. The video helps reinforce the song. When something comes in that stands out — like Offspring, Green Day, or Lucas — we'll go to the label if it's not happening at radio yet and say, 'What's your plan?' if we believe in it a lot, we'll lead on it. Once we commit, there's pressure to stay through out the life of the project. We try and have good timing with the record company. When we don't feel real strong, we'll wait until it develops."

"We went to the record companies and said, 'If you promote us like a radio station, we'll act like a radio station.'"

why somebody is playing a rec. Research, passion, and instinct get [a video] on MTV. We can go on things sooner than ra dios, because — as a visual medium — we're able to put music into context better initially."

**New Music Highlights**

- **Artist:** Rancid
- **Track:** "Salvation"
- **LP:** "Let's Go"
- **Label:** Epitaph

**Essentials:** This is the sophomore release on Epitaph for Bay Area-based Rancid. The band's original lineup was formed two years ago, when Tim 'Lint' Armstrong (guitar/vocals) and Matt Freeman (bass/vocals) — former members of the East Bay punk band Operation Ivy — teamed with Brett Freidman, who split from East Bay's Smog. The trio recorded a 7" single on Lookout! Records and later released a self-titled debut album on Epitaph.

Last summer, the band recruited Lars Frederiksen (guitar/vocals) from the U.K. Subs, "Let's Go." The trio recorded a 7" single on Lookout! Records and later released a self-titled debut album on Epitaph. Last summer, the band recruited Lars Frederiksen (guitar/vocals) from the U.K. Subs, "Let's Go." The trio recorded a 7" single on Lookout! Records and later released a self-titled debut album on Epitaph. Last summer, the band recruited Lars Frederiksen (guitar/vocals) from the U.K. Subs, "Let's Go." The trio recorded a 7" single on Lookout! Records and later released a self-titled debut album on Epitaph. Last summer, the band recruited Lars Frederiksen (guitar/vocals) from the U.K. Subs, "Let's Go." The trio recorded a 7" single on Lookout! Records and later released a self-titled debut album on Epitaph.

"Rancid" is one of my favorite bands of all time. They're the greatest touring American rock 'n roll band today.

**Artist POV:** Reed notes, "Lint, Matt, and Lars are strictly lyric writers. They usually have songs when we go into practice, and we see if it clicks with what I have in mind for a rhythm. If it works, it works; if it doesn't, we move on. We've already recorded 10 more songs since the record. Lars and I have written about 25 more."

**Label POV:** Gurewitz comments, "Rancid is one of my favorite bands of all time. They're the greatest touring American rock 'n roll band today."

www.americanradiohistory.com
NAB Radio Show: A Guide To Talk Activities

Are you packed for this year's edition of the NAB Radio Show, which kicks off next Wednesday (10/12) in Los Angeles? Or are you still pondering whether it's worth your time and money to attend the event? In either case, here's a look at convention programming that might be of use or interest to Talk programmers.

The centerpiece of the Talk curriculum is, of course, the Talk format session, which is scheduled for Friday (10/14) at 9am. Unlike most such events, which consist of a panel of experts holding forth and taking questions from the crowd, this year's "News/Talk/Sports Format Fair" offers an opportunity for attendees to question the participants closely and help steer the discussion.

'Interaction Session'

"Our programming subcommittee has worked hard to make the session interactive, instead of just a bunch of speeches," says NAB Sr. VP/ Radio John David.

Attendees will sense the change when they walk into the room and find that the usual rows of chairs have been replaced by 22 tables, each manned by an industry expert prepared to discuss a specific topic related to news, talk, or sports programming. After listening to a 10-minute "state of the format" speech from consultant Rob Balon, attendees will turn their attention to their table's "facilitator," who will lead a discussion of the topic at hand. After 30 minutes, they will rotate to a second table for another 30-minute mini-seminar.

Table Topics

Among those chosen to serve as facilitators are consultants Walter Sabo, Ed Shane, and Rick Scott, WCBS/New York PD Harvey Nagler, WJFK/Washington GM Ken Stevens, Westwood One Director/Affiliate Relations Kirk Stieland, WDFN/Detroit Station Manager Lorna Gladstone, and me.

Table topics include: "All-News Format Clocks," "News For Younger Demos," "Youth Talk," "Talk and Politics," "Finding and Developing Talk Talent," "FM Talk," "Local vs. Syndicated Programming," and "The All-Sports Format." NAB hopes the table format will allow participants to spend time pursuing issues and questions that directly affect their stations. The small group setting should also permit participants to brainstorm the topic in detail and learn from each other's experience.

Talk programmers may also want to check out "The Right and Left of Talk Radio," a debate between two witty, intelligent syndicated yakkies—WWI's conservative G. Gordon Liddy and ABC Radio's populist Jon Hightower. Andy Bloom will moderate the potentially entertaining discussion. (Friday, 3:30pm).

Notable Activities

Other activities worth checking out:

- "Jocks in Space," which promises to shed light on how to syndicate your local personalities. WWI VP/Programming Denise Oliver will moderate the panel.
- Talk hosts slated to originate their shows from the convention include, Don [Geronimo] and Mike [O'Meara], Pat Buchanan, Bruce Williams, Gil Gross, and Jerry Brown.
- This year's radio station tour (Wednesday, 8.30am) includes a stop at the site of the soft studios of ABC's Talk show, KABC, KABC & KMPC. These are truly remarkable facilities; seeing them might be worth the $40 bus tour charge.
- NAB's David suggests that Talk programmers should take time to catch FCC Chairman Reed Hundt's address (Wednesday, 2pm) and the sessions featuring Commissioners Andrew Barrett, Rachelle Chong, and Susan Ness. "It will help them get a sense of where [the government] sees radio headed and assess the regulatory climate."
- Talk managers might also want to check out the interactive media competition at a session on radio's role in the multimedia future (Friday, 10:30am).
- Retired Group W Radio Chairman Dick Harris, a pioneer in all News radio, will receive the NAB's National Radio Award at a Friday (10/14) luncheon. ABC Radio commentator/legend Paul Harvey will address that gathering.

RTNDA Convention

And finally, don't forget that the annual RTNDA convention is being held in L.A. in conjunction with the NAB Radio Show. While the agenda does not include any sessions dedicated specifically to Talk radio, there are numerous programs that might be of interest to stations with a significant news commitment. However, you must register separately to attend the RTNDA sessions.
‘LT’: From PD To Station Owner

With 26 years in radio to his credit, format pioneer Lawrence Tanter is assured a place in the NAC pantheon. This week he reflects on the format’s roots in “Quiet Storm” and Jazz programming and how they led to KQBR (The Breeze)/Sacramento, which he now programs and owns.

‘360 Degrees Of Music’

Tanter made his first foray into what was to become NAC during the late ’70s at KJHL/Los Angeles, where he successfully integrated vocals and instrumental, using the slogan “360 Degrees Of Music.” He points out, “Adults are very versatile in their tastes. In their own collections. Earth, Wind & Fire, Miles Davis, and James Taylor coexist perfectly.”

“Before the narrowing of the format in the past 10 years, we were trying to capture this audience by giving them an eclectic mix.” He continues, “I’ve always thought the station a success, particularly since the owner paid $55,000 for the facility and sold it to Stevie Wonder for $34,000.”

In 1984, Tanter went to Inner City Broadcasting’s KUTE/Los Angeles. He says Harvey Stone and B.K. Kirkland, then the GM and PD, respectively, of sister station KBLX/San Francisco, were “adventurers” to envision “a regional combo,” selling the two Quiet Storm stations nationally from that perspective. He positioned the station to deliver adults 25-54 by creating a 50/50 soft vocal and instrumental mix and being very aggressive on new music.

“We were probably the first to play Sade and many others who have emerged as NAC core artists. I used international contacts to secure imports to serve our highly multicultural audience. For example, there are 10,000 Brazilians in L.A., so I made it a point to play artists like Djanira. And I knew the industry wanted to make the music compatible with the body of the format and its tempo and texture.”

KQBR/Sacramento Music Monitor

Here’s a recent 4pm hour from KQBR/Sacramento.

ANITA BAKER/Rhythm Of Love
CARL ANDERSON/How Deep Does It Go
GROVER WASHINGTON Jr/Limelight
BOBBY CALDWEJ/Jamaica
BIRDS/Jame'scocktail
COLOUR CLUB/Chicago
PATTI AUSTIN/This Masquerade
FOURPLAY/Chant
BILL WITHERS/Lovely Day
SADE/Ordinary Love
EARL KLUH/Does It

Setting The Table

“Reflecting on that time, I feel so fortunate to have been involved with artists before anyone really knew who they were or how pivotal they would become to the format,” says Tanter. “I remember distinctly the first day I heard Earl Klugh, Bobb Caldwell, Jeff Lorber, a little sax player named Kenny Garrett, Anita Baker (when she was with Chapter 8), or Hiroshima’s first record. I’ve been remaining to have been involved with all the artists in their developmental stage.”

“I think what we did at KUTE was set the table for [KJTL/L.A.].”

At KUTE we set the table for the Wave and other NACs. That’s how radio en-velopes versus de-velops — by coming up with new ideas born of inspiration from other people.

LAWRENCE TANTER

The Wave and other NACs, and eventually even Progressives stations. That’s how radio en-velopes, versus de-velops — by coming up with new ideas that are born of inspiration from others. It’s exciting to imagine where the niches will be years from now.”

Honoring Other Pioneers

Tanter concludes, “Historically, there are many people who have added to the format’s development but have not been recognized. B.K. Kirkland was very instrumental in developing the format when he programmed KBLX in the early ’80s. The late Melvin Lindsey, who was at WHUR/Washington in the ’70s and ’80s, played a crucial role in organizing the Quiet Storm concept. "Vaughn Harper has made a significant contribution by mixing various formats (as the legendary deep-voiced ‘nighttimer’ at WBLS/New York. And a woman who inspired me greatly was Yvonne Daniels, who was at WNUA/Chicago at the time she passed away. I used to listen to her on WSIM/Chicago in the ’80s. That station played jazz instrumentalists and vocals and had an all-female airtstaff.”

Stormy Weather

Tanter continues, “My next programming assignment was KACE/L.A., which had been UC. We real-ized we had to do something different with the station because of market conditions. At KJHL, KJQH, and KADY we were all competing for the same audience.”

“We realized we had to do something different with the station because of market conditions. At KJHL, KJQH, and KADY we were all competing for the same audience. Many more, important, we were aware there was an underlying thrust for the return of the Quiet Storm and the legacy of KUTE. Research showed that listeners remembered the Quiet Storm fondly and missed it. Taking advantage of that longing became our mission for three years before the owner decided to sell.”

In September ’92, Tanter faced his greatest challenge to that date at crosstown KAIZ (Jazz FM)/L.A. After paying the station’s longtime Jazz outlet, KKKO, displaced listeners were potentially available to his new station.

“Jazz FM represented another de-velopmental skew in NAC’s historical trajectory. It was a synthesis of contemporary and traditional instrumental and vocals. We couldn’t pigeonhole as too traditional or too contemporary (and still reach a mass audience). We had to perform a balancing act each day to create the perception that we were a ‘90s station, all while playing Dennis Taper, Ahmad Jamal alongside Everett Harp and Kenny G. To make it work, we had to com-

Fanning The Breeze In Sacramento

L ast November, Lawrence Tanter brought his years of experience to a new adventure: station ownership. He and two former KACE/Los Angeles colleagues — GM Ricky Tatum and Sales Manager Mary White — purchased a Sacramento FM which they dubbed “The Breeze.”

“We had talked about the possibility of broadcast ownership during our days at KACE, and it seemed a suitable way to apply our collective knowledge,” recalls Tanter. “But you don’t just wake up one morning and say, ‘I want to buy a radio station.’”

“Humbling Experience”

“You’ve got to put a business plan together, and when the window opens — and it opened quickly in our case — you’ve got to find a market with a good demographic fit,” Tanter explains. “With the advent of duopolies, trinoplies, and the new 2002 rule, you’ve got to assess how much revenue is being sucked out of the market by X number of players and then project the market’s revenue landscape for the next 15 or 20 years.”

“She’s so much that goes into ownership that you learn on a daily basis. And I’ve learned that the entire experience of becoming an owner has been humblest. As much as I thought I knew from 25 years in broadcasting, I’ve come to realize how much I don’t know. I’ve had to learn about financials, legal issues, the challenges of starting up and turning around a station, policies and procedures, insurance, buying a building, and connecting to the business community.”

“If the bottom line is that it comes down to a lot of hard work. I don’t think there’s any pie-in-the-sky methodology to running a station. You have to own your mistakes and learn from others. Owning a station has not only made me a better broadcaster, but it has made me a better human being. I have to be especially sensitive to the responsibility and the honor of what it means to have your name on the license.”

From Zero To 60

Most radio ownership changes take place on paper, but Tanter faced additional challenges. “Having purchased only a frequency, we had to take many other steps to get the station up and running.”

“We bought the building which had housed legendary 70s AOR KZAP. Then we had to hire a staff of 15 and implement the format.”

Tanter sees Sacramento, with its 28 commercial FM frequencies, as a very competitive market. “There are a lot of good broad-casters here. The landscape has changed dramatically since we arrived. There are four trombones, and there have been four or five acquisi-tions or transfers in that time. The big player in the market, Chancellor Communications, bought the powerhouse AM News station and then purchased the Gold station too. Their presence in the market has really turned up the heat in pursuit of the 25+ audi-dience.”

The market is also one of five in the nation that has more than one NAC. Tanter says he positions the Breeze as “more vocal-based and more rhythmic” than KSSJ, which is programmed by first-timer Tony Schondel.

Building An Audience

As promos, Tanter says, “We’ve been presenting a series of ‘Breeze Brunches’ at the Nut Tree Restaurant in Vacaville, which is halfway between Sacra-mento and San Francisco. Fea-tured artists, so far, have included Carl Anderson and Kenny Lattau. We’re also developing a listener database and getting our bumper sticker out through record stores and our customers’ rebout outlets.”

“KQBR is a highly rewarding endeavor for me. I feel so fortunate that I’ve enjoyed every one of my radio projects. As for the future of the format, I am very en-couraged that R&R now has 40 reporting stations, and I applaud the broadcasters who have investi-gated the format’s potential and made a commitment to it.”

Is your shirt loud enough to hang with this crowd? KQBR/Sacramento PD/owner Lawrence Tanter (l) and GM/owner Ricky Tatum (r) chatted at recent station event with Waymon Tisdale, who recently signed with the Phoenix Suns — and MoJazz.

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Midwest

Top rated Country seeking 4ths with high energy, forms and host great promotion skills. CALL: RF-94, PD: 402-685-9200 EOE (10/1)

KDFG-DALLAS is looking for a great morning show host (New Rock Format). Call 214-560-9440 or write 1320 Greenwood Drive, Suite 700, Irving, Texas 75039 for an Employment Application. EOE

LOCAL SALES MANAGER

Radio sales management experience required. Top 50 market preferred. No phone calls accepted. Mail resume to: KEGL-FM, P.O. Box 540339, Dallas, TX 75254-0339, or Fax to: 214-404-256. Equal Opportunity Employer.

General Sales Manager

One of the nation's #1 duopoly radio stations is looking for an aggressive leader to manage its sales function. Audience leader, mid-size Southern market in Greensboro, NC and Progressive and Rock & Roll stations. Salary plus commission. Must have minimum five years' sales experience, preferably in Radio & Records, 1930 Century Park West, #351, Los Angeles, CA 90067. EOE

94.5 EDGE

KDGE-DALLAS is looking for a great morning show host (New Rock Format). Call 214-560-9440 or write 1320 Greenwood Drive, Suite 700, Irving, Texas 75039 for an Employment Application. EOE

Midwest

Top rated Country seeking 4ths with high energy, forms and host great promotion skills. CALL: RF-94, PD: 402-685-9200 EOE (10/1)

Fatterman ATT solicits Hot Country station. T&R: WTVL, WTSU, Duals; 2100 Green Rd. Ft. Wayne, IN 46808 EOE (10/1)

Green Country station seeks aggressive right eye. T&R: WCGK, P.O. Box 23333, Green Bay, WI 54307 EOE (10/1)

Seeking PT and future FT personality top 40. T&R: KUKY, KX KXKX, 5450 Searing Rd., Dolton, IL 60419 EOE (10/1)

Air Talent: Based in the Midwest for current and future openings. T&R: WOGL, Joey Cosares. One Broadcast Center, Marion, IL 62959-0117 EOE (10/1)

WXRX has sales opening. Computer driven professional. T&R: WVOX, P.O. Box 6000. East Cl菀, NY 10472. EOE (10/1)

A.C.C. consultants looking for all shifts - Hot AC. If you know how to entertain and have fun on radio in medium market, send Tape & Resume to: P.O. Box 76275 Dallas, TX 75239-6275 M+F EOE

Star 95.5 WOVO needs production pro with winning attitude. You must be creative, organized, and able to handle pressure with poise and patience. CHR and eight track experience are musts; a short airshift is included. Rush your best stuff now to: Neil Sullivan, WOVO, 901 Northpoint Boulevard, Suite 201, West Palm Beach, FL 33407. EOE
**TRAFFIC REPORTERS — CALIFORNIA/BERLIN**
The Oklahoma City Traffic Network delivers airborne and ground-based traffic information to the market's best stations and we need an- chors to become stars on the top-rated morning and afternoon shows. Great job security. Traffic experience a plus. Broadcast experience a must. Send tape, resume & picture to: Traf- fic Network 8800 W. 26th Street, Doh- lin, IL 60417. Females encouraged to apply. EOE

**REGENT COMMUNICATIONS — DAYTON, OHIO**
Production Director: Oldies, 94.5 is looking for a creative production director with ex- perience. Minimum 3 years’ working with multitrack and digital studios in either Oldies or CHR. Send tape, resume and creative pro- duction samples.

Engineer — WQLT/WDOL-FM: Handle all technical aspects of 2 FM signals in Dayton. Ohio. Must be computer literate in both com- puter and operate digital, touch screen studio and production facilities. Knowledge of new compu- ter network is helpful. Send resume to: WQLT/WDOL PO. Box 999, Dayton, OH 45401

No phone calls please Regent Communications is an equal opportunity employer.

**Midwest Hot Country FM looking for morning show host!!** Can you communicate, localize, entertain and push the envelope? Well give you the tools to help us turn this market over! This is a great opportuni- ty to join a solid broadcasting group. Tape and resume to: Radio & Records, 1930 Century Park West, #355, Los Angeles, CA 90067. EOE

We’re a great place to work. Want to join us? WOW AM/FM is looking for our next great morning show. State- of-the-art digital studios in a brand new building could be yours daily Super-solid company, decent benefts. Send tape to: Your TBR Navigator, WOW, 50300 North 72 Street, Omaha, NE 68134. Please, no calls. EOE

**MORNING SHOW PRODUCER**
Minimum 3 years experience in radio. Good technical production skills. Must be able to demonstrate broadcast writing ability. Assist mor- ning show team with show preparation and produc- tion. Submit resumes to: KSTP-FM (x368)
Amy J. Stem, Director, Radio 312-364 3415 University Ave. St. Paul, MN 55114 No Phone Calls Please Equal Opportunity Employer

**Note:** For the benefit of those with visual impairments, this text is also available in a Braille format.

**Positions Sought**
We’re going to work...will they talk about you? Successful medium market Oldies station seeks morning- entertainer or team. You’ll have to win new listeners, Radio & Records, 1930 Century Park West, #355, Los Angeles, CA 90067. EOE

**MORE POSITIONS**
Are you being lied to us and not even know it? Whether you’re a beginner nationally known, out or mov- ing up, we’ve placed someone like you. Call now for free information and ensure that they’re being heard by the record number of stations we’re in contact with. Pricing talent at all levels, year-round, in all formats.

**TALKRADIO EXECUTIVE PRODUCER/PROGRAM MANAGER**
Talk 650 KSTP-Sacramento has immediate opening for EP/PM. Talent development, promotions, promotional execution, news judgment, vision, passion, and excellent people skills are required. On-air ability a plus. Awesome signal, excellent facility, motivated staff, highly regarded ownership already in place. Ready to make you a market anchor? Submit resume to: General Manager, KSTE-AM, 10910 Olton Dr., Rancho Cordova, CA 95670. Fuller-Jeффerson Broadcasting is a equal opportunity employer. Women and minorities are encourag- ed to apply

**IMPECCABLE PEDIGREE**
A recent format change makes it available to do your morning show. Hard work, preparation, and appearances. Hosted RKO’s “Nighttime America” and spent 5 years’ WABC. Team player, great references. Mike McKay, (313) 573-9850.
<table>
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<tr>
<th>State/City, TX</th>
<th>Market Size</th>
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<th>Call Letters</th>
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*designates stations reporting album cuts.
When I Come Back

WHEN I COME BACK (I WANNA BE MY DOG) (1/2-1/5)

THE NEW SONG FROM GREG HOLLAND

GOING FOR ADDS OCTOBER 17
MERLE HAGGARD
Country Music Hall of Fame Inductee

THE ALBUM...

THE SINGLE...
"I Am An Island"
PRODUCED BY JAMES STROUD

To really pay tribute to Merle - PLAY HIM!
ON YOUR DESK NOW!
NEW & ACTIVE

MARTY STUART "That's What Love's About" (MCA) • Total Stations: 52, Total Adds: 4 (AF: 1), Total Points: 2359, WWYV 19 (19), WPSY 20 (20), WXTA 15 WOKV 14 (14), WCON 9 (9), WCIN 12 (12), WKCN 10 (10), WSCR 14 (14), WCMS 11 (11), WTOR 10 (10), WBWN 11 (11), WFMS 18 (18), WFMB 16 (16), WTCM 12 WTCR 11 (11), WXLK 10 (10), WSM-FM 20 (20), WWZD 13, WXTX 23 (23), KEAN 15 (15), KAGG 10 (5), KYYV 15 (15), KVOD 11 (11), KLUR 14 (14), KALF 23 (23), KUIN 13 (13), KSKS 7, KRWO 11 (11), KNDG 15 (15)

JESSE HUNTER "Long Legged Hannah" (BNA) • Total Stations: 57, Total Adds: 48 (AF: 10), Total Points: 2389, WGGT 12, WEZL 18 (18), WDRR 7, WKRZ 12 (12), WCWO 6, WGT 11, WNJS 15, WXOA 10, WAXC 16, WBTU 20 (20), WMFS 8, WJOF 9, WAXC 16, WVBX 9, WKYR 15, KAT 15, KZSU 15, KKII 10, KXZM 10, WBBX 9, WARM 7, WXST 7, KHFI 10, WDAO 15, WFXF 8, WGL 7 (7), KEAN 15, KRST 6, KKRY 6, WACD 16, KBUL 10, KKAT 5, KFZJ 15, KUZQ 7, KALF 10, KATM 9, KQDI 9, KMPS 5, KXRM 6, KDXK 6

BROOKS & DUNN "Pickup Man" (Epic) • Total Stations: 27, Total Adds: 25 (AF: 5), Total Points: 2100, WCTK 10, WXKO 12, WYCT 14, WROU 15, WGST 25, WUSY 9, KXON 17, KXCG 18 (18), KKSK 8, WMZB 26, WSM-FM 20, KDFJ 5, KFRI 15, KLIX 30, KTVX 20 (20), KMFR 5, KTVX 13, KORO 10, KRPM 16, KDRX 16, KXLR 15, KJJG 22, KXDD 7

CHELY WRIGHT " Till I Was Loved By You" (Polydor Nash) • Total Stations: 52, Total Adds: 49 (AF: 10), Total Points: 1967, WIVV 6, WHKZ 12, WKNX 10 (10), WROX 6, WAXX 16, WXZL 6, WFMF 10, WTHI 6, WMSY 6, KSSN 8, KSSN 7 (7), KJJO 6, WIXS 7, WSM-FM 12, KXDO 6, KFBX 10, KFDF 10, WDAF 15, WVSX 8, KYKR 8, KTEX 10, KJYO 14, KJJG 7, KBUL 10, KFZJ 15, KUZQ 11, KXZL 15, KJUL 7

WYNETTE & WYNONNA "Girl Thang" (Epic) • Album Track Total Stations: 28, Total Adds: 7 (AF: 2), Total Points: 1805, WWYV 5 (5), WIVV 6 (6), WGTY 12 (12), WJGS 6, WYKA 8 (5), WNTT 15 (15), WUSM 5 (5), WUSM 17 (17), WXOA 16 (16), WWGM 8 (8), WTCM 13 (10), WQXK 6, WTCR 11 (11), WXXM 20 (20), WXTX 15, KASE 5, KYNG 20 (20), KIKC 16 (16), KTEK 16, KBUL 5 (5), KRTV 19 (19), KMPS 5 (5), KDRX 6 (6)

ALBUM TRACKS

WYNETTE & WYNONNA "Girl Thang" (Epic) Without Words

AIAN JACKSON Some Country (Artist) "I Am Who I Am"
RADNEY FOSTER "The Running Kind" (Artist) Labor Of Love
TIM McGRAW "What About You" (Columbia) "Red Hot & Country"
ANGELA STUARI & MAMA Riea (Artist) Mama's Hungry Eyes
GARTH BROOKS Hard Luck Woman (Mercury) "Kiss My Ass"

This list reflects airplay from October 3-9, • Refer to song information on Pages 94 and 95 Songs ranked by total points. • Station call letters followed by numbers played this week. • Last week's plays - if any - in parentheses

REALITY

Marty Edwards (214) 991-9200 Coast-To-Coast - Becky Wright
JOHN ANDERSON/Country "Y'll Die" MELEA MAIDEN/Am I In nail
MARC KEROSENE/Does Your Heart George STRAIGHT/big One

Hosts: TORY KETHWA/That Man BROOKS & DUNN/shes Not The Cheatin' Kind GARTH BROOKS/Cali. "Satin Rouge" PATTY LOVELESS/try To Think About Elvis PAM TILLIS/She Walk In The Room

Real Country

Dave Michelson (802) 966-6236 MARK CHESNUTT/Love Won VINCE GILL/When Love Finds You AARON TIPPIN/Get It Wrong RANDY TRAVIS/This Is Me

Hosts: TORY KETHWA/That Man KEN MELLONN/Junior, Junior ALAN JACKSON/Love, Love, Love TRACY BYRD/"Watermelon Man"

BROADCAST PROGRACES CONTINUED

Becky Brenner (408) 436-8082 Super Country/Pura Country - Ken Moultrie TANYA TUCKER/Just Watch Me LAR LATE/Watch Your Shine

Hosts: TORY KETHWA/That Man BROSS & DUNN/She's Not The Cheatin' Kind HARRY C. CARPENTER/Shut Up And Kiss Me TRISHA YEARWOOD/Do Just OOK (Full LP.) TIM McGRAW/Down On The Farm

Digital Country

Vince Gill/When Love Finds You TRACY BYRD/"Watermelon Man" RANDY TRAVIS/This Is Me RICK TREVINO/Doctror Time

Hosts: TORY KETHWA/That Man BROSS & DUNN/She's Not The Cheatin' Kind RANDY TRAVIS/This Is Me RANDY TRAVIS/This Is Me

JONES SATELLITE NETWORKS (800) 766-3251 U.S. Country - Jim Murphy DONALD ROH/Daughter TONY JACOBSON/What They're Talking About VINCE GILL/When Love Finds You MARK O'NEILL/Your Beautiful Heart GEORGE STRAIT/"The Big One"

Major Networks

VANCE KORTEZ (312) 755-1300 DANA ROBERTS/That's What It Feels Like RANDY TRAVIS"This is Me"

Hosts: KATHY MATTEA/Nothing/She's Gonna Run Out... MARK CHESS/She's Dreams SAMMY KERSTAD/"She's In That Race" ALAN JACKSON/Love, Love, Love RANDY TRAVIS/"Till I Was Loved By You" ALAN JACKSON/Love, Love, Love

WESTWOOD ONE RADIO NETWORKS


Net Country - Steve Penny

VINCE GILL/When Love Finds You TAYYA TUCKER/Just Watch Me


Net Country - Steve Penny


www.americanradiohistory.com
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### COUNTRY SONGS

**CLINT BLACK**

*"Unangin' My Mind"*

**DECCA**

Lp Title: One Emotion

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**MARK CHESNUTT**

*"She Dreams"*

**DECCA**

Lp Title: What A Way To Live

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**VANCE GILL**

*"When Love Finds You"*

**MCA**

Lp Title: When Love Finds You

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### PLAY BY PLAY

**PLAY 1-9**

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**PLAY 10-19**

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**PLAY 20-29**

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**PLAY 30-39**

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**PLAY 40-49**

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**PLAY 50+**

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### PLAY BY MARKET SIZE

**PLAYS 0-9**

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**PLAYS 10-19**

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**PLAYS 20-29**

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**PLAYS 30-39**

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**PLAYS 40-49**

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**PLAYS 50+**

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**BREAKERS®**

**DAVE MATTHEWS BAND**
Under The Table And Dreaming (RCA)
77% of our reporters on it
Debut #2 on chart

**MOST ADDED**

**NEW & ACTIVE**

CRANBERRIES "No Need To Argue" (Island) 16/10
Rotations: Heavy 1/1, Medium 1/0, Light 4/0,
Total Adds 10 including
WBOS, KT2Z, KMIT, WXLE, WCLZ, Medium including
WXOC, WMNY, Light: WXRT, WTTS, WLIB, KBCO, KIOT.

J.J. CALE "Closer To You" (Virgin) 16/1
Rotations: Heavy 1/0, Medium 7/1, Light 8/0,
Total Adds 1, KKOI, Heavy: KIOT, Medium including
WXOC, WCLZ, KPBG, KTHX, KRSH, Light including
WBOS, KT2Z, KBCO, WXLE, WLB.

OVER THE RHINE "Eve" (IRS) 16/1
Rotations: Heavy 2/0, Medium 8/0, Light 6/1,
Total Adds 1, WMQM, Heavy: KBCO, WCLZ, Media-
duim including: WXRT, WTTS, WMAX, WRNX,
KFMS, Light including WBOS, KT2Z, WRIT, KRSH,
WCGS.

RUSTED ROOT "When I Wake" (Mercury) 15/0
Rotations: Heavy 1/0, Medium 1/0, Light 3/0,
Total Adds 0, Heavy: KBCO, Medium including: WTTS,
KMIT, KMIT, WXLE, WMAX, Light: WBOS, KBCO,
WMAX.

Continued on Page 18

---

**ROBERT PALMER HONEY**

featuring "Know By Now" and "Honey B"

Already on: KFMG, WXLE, WCY, KINK, KRSH, KSCA,
KBCO, WRNX, WXPN and more!

Don't miss Robert Palmer appearing on the Tonight Show Thursday, October 13.

EMI Records www.americanradiohistory.com
NEW & ACTIVE

WILLY PORTER "Dog Eared Dream" (Don't) 11/1
Rotations: Heavy 0, Medium 1/1, light 4/0, Total Ads 1, KGPT. Medium including WBGS, KBCO, WCLZ, KOTR, KRSH, Light: WKIE, WMMD, WWMM, WWYX.

MAGIC DICK & JAY GEILS "I Get To Find My Baby" (Track) (Rounder) 10/2
Rotations: Heavy 0, Medium 4/1, light 5/1, Total Ads 2, WTTS, KTHX, Medium including KBCO, KRSH, WWXX. Light including WBGS, KOTR, KPIG, WKOS, WWYX.

ROBBIE ROBERTSON "Music For The Native Americans" (Capitol) 11/5
Rotations: Heavy 1/0, Medium 6/4, Light 2/1, Total Ads 7 including WCLZ, WXXM, WWMM, KFMG. Heavy: WCLZ, Medium including WCLZ, Light including WCLZ, KOTR.

ROBBIE ROBERTSON "Second Street" (November) 8/0
Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Total Ads 5. Heavy: KBCO, Medium: WBGS, WWXX, WCLZ, KOTR, KRSH, WWMM, KFMG, KPIG, WWYX.

TINLEY ELLIS "Storm Warning" (Alligator) 8/1
Rotations: Heavy 1/0, Medium 2/1, Light 5/0, Total Ads 1, KFMG, Heavy: KTHX, Medium including KBCO. Light: WXLE, WWXX, WMMD, WPJS, WWYX.

TIMBUK 3 "Looks Like Dark To Me" (High Street) 8/0
Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Total Ads 5. Heavy: KBCO, Medium: WBGS, WWXX, WCLZ, KOTR, KRSH, WMMD, WWMM, WWYX, KFMG, KPIG.

DAVID BROZA "Second Street" (November) 8/0
Rotations: Heavy 1/0, Medium 3/0, Light 4/0, Total Ads 0. Heavy: KBCO. Medium: WBGS, WWXX, WTTS, WCLZ, KOTR, Light: WWXX, KFMG, KRSH, WMMD, WWMM, KPIG, KBCO.

ADDS

STATIONS LISTED ALPHABATICALLY BY MARKET

R2R New & Active this week!

On tour now from So. Cal to a town near you!

KBCO WRIT WBGS WCBE KOTR KRMV WKZE
KGSR WTTG WWCD KERA KSPN KWKR KPIG
KTAO FFMG KTHX KVNF WBBK WXPN WRSI
KZYR KCSU DCR KRSH WXUW KWWU

KTTW/Long Beach, CA
KZED/Atlanta, GA
KSLN/Salt Lake City, UT
KRAQ/Sonoma, CA
KLCI/Salt Lake City, UT
KUSP/Santa Cruz, CA
KQUP/Santa Cruz, CA
KZCF/Santa Cruz, CA

KXOT/Las Vegas, NV
KQXT/Ft. Lauderdale, FL
KQBR/San Diego, CA
KQGC/San Diego, CA
KQCG/San Diego, CA
KQMG/Santa Cruz, CA
KQCS/Santa Cruz, CA

KZED/Atlanta, GA
KZED/Salt Lake City, UT
KUSP/Santa Cruz, CA
KQUP/Santa Cruz, CA
KQUT/Sonoma, CA
KQFG/San Diego, CA
KQUS/Santa Cruz, CA
KQCI/Santa Cruz, CA
KQCS/Santa Cruz, CA

KMXM/Des Moines, IA
KQMS/Salt Lake City, UT
KUSP/Santa Cruz, CA
KQUP/Santa Cruz, CA
KQUT/Sonoma, CA
KQFG/San Diego, CA
KQUS/Santa Cruz, CA
KQCI/Santa Cruz, CA
KQCS/Santa Cruz, CA

KXOT/Las Vegas, NV
KXQ/Atlanta, GA
KQXT/Ft. Lauderdale, FL
KQBR/San Diego, CA
KQGC/San Diego, CA
KQCG/San Diego, CA
KQMG/Santa Cruz, CA
KQUS/Santa Cruz, CA
KQCI/Santa Cruz, CA
KQCS/Santa Cruz, CA

KZED/Atlanta, GA
KZED/Salt Lake City, UT
KUSP/Santa Cruz, CA
KQUP/Santa Cruz, CA
KQUT/Sonoma, CA
KQFG/San Diego, CA
KQUS/Santa Cruz, CA
KQCI/Santa Cruz, CA
KQCS/Santa Cruz, CA

R2R

PROGRESSIVE MUSIC
OCTOBER 7, 1994
JOHN MELLENCAMP

DANCE NAKED

The follow up to the 6 week #1 smash "Wild Night"
This chart reflects airplay from October 3 - 9, 45 total reporters.

**NEW & ACTIVE**


**KATHY TROCCOLI** "If I'm Not In Love" (RCA) - Total Stations: 11, Add: 2 (AF/3), Points: 612, Plays: 159, WMXN 5 (5), WKQI 10 (10), WRGQ 26 (26), WRQD 8 (8), KSD 21 (21), KSHE 7 (7), KEZB 14.

*Refer to song information on Page 105

**JACKSON BROWNE** "Sky Blue And Black" (Elektra) - Total Stations: 4, Add: 0 (AF/0), Points: 335, Plays: 47, WMXN 5 (5), WMXN 10 (10), KSD 9 (9), KSD 12 (12), KSD 7 (7), KSD 29 (29), KJLZ 26.

**TODD RUNDGREN** "You Might Be Right" (Atlantic) - Total Stations: 13, Add: 5 (AF/5), Points: 1280, Plays: 196, WSNN 10 (10), WRQD 26 (26), WRQD 12 (12), WRQD 7 (7), WRQD 10 (10), KSD 7 (7), KSD 29 (29), KJLZ 26.

**TODD RUNDGREN** "Something To Believe In" (Atlantic) - Total Stations: 11, Add: 1 (AF/1), Points: 520, Plays: 78, WSNN 10 (10), WRQD 26 (26), WRQD 12 (12), WRQD 7 (7), WRQD 10 (10), KSD 7 (7), KSD 29 (29), KJLZ 26.

**KATHY TROCCOLI** "If I'm Not In Love" (RCA) - Total Stations: 11, Add: 2 (AF/3), Points: 612, Plays: 159, WMXN 5 (5), WKQI 10 (10), WRGQ 26 (26), WRQD 8 (8), KSD 21 (21), KSHE 7 (7), KEZB 14.

*Refer to song information on Page 105

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boz scaggs fly like a bird

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<td>PD: Steve La Beau, MD: Mary Ellen Kachinska</td>
<td>31 GIN BLOSSOMS</td>
<td>No Adds</td>
<td>KTH/T/Fresno, CA</td>
<td>PD: Jon Zetter, MD: Mike Alexander</td>
<td>9 GLORIA ESTEFAN</td>
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<tr>
<td>KDMX/Dallas, TX</td>
<td>PD: Rob Roberts, MD: Kim Ashley</td>
<td>12 ROLLING STONES</td>
<td>No Adds</td>
<td>WKZ/Greensboro, NC</td>
<td>PD: Doug McKnight, MD: Melissa Ethridge</td>
<td>11 COLLECTIVE SOUL</td>
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<td>KWWM/Des Moines, IA</td>
<td>PD/MO: Kipper McGee</td>
<td>14 MADONNA</td>
<td>No Adds</td>
<td>WYSR/Hartford, CT</td>
<td>MD: John Peake, MD: Paul Donovan, 5 MICHAEL BOLTON</td>
<td>10 ELTON JOHN</td>
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<td>WKL/Detroit, MI</td>
<td>PD/MO: Steve Weed</td>
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<td>KHMK/Houston, TX</td>
<td>PD: Pat Paxton, MD: Rich Anhorn</td>
<td>30 GLORIA ESTEFAN</td>
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<td>25 MADONNA</td>
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<td>KATF/Dubuque, IA</td>
<td>PD: Tommy Allen, MD: Jackie Livingston</td>
<td>26 BABYFACE</td>
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<td>PD: Mike Blakemore, MD: Jason Cox</td>
<td>No Adds</td>
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<td>WQSM/Fayetteville, NC</td>
<td>PD: Kent Layton, MD: Dave Stone</td>
<td>11 BON JOVI</td>
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<td>WKY/T/Los Angeles, CA</td>
<td>PD: Phil Gonzalez, MD: Jill Stone</td>
<td>15 MADONNA</td>
<td>No Adds</td>
<td>KYSL/Portland, OR</td>
<td>PD/MO: Alan Lawson</td>
<td>8 TOAD THE WET, 8 PRETENDERS</td>
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<tr>
<td>WKTL/Milwaukee, WI</td>
<td>PD: Danny Clayton, MD: John Harrison</td>
<td>No Adds</td>
<td>No Adds</td>
<td>KGBY/Sacramento, CA</td>
<td>MD: Rob Jordan, MD: Sheryl Crow</td>
<td>12 MADONNA</td>
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<td>WQSL/Saginaw, MI</td>
<td>PD/MO: Jerry Noble</td>
<td>No Adds</td>
<td>No Adds</td>
<td>WQX/Philadelphia, PA</td>
<td>PD: Chuck Knight, MD: Ann Gress</td>
<td>10 GLORIA ESTEFAN</td>
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<td>WKY//St Louis, MO</td>
<td>PD: Oak Vines, MD: Greg Hewitt</td>
<td>12 JON SEACO</td>
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<td>MD: John Lee Hooker, MD: Rose Rues</td>
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<td>PD: Laird Miller</td>
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<td>WNCX/Tampa, FL</td>
<td>PD: Mike Blakemore, MD: John Midda</td>
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<td>PD: Jimmy Hopper</td>
<td>No Adds</td>
<td>No Adds</td>
<td>KMJ/Aurora, CO</td>
<td>PD: Dean Bynum</td>
<td>15 BON JOVI</td>
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<td>WMS/Chicago, IL</td>
<td>PD: Mike Blakemore, MD: John Midda</td>
<td>No Adds</td>
<td>No Adds</td>
<td>WQRX/Washington, DC</td>
<td>PD: Terri Young, MD: Ron Miller</td>
<td>10 COLLECTIVE SOUL</td>
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**Powerful, easy to use music scheduling software — in use on 600 stations**

For information call: (800) TM CENTURY
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<td>LP Title: For The Cool In You</td>
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| "(I Could Only)"
| Harry Connick, Jr.          | Columbia                    |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "Until I Fall Away"         | A&M                        |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "Wild Night"                 | John Mellencamp             | Mercury                                     | Chart States                             | Hot AC/ADULT CHR SONGS |
| "Stand By You"               | Sire/WB                     |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "Out Of Tears"               | Rolling Stones              |                 | Chart States                             | Hot AC/ADULT CHR SONGS |
| "Too Far Away"               | Bon Jovi                    | Mercury                                     | Chart States                             | Hot AC/ADULT CHR SONGS |
| "I'm The Only One"           | Boyz II Men                 | Motown                                      | Chart States                             | Hot AC/ADULT CHR SONGS |
| "But It's Alright"           | Huey Lewis                  |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "When I Fall In Love"        | Four Seasons                |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "I'm Not In Love"            | Kathy Troccoli              |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "How Can I"                  | Joe Jackson                 |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |
| "I'm Not In Love"            | Jon Secada                  |                                             | Chart States                             | Hot AC/ADULT CHR SONGS |

### Additional Notes

- **HOT AC/ADULT CHR SONGS**: Chart statistics for various songs, including Plays, Total Plays, Market Share, and other metrics.
- **Chart States**: Information on the chart position and related statistics for each song.
- **Hot AC/ADULT CHR SONGS**: A compilation of songs charted in the Hot AC/ADULT CHR category, with details on artist, title, and chart placement.
- **Additional Charts**: Various charts and data points related to music and radio programming, including market share, listener demographics, and song popularity across different radio stations.
<table>
<thead>
<tr>
<th>Market</th>
<th>Station</th>
<th>Format</th>
<th>Playlist Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZQ</td>
<td>KGNS</td>
<td>Classic Rock</td>
<td>KGNS is a classic rock station with a strong emphasis on the 70s and 80s.</td>
</tr>
<tr>
<td>KEZ 2F</td>
<td>KFRM</td>
<td>Adult Contemporary</td>
<td>KFRM plays a mix of adult contemporary and classic hits.</td>
</tr>
<tr>
<td>KFMI</td>
<td>KFI</td>
<td>Classic Rock</td>
<td>KFI plays a wide range of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KOSL</td>
<td>KOSL</td>
<td>Adult Contemporary</td>
<td>KOSL plays a mix of classic hits and contemporary pop music.</td>
</tr>
<tr>
<td>WBBR</td>
<td>WBBR</td>
<td>Classic Rock</td>
<td>WBBR plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>WQAM</td>
<td>WQAM</td>
<td>Classic Rock</td>
<td>WQAM plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KABC</td>
<td>KABC</td>
<td>Classic Rock</td>
<td>KABC plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KSLX</td>
<td>KSLX</td>
<td>Classic Rock</td>
<td>KSLX plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KQTH</td>
<td>KQTH</td>
<td>Classic Rock</td>
<td>KQTH plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KJLL</td>
<td>KJLL</td>
<td>Classic Rock</td>
<td>KJLL plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KFRC</td>
<td>KFRC</td>
<td>Classic Rock</td>
<td>KFRC plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KSTE</td>
<td>KSTE</td>
<td>Classic Rock</td>
<td>KSTE plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KTSW</td>
<td>KTSW</td>
<td>Classic Rock</td>
<td>KTSW plays a mix of classic rock hits from the 60s to the 80s.</td>
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<tr>
<td>KZQ 2</td>
<td>KZQ 2</td>
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<td>KZQ 2 plays a mix of classic rock hits from the 60s to the 80s.</td>
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<tr>
<td>KFMI</td>
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<td>KFMI plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
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<td>KOSL</td>
<td>KOSL</td>
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<td>KOSL plays a mix of classic rock hits from the 60s to the 80s.</td>
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<tr>
<td>WBBR</td>
<td>WBBR</td>
<td>Classic Rock</td>
<td>WBBR plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>WQAM</td>
<td>WQAM</td>
<td>Classic Rock</td>
<td>WQAM plays a mix of classic rock hits from the 60s to the 80s.</td>
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<tr>
<td>KABC</td>
<td>KABC</td>
<td>Classic Rock</td>
<td>KABC plays a mix of classic rock hits from the 60s to the 80s.</td>
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<tr>
<td>KSLX</td>
<td>KSLX</td>
<td>Classic Rock</td>
<td>KSLX plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KQTH</td>
<td>KQTH</td>
<td>Classic Rock</td>
<td>KQTH plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
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<td>KJLL</td>
<td>KJLL</td>
<td>Classic Rock</td>
<td>KJLL plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KFRC</td>
<td>KFRC</td>
<td>Classic Rock</td>
<td>KFRC plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
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<td>KSTE</td>
<td>KSTE</td>
<td>Classic Rock</td>
<td>KSTE plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KTSW</td>
<td>KTSW</td>
<td>Classic Rock</td>
<td>KTSW plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KZQ 2</td>
<td>KZQ 2</td>
<td>Classic Rock</td>
<td>KZQ 2 plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
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<td>KFMI</td>
<td>Classic Rock</td>
<td>KFMI plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KOSL</td>
<td>KOSL</td>
<td>Classic Rock</td>
<td>KOSL plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
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<td>WBBR</td>
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<td>WBBR plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
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<td>WQAM</td>
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<td>WQAM plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
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<td>Classic Rock</td>
<td>KABC plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
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<td>Classic Rock</td>
<td>KQTH plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KJLL</td>
<td>KJLL</td>
<td>Classic Rock</td>
<td>KJLL plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KFRC</td>
<td>KFRC</td>
<td>Classic Rock</td>
<td>KFRC plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
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<td>KSTE</td>
<td>Classic Rock</td>
<td>KSTE plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>KTSW</td>
<td>KTSW</td>
<td>Classic Rock</td>
<td>KTSW plays a mix of classic rock hits from the 60s to the 80s.</td>
</tr>
<tr>
<td>Artist</td>
<td>Title</td>
<td>Label</td>
<td>Format</td>
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<tr>
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<tr>
<td>Adams &amp; Russell</td>
<td>&quot;We Will Find A Way&quot;</td>
<td>RCA</td>
<td>LP</td>
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<td>Teal Statism</td>
<td>Total Plays</td>
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<tr>
<td>LAUREN CHRISTY</td>
<td>&quot;The Color Of...&quot;</td>
<td>Mercury</td>
<td>LP</td>
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<tr>
<td>BILL WITHERS</td>
<td>&quot;Ain't No Way&quot;</td>
<td>Columbia</td>
<td>LP</td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>&quot;Motherless Child&quot;</td>
<td>Reprise</td>
<td>LP</td>
</tr>
<tr>
<td>TYLER COLLINS</td>
<td>&quot;Thanks To You&quot;</td>
<td>Reprise</td>
<td>LP</td>
</tr>
<tr>
<td>JOSHUA KADOMI</td>
<td>&quot;Picture Postcards...&quot;</td>
<td>SBK/EMI</td>
<td>LP</td>
</tr>
<tr>
<td>HUEY LEWIS</td>
<td>&quot;But It's Alright&quot;</td>
<td>Elektra</td>
<td>LP</td>
</tr>
<tr>
<td>JACKSON BROWNE</td>
<td>&quot;Sky Blue And Black&quot;</td>
<td>Elektra</td>
<td>LP</td>
</tr>
<tr>
<td>MELISSA ETHERIDGE</td>
<td>&quot;Come To My Window&quot;</td>
<td>Island</td>
<td>LP</td>
</tr>
<tr>
<td>JULIO IGLESIAS</td>
<td>&quot;Fragile&quot;</td>
<td>Columbia</td>
<td>LP</td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>&quot;Out Of Tears&quot;</td>
<td>Virgin</td>
<td>LP</td>
</tr>
<tr>
<td>KATHY TROCcoli</td>
<td>&quot;If I'm Not In Love&quot;</td>
<td>RCA</td>
<td>LP</td>
</tr>
<tr>
<td>BOYZZO II MEN</td>
<td>&quot;I'll Make Love To...&quot;</td>
<td>Motown</td>
<td>LP</td>
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<tr>
<td>GLORIA ESTEFAN</td>
<td>&quot;Turn The Beat Around&quot;</td>
<td>Crescent Moon/Epic ST</td>
<td>LP</td>
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<td>MADONNA</td>
<td>&quot;Secret&quot;</td>
<td>Maverick/Sire/WB</td>
<td>LP</td>
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<tr>
<td>SARAH McLACHLAN</td>
<td>&quot;Good Enough&quot;</td>
<td>Arista</td>
<td>LP</td>
</tr>
<tr>
<td>BEEGE &amp; CECE WINANS</td>
<td>&quot;We've Got That...&quot;</td>
<td>Pink Rock</td>
<td>LP</td>
</tr>
</tbody>
</table>

**Notes:**
- "Total Plays" refers to the total number of plays for a given song.
- "Weeks" indicates the range of weeks the song was on the charts.
- "Label" denotes the record label.
- "Format" indicates whether the song was on an LP or a single.

Source: American Radio History.
NAC ADDS

Stations listed alphabetically by market

WHRL/Albany, NY
PD: Gay Rochelle
Glory Of Gershwin
Phil Perry
Najee
Hiroshima
Luther Vandross
Jan Hammer
Dr. Dave

KJZJ/Albuquerque, NM
PD: Les Reed
Gerald Veasley
Najee
Hiroshima
Arnold McCuller

WFAE/Charlotte, NC
PD: Paul Stribling
Najee
Gerald Veasley

WNUI/Chicago, IL
MD: Mike Fischer
Najee
Jan Hammer
Luther Vandross

WNVW/Cleveland, OH
PD: Steve Hibbard
Najee
Hiroshima
Jan Hammer
Arnold McCuller

KOAI/Dallas, TX
PD: Tom Miller
MD: Bret Michael
Jan Hammer
Joe Sample
Luther Vandross

KHIN/Denver, CO
PD: Jamie Kartak
Jim Chappell & Hearsay
Gene Dunlap Band
Dan Balmer
Najee
Mike Tomaro
Luther Vandross

WJZZ/Detroit, MI
PD: Rosetta Hines
Colour Club

WEZV/Lafayette, LA
PD: Bob Miller
Luther Vandross
Hiroshima
Bach Variations
Glory Of Gershwin

WONB/Lima, OH
PD: Richard Gaine
Najee
Nee Sackey
Hiroshima
Luther Vandross
Phil Perry
Dr. Dave
Jan Hammer

KXYX/Little Rock, AR
PD: Vernon Wells
Najee
Brecht Brothers
Phil Perry
Gerald Veasley

KACD/Los Angeles, CA
PD: Monica Logan
Hiroshima
Najee
Rohn Lawrence
Gerald Veasley
Richard Elliot

KTVV/Los Angeles, CA
PD: Chris Brodie
Hiroshima
Najee
Craig Chaquico

KCFE/Minneapolis, MN
PD: Rob Moore
Najee
Glory Of Gershwin
Phil Perry
Jan Hammer
Luther Vandross
Jazz Passengers
Chet Atkins
Chet McCracken

KSBR/Mission Viejo, CA
PD: Terry Wedel
Najee
Hiroshima

WGUF/Naples, FL
PD: Mike Bode
Mike Tomaro
Dan Reynolds
Jim Chappell & Hearsay
Hiroshima
Pat Kelly
La Venta
Glory Of Gershwin

WLOG/Orlando, FL
PD: Steve Huntington
MD: Bob Church
Phil Perry
Najee
Joshua Redman
Gerald Veasley
Live From The Pleasure Island
Dan Baimer

KJZZ/Phoenix, AZ
PD: Bill Shower
Najee
Mike Tomaro
Dan Baimer
Bruce BedVar

KYOT/Phoenix, AZ
PD: Nick Francis
Glory Of Gershwin
This Is Acid Jazz, Vol. 4
Bruce BedVar
Jan Hammer
Hiroshima
Robbie Robertson
Nee Sackey

KJZJ/Portland, OR
PD: Chris Miller
MD: Shaun Yu
Luther Vandross
Najee
Craig Chaquico

WOTB/Providence, RI
PD: Bill Gray
Phil Perry
Nee Sackey
Hiroshima
Nestor Torres
Najee
Brecht Brothers
Glory Of Gershwin
Bruce BedVar

WGMC/Rochester, NY
PD: Eric Gruner
Hubert Laws
Suzannah McCormick
Najee
Swing Out Sister
Mike Tomaro
April Aloisio

KQBR/Sacramento, CA
PD: Lawrence Tanter
Hiroshima
Najee
Phil Perry

KCLC/ST. Charles, MO
PD: Rich Reigert
Robbie Robertson
Joe Jackson
Nicholas Gun

KNJZ/St. Louis, MO
PD: Ted Hableck
No Adds

KBNZ/Salt Lake City, UT
PD: Dale Nelson
No Adds

KFGM/San Diego, CA
PD: Bob O'Connor
MD: Kelly Cole
Luther Vandross
Hiroshima
Duke Jones
Najee
Quiz Show ST
Amy Grant

KBLX/San Francisco, CA
PD: Kevin Brown
MD: Ron Cadet
Hiroshima
Najee
Pat Kelly

KKSF/San Francisco, CA
MD: Dore Steinberg
Glory Of Gershwin
Jan Hammer
Rohn Lawrence
Hiroshima
Tim Wesberg
Antonio
Phil Klein

KEZK/Seattle, WA
MD: Michael Eads
Luther Vandross
Hiroshima
Najee
Gerald Veasley

WJZE/Toledo, OH
PD: Steve Athanas
Kal David
Najee
Gerald Veasley
Hiroshima
Phil Perry
Brecht Brothers
Bryan Ferry
This Is Acid Jazz, Vol. 4
Magic Dick & J. Geils

40 Total NAC Reporters
40 Current NAC Reporters
32 Current NAC Playlists

Reported Frozen Playlist (4):
WJZP/Atlanta
WLVE/Marri
KTNW/Oklahoma City
WJZJ/Philadelphia

Did Not Report, Playlist Frozen (4):
KJED/Fresno
WGCD/New York
WWND/Raleigh
KSSJ/Sacramento

#1 MOST ADDED NAC 24/23!
ONE WEEK BREAKER
KJH
KKJZ
KEKZ
WNNA
KEAC
KQBR
WOTB
WNVW
KTVW
KJFM
WJZF
KCFE
KJZZ
KBLX
WFAE
...and many more!

After three Gold albums, over 2,000,000 units
sold, 3 top-10 NAC albums, sold-out concerts
and the praise of critics and fans worldwide.
Najee once again invites you to share his world.

NAJEE
Share My World

The new album.
Featuring the song and video "My Angel!"

STEVE REID
BAMBOO FOREST

NAC CHART: DEBUT 28

4111.1 MUSIC

SERVING THE MUSIC

EMI Records

Produced by Forestwind, Inc.
Magnetic Video, Ltd.
This chart reflects airplay from September 19 - 25 and ranked by total plays. 47 total reporters.

**THE NEW TRACK AND VIDEO FROM THE ALBUM LIVE THROUGH THIS**

**TRACK 38-32**

New This Week At: WAQZ, WEQX, WMAD, W DST, KJEE, WPGU

**THE OCN EXCLUSIVE NORTH AMERICAN TOUR NOW!**

**ADD FACTORS:** Total stations airing a song 

---

**MOST ADDED SONGS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>&quot;About&quot;</td>
<td>39</td>
<td>38</td>
</tr>
<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Landslide&quot;</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>COMPULSION</td>
<td>&quot;Delivery&quot;</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>SOUNDGARDEN</td>
<td>&quot;Wave&quot;</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>&quot;Paradise&quot;</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>LIME MANN</td>
<td>&quot;Girl&quot;</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>URGE OVERKILL</td>
<td>&quot;Girl&quot;</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>PETE DROGE</td>
<td>&quot;Don't&quot;</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>HOLE</td>
<td>&quot;Del&quot;</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>MIGHTY MIGHTY BOLT THROWER</td>
<td>&quot;Kinder&quot;</td>
<td>6</td>
<td>4</td>
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**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
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<th>Title</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>&quot;About&quot;</td>
<td>+537</td>
<td></td>
</tr>
<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Landslide&quot;</td>
<td>+516</td>
<td></td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>&quot;Paradise&quot;</td>
<td>+254</td>
<td></td>
</tr>
<tr>
<td>CRANBERRIES</td>
<td>&quot;Zombie&quot;</td>
<td>+179</td>
<td></td>
</tr>
<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Landslide&quot;</td>
<td>+177</td>
<td></td>
</tr>
<tr>
<td>LUCAS</td>
<td>&quot;Hole&quot;</td>
<td>+149</td>
<td></td>
</tr>
<tr>
<td>CRANBERRIES</td>
<td>&quot;Zombie&quot;</td>
<td>+149</td>
<td></td>
</tr>
<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Landslide&quot;</td>
<td>+138</td>
<td></td>
</tr>
<tr>
<td>COFFIN JOKEYS</td>
<td>&quot;Sweet&quot;</td>
<td>+127</td>
<td></td>
</tr>
<tr>
<td>URGE OVERKILL</td>
<td>&quot;Girl&quot;</td>
<td>+123</td>
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<tr>
<td>OASIS</td>
<td>&quot;Supersonic&quot;</td>
<td>+113</td>
<td></td>
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<tr>
<td>LIZ PHAIR</td>
<td>&quot;Supernova&quot;</td>
<td>+104</td>
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<tr>
<td>PETE DROGE</td>
<td>&quot;Don't&quot;</td>
<td>+102</td>
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<tr>
<td>VERUCA SALT</td>
<td>&quot;Seether&quot;</td>
<td>+91</td>
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<td>CRASH TEST DUMMIES</td>
<td>&quot;S账号&quot;</td>
<td>+87</td>
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<td>R.E.M.</td>
<td>&quot;Strange&quot;</td>
<td>+77</td>
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<td>R.E.M.</td>
<td>&quot;Strange&quot;</td>
<td>+74</td>
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<tr>
<td>SONIC YOUTH</td>
<td>&quot;Superstar&quot;</td>
<td>+70</td>
<td></td>
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<tr>
<td>DINO FURUHASTAD</td>
<td>&quot;Feel&quot;</td>
<td>+69</td>
<td></td>
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<tr>
<td>GRANT LEW BUDDLE</td>
<td>&quot;Mockingbirds&quot;</td>
<td>+62</td>
<td></td>
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</tbody>
</table>

**MOST INCREASED POINTS**

<table>
<thead>
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<th>Title</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>&quot;About&quot;</td>
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<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Landslide&quot;</td>
<td>+1156</td>
<td></td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>&quot;Paradise&quot;</td>
<td>+1094</td>
<td></td>
</tr>
<tr>
<td>CRANBERRIES</td>
<td>&quot;Zombie&quot;</td>
<td>+908</td>
<td></td>
</tr>
<tr>
<td>HOLE</td>
<td>&quot;Dole&quot;</td>
<td>+891</td>
<td></td>
</tr>
<tr>
<td>SOUNDGARDEN</td>
<td>&quot;Wave&quot;</td>
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<td>PETE DROGE</td>
<td>&quot;Don't&quot;</td>
<td>+646</td>
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<tr>
<td>R.E.M.</td>
<td>&quot;Strange&quot;</td>
<td>+577</td>
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<tr>
<td>LUCAS</td>
<td>&quot;Lucas&quot;</td>
<td>+548</td>
<td></td>
</tr>
<tr>
<td>DINO FURUHASTAD</td>
<td>&quot;Feel&quot;</td>
<td>+535</td>
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</table>

**DELIVERY**

**THE ATLANTIC GROUP**

**TOP RECURRENCES**

Ranked By Total Plays

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NINE INCH NAILS</td>
<td>Closer (Nitro)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>STONE TEMPLE PILOTS</td>
<td>Volatile (Atlantic)</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>COLLECTIVE SOUL</td>
<td>Shine (Atlantic)</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>OFFSPRING</td>
<td>Come Out And Play (Epitaph)</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>MEAT PUMPKETS</td>
<td>Barbeque (Landslide)</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>DAMBUILDERS</td>
<td>Shrink EastWest</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>LISA LOEB</td>
<td>Stay (I Missed You) (RCA)</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>THE TOAD THE WET SPROCKET</td>
<td>Fall Down (Columbia)</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>PEARL JAM</td>
<td>Yield</td>
<td>9</td>
<td>10</td>
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<tr>
<td>MEAT PUMPKETS</td>
<td>Barbeque (Landslide)</td>
<td>10</td>
<td>11</td>
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This chart reflects airplay from September 19 - 25 and ranked by total plays. 47 total reporters.
## ALTERNATIVE PLAYLISTS

### Market #2

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<th>No.</th>
<th>Artist/Title</th>
<th>Duration</th>
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<tbody>
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<td>The Edge</td>
<td>04:28</td>
</tr>
<tr>
<td>2</td>
<td>R.E.M.</td>
<td>03:21</td>
</tr>
<tr>
<td>3</td>
<td>Sonic Youth</td>
<td>03:13</td>
</tr>
<tr>
<td>4</td>
<td>Pearl Jam</td>
<td>02:58</td>
</tr>
<tr>
<td>5</td>
<td>Smashing Pumpkins</td>
<td>02:45</td>
</tr>
<tr>
<td>6</td>
<td>Pixies</td>
<td>02:36</td>
</tr>
<tr>
<td>7</td>
<td>Tool</td>
<td>02:25</td>
</tr>
<tr>
<td>8</td>
<td>Nirvana</td>
<td>02:16</td>
</tr>
<tr>
<td>9</td>
<td>Pavement</td>
<td>01:59</td>
</tr>
<tr>
<td>10</td>
<td>Beck</td>
<td>01:55</td>
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<tr>
<td>3</td>
<td>Tool</td>
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<tr>
<td>4</td>
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<tr>
<td>5</td>
<td>Nirvana</td>
<td>02:36</td>
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<tr>
<td>6</td>
<td>Beck</td>
<td>02:25</td>
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<tr>
<td>7</td>
<td>Pavement</td>
<td>01:59</td>
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<td>04:28</td>
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<tr>
<td>2</td>
<td>Tool</td>
<td>03:21</td>
</tr>
<tr>
<td>3</td>
<td>Pearl Jam</td>
<td>03:13</td>
</tr>
<tr>
<td>4</td>
<td>Nirvana</td>
<td>02:58</td>
</tr>
<tr>
<td>5</td>
<td>Beck</td>
<td>02:36</td>
</tr>
<tr>
<td>6</td>
<td>Pavement</td>
<td>02:25</td>
</tr>
<tr>
<td>7</td>
<td>Beck</td>
<td>01:59</td>
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<td>Beck</td>
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<tr>
<td>3</td>
<td>Pearl Jam</td>
<td>03:13</td>
</tr>
<tr>
<td>4</td>
<td>Nirvana</td>
<td>02:58</td>
</tr>
<tr>
<td>5</td>
<td>Beck</td>
<td>02:36</td>
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<tr>
<td>6</td>
<td>Pavement</td>
<td>02:25</td>
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<tr>
<td>7</td>
<td>Beck</td>
<td>01:59</td>
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<tr>
<td>8</td>
<td>Beck</td>
<td>01:55</td>
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**ALTERNATIVE PLAYLISTS**

October 7, 1994

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**Continued on Page 114**
### ADDITIONAL REPORTER ADDS

**Stations listed alphabetically by market**

| KTCL/Dallas, TX | PD: John Hayes | MD: Mary Moses | 19 | NIRVANA | 12 THE SMITHS | 10 Bad Religion | 9 Hüsker Dü | 7 The Pixies |
| WDFK/Louisville, KY | PD: Gary Glaze | APM/MD: Randy Starr | 16 | GREEN DAY | 70 DAVE FREHM | 10 Slint | 6 Ministry | 5 SYSTEM OF A DOWN |

47 Total Reporters
47 Current Reporters
48 Current Playlists

**Reported Frozen Playlist (1):**

- KXKL/Salt Lake City

### NEW & ACTIVE

**NINE INCH NAILS** "Burn" (Nothing/Interscope/AG) · Total Stations: 19, Addrs: 1, Total Plays: 189

**COMPULSION** "Delivery" (Interscope/AG) · Total Stations: 29, Addrs: 11, Total Plays: 182

**CRASH TEST DUMMIES** "God Shuffled His Feet" (Arista) · Total Stations: 18, Addrs: 4, Total Plays: 165

**BEASTIE BOYS** "Sure Shot" (Grand Royal/Capitol) · Total Stations: 18, Addrs: 9, Total Plays: 163

**PETE DROGE** "If You Don't Love Me (I'll Kill Myself)" (American) · Total Stations: 15, Addrs: 6, Total Plays: 154

**MOIST** "Push" (Chrysalis/EMI) · Total Stations: 12, Addrs: 0, Total Plays: 148

**PEARL JAM** "Better Man" (Local) · Total Stations: 8, Addrs: 1, Total Plays: 140

**FRENTE!** "Ordinary Angels" (Mammoth/AG) · Total Stations: 12, Addrs: 1, Total Plays: 139

**OVER THE RHINE** "Happy With Myself?" (IRS) · Total Stations: 10, Addrs: 0, Total Plays: 134

**URGE OVERKILL** "Girl, You'll Be a Woman Soon" (MCA) · Total Stations: 18, Addrs: 8, Total Plays: 129

**R.E.M.** "Strange Currencies" (WB) · Total Stations: 11, Addrs: 3, Total Plays: 129

**BAD RELIGION** "21st Century Digital Boy" (Atlantic/AG) · Total Stations: 11, Addrs: 5, Total Plays: 125

**K'S CHOICE** "Me Happy" (550 Music/Epic) · Total Stations: 11, Addrs: 1, Total Plays: 116

**R.E.M.** "Bang and Blame" (WB) · Total Stations: 10, Addrs: 3, Total Plays: 94

**SEAL** "Newborn Friend" (ZZT/Sire/AG) · Total Stations: 8, Addrs: 1, Total Plays: 91

**VELOcity GIRL** "I Can't Stop Smiling" (Sub Pop) · Total Stations: 10, Addrs: 2, Total Plays: 90

**WEEZER** "Buddy Holly" (DGC) · Total Stations: 8, Addrs: 3, Total Plays: 89

**MIGHTY MIGHTY BOSSTONES** "Kinder Words" (Mercury) · Total Stations: 15, Addrs: 6, Total Plays: 79

**DAMBUILDERS** "Smell" (EastWest/AG) · Total Stations: 10, Addrs: 4, Total Plays: 65

**AMERICAN MUSIC CLUB** "Wish The World Away" (Reprise) · Total Stations: 7, Addrs: 1, Total Plays: 64

**R.E.M.** "Crush With Eyeliner" (WB) · Total Stations: 7, Addrs: 1, Total Plays: 50

---

**ALBUMS**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>OVER PLAYS</th>
<th>LAST WEEK</th>
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<tbody>
<tr>
<td>1</td>
<td>R.E.M.</td>
<td>Monster (WB)</td>
<td>1833</td>
<td>+ 211</td>
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<tr>
<td>2</td>
<td>STONE TEMPLE PILOTS</td>
<td>Purple (Atlantic/AG)</td>
<td>1700</td>
<td>- 18</td>
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<tr>
<td>3</td>
<td>GREEN DAY</td>
<td>Dookie (Reprise)</td>
<td>1534</td>
<td>+ 94</td>
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<tr>
<td>4</td>
<td>OFFSPRING</td>
<td>Smash (Epitaph)</td>
<td>1414</td>
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<td>CRANBERRIES</td>
<td>No Need To Argue (Island)</td>
<td>1219</td>
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<tr>
<td>6</td>
<td>SOUNGARDEN</td>
<td>Superunknown (A&amp;M)</td>
<td>1100</td>
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<tr>
<td>7</td>
<td>LIVE TRAVELER</td>
<td>Coaster (Capitol)</td>
<td>1091</td>
<td>- 94</td>
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<tr>
<td>8</td>
<td>3 DOG WEED</td>
<td>Tuesday (Pure)</td>
<td>1076</td>
<td>- 15</td>
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<tr>
<td>9</td>
<td>6 DINOUSOR J.R.</td>
<td>Without A Sound (Rizzi/Reprise)</td>
<td>1062</td>
<td>+ 69</td>
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<tr>
<td>10</td>
<td>6 JESUS &amp; MARY CHAIN</td>
<td>Scorched (American)</td>
<td>994</td>
<td>- 52</td>
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This chart reflects airplay from September 26-October 2

47 total reporters. Chart based on play rank, with plays for all cuts from an album combined.
<table>
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<th>AMERICAN MUSIC CLUB</th>
<th>CRASH TEST DUMMIES</th>
<th>FIGGS</th>
<th>HODDOO GURUS</th>
<th>ALTERNATIVE SONGS</th>
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<tr>
<td>&quot;Wish The World Away&quot;</td>
<td>&quot;God Shuffled His...&quot;</td>
<td>&quot;Favorite Shirt&quot;</td>
<td>&quot;The Right Time&quot;</td>
<td>&quot;Dookie&quot;</td>
</tr>
<tr>
<td>Reprise</td>
<td>Aria</td>
<td>Images</td>
<td>Zoo</td>
<td>Nothing/InterscopeAG</td>
</tr>
<tr>
<td>LP Time: San Francisco</td>
<td>LP Title: God Shuffled...</td>
<td>LP Title: LowFi At Society</td>
<td>LP Title: Crank</td>
<td>LP Time: Natural Born...</td>
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<td></td>
<td>&quot;Feel The Pain&quot;</td>
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<tr>
<td>7</td>
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<th>FREND</th>
<th>FREEDY JOHNSTON</th>
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<td>&quot;21st Century...&quot;</td>
<td>&quot;Coming Down...&quot;</td>
<td>&quot;Ordinary Angels&quot;</td>
<td>&quot;Bad Reputation&quot;</td>
<td>&quot;Doll Parts&quot;</td>
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<td>Atlantic/AG</td>
<td>LP Title: The Cult</td>
<td>LP Title: Marvin The Album</td>
<td>LP Title: This Perfect World</td>
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<td>&quot;Doll Parts&quot;</td>
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<th>K'S CHOICE</th>
<th>LIGHTNING SEEDS</th>
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<tr>
<td>&quot;Sure Shot&quot;</td>
<td>&quot;All I Am&quot;</td>
<td>&quot;Mockingbirds&quot;</td>
<td>&quot;Happy You&quot;</td>
<td>&quot;Lucky You&quot;</td>
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<tr>
<td>Grand Royal/Capitol</td>
<td>LP Title: American Highway</td>
<td>LP Title: Mighty Joe Moon</td>
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<th>COWBOY JUNKIES</th>
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<td>&quot;Sweet Jane&quot;</td>
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<tr>
<td>InterscopeAG</td>
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<td>Nothing/InterscopeAG</td>
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<tr>
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<td>LP Title: O. Love &amp; Special.</td>
<td>LP Time: Natural Born...</td>
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<th>G. LOVE &amp; SPECIAL</th>
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<td>&quot;Feel The Pain&quot;</td>
<td>&quot;Welcome To Paradise&quot;</td>
<td>&quot;Cold Beverage&quot;</td>
<td>&quot;If You Don't Love...&quot;</td>
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<td>LP Time: Without A Sound</td>
<td>LP Title: Cookie</td>
<td>LP Title: O. Love &amp; Special.</td>
<td>LP Time: &quot;If You Don't Love...&quot;</td>
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<th>COWBOY JUNKIES</th>
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<td>&quot;Zombie Island&quot;</td>
<td>&quot;Doll Parts&quot;</td>
<td>&quot;Lucas With The Lid...&quot;</td>
<td>&quot;If You Don't Love...&quot;</td>
<td>&quot;Sweet Jane&quot;</td>
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<tr>
<td>LP Time: No Need To Argue</td>
<td>LP Title: Live Through This</td>
<td>LP Title: Luciastic</td>
<td>LP Time: &quot;If You Don't Love...&quot;</td>
<td>LP Time: Natural Born...</td>
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<th>CRANBERRIES</th>
<th>HOLE</th>
<th>LUCAS</th>
<th>PETE DROGUE</th>
<th>CRANBERRIES</th>
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<tr>
<td>&quot;Zombie Island&quot;</td>
<td>&quot;Doll Parts&quot;</td>
<td>&quot;Lucas With The Lid...&quot;</td>
<td>&quot;If You Don't Love...&quot;</td>
<td>&quot;Zombie Island&quot;</td>
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<tr>
<td>LP Time: No Need To Argue</td>
<td>LP Title: Live Through This</td>
<td>LP Title: Luciastic</td>
<td>LP Time: &quot;If You Don't Love...&quot;</td>
<td>LP Time: No Need To Argue</td>
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<td>&quot;Feel The Pain&quot;</td>
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<td>station</td>
<td>play count</td>
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<tr>
<td>&quot;Self Esteem&quot;</td>
<td>Offspring</td>
<td>LPT 10 (7)</td>
<td>387</td>
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<td>&quot;What's The Frequency&quot;</td>
<td>R.E.M.</td>
<td>LPT 11 (9)</td>
<td>33</td>
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<tr>
<td>&quot;Your Favorite Thing&quot;</td>
<td>SUGAR</td>
<td>LPT 12 (7)</td>
<td>926</td>
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<tr>
<td>&quot;Teenage Wasteland&quot;</td>
<td>Weezer</td>
<td>LPT 13 (5)</td>
<td>218</td>
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</tr>
</tbody>
</table>

**Week 2 Chart: Week Ending October 7, 1994**

**ALTERNATIVE SONGS**

**Luscious Jackson**
- "City Song" (Grand Royal/Capitol) - LPT 10 (7) - WPGU (13) - WFFM (18)
- "Strange Currencies" (Epic) - LPT 11 (8) - WPGU (13) - WFFM (18)

**Sarah McLachlan**
- "Good Enough" (Arista) - LPT 12 (9) - WPGU (13) - WFFM (18)

**Mighty Mighty Bosstones**
- "Kinder Words" (Mercury) - LPT 9 (5) - WPGU (13) - WFFM (18)

**Nine Inch Nails**
- "Burn" (Nothing/InterScope/AG) - LPT 1 (7) - WPGU (13) - WFFM (18)

**Nirvana**
- "About A Girl" (DGC) - LPT 12 (5) - WPGU (13) - WFFM (18)

**Oasis**
- "Supersonic" (Epic) - LPT 10 (8) - WPGU (13) - WFFM (18)

**Pearl Jam**
- "Better Man" (Lopl) - LPT 3 (7) - WPGU (13) - WFFM (18)

**Seal**
- "Newborn Friend" (ZTT/Sire/WS) - LPT 9 (6) - WPGU (13) - WFFM (18)

**Leap of Faith**
- "Landslide" (Virgin) - LPT 10 (6) - WPGU (13) - WFFM (18)

**Smashing Pumpkins**
- "Superstar" (Virgin) - LPT 11 (6) - WPGU (13) - WFFM (18)

**Sonic Youth**
- "Superunknown" (A&M) - LPT 12 (6) - WPGU (13) - WFFM (18)

**Teenage Wasteland**
- "My Wave" (A&M) - LPT 9 (5) - WPGU (13) - WFFM (18)

**Sugarcult**
- "Your Favorite Thing" (Virgin) - LPT 11 (5) - WPGU (13) - WFFM (18)

**Weezer**
- "Buddy Holly" (DGC) - LPT 12 (5) - WPGU (13) - WFFM (18)
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title (Label)</th>
<th>Total Stations</th>
<th>Charted</th>
<th>Total Last Week</th>
<th>+/+ Over Last Week</th>
<th>Points</th>
</tr>
</thead>
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<tr>
<td>0</td>
<td><strong>STONE TEMPLE...</strong> (Atlantic/AG)</td>
<td>169/0</td>
<td>3153</td>
<td>13813</td>
<td>481</td>
<td>93%</td>
</tr>
<tr>
<td>1</td>
<td>R.E.M. What's The Frequency, Kenneth? (WB)</td>
<td>161/1</td>
<td>12300</td>
<td>14495</td>
<td>1372</td>
<td>93%</td>
</tr>
<tr>
<td>2</td>
<td><strong>ROLLING STONES</strong> You Got Me Rocking (Virgin)</td>
<td>151/0</td>
<td>3105</td>
<td>12905</td>
<td>-322</td>
<td>93%</td>
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<tr>
<td>3</td>
<td>ERIC CLAPTON Tore Down (Reprise)</td>
<td>142/0</td>
<td>2921</td>
<td>12512</td>
<td>157</td>
<td>96%</td>
</tr>
<tr>
<td>4</td>
<td>HOOTIE &amp; THE BLOWFISH Hold... (Atlantic/AG)</td>
<td>150/0</td>
<td>2611</td>
<td>10859</td>
<td>-175</td>
<td>97%</td>
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<tr>
<td>5</td>
<td>PINK FLOYD High Hopes (Columbia)</td>
<td>143/2</td>
<td>2420</td>
<td>10507</td>
<td>-482</td>
<td>92%</td>
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<tr>
<td>6</td>
<td>SOUNDGARDEN Fell On Black Days (A&amp;M)</td>
<td>135/4</td>
<td>2229</td>
<td>10265</td>
<td>+910</td>
<td>95%</td>
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<tr>
<td>7</td>
<td>COUNTING CROWS Rain King (DGC)</td>
<td>122/0</td>
<td>1946</td>
<td>7661</td>
<td>-1592</td>
<td>92%</td>
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<tr>
<td>8</td>
<td>GREEN DAY Basket Case (Reprise)</td>
<td>121/4</td>
<td>1644</td>
<td>7437</td>
<td>+153</td>
<td>98%</td>
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<tr>
<td>9</td>
<td>COLLECTIVE SOUL Breathe (Atlantic/AG)</td>
<td>114/0</td>
<td>1717</td>
<td>6882</td>
<td>-1235</td>
<td>90%</td>
</tr>
<tr>
<td>10</td>
<td>GIN BLOSSOMS Allison Road (A&amp;M)</td>
<td>112/0</td>
<td>1161</td>
<td>6682</td>
<td>+278</td>
<td>93%</td>
</tr>
<tr>
<td>11</td>
<td>GLILY CLARKE C'mere Me, Or Kill Me (Virgin)</td>
<td>121/3</td>
<td>1402</td>
<td>6253</td>
<td>-416</td>
<td>96%</td>
</tr>
<tr>
<td>12</td>
<td>NEIL YOUNG &amp; CRAZY HORSE Change... (Reprise)</td>
<td>114/0</td>
<td>1562</td>
<td>6485</td>
<td>-968</td>
<td>95%</td>
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<tr>
<td>13</td>
<td>CANDLEBOX Far Behind (Mericken/65/WB)</td>
<td>88/1</td>
<td>17306</td>
<td>6328</td>
<td>-640</td>
<td>90%</td>
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<tr>
<td>14</td>
<td><strong>OFFSPRING</strong> Come Out And Play (Epitaph)</td>
<td>95/2</td>
<td>16340</td>
<td>8260</td>
<td>-117</td>
<td>96%</td>
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<tr>
<td>15</td>
<td>TESLA Mama's Fool (Geffen)</td>
<td>98/0</td>
<td>13254</td>
<td>7643</td>
<td>+2720</td>
<td>95%</td>
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<tr>
<td>16</td>
<td>CULT Coming Down (Drug Tongue) (Reprise)</td>
<td>111/9</td>
<td>12288</td>
<td>5725</td>
<td>+1838</td>
<td>93%</td>
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<tr>
<td>17</td>
<td><strong>LIVE</strong> Alone (Radioactive)</td>
<td>121/6</td>
<td>1300</td>
<td>5564</td>
<td>+651</td>
<td>98%</td>
</tr>
<tr>
<td>18</td>
<td>GODS CHOOZE Everybody I (Qwest/WB)</td>
<td>114/3</td>
<td>1147</td>
<td>4616</td>
<td>-1792</td>
<td>94%</td>
</tr>
<tr>
<td>19</td>
<td>JOHN MELLENCAMP Dancing In The Dark (Mercury)</td>
<td>100/12</td>
<td>1147</td>
<td>4616</td>
<td>+116</td>
<td>95%</td>
</tr>
<tr>
<td>20</td>
<td>PETER GABRIEL Red Rain (Geffen)</td>
<td>84/0</td>
<td>1019</td>
<td>4586</td>
<td>-93</td>
<td>94%</td>
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<tr>
<td>21</td>
<td>BLOODLINE Stone Cold Hearted (EMI)</td>
<td>111/3</td>
<td>1182</td>
<td>4546</td>
<td>+576</td>
<td>95%</td>
</tr>
<tr>
<td>22</td>
<td>BBM Waiting In The Wings (Virgin)</td>
<td>86/1</td>
<td>21906</td>
<td>4538</td>
<td>-508</td>
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<tr>
<td>23</td>
<td>SOULHAT Bonerusher (Epic)</td>
<td>94/1</td>
<td>2944</td>
<td>4232</td>
<td>+150</td>
<td>96%</td>
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<tr>
<td>24</td>
<td>OFFSPRING Self Esteem (Epitaph)</td>
<td>55/10</td>
<td>3755</td>
<td>4209</td>
<td>+706</td>
<td>93%</td>
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<tr>
<td>25</td>
<td><strong>LIVE</strong> Selling The Drama (Radioactive)</td>
<td>62/1</td>
<td>3305</td>
<td>3966</td>
<td>-291</td>
<td>93%</td>
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<tr>
<td>26</td>
<td>SOUNDGARDEN Black Hole Sun (A&amp;M)</td>
<td>76/1</td>
<td>3048</td>
<td>3941</td>
<td>+96</td>
<td>92%</td>
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<tr>
<td>27</td>
<td><strong>SHERYL CROW</strong> All I Wanna Do (A&amp;M)</td>
<td>60/3</td>
<td>3579</td>
<td>6757</td>
<td>+225</td>
<td>93%</td>
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<tr>
<td>28</td>
<td><strong>TOAD THE SCREECH</strong> Flock (Fallout)</td>
<td>61/2</td>
<td>3740</td>
<td>3291</td>
<td>-1297</td>
<td>94%</td>
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<tr>
<td>29</td>
<td><strong>DREAM THEATER</strong> Leaf (WestEast/AG)</td>
<td>77/2</td>
<td>3675</td>
<td>4327</td>
<td>+138</td>
<td>94%</td>
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<tr>
<td>30</td>
<td><strong>TOAD THE WET DETROIT</strong> Flock (Fallout)</td>
<td>61/3</td>
<td>3579</td>
<td>6757</td>
<td>+225</td>
<td>93%</td>
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<tr>
<td>31</td>
<td><strong>WEEZER</strong> Undone -- The Sweater Song (DGC)</td>
<td>89/10</td>
<td>3675</td>
<td>3170</td>
<td>-167</td>
<td>93%</td>
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<tr>
<td>32</td>
<td>BIG HEAD TODD... In The Morning (Giant/550/Epic)</td>
<td>49/0</td>
<td>3186</td>
<td>3076</td>
<td>-100</td>
<td>93%</td>
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<tr>
<td>33</td>
<td>ALICE IN CHAINS I Stay Away (Columbia)</td>
<td>34/0</td>
<td>4352</td>
<td>2829</td>
<td>-525</td>
<td>94%</td>
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<tr>
<td>34</td>
<td><strong>GREAT WHITE</strong> Black (Zoo)</td>
<td>77/7</td>
<td>3478</td>
<td>2811</td>
<td>-548</td>
<td>94%</td>
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<tr>
<td>35</td>
<td><strong>MEAT PUPPETS</strong> Backwater (London/Island)</td>
<td>56/0</td>
<td>4453</td>
<td>5372</td>
<td>-282</td>
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<tr>
<td>36</td>
<td><strong>ROYAL JELLY</strong> Ceiling (Reprise)</td>
<td>76/10</td>
<td>4162</td>
<td>5257</td>
<td>+1433</td>
<td>96%</td>
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<tr>
<td>37</td>
<td><strong>COLLECTIVE SOUL</strong> Shre (Atlantic/AG)</td>
<td>67/0</td>
<td>4257</td>
<td>5257</td>
<td>+77</td>
<td>95%</td>
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<tr>
<td>38</td>
<td><strong>ALLMAN BROTHERS BAND</strong> Back Where... (Atlantic/AG)</td>
<td>50/0</td>
<td>4040</td>
<td>2849</td>
<td>-1494</td>
<td>92%</td>
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<td>39</td>
<td><strong>NINE INCH NAILS</strong> Closer (Nothing/TVT/Iriscap/AG)</td>
<td>32/0</td>
<td>5109</td>
<td>14357</td>
<td>-145</td>
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<td>40</td>
<td><strong>FREDDY JONES BAND</strong> In A Dreamland (Capricorn)</td>
<td>49/0</td>
<td>4552</td>
<td>2472</td>
<td>-725</td>
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<td>41</td>
<td><strong>ALICE IN CHAINS</strong> Don't Follow (Columbia)</td>
<td>39/8</td>
<td>4748</td>
<td>2215</td>
<td>+147</td>
<td>93%</td>
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<tr>
<td>42</td>
<td>ROLLING STONES Love Is Strong (Virgin)</td>
<td>55/0</td>
<td>4807</td>
<td>2201</td>
<td>-814</td>
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<td>43</td>
<td><strong>FREDDY JOHNSTON</strong> Bad Reputation (Elektra)</td>
<td>53/6</td>
<td>4845</td>
<td>2039</td>
<td>+310</td>
<td>93%</td>
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<tr>
<td>44</td>
<td>SMITHEEENS Take Me In (MCA)</td>
<td>52/0</td>
<td>4437</td>
<td>1829</td>
<td>-27</td>
<td>94%</td>
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<td>45</td>
<td><strong>TYPE O NEGATIVE</strong> Christian Woman (Roadrunner)</td>
<td>28/2</td>
<td>6529</td>
<td>1279</td>
<td>+26</td>
<td>94%</td>
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<tr>
<td>46</td>
<td><strong>JOHN MELLENCAMP</strong> Wild Night (Mercury)</td>
<td>37/0</td>
<td>4942</td>
<td>1693</td>
<td>-459</td>
<td>93%</td>
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<tr>
<td>47</td>
<td><strong>COUNTING CROWS</strong> Einstein On The Beach (DGC)</td>
<td>22/1</td>
<td>4623</td>
<td>1669</td>
<td>+21</td>
<td>94%</td>
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<tr>
<td>48</td>
<td><strong>DANZIG</strong> Until You Call On The Dark (American)</td>
<td>36/3</td>
<td>5634</td>
<td>1656</td>
<td>+217</td>
<td>94%</td>
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<tr>
<td>49</td>
<td><strong>PAGE &amp; PLANT</strong> Gallows Pole (Atlantic/AG)</td>
<td>62/162</td>
<td>6330</td>
<td>1653</td>
<td>+87</td>
<td>92%</td>
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<tr>
<td>50</td>
<td><strong>SASS JORDAN</strong> Sun's Gonna Rise (Import/MCA)</td>
<td>45/7</td>
<td>5240</td>
<td>1400</td>
<td>+476</td>
<td>93%</td>
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<tr>
<td>51</td>
<td><strong>DADA</strong> All I Am (IRS)</td>
<td>34/2</td>
<td>5432</td>
<td>5418</td>
<td>+20</td>
<td>94%</td>
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<tr>
<td>52</td>
<td>ROLLING STONES Out Of Tears (Virgin)</td>
<td>49/17</td>
<td>58325</td>
<td>11414</td>
<td>+328</td>
<td>94%</td>
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<tr>
<td>53</td>
<td><strong>GARY HOEY</strong> In Luc And Yoga (Reprise)</td>
<td>29/8</td>
<td>62309</td>
<td>1348</td>
<td>+662</td>
<td>94%</td>
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<tr>
<td>54</td>
<td><strong>CRACKER</strong> Let's Go For A Ride (Virgin)</td>
<td>33/0</td>
<td>50330</td>
<td>6620</td>
<td>-516</td>
<td>93%</td>
</tr>
</tbody>
</table>

This chart reflects airplay from September 26-October 2. 174 total reporters.
The title track from his new album.

The journey from Avalon continues.

Produced by Bryan Ferry & Robin Trower
Management: David Enochsen & Julie Mann at I.E. Management;
Andy Gershon at Cohen Brothers Management

ON TOUR THIS FALL!

November  
6 New Haven
7 Montreal
9 Cleveland
11 Minneapolis
12 Milwaukee
14 Chicago
17 Detroit
18-19 Toronto
21-23 New York
25-26 Boston
28 Washington D.C.
29 Atlanta

December  
1 Austin
2 Fort Worth
4 Las Vegas
5 San Diego
7-9 Los Angeles
11-12 Berkeley

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### ROCK ALBUMS TOP 20

**October 7, 1994**

<table>
<thead>
<tr>
<th>#</th>
<th>LP</th>
<th>Artist/Title (Label)</th>
<th>Total Points</th>
<th>Points Over Last Week</th>
<th>Emphasis Tracks Points</th>
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<td>1</td>
<td>1</td>
<td>STEVE PERRY Total BLUES TRAVELER</td>
<td>120</td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROLLING STONES Voodoo Lounge (Virgin)</td>
<td>187</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>SOUNDGARDEN Superunknown (A&amp;M)</td>
<td>168</td>
<td></td>
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</tr>
<tr>
<td>4</td>
<td>4</td>
<td>R.E.M. Monster (WB)</td>
<td>160</td>
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</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ERIC CLAPTON From The Cradle (Reprise)</td>
<td>153</td>
<td></td>
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</tr>
<tr>
<td>6</td>
<td>6</td>
<td>PINK FLOYD The Division Bell (Columbia)</td>
<td>156</td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>7</td>
<td>HOOTIE &amp; THE BLOWFISH Cracked Rear... (Atlantic/AG)</td>
<td>109</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>OFFSPRING Smash (Epitaph)</td>
<td>105</td>
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<tr>
<td>9</td>
<td>9</td>
<td>COUNTING CROWS August And Everything After (DGC)</td>
<td>98</td>
<td></td>
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</tr>
<tr>
<td>10</td>
<td>10</td>
<td>GREEN DAY Dookie (Reprise)</td>
<td>109</td>
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<tr>
<td>11</td>
<td>11</td>
<td>COLLECTIVE SOULHints, Allegations... (Atlantic/AG)</td>
<td>98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>LIVE Throwing Copper (Radioactive)</td>
<td>105</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>CANDLEBOX Candlebox (Maverick/Sire/WB)</td>
<td>91</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>TESLA Bust A Nut (DGC)</td>
<td>97</td>
<td></td>
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</tr>
<tr>
<td>15</td>
<td>15</td>
<td>GIN BLOSSOMS New Miserable Experience (A&amp;M)</td>
<td>109</td>
<td></td>
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<tr>
<td>16</td>
<td>16</td>
<td>ALICE IN CHAINS Jar Of Flies (Reprise)</td>
<td>110</td>
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<td>17</td>
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<td>NEIL YOUNG &amp; CRAZY HORSE Sleeps... (Reprise)</td>
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<td>18</td>
<td>18</td>
<td>TOAD THE WET SPROCKET Dulcinea (Columbia)</td>
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<td>19</td>
<td>19</td>
<td>GILBY CLARKE Pawnshop Guitars (Virgin)</td>
<td>92</td>
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<tr>
<td>20</td>
<td>20</td>
<td>JOHN MELLENCAMP Dance Naked (Mercury)</td>
<td>94</td>
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</table>

This chart reflects airplay from September 19-25. 174 total reporters. Chart based on total points, with points from all cuts from an album combined.

### ROCK TRACKS

**October 7, 1994**

**NEW & ACTIVE**

- **PRIDE & GLORY "Troubled Wine" (Geffen)**
  - Total Points: 1351, Total Stations: 45, Total Adds: 7 (AF: 2)
- **DINOSAUR JR "Feel The Pain" (Sire/Reprise)**
  - Total Points: 1132, Total Stations: 21, Total Adds: 10
- **MOIST "Push" (Chrysalis/EMI)**
  - Total Points: 1068, Total Stations: 32, Total Adds: 12 (AF: 3)
- **BLUES TRAVELER "Hook" (A&M)**
  - Total Points: 1031, Total Stations: 25, Total Adds: 1 (AF: 1)
- **STEVE PERRY "Young Hearts Forever" (Columbia)**
  - Total Points: 1015, Total Stations: 29, Total Adds: 5 (AF: 1)
- **SPIN DOCTORS "Mary Jane" (Epic)**
  - Total Points: 1004, Total Stations: 24, Total Adds: 4 (AF: 1)
- **SPONGE "Plewed" (Chaos)**
  - Total Points: 941, Total Stations: 19, Total Adds: 3 (AF: 1)
- **LIZ PHAIR "SuperNova" (Matador/AG)**
  - Total Points: 913, Total Stations: 33, Total Adds: 16 (AF: 4)
- **SOUNDGARDEN "My Wave" (A&M)**
  - Total Points: 866, Total Stations: 26, Total Adds: 14 (AF: 4)
- **KILLING JOKE "Millennium" (Zoo)**
  - Total Points: 846, Total Stations: 18, Total Adds: 2 (AF: 1)

- **COUNTING CROWS "A Murder Of One" (BGC)**
  - Total Points: 799, Total Stations: 17, Total Adds: 6 (AF: 2)
- **TOADIES "Backslider" (Interscope/AG)**
  - Total Points: 706, Total Stations: 12, Total Adds: 1 (AF: 1)
- **PETE DROGE "If You Don't Love Me (I'll Kill ... )" (American)**
  - Total Points: 700, Total Stations: 18, Total Adds: 11 (AF: 3)
- **WHITE ZOMBIE "Children Of The Grave" (Columbia)**
  - Total Points: 690, Total Stations: 20, Total Adds: 11 (AF: 4)
- **DEADEYE DICK "New Age Girl" (Ichiban)**
  - Total Points: 679, Total Stations: 13, Total Adds: 1 (AF: 1)
- **R.E.M. "Strange Currencies" (WB)**
  - Total Points: 590, Total Stations: 13, Total Adds: 4 (AF: 1)
- **WIDESPREAD PANIC "Airplane" (Capricorn)**
  - Total Points: 549, Total Stations: 13, Total Adds: 0
- **FURY IN THE ... "Waiting For Paradise" (RCA)**
  - Total Points: 542, Total Stations: 20, Total Adds: 2 (AF: 1)
- **R.E.M. "Bang And Blame" (WB)**
  - Total Points: 531, Total Stations: 14, Total Adds: 1 (AF: 1)

- **TESLA "Need Your Lovin'" (Geffen)**
  - Total Points: 524, Total Stations: 13, Total Adds: 5 (AF: 1)
- **LYNYRD SKYNYRD "Devil In The Bottle" (Capricorn)**
  - Total Points: 503, Total Stations: 17, Total Adds: 4 (AF: 1)
- **BOB SEGER "C'est La Vie" (Capitol)**
  - Total Points: 499, Total Stations: 47, Total Adds: 47 (AF: 13)
- **CRASH TEST DUMMIES "God Shuffled His Feet" (Arista)**
  - Total Points: 413, Total Stations: 10, Total Adds: 0
- **ARCADE "Angry" (Epic)**
  - Total Points: 324, Total Stations: 10, Total Adds: 1 (AF: 1)
- **SOUP DRAGONS "One Way Street" (Raw TV/Mercury)**
  - Total Points: 307, Total Stations: 19, Total Adds: 15 (AF: 3)
- **BAD RELIGION "21st Century (Digital Boy)" (Atlantic/AG)**
  - Total Points: 216, Total Stations: 22, Total Adds: 18 (AF: 5)
- **BUDDHA HEADS "Dodge The Rain" (RCA)**
  - Total Points: 48, Total Stations: 10, Total Adds: 9 (AF: 2)

*Refer to song information on Pages 124 and 125. Songs ranked by total points.*
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Owner</th>
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<th>Program Director</th>
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<td>Bloomington, IL</td>
<td>Country</td>
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<td>Tom Basart</td>
<td>John Masters</td>
<td>October 7, 1994</td>
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<td>Paul Cartwright</td>
<td>Mike Ziegler</td>
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**Note:** The list continues with stations listed alphabetically by market. Each entry includes the station's call letters, city, market, format, owner, general manager, and program director, along with the airdate provided.
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<th>CHART STATES</th>
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**ALICE IN CHAINS**

"Don't Follow"
Columbia

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**SHEERYL CROW**

"All I Wanna Do"
A&M

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**DREAM THEATER**

"Life"
EastWest/AUG

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**GARY HOEY**

"Linux And Lucy"
Reprise

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**BLOODLINE**

"Stone Cold Hearted"
EMI

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**BLUES TRAVELER**

"Hook"
A&M

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**ERIC CLAPTON**

"Tore Down"
Reprise

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**CHART SONGS**

**COUNTER CROW**

"A Murder Of One"
DGC

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**DEADEYE DICK**

"New Age Girl"
Ichron

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**GREAT WHITE**

"All Right"
Zoo

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**LIVE**

"I Alone"
Radioactive

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**JOHN MELLENCAMP**

"Dance Naked"
Mercury

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<td>&quot;Gallows Pole&quot;</td>
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**Chart States**

- VP: VP
- SP: SP
- LP: LP
- WP: WP

**Station Play by Market Size**

- VP: VP
- SP: SP
- LP: LP
- WP: WP

**Total Plays**

- VP: VP
- SP: SP
- LP: LP
- WP: WP

**Added Factor**

- VP: VP
- SP: SP
- LP: LP
- WP: WP
UC TOP 50
OCTOBER 7, 1994

Title: "One Touch"
First Week: #2 Urban Most Added!
Already on 33 UC Reporters Including
WBLK, WQON, KPRS, WBLK, WHRK
WMCS, WKKV, WCXX, KMJS, WQOK
...And Many More!

PHIL PERRY

BREKERS
NOTORIOUS B.I.G.
"Juicy" (Bad Boy/Konvict) 70% of our reporters on it (82 stations)
9 Adds (AF: 4) • Votes 47 - 42

PATTI LABELLE
"All This Love" (MCA) 69% of our reporters on it (80 stations)
8 Adds (AF: 4) • Debuts at #45

CASSERINE / CATO
"Why Not Take All" (Win) 68% of our reporters on it (59 stations)
7 Adds (AF: 4) • Debuts at #17

BRAT
"Do Ya” (So So Def/Claw) 66% of our reporters on it (57 stations)
10 Adds (AF: 4) • Debuts at #39

YIN-VEE
"Chocolate" (R&B/Atlantic) 62% of our reporters on it (56 stations)
8 Adds (AF: 6) • Votes 49 - 41

INTRO
"Never Again" (Motown) 61% of our reporters on it (53 stations)
11 Adds (AF: 13)

MOST ADDED

Artist
Title
AF
Album

JANET JACKSON
"This" 46 24

PHIL PERRY
"Touch" 32 15

TEMTATIONS
"Error" 23 13

DONNA ALLEN
"Real" 26 12

E.V.E.
"Goose" 19 9

HOWARD HEMETT
"Forever" 19 9

N-PHASE
"Kiss" 18 7

INTRO
"Never" 17 12

BILL LYNCE
"Boyfriend" 17 5

A FEW GOOD MEN
"Something" 14 6

MOST INCREASED PLAYS

INXI KAMOGE
"Here" +449

BRANDY
"Wanna" +193

INTRO
"Never" +347

BARRY WHITE
"Practice" +344

B.M.U.
"Know" +294

MEN AT LARGE
"Talk" +291

BLACKSTREET
"Before" +288

BRAT
"Fa" +287

CASSERINE
"Why" +256

JANET JACKSON
"This" +215

MOST INCREASED POINTS

INXI KAMOGE
"Here" +2606

BRANDY
"Wanna" +2517

INTRO
"Never" +2042

BLACKSTREET
"Before" +1669

BARRY WHITE
"Practice" +1665

BRAT
+1604

MEN AT LARGE
"Talk" +1261

MARY J. BLIGE
"Happy" +1177

CASSERINE
"Why" +1217

JANET JACKSON
"This" +1205

TOP RECURRENTS

Ranked By Total Plays

Artist
Title
Add

1. PATTI LABELLE The Right Kinda... (MCA)
2. ZHANE' A Drop of Love (Motown/Motown)
3. TEVIN CAMPBELL Always in My Heart (QuestWill)
4. AARON HALL I Miss You (Silas/MCA)
5. BEBE & CECE WINANS If Anything Ever... (Capital)
6. ILL AL KRATCH & MC KNIGHT I Take... (Motown)
7. JONATHAN BUTLER I'm On My Knees (Mercury)
8. ALL-4-ONE Breathless (Blazz/A&R)
9. BRAT Fat A All Y'All (So Def/D packaging)
10. WARREN "This Love" (Motown/Motown)

Breakers Song has achieved #2 at 80% of our reporters for the first time.
All Add Factors - total weight of stations adding a song. Points compressed to 1-60 scale for easier referencing. Best Points The sum of each reports total plays of a song multiplied by the stations individual weight. Most increased Points lists the song with the greatest week-to-week increases in total plays. Play copies follow all charted songs by total plays. Most increased Play lists the songs with the greatest week-to-week changes in total plays.
If your very first album sold 2 million in just 4 months, you'd be breathless, too.

**breathless**

the new smash from

**ALL-4-ONE**

off their self-titled **double platinum** debut album

follow-up to **i swear**

No.1 for 11 weeks in a row

**URBAN CHART:**

38

**NOW ON 56 UC REPORTERS INCLUDING:**

WDAS  WXYV  WAMO  KMJK  WZAK  WIZF  WNOV  WKKV  WOWI  WCKX

25 PLAYS+ AT:

WPEG  WGZB  WPLZ  WKGN  WZFX  WRKE  WACR  WMNX

...AND MANY MORE!

Produced by Keith Crouch for Human Rhythm Productions

Management: Sonya and Willie Norwood for Brand-Nu, Inc.
NEW & ACTIVE

ANGELA WINEBISH "Keep Timaanie Me Out" (Electric) • Tideline 46, Ad: (JF), Page 727, Pages 717-718.

JAMEE FOX "Experiment" (Fayd) • Tideline 46, Ad: (JF), Pages 719-720, Pages 717-718.

SALT-N-PEPA "Who's That Girl?" (Motown/Isham) • Tideline 45, Ad: (JF), Pages 715-716, Pages 717-718.

TRELLIM & DINO "Talk A Slow" (Etab) • Tidelines 46, Ad: (JF), Page 727, Pages 717-718.

COOLIO "I Remember" (Tommis D) • Tideline 46, Ad: (JF), Page 7222, Pages 383-384.

GROOVE II. "Old Becomes New" (Biggest Entertainment) • Tidelines 46, Ad: (JF), Pages 715-716, Pages 717-718.

ONG EDGE "Edge Of My Life (Motown) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

RAJA-MEE "Turn It Up" (Perspective/Motown) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

BADFROGS "Me Like Me Like Me" (Motown) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

ROB BASE & J-E-Z "Break Of Dawn" (Bass/Warlock) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

KELO "Tell Me" (L.V.A.) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

FORTE "Girl Want You Back" (Intersound) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

A FEW GOOD MEN "7 Things For Sure" (Snakebite) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

HOWARD "This Love Is Forever" (Caliber) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

PATTI PERRY "One Touch" (GAP/Motown) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

DIAMOND PLATES "99 Wonder"... (Foundation/EMI) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

DIAMOND PLATES "Don't Walk Away..." • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

JAMES JACKSON "You Want This" (Virgin) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.

B3 "N' Dat Party" (Eric Street) • Tideline 46, Ad: (JF), Page 7177, Pages 717-718.


ROB BASE & J-E-Z. "Break Of Dawn" (Bass/Warlock)

Tideline 32, Ad: (JF), Page 342, Page 312-314.

KELO "Tell Me" (L.V.A.)

Tideline 25, Ad: (JF), Page 730, Page 307-308.

FORTE "Girl Want You Back" (Intersound)

Tideline 18, Ad: (JF), Page 730, Page 188-189.

A FEW GOOD MEN "7 Things For Sure" (Snakebite)

Tideline 31, Ad: (JF), Page 730, Page 175-176.

HI-FIVE "Birthday Girl" (Jive)

Tideline 12, Ad: (JF), Page 730, Page 164-165.

TECHNICALS "Feel It In Our Way" (Columbia) • Tideline 13, Ad: (JF), Page 730, Page 153-154.

PATTI PERRY "One Touch" (GAP/Motown)

Tideline 31, Ad: (JF), Page 743, Page 147-148.

E.V.E. "Smorne Of Love" (MCA)

Tideline 21, Ad: (JF), Page 743, Page 75-76.

E.V.E. "Smorne Of Love" (MCA)

Tideline 32, Ad: (JF), Page 729, Page 74-75.

DIAMOND PLATES "99 Wonder"... (Foundation/EMI)

Tideline 32, Ad: (JF), Page 729, Page 74-75.

STOP THAT! "You Getta Be" (Glamar) • Tideline 31, Ad: (JF), Page 707, Page 724-725.

JAMES JACKSON "You Want This" (Virgin) • Tideline 39, Ad: (JF), Page 329, Pages 225-226.
<table>
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<tr>
<td>41 57</td>
<td>BONNIE MCCULA/All The Cages Are Gonna Break Tonight</td>
<td>41 57</td>
<td>BONNIE MCCULA/All The Cages Are Gonna Break Tonight</td>
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<td>38 64</td>
<td>MEAT PANTS/You're Gonna Love Her ForBV</td>
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<td>MEAT PANTS/You're Gonna Love Her ForBV</td>
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<td>32 68</td>
<td>JOSIE/Don't Let Go</td>
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<td>THE HOMESTYLE/Where Can I Turn</td>
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<td>26 82</td>
<td>JOSHUA J/Slide</td>
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<td>23 89</td>
<td>JILL DUFFY/500 Miles</td>
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<td>JILL DUFFY/500 Miles</td>
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<td>THE JUMBO'S/Heartbreak</td>
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<td>14 110</td>
<td>RONNIE MILLER/All I Need</td>
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<td>11 117</td>
<td>MICHAEL JORDAN/You're My One &amp; Only</td>
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<td>MICHAEL JORDAN/You're My One &amp; Only</td>
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<td>8 124</td>
<td>THE ARMS/This Is For You</td>
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<td>5 131</td>
<td>BOYGEAR/This</td>
<td>5 131</td>
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<td>2 138</td>
<td>AROUND THE WORLD/Permanently</td>
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<td>AROUND THE WORLD/Permanently</td>
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**CHR/TOP 40 PLAYLISTS**

Continued from Page 133

▲ Contributes to Rhythmic CHR chart

www.americanradiohistory.com
### Total Stations Number Represents All Stations Playing the Song Five or More Times This Week.

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Station 1</th>
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<th>Station 5</th>
<th>Total Plays</th>
<th>Total Points</th>
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<tbody>
<tr>
<td>&quot;At Your Best...&quot; BlackGroundLive</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
<td>Aqua-Ultimate Factor 1</td>
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<tr>
<td>&quot;I'll Make Love To...&quot; Motown</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;All I Wanna Do&quot; A&amp;M</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Subiyah!&quot; Next Plateau</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<th>Total Points</th>
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<tr>
<td>&quot;Living In Danger&quot; Arista</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: The Sign</td>
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<tr>
<td>&quot;On Bended Knee&quot; Motown</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;New Age Girl&quot; Ichiban</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: A Different Story</td>
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<tr>
<td>&quot;December '93&quot; Curb</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Allison Road&quot; A&amp;M</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: New Moonshine</td>
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<tr>
<td>&quot;Basket Case&quot; Reprise</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: DooWop</td>
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<tbody>
<tr>
<td>&quot;Body &amp; Soul&quot; Elektra</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: Rhythm Of Love</td>
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<tr>
<td>&quot;Wanna Do&quot;</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Turn The Beat Around&quot; Crescent Moon/Epic ST</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Hold My Hand&quot; Atlantic/AG</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Bop Gun&quot; Clunting</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tbody>
<tr>
<td>&quot;Goodnight&quot; Atlantic/AG</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Wanna Do&quot; Clunting</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Standing On The Outside&quot;</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;The Only One&quot; Island</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title: Yes I Am</td>
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<tr>
<td>&quot;Hold My Hand&quot; Atlantic/AG</td>
<td>PLAY BY</td>
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<td>LP Title:</td>
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<tr>
<td>&quot;Far Behind&quot; Maverick/Sire/WB</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;I'm The Only One&quot; Island</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Bop Gun&quot; Clunting</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tbody>
<tr>
<td>&quot;Stroke You Up&quot; Big WAV</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;You Don't Know...&quot; A&amp;M/Perspective</td>
<td>PLAY BY</td>
<td>STATION</td>
<td>LP Title:</td>
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<tr>
<td>&quot;Bop Gun&quot; Clunting</td>
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<td>LP Title:</td>
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</table>
### CHR/Top 40 Songs

Total stations number represents all stations playing the song five or more times this week.

#### Madonna
**"Secret"**
Maverick/Sire/WB
LP Title: Bedtime Stories

#### Real McCoy
**"Another Night"**
Atlanta
LP Title: None

#### Janet Jackson
**"Never Lie"**
LP Title: Janet

#### Elton John
**"Circle of Life"**
Hollywood
LP Title: The Lion King ST

#### Saram Mocachlan
**"Enough"**
Arista
LP Title: Fumbling Towards...

#### IN KANOE
**"Here Comes..."**
Columbia
LP Title: Stir It Up

#### NOVUS & CHERRY
**"Friends"**
Chaos
LP Title: The Guide (Wommat)

#### Lucas
**"Lucas With The Lid..."**
Big Best/AG
LP Title: Ludobenches

#### Notorious B.I.G.
**"Bad Boy"**
Arista
LP Title: Ready To Die

#### Pretenders
**"I'll Stand By You"**
Sire/WB
LP Title: Last Of The箐s

#### Stone Temple Pilots
**" Interstate Love Song"**
Atlantic/AG
LP Title: Purple

#### Toad The Wet Sea
**"Something's Always On"**
Columbia
LP Title: Dulcinea

#### 20 Fingers
**"Short Short Man"**
LP Title:

#### Vandross & Carey
**"Endless Love"**
Sony
LP Title: Songs

#### Craig Mack
**"Flava In Ya Ear"**
Arista
LP Title: Tunnel Of Love

#### Crystal Waters
**"100% Pure Love"**
Mercury
LP Title: Storyteller

#### Rappin' Tallay
**"Play It Smart"**
EastWest/AG
LP Title: Yagya Yaga

#### Terror Fabulous
**"Action"**
LP Title:

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**Note:** The above text is a snapshot of the CHR/Top 40 Songs chart from October 7, 1994, showing the top songs of the week according to various radio stations. The chart includes details such as artist, album, LP title, and station information, providing insights into the popular music landscape of that era.
NEW & ACTIVE
THE HOTTEST

GIN BLOSSOMS “Alison Road” (A&M) •
Total Stations: 51, Adds: 2 (AF: 2), Points: 4157, Plays: 744 (+21)
ACE OF BASE “Living In Danger” (Arista) •
Total Stations: 51, Adds: 15 (AF: 19), Points: 3698, Plays: 733 (+300)
INI KAMOZE “Here Comes...” (Columbia) •
Total Stations: 56, Adds: 9 (AF: 4), Points: 5740, Plays: 730 (+205)
TERROR FABULOUS “Action” (EastWest/AG) •
Total Stations: 25, Adds: 2 (AF: 1), Points: 4871, Plays: 656 (-56)
B.M.J. “I Will Know” (Mercury) •
Total Stations: 56, Adds: 5 (AF: 2), Points: 3102, Plays: 621 (+59)
JESUS & MARY CHAIN “By song 137 and 138” (RCA) •
BRANDY “I Wanna Be Down” (Atlantic/AG) •
Total Stations: 25, Adds: 9 (AF: 4), Points: 2467, Plays: 401 (+38)

GAYING AIRPLAY

ROLLING STONES “Out Of Time” (Virgin) •
Total Stations: 78, Adds: 4 (AF: 1), Points: 1417, Plays: 1175 (+210)
MUE WONG “Fres Que Al Dia” (Elektra) •
Total Stations: 48, Adds: 1 (AF: 1), Points: 4485, Plays: 1155 (+54)
ICE CUBE/C. CLINTON “Boy Gun” (Priority) •
Total Stations: 34, Adds: 1 (AF: 1), Points: 6529, Plays: 528 (+83)
BRAT “Ill Take Her” (Mercury) •
Total Stations: 12, Adds: 9 (AF: 5), Points: 1067, Plays: 189 (+10)
CONROY JUNKIES “Sweet Jane” (Nothing/Interscope/AG) •
Total Stations: 17, Adds: 4 (AF: 1), Points: 643, Plays: 184 (+32)
JOAN JETT & BLACKHEARTS “As I Am” (Blackheart/WB) •
Total Stations: 16, Adds: 1 (AF: 1), Points: 681, Plays: 184 (-2)
2 UNLIMITED “Get Ready For This” (Columbia) •
Total Stations: 9, Adds: 1 (AF: 1), Points: 1666, Plays: 178 (+41)
ANGEL MODE “Eccasty” (GL) •
Total Stations: 4, Adds: 1 (AF: 1), Points: 1621, Plays: 175 (+2)
MIRANDA “Round & Round” (Sunshine) •
Total Stations: 9, Adds: 2 (AF: 2), Points: 1902, Plays: 172 (+19)
CAUSE & EFFECT “Alone” (Zoo) •
Total Stations: 15, Adds: 5 (AF: 1), Points: 459, Plays: 167 (+107)
PEARL JAM “Yellow Ledbetter” (Import) •
Total Stations: 5, Adds: 6 (AF: 5), Points: 1355, Plays: 153 (+0)
HEAVY D & THE BOYZ “Black Coffee” (Uptown/MCA) •
Total Stations: 5, Adds: 6 (AF: 5), Points: 1054, Plays: 142 (-53)
MARTY J. BLIGE “Be Happy” (Uptown/MCA) •
Total Stations: 4, Adds: 3 (AF: 3), Points: 495, Plays: 193 (-12)
CODIO “I Remember” (Tommy Boy) •
Total Stations: 8, Adds: 2 (AF: 1), Points: 1142, Plays: 124 (+48)
JACKSON BROWNE “Sky Blue And Black” (Electra) •
Total Stations: 11, Adds: 1 (AF: 1), Points: 470, Plays: 122 (+12)
TANYA BLUNT “Through The Rain” (Polydor/Island) •
Total Stations: 6, Adds: 1 (AF: 1), Points: 950, Plays: 113 (+10)
VERUCA SALT “Seereth” (Minty Fresh) •
Total Stations: 3, Adds: 0 (AF: 3), Points: 336, Plays: 119 (-99)
BARRY WHITE “Practice What You...” (A&M) •
Total Stations: 4, Adds: 2 (AF: 1), Points: 877, Plays: 147 (+6)
LIVE “I Alone” (Radioactive) •
Total Stations: 28, Adds: 7 (AF: 6), Points: 320, Plays: 539 (+42)
JOSHUA KADISON “Picture Postcards...” (SBS/EMI) •

**Refer to song information on Pages 137 and 138 Songs ranked by total plays.**
### CHR Top 40

**OCTOBER 7, 1994**

| #1 | 1 | BOYZ II MEN "I'll Make Love To You (Motown)" | 173/0 |
| #2 | 2 | SHERYL CROW All I Wanna Do (A&M) | 152/0 |
| #3 | 3 | BABYFACE When Can I See You (Epic) | 147/0 |
| #4 | 4 | L. VANDROSS & M. CAREY Endless Love (Columbia) | 161/0 |
| #5 | 5 | LISA LOEB... Stay (I Missed You) (RCA) | 130/1 |
| #6 | 6 | JOHN MELLENCAMP Wild Night (Mercury) | 125/0 |
| #7 | 7 | REAL MCCOY Another Night (Arista) | 123/0 |
| #8 | 8 | MADISON Secret (Maverick/Sire/WB) | 160/9 |
| #9 | 9 | MELISSA ETHERIDGE I'm The Only One (Island) | 123/0 |
| #10 | 10 | CRYSTAL WATERS 100% Pure Love (Mercury) | 120/3 |
| #11 | 11 | FOUR SEASONS December 1963 ('94) (Curb) | 110/1 |
| #12 | 12 | COLLECTIVE SOUL Shine (Atlantic/AG) | 112/0 |
| #13 | 13 | PRETENDERS I'll Stand By You (Sire/WB) | 124/3 |
| #14 | 14 | CHANGING FACES Stroke You Up (Big Boot/AG) | 88/2 |
| #15 | 15 | ACE OF BASE Don't Turn Around (Arista) | 111/0 |
| #16 | 16 | BON JOVI Always (Mercury) | 129/4 |
| #17 | 17 | AMY GRANT Lucky One (A&M) | 109/0 |
| #18 | 18 | PRINCE Leeway (WB) | 107/0 |
| #19 | 19 | IMMATURE Never Lie (MCA) | 73/10 |
| #20 | 20 | GLORIA ESTEFAN Turn... (C. Moon/Epic Soundtrack) | 119/6 |
| #21 | 21 | SOPHIE B. HAWKINS Right Beside You (Columbia) | 98/2 |
| #22 | 22 | ELTON JOHN Can You Feel... (Hollywood) | 84/1 |
| #23 | 23 | ELTON JOHN Circle Of Life (Hollywood) | 111/1 |
| #24 | 24 | CINCO! Fascinating Voyage (Tommy Boy) | 63/1 |
| #25 | 25 | GREEN DAY Basket Case (Reprise) | 116/2 |
| #26 | 26 | DESIRE You Gotta Be (S.O.S Music/Epic) | 102/2 |
| #27 | 27 | CANDLEBOX Far Behind (Maverick/Sire/WB) | 96/0 |
| #28 | 28 | AEROSMITH Crazy (Caffyn) | 78/2 |
| #29 | 29 | JON SECADA Whipped (SBK/EMI) | 103/0 |
| #30 | 30 | COUNTING CROWS Round Here (DGC) | 73/1 |
| #31 | 31 | JON SECADA If You Go (SBK/EMI) | 72/1 |
| #32 | 32 | AARON HALL I Miss You (Stax/MCA) | 52/0 |
| #33 | 33 | STONE TEMPLE PILOTS Interstate... (Atlantic/AG) | 112/12 |
| #34 | 34 | THE GREGGORY PORTER BAND Standing Behind You (Atlantic) | 90/1 |
| #35 | 35 | SANDRELLA Black Hole Sun (A&M) | 90/1 |
| #36 | 36 | DEADLY DICK New Age Girl (Ichiban) | 87/4 |
| #37 | 37 | MIGHTY STAR Fade Into You (Capitol) | 87/3 |
| #38 | 38 | P.M. Wiki Wiki (Metatext) | 59/10 |
| #39 | 39 | ANITA BAKER Body & Soul (Elektra) | 94/2 |

**Thanks Pop CHR Radio!**

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**Most Added:**

### Breakers

**TODA TOAD THE WET SPROCKET**

“Something’s Always Wrong” (Columbia) 62% of our reporters on it (113 stations)

12 Adds (AF/3) *Debuts at #34*

### MOST INCREASED PLAYS

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<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Format</th>
<th>Total Points</th>
<th>Increase</th>
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**Top Recurrents**

**Ranked By Total Plays**

1. MELISSA ETHERIDGE Come To... (Island) 2. SEAL. The Way That I Am (ZTT/Sire/WB) 3. STEVE PERRY You Better Wait (Columbia) 4. COLIN QUAYNE I'll Be Loving You (Metropolitan) 5. TONI BRAXTON You Mean To Me (LaFace/Arista) 6. ERASURE Always (Mute/Elektra) 7. AALIYAH Back & Forth (BlackGround/Eve) 8. COUNTING CROWS Mr. Jones (DG) 9. JANET JACKSON Any Time, Any Place (Verve) 10. GERALD LEVETT I Gave Anything (EastWest/AG)
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<td>&quot;Love Will Never Do (Without You)&quot;</td>
<td>1722</td>
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This chart reflects airplay from September 26-October 2, 1993. 23 total reporters.

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This chart reflects airplay from September 26-October 2, 1993. 24 total reporters.
If you can use a mouse... you can do it all.

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