Music Radio Listeners Also Crave Traffic Information

Traffic reports are aired most frequently on News/Talk stations — they run every six minutes on KNX/Los Angeles — but listeners of major-market music stations are just as interested in traffic conditions, according to a Research Group study commissioned by Metro Networks.

The survey, which polled 1000 18-54 adults in New York, L.A., Chicago, Minneapolis, and Denver, found that 85% of listeners felt traffic reports were important during commute hours in 1994, 2% fewer than a similar survey found a year earlier.

Among the more interesting findings: AC and Urban listeners were more desirous of traffic reports than NT listeners.

TRAFFIC/See Page 15

10 QUESTIONS WITH SUSAN NESS

New FCC Commissioner Seeks Minority, Female Gains

Q
 Chairman Reed Hundt has made female and minority involvement in broadcasting a top priority. How do you feel about that?
A
Ness

When the Rolling Stones rocked the Georgia Dome, Infinity Classic Rocker WZGC-FM (93.9)/Atlanta capped its live broadcast from the parking lot in appropriately bugged-out fashion — awarding one lucky listener those fabled 16 tongues o' fun in the form of the keys to this "Z93 Budweiser/Rolling Stones Mobile."
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Starr Time At WJPC/Chicago

In choosing a PD for its WPJC-AM/FM/Chicago, Broadcasting Partners decided to promote from within the company. Monica Starr, midday personality and co-host on WPJC, has been named as the new PD at WPEG-Charlotte, now to be called WJPC. Starr, who has been with WPEG for a year and a half, will return to her hometown and assume her new duties on December 19. Prior to joining WPEG, Starr programmed KXOK/STL.

Hauenstein Joins JSN As VP/GM

WKHK-FM/Richmond GM Eric Hauenstein, a 24-year radio veteran, has been hired as VP/GM of James Satellite Networks.

"Eric brings JSN a wealth of experience in radio management and a firsthand appreciation for the formats and services we need to provide our station affiliations," said Gregory Liptak, President of JSN parent company James Spacelink Ltd. "He truly exemplifies JSN's commitment to leadership and growth."

Kalodner Joins Columbia As Sr. VP/A&R, West Coast

Longtime Geffen A&R guru John David Kalodner joined Columbia as Sr. VP/A&R, West Coast this week. He'll be following one of his most successful acts, Aerosmith, into the Big Red fold, where he'll "influence" Columbia's records, as well as soundtracks, international efforts, and the new West Coast label. Kalodner's administrative duties will be minimal, and he won't report to Sr. VP/A&R David Kahn in a typically hierarchical fashion.

Calling Kalodner "the epitome of a great A&R executive," Columbia President Don Ienner asserted, "What John has accomplished in his 20-year career is nothing short of astounding, and he possesses the experience and talent to continue for another 20 years." "I have known and respected John for many years," stated Sony Music Entertainment Co-Pres. VP/Mike Anthony, "He is a music-first executive who brings with him great instincts and a true devotion and dedication to his artists."

Outside The Box

Kalodner told R&R, "It was a very simple decision, really. It was always my dream to work for Columbia Records, because when KALODNER/See Page 11

Meibach Becomes Executive VP At Warner Music - U.S.

Another piece of Doug Morris's plan falls into place this week as Ina Meibach joins Warner Music-U.S. as Exec. VP. She'll be Atlantic Group Exec/VP/General Counsel since leaving her own firm (Meibach, Epstein & Regia) earlier this year.

"Along with her legal savvy and creative instincts, Ina brings a wonderful sense of humor and great warmth to her work," commented Warner Music-U.S. President/COO Mel Lewinter, who worked with Meibach at Atlantic. "She will be involved in all facets of our activities."

Warner Music Chairman/CEO Morris called her "one of the most accomplished and admired people in the industry and praised her "rare combination of intelligence, integrity, and charm." She will be, he said, "a cornerstone of our new home here at Warner Music-U.S."

Meibach told R&R, "I'm working with Doug and Mel on deal-making, financial reviews, and every aspect of the company. We're working with the [three main] labels and all their contingent labels to help them strategically plan for the future-to look at new business opportunities, new technologies, and whatever comes up."

"I would not have made the move from [private practice] were it not for the opportunity to work alongside Doug and Mel, two of MEIBACH/See Page 15

KPSN/Phoenix Goes All-'70s

After approximately 18 months as "Hot Oldies," Bonneville's Gold KPSN/Phoenix has become 70s-oriented "K-Hits.

"The station is awaiting FCC approval of new calls KCHT/VP/GM Buz Powers and PD Joel Grey remain, however, morning drivers Pat Powers & Danny Davis and afternoon personality Steve Goddard have exited. Regarding the November 28 format change, Powers told R&R, "Market research told us there was a bigger niche and KPKN/See Page 15

MEIBACH/See Page 11
Simon To Clinton: Reappoint Barrett

His appointment to the FCC isn't up until June 1995. But Commissioner Andrew Barrett is being touted by homestate Sen. Paul Simon (D-IL) for another five-year term.

Simon sent a letter to President Bill Clinton urging him to reappoint Barrett to the Republican seat. Clinton can't appoint a fellow Democrat, since there are already three on the five-member FCC. Simon is retiring from the Senate and has announced he will not seek re-election when his term is up in 1996.

Barrett told R&R he had a conversation with Simon back in June. He said he asked the senator, "If I decide to stay, will you support me?" Barrett added that he hadn't seen the letter, and he's not sure whether he's interested in another term. "I simply have not made up my mind — there are a couple of things I have to think about in my personal life. Also, I don't have nominating powers."

Simon's letter to Clinton said Barrett should be reappointed because he is "sensitive to the needs of the minority communities, a voice that I think should be maintained on the Commission."

Barrett, the only African-American on the FCC, has served as a commissioner since being appointed by President George Bush in 1989. He had previously served 11 years as a commissioner on the Illinois Commerce Commission, which regulates utilities.

At least 16 radio stations have complained that the FCC was unfair in the way it selected stations for the expanded AM band. The Commission released a list of 79 stations it had chosen to assign to the new band (1610-1700 kHz) on October 14.

The petitioning outlets say the FCC failed to explain why it excluded stations it had previously ranked in the top 79. Last December, the FCC released a list of 688 stations that had applied to move to the expanded band, ranking each station on how much it would improve the existing band by migrating to the new band.

The FCC explained that stations not receiving an allotment were precluded by international agreements, Federal Travelers' Information Stations, harmonic frequency relationships with existing stations, or preclusion by stations of higher ranking. Those criteria were part of a computer program that ultimately selected the 79 stations.

Wide-Ranging Complaints

Some of the petitioners claim those were not the only criteria used in compiling the allocation list. The FCC-AM Branch has attorney Dave Yllana and engineer Bill Ball looking into the grievances. "We're analyzing and studying their arguments," said Ball. "I've watched the Commission from the outside for years, and almost every process seems to have somebody who comes along and has something else to say."

Among the complaints:

- KOJY-AM/Costa Mesa, CA complained the FCC violated a congressional mandate in denying it one of the expanded band slots based on the Commission's interpretation of a treaty with Mexico. KOJY had been ranked No. 4 on the December list.
- WAMS-AM/Wilmington, DE said "the Commission's decision to delegate the entire allocations process to a computer program constitutes an improper delegation of authority." WAMS's ranking was 147.
- WKEN-AM/Dover, DE echoed that statement: "Congress did not delegate to a computer program the power to make allocations decisions. Agency expertise and human discretion are necessary to ensure the public interest is being served." WKEN's ranking was 71, but it didn't receive an allotment.
- WPEO-AM/Peoria, IL charged that the FCC had given one of the expanded band slots to a station that doesn't exist — WBCI-AM/Normal, IL. "The station has been off the air for at least four years, and there is no reasonable prospect for its return to the air," WPEO said. "The station sought the allocation simply because you weren't interested in it."
- WPEO said the Commission's decision to allocate instead go to stations not sufficiently well known.

Deal Of The Week

+ Sunbrook Communications Stations
  + $7.6 million
  + KELG-AM & KRKH-AM & KYFA-FM/Butte, MT
  + KQFY-AM & KAAL-FM/Dundee Falls, MT
  + KGZT-AM & KDXT-FM/Missoula, MT
  + KZAA-FM & KPSN-FM/Rock Island-East Moline, IL

In a 12-station, multimillion-dollar deal, Fisher Broadcasting acquires Sunbrook Communications' Montana and Washington properties.

FCC OKs 'Channeling' Graphic Political Spots

Although too late for this year's election campaign, the FCC has ruled that stations may "channel" political spots deemed indecent or too graphic to times when children may not be listening. And the decision to channel a particular spot must not be related to any political position espoused by the candidate.

The ruling had been requested by the Kate, Scholer, Fierman, Hays & Handler law firm, which represents several broadcasters, and a Georgia congressional candidate whose campaign spot featuring an aborted fetus had been rejected by an Atlanta TV station.

While the FCC ruled that the graphic anti-abortion ad was not indecent, nonetheless held that broadcasters could use their discretion to channel material which "might be harmful to children" to times when they are not likely to be in the audience. "The FCC said that would not violate federal candidates' legal right to broadcast access or the ban on censorship of political spots."

"This recognizes the role of the broadcaster in determining reasonable access," said Kate, Scholer attorney Irving Gastfreund. He added that it hoped it would give additional protection against "frivolous complaints" by candidates. "This is going to cause more problems rather than less," counseled Media Access Project attorney Andrew Schwartzman, who had opposed the channeling idea. "It's an insult to candidates ... to have a broadcaster telling candidates what is appropriate speech for candidates.

Earnings

Paxson Revenues Up Sharply

Paxson Communications Corp. (Nasdaq Small Cap: PAXN), in its first report since becoming a publicly traded company, said its third-quarter revenue was $18.3 million, an increase of $7.8 million a year ago. The company reported a net loss of $1.5 million (seven cents per share), compared to a loss of $7.2 million (eight cents). Broadcast cash flow was $4.6 million, up from $1.7 million.

On a pro forma basis — assuming the company had owned all of its current stations a year earlier — Paxson said its revenues were up $4 million, its cash flow was up $2.4 million, and its net loss was reduced by $5.2 million.

Paxson became a public company in early November after completing a takeover of publicly traded American Network Group. Paxson owns 14 radio stations and one TV station, and is buying two radio stations and one TV station.
We Build Franchises

With great broadcasters like...

George Francis

"With Stratford on our team, AmCom General has gone 3 for 3. WMYI, Greenville; KRMD, Shreveport; and WJMZ, Greenville have all become dominant franchises. We continue to use Stratford because they deliver results."

George Francis relies on Stratford Research to help build his stations into branded franchises. He uses Stratford because we're the only firm that can provide 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 building radio brands.

Stratford's branding discipline represents a true source of competitive advantage for radio stations. That's why George Francis 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.

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The Leader In Media Branding
Sunbrook Stations Go To Fisher For $6.7 Million

Regional Radio creates Ft. Wayne FM duopoly with WBTU & WOWO

**Deal Of The Week**

Sunbrook Communications Stations

**Price:** $6.7 million
**Terms:** Asset sale for cash
**Buyer:** Sunbrook Communications Inc., a wholly owned subsidiary of Fisher Broadcasting, headed by President Patrick Scott of Seattle. It owns three radio stations and two TV stations. Phone: (206) 443-4000
**Seller:** Sunbrook Communications Inc. L.P., headed by President of general partner Larry Roberts. The partnership is comprised of one general partner, Sunbrook Communications Corp., and one limited partner, Centennial L.P., a non-operating development fund. It owns two additional stations. Phone: (503) 326-9500

**Alabama**

**WHYY-AM & FM/Montgomery**
**Price:** $3.8 million (estimated for 80%)
**Terms:** Stock exchange for 80% stock interest in Soundview Media Investments for 1 million shares of Ventura Entertainment Investments Inc. (Nasdaq: VEGG). The estimated price is based on a closing price (11/28) of $3.38 per share.
**Buyer:** Ventura Entertainment Group Ltd., a publicly traded company headed by CEO/OB Floyd Keith of Los Angeles, claiming an 80% stock interest in Soundview Media Investments. (Phone: (310) 820-6007)
**Seller:** Benoit Smith, reducing his interest in Soundview from 33% to 6.4%, and Richard Incandela, reducing his interest from 33% to 3.3%. (Phone: (949) 925-7500)
**Format:** CHR
**Power:** 5kw, day, 60 kw night

**Georgia**

**WAXZ-FM/Cleveland (formerly WGCM)**
**Price:** $400,000
**Terms:** Stock for $50,000 cash and a 10-year, $400,000 promissory note at 5% interest
**Buyer:** WAXZ-FM Inc., headed by President/Director Benjamin Eisenstein of Atlanta. He owns WAXZ-AM/Smyrna (Atlanta).
**Seller:** Allied Media of Georgia Inc., headed by CEO Roger Amato. It has an interest in WAXZ-AM and WGOO-AM Atlanta. Phone: (404) 520-8003
**Frequency:** 101.9 MHz
**Power:** 3_kw at 328 feet
**Format:** Nostalgia

**Connecticut**

**WCXN-AM/Middletown**
**Price:** $280,000
**Terms:** Asset sale for cash

**Indiana**

**WOWO-FM/Huntington (FL Wayne)**
**Price:** $300,000
**Terms:** Duplo deal: asset sale for cash
**Buyer:** Robert Taylor of Ft. Wayne. He owns WXXE-FL/Wayne. (Phone: 219-484-0580)
**Seller:** Barry Bernstein, representing by VP/Corporate Counsel Lois Wright. It owns six other stations.
**Frequency:** 102.9 MHz
**Power:** 30kw at 280 feet
**Format:** Gold

** Norseman's 1360 kHz; 95.5 MHz; 300 kw at 328 feet
**Power:** 30kw at 328 meters
**Format:** Nostalgia

**Louisiana**

**KQEP-FM/Teurlings**
**Price:** $161,000
**Terms:** Asset sale for cash
**Buyer:** NB Broadcasting Inc., headed by President/CEO of Ft. Wayne, Brice B. Niswander of Leesville, LA
**Seller:** Michael Wert, Inc. of Leesville, LA
**Frequency:** 91.3 MHz
**Power:** 50kw at 450 feet
**Format:** Country

**New Jersey**

**WNJ-C/Asbury Park**
**Price:** $161,000
**Terms:** Asset sale for cash
**Buyer:** Forsythe Broadcasting Corp., headed by President John Forsythe.
**Seller:** Thomas Graves, court-appointed trustee for Vineyard Broadcasting Inc. (Phone: (609) 252-7077)
**Frequency:** 106.9 MHz
**Power:** 1_kw at 492 feet
**Format:** Country

**Broker:** Hickman Associates

**TRANSACTIONS AT A GLANCE**

- WHHY-AM & FM/Montgomery, AL $3.83 million (estimated for 80%)
- WKRD-FM/Teurlings, CO $440,000
- WCXN-AM/Middletown, CT $280,000
- WQXE-FL/Huntington (FL Wayne), IN $300,000
- WBTU-FM/Kendallville (FL Wayne), IN $6.6 million
- KGEP (FM) /Rock Valley, IA $12,000
- WSPC-AM & WSEK-FM/Somerset, KY $300,000
- KROK-AM/Ridgely, LA No cash consideration for 50%
- WNJC-AM/Washington Township, NJ $161,000
- WRKL-AM/New City, NY $1 million
- WBNJ-FM/Parkersburg, OH $100,000
- WBVR-FM/Van Wert, OH $4.68 million
- WERT-AM & FM/Ven Wert-Peulding, OH $225,000
- KXBO-FM & KRCG-FM/Medford-Phoenix, OR $1.9 million
- KWSV-AM/Marion, SC $325,500
- KBER-FM/Ogdan (Salt Lake City), UT $1.65 million

**COMMENT:** WBO-FM has been dropped from a previously announced deal with FirstPathfinder Communications, although Pathfinder is still acquiring WOWO-FL Wayne.

**WBTU-FM/Kendallville (FL Wayne)**
**Price:** $161,000
**Terms:** Duplo deal: asset sale for cash
**Buyer:** NB Broadcasting Inc., headed by President/CEO of Ft. Wayne, Brice B. Niswander of Leesville, LA
**Seller:** Michael Wert, Inc. of Leesville, LA
**Frequency:** 91.3 MHz
**Power:** 50kw at 450 feet
**Format:** Country

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**Frequency:** 106.9 MHz
**Power:** 1_kw at 492 feet
**Format:** Country

**Broker:** Hickman Associates

Continued on Page 9
You've used Bob Rivers every Christmas, isn't it time you made him a part of your morning show?

TM Century presents Bob Rivers Twisted Tunes, the best parody songs in the world. And starting in January, they'll be available on a market exclusive basis. Plus, if you subscribe before December 20th, you'll receive Bob's Twisted Christmas 1994 absolutely free.

That's not all. Your sales department will get 16 commercial units to sell which goes a long way toward liquidating the entire cost of Bob Rivers Twisted Tunes.

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Make the call. Our lifeline is toll-free.
TRANSACT

Continued from Page 6

New York

WRKL-AM/New City
PRICE: $1 million
TERMS: Asset sale for cash
BUYER: Odyssey Communications Inc., owned by Stuart and Anita Sub-
dividers of New York. They own two
stations and are buying WRXL-FM.

TERMS: Asset sale
BUYER: Deschutes River Broad-
casting Inc., headed by President/
CEO Edward Hurdy of Portland, OR. It
owns three stations and is purchas-
ing six others.

SELLER: KBOY Radio Inc., headed by President Robert Esty. He also
owns KRKT-AM /FM/Albany, OR.

TERMS: 95.7 MHz; 105.1 MHz
POWER: kWk at 935; 525w at

FREQUENCY: 910 kHz
FORMAT: Classic; Rock; AC
BROKER: W. Dean LeGras of the Entitle
Company

Oregon

KBOY-FM & KROG-FM/ Medford-Phoenix
PRICE: $1.9 million
TERMS: Asset sale for cash
BUYER: Atlantic Resources Cor-
poration, headed by President/CEO
of many different industries
within the area that we regulate. That
has been a tremendous strength and
opportunity for me.

Secondly, I come with an attitude
of “let’s figure out how we can best
regulate without being overly [re-
strictive]”— to try to even stream-
line or at least be as practical as pos-
sible, taking into account the pub-
lic that we serve as well as the indus-
tries. I look at “what are we requir-
ing here and what does it mean? What
does it mean really?” I like to
get those questions answered.

I come from a public interest back-
ground as well as a banking back-
ground, so ultimately I do care trem-
endously about what our mission
is because the public is well served.
But I also come with a very positive
attitude that one can serve the public
and work together with industries to cre-
ate a better environment for us all.
A lot of what I’ll be doing is more bul-
ky pelvis than regulating — trying to
bring the communities together to
solve problems.

What do you find frustra-
ting about your job?

I find it frustrating that
there’s so much to be done
and so much detail to be
mastered. These issues are
such great importance that I would like
to be able to spend 25, 26 hours a day.
And I obviously don’t have
such time.

I find it frustrating that I cannot
spend as much time as I would
like with my family because of the
immediate demands of the business ...
and that things come at us not neces-
sarily in the best possible sequence.
But you just have to roll up your
sleeves and address the problems
and issues as they arise. It’s a daunt-
ing experience, but an exhilarating one.

You just take each day with its
joys and its sorrows. Then you see
what you can do to try to make it a little
bit better the next day.

RADIO BUSINESS

CONTINUED FROM PAGE 1

Susan Ness
FCC Commissioner

Continued from Page 6

How can the Commission help minorities and wom-
en advance?

There are a lot of things the
Commission can do. We can
focus attention on it. We can
applaud creative mechanisms. For
example, I believe it was the New
Jersey Broadcasters’ Association
that came up with a job fair... quite
a number of applicants were
successful in obtaining jobs via this
state-wide effort.

And is the FCC planning to
address station owners’ complaints about EEO
paperwork?

We’re starting to look at
some of the EEO issues both
in terms of what we
require of radio stations and how pro-
ductive those requirements are to
achieve the goal. To the extent that
we can do something to either streamline or enhance our
practices, I’m interested in doing that.

Are you satisfied with how
the FCC operates?

I’m very supportive of a
lot of the “reinventing govern-
ment” kinds of things that the
Commission has engaged in. We
are trying to set quality and customer
service standards in many of our
areas — including the Mass Media
Bureau — to see how we can stream-
linen our processes to better serve the
public. We’re working with the law-
yers who represent applicants. We’re
also working to see if electronic fil-
ing, for example, can be done. I’m
pleased to see that happening. I en-
courage it whenever possible. All
of us are mindful of the need to do that,
perticularly given the caseload we
have here at the Commission.

We have taken an opportunity of
late — where there have been issues
that are particularly controversial
— to bring in more than one side on an
issue. Typically, one group comes in
and makes its case; then another
group comes in and makes its case.
What we’re now doing is putting
the two players together in the same
meeting so we can have more of a
debate to see whether there really are
divergent views and whether there
are some ways we can resolve them.

What do you think of broad-
casters’ chief concerns?

When you have new com-
misioners, a lot of groups want to
come in just to say hi, introduce themselves, and get
on our radar screen, so to speak. But they
also call attention to innovations, ownership
issues, and the effects of
duploidy and increased ownership.
There are a lot of issues on people’s
minds.

Do you think the Commissi-
on’s indecency rules have
any effect?

I think broadcasters
understand the seriousness of pro-
limiting themselves. To the extent that
the Commission engages in
a finding of indecency, we should
pursue whatever remedies we have
at our disposal.

Will the FCC issue a clear-
er definition of indecency?

I think there is something in the
works. Although I don’t know
exactly where they stand, there are efforts under way to
try to put more meat in the defini-
tion.

What is your perspective on
Chairman Hundt’s idea of a
“social compact”?/n

Providing local service is
extremely important. I think
we’re also trying to make
broadcasters recognize that, embod-
ied within the Communications Act,
it is mandated that they serve the
public interest. That is why they have
its spectrum, and that is why it has
been a historically free spectrum.
And they have a protected status in many
ways.

But we have a need for them to
serve the public interest. And most
stations are very dedicated to that end
— making sure that issues of public
concern are aired. That’s an impor-
tant community contribution that’s unique to broadcasting.

What strengths do you
bring to your job?

For many years, I was a
lawyer representing radio
companies. On a daily ba-
sis, I find that enormously helpful for
me to understand what the ramifications
are for companies, both large
and small. I came with an apprecia-
tion for a lot of different industries
within the area that we regulate. That
has been a tremendous strength and
opportunity for me.

Secondly, I come with an attitude
of “let’s figure out how we can best
regulate without being overly [re-
strictive]”— to try to even stream-
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You just take each day with its
joys and its sorrows. Then you see
what you can do to try to make it a little
bit better the next day.

www.americanradiohistory.com
EXECUTIVE ACTION

Maurer Now Shadow Broadcast Exec. VP/COO

Longtime Group W exec Warren Maurer has segued to Shadow Broadcast Services as Radio Group Exec. VP/COO.

"Warner's past experiences and successes will be of great value to Shadow," said Shadow Chairman/CEO Michael D'Ambrisse. "He's a proven leader with the expertise and vision to take Shadow into a new level in the broadcast industry."

The opportunity to work with many of America's leading radio and TV stations, our advertising partners, and the dedicated, professional staff of Shadow Broadcast Services is very exciting," remarked Maurer.

Maurer had been with Group W for 37 years, the last as VP/Development. He had previously been Radio Group VP and was GM of Group W's WINS-AM/New York, KYW-AM/Philadelphia, and WOOW-AM/Fort Wayne, IN.

Rudel Named SW Nets VP/Classical Programming

Anthony Rudel, President/Publisher of Classic CD magazine, has been named VP/Classical Programming at SW Networks. In his new posi-

tion, Rudel will work with UK commercial radio station Classic FM UK to develop SW Networks' 24-hour classical network, Classic FM U.S.

SW Networks President/CEO Susan Solomon said, "In appointing Anthony Rudel VP, SW Networks confirms and strengthens its commitment to the Classical format. We are confident that Classic FM U.S. will dramatically increase the number of Classical stations in this country."

Before joining Classic CD, Rudel had been VP/Programming at Classical Wotr/QX911/AM/FM/New York. He also has served as a consultant to record companies and has held various positions with arts organizations.

Harrison Becomes GSM At WNNV/Cleveland

WNNV/Cleveland has tapped David Harrison as its new GSM. Harrison joins the Elyria-Lorain NA station after a stint as a marketing consultant for Clear Channel Communications' KYJO/Oklahoma City.

WNNV & WEOL President/General Manager Gary Nieskens commented, "I'm delighted that David will bring his breadth of experience, coupled with his unique leadership skills, to WNNV. I am confident we can bring our station to progressive levels of success with his contributions."

Harrison's previous experience includes sales positions with WAKR & WONE/Akron and stations in Dayton, Las Vegas, New Orleans, Baltimore and Washington, DC.

MUSIC DATABOOK

MONDAY, DECEMBER 5

1969 Graham Nash leaves the Hollies. He announces the formation of Crosby, Stills & Nash three days later.

1975 "Walking the Floor"—the group's first album with new members Lindsey Buckingham and Stevie Nicks—goes gold.

TUESDAY, DECEMBER 6

1977 Thomas Edison records "Mary Had a Little Lamb." 1989 During a Rolling Stones concert at Altamont Speedway near San Francisco, four people die, including one stabbing by a Hell's Angel who had been hired to provide security. The incident is filmed as part of the " Gimme Shelter" movie, which premieres one year later.

1993 The Eagles reunite for the first time in 13 years to appear in "Tommy" and "Walt Disney Presents: A Merrie Christmas" specials.

WEDNESDAY, DECEMBER 7

1954 Brian Wilson suffers a nervous breakdown on a flight from L.A. to Houston, which leads him to stop touring with the Beach Boys.

1980 Christie McVie and Stevie Nicks give their last performances (excluding Presidential Inauguration gigs) with Fleetwood Mac.

1993 The late Harry Chapin "1974."

THURSDAY, DECEMBER 8

1976 The Beach Boys release their first single, "Surfin'."

1980 John Lennon is shot and killed outside his New York apartment.

1997 Jerry Lee Lewis marries his 13-year-old cousin, Myra. 1956 Sam Cooke is shot and killed during a violent incident at an L.A. motel.


FRIDAY, DECEMBER 9


1991 Following a long legal battle, Bob Marley's $15 million estate is awarded to his wife, Rita, and his daughter Ziggy Marley's daughter is born as well, and he names his Justice in honor of the verdict.

SATURDAY, DECEMBER 10

1973 The Who's Tommy becomes the first hard rock album to sell one million copies.

1969 Otis Redding and four members of the Bar-Kays are killed in a plane crash.

1978 NYC alternative-rock haven CBGB opens.

1994 "The Bee Gees release "Stayin' Alive.""

1971 Pioneering rock 'n roll DJ Alan Freed is posthumously awarded a star on the Hollywood Walk Of Fame.

The Righteous Brothers—beautiful." 1964 "The Righteous Brothers release "You Lost That Lovin' Feelin'."

1976 "Guitarist Nick Taylor quits the Rolling Stones. He's eventually replaced by Ron Wood.

1967 "Let's Go" by the Ramones is posthumously awarded a star on the Hollywood Walk Of Fame.

1997 "Springsteen's "Who Treat Your Soul Right" opens.

1980 "Saturday Night Live" after promising "Radio Rock"—featuring Phil Collins as a police inspector and David Cosby as a prostitute—opens.

The Righteous Brothers—beautiful."
Radio

**BRAD BUCKLEY** — formerly VP/Marketing at KMGG/Los Angeles — has transferred to Buckley Broadcasting's KNZR-AM, KLKY-FM & KQQQ-FM/Bakersfield in the same post.

**BILLY GROOMS** has been named G3M at WEDJ/Charlotte.

**STEVEN BRANCK** joins WKLO/Grand Rapids as Promotions Director. His experience includes stints at crosstown outlets WOJO and WLAV.

**LISA KRAMER** has been promoted to VP/International Marketing at Epic Records. She was previously VP, U.S. National Artist Development. The label also tapped Assoc. Director/Editorial Services Andy Schwartz to National Director of that department.

**ROZE BRAUNSTEIN** exits Real World/Caroline Records. He has been elevated to Senior Vice President/Publicity Manager post for Manager/National Radio Promotion duties at Mute Records.

**DENISE FANELLI, RICH GROBECKER, and Jim Weatherston** have been elevated to Divisional Vice Presidents at Western, Eastern, and Central divi- sions, respectively, at UMI Distribution Corp. Fanelli formerly served as Regional Manager (Los Angeles); Grobecker and Weatherston were their divisions’ Sales Managers. In other UMI news, the Video Distribution Division ap- points Tina Leitz from Sales Admin- istration/Manager to Director/Sales Administration. Prior to joining the company in 1990, she spent three years as R&R’s Sales & Promotion Manager.

**JAMES "JAZZ" JORDAN** has been tapped as Promotion/Manager at Jive Records. He previously held a similar post at PolyGram Label Group. Also at Jive, JUDELL JONES becomes Mid-Atlantic Regional Promotion Manager; DONNA MOORE assembles Associate Director/Artist Development duties; KELLY MCCOY is upped to Manager/Video Promotion. In related activity, Zomba Rec- ording Corp’s Business Affairs Depart- ment boosts Associate Director LORI LANDEW to Director and Manager/ Copyright Licensing MARY TARR- POL to Manager/Licensing. Former Anista Records staffer TRACY FALK assumes Tamar’s previous post.

**BETH HALPER** rises to Manager/ A&R at MCA Records. She was previously an A&R representative.

**DEBBIE SOUTHWOOD-SMITH** ex- erts her post as Director/A&R for EMI Records to join A&M Records in a sim- ilar capacity.

**CAPRICORN RECORDS** has signed an agreement to license and distribute the back catalogue and future releases of Fat Possum Records, a blues label based in Oxford, MS. (613) 390-8470.

**MOTOWN RECORDS** has launched Motown Games — an interactive and video game division — in conjunction with Mandingo-Entertainment, PolyGram, and Philips Media. (213) 468-3553.

**FORTAPACHE RECORDS** has formed in partnership with MCA Recordings for the label’s producers will now sign, produce, and develop artists; (818) 777-4918.

**ATLANTIC THEATRE** has been launched in association with Atlantic Records, specifically for the release of recordings drafted from and for their re- ligious productions; (212) 275-2035 or (310) 205-7459.

**MORNINGSTAR RADIO NETWORK** — recently relocated from Houston to Nashville — has announced the debut of its second format, “High Country,” which will combine the best of Chris- tian Country with “Positive Country.” The format will be delivered via satel- lite in CD-quality stereo and feature core artists; (615) 367-2210.

**WESTWOOD ONE ENTERTAIN- MENT** will move its “David Essex & Alfre Woodard’s Positive Radio Show” to 4-7pm ET, effective December 3. In other news, WW1 continues its country Christmas tradition with the three-hour broadcast of “The Sweetest Christmas: Gift With Trisha Yearwood” during the week of December 12.

**STEVEN BRANCK** joins WKLQ/KNZR-AM, Marketing Radio Administration Manager.

**JORDAN JONES**

**ABO RECORDS**

**NEIL MURPHY**

**CANNONBALL ADDISON**

**JUANNO SULLIVAN MYERS** — most recently Regional Marketing Director at Capitol Records’ Noncor, GA branch — heads to Capricorn Records as Southeast Region Sales Director.

**CHRONICLE**

**Births**


**Condolesions**

Songwriter Tommy Boyce, 55, November 23.

**National Radio**

**JEFF FOX** accepts the post of Exec. Producer/Urban Programming at JSJ Entertainment. The 15-year radio vet- eran will continue his airshift at WKRK/FM/New York.

**INTERSTAR NETWORK** has acquired the Jack Hayes & Associates radio consultancy, which will be operated as a wholly owned subsidiary under the name Interstar Programming. The new company can be reached at (519) 455-6678 or by fax (619) 455-6679.

**UNIVERSAL SHADBOLT**

**PROS ON THE LOOSE**

**Mark Hanson** — afternoons KYLD/San Francisco (415) 389-1160

**Kristine Knight** — Production Di- rector/Label's partner KYLD/San Francisco (415) 389-1160

**David McNamara** — PD WQSS/ Columbus, GA (706) 323-4326

**SIMONE LAZER** shifts to Who Do That Music? in NYC.

**JON GRIMSON** — formerly National Promotion Manager/Progressive Music at Warner Reps/Nashville — has formed Counterclockwise Group. The independent radio promotion, marketing, and consulting company can be reached at 615-270-4900 or www.americanradiohistory.com

**TOM MERRIAM** has created Tom Merriman Music & Radio. Studios to pro- duce new ID packages for radio stations. He can be reached at 310-654-8511.

**BARRY ZEGER** — a veteran produc- er/songwriter, and country writer — has established ill Legit. Specializing in comedy copywriting services for the recording industry, he can be contacted at (210) 746-9500.

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**LEFT BANK ORGANIZATION** has opened two new locations. The company's statewide office is at 401 Bowling Ave., #24 Richard Place, Nash- ville TN 37206, (615) 277-2033. Its overseas branch is located at 12 Bish- ops Bridge Road, London W6 2AA En- land, (071) 706-1160.

**52nd STREET INC.** has relocated its digital mastering and replicating studios to 8401 N. Arroyo Ave. Suite 201, Hol- lywood, CA 90028; phone and fax numbers remain the same.

**Kadaroff**

Continued from Page 3

I was listening to music, so many of the artists I was working with were here. And I've always admired all the people who worked here.

"I'm probably a new-firm guy who signs and makes records, like I've been. That's why I appreciate coming here, because they didn't try to put me in a box. They don't want me to be different; they want me to make records."

Kadaroff left journalism to join Atlantic Records, the company's department in 1974 and segued into A&R a year later. He worked there with Fireball, Genesis, Yes, Foreigner, AC/DC, and David Essex. He helped sign Survivor to Scott Bros. Then, he became the first A&R exec at the new Geffen Records. There, he rebuilt Aerosmith's career, assembled Asia, and worked with Whitesnake, Jimmy Page, Coverdale/Page, Sammy Hagar, Cher, Not Present, and Jackyl, among others.
A Time To Lead

Speaking of leadership, music

Wynona and her bandmate L.A. host Tavis Smiley make 'Time's list of 50 leaders age 40 or under. Smiley brings his brand of black consen
tion to both KMPF and KFL, where he

per the top-rated Ken & Barkle.

each morning. 'I am part of the political debate every single day,' he says.

The Syndicated Life

'Smart Money' takes the

Dolans rate a page of color pix in Working Wo-

mana's story on couples who work well
gether. Even so, Daria Dolan notes. 'He ac-

cepts my position as equal, but he never

notices when things [at meetings with others] are
dressed equally in his direction... it just doesn't bother him, and it

bothers the hell out of me.'

Business Week notes Pete

Rose has also signed on with a new

syndicator because his talk ca-

reer hasn't gone as well as he'd hoped. White Sports Radio

CEO Kyle Heinrich states Katz

Radio made no real effort to

market the show. Katz Radio

Group Sales Sr. VP Bonnie Press

says the show was a tough sell, partly because some

people still haven't forgiven Rose for getting kicked out of

baseball.

Family Affairs

Missile Ethelgender and her

friend Julie Cypher have asked close pal Brad Pitt to

donate sperm so they can have a

child (Globe).

'Superskying' songbird Whitney

Houston has launched a hush-
hush plot to adopt a baby boy

from Africa,' claims the Globe's

Nicolette Sheridan she said's she turned down Michael Bot-

ton's proposals 'at least half a
dozz times in the last year, because she
doesn't want to give up her career or move to NY (Star).

Heather Locklear, 33, says she

loves Bon Jovi axman

Richie Sambora, 35, because he

reminds her of her father (Star).

Como Again?

'Oh my God, I thought you

dead,' gushed a fan upon

bumping into Perry Como recen-
tly. He's 82 and as tall as ever (National Enquirer).

Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.

B

Go get her!

blocks. Fans followed, shouting,

L.A.'s Palladium, screaming,

for [Michael Stipe].

lica.'

would always

and

that three

cover

have to look right."

She reveals she's studying mu-

haired

noland.

Mariah Carey dresses

Vogue also hangs with video

Nancy Steiner

add

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www.americanradiohistory.com
Jan Jefferies Joins B/D & A!

A pre-stime consultant Jan Jefferies was in Beverly Hills, signing on the dotted line with Kent Burkhard of B/D & A. Jefferies will replace Don Benson, who took a Corporate VP post with Jefferson-Pilot last week.

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Gireath In, Eley Out

Eddie Gilreath joins Motown as Sr. VP/Mktg., coming from a similar post at Uni. He succeeds four-year Motown vet Paris Eley, who left to form a new label, D.C. Bridge Records Music Entertainment. Based in Washington, DC, the new venture will provide minorities with on-the-job training in record promotion, sales, and marketing. Eley is looking for a pro in each of those areas to help train the hit men of tomorrow.

In related Motown news, former label COO Harry Anger is now heading L.A.-based AVI Entertainment, which has been restructured and is rereleasing its own catalog as well as Excello’s and Nashboro’s — a trove of 3000 titles.

Alternative WDRE/Long Island VP/GM Dan Zakoff received a C&D from Alternative-leaning CHR Z100/NY, demanding ‘DRE stop promoting its forthcoming holiday concert as “Acoustic Christmas,” citing confusion with Z100’s own show. Z100 PD Steve Kingston says, “Z100 exercised first use of ‘Acoustic Christmas,’ and therefore it’s exclusively Z100’s to use. We couldn’t find any prior use of ‘Acoustic Christmas’ by WDRE in any Christmas holiday event. Even with WDRE’s limited signal in a small portion of our coverage area, we felt it was important to protect our right to first use and prevent any possible listener confusion.”

However, ‘DRE intends to continue using the “Acoustic Christmas” slogan, citing substantial prior use from previous NYC and Philly shows as well as by several other Alternative stations. ‘DRE’s letter points out the difference between the two shows are location, venue, and that its show is the one without Bon Jovi.

Jarad Communications is picking up the last station of Merv Griffin’s group — WTRY-FM/Albany — and has LMA’d it with a ’70s-based Gold format. ‘TRY couldn’t be sold to Liberty Broadcasting along with Griffin’s other stations, because it would have given the group three FM stations in Albany. However, Liberty still gets to handle ad sales under a deal with Jarad.

Mouth Of Newt

The Talk America Radio Network has offered soon-to-be House Speaker Newt Gingrich a one-hour weekend talk show. Talk America Radio VP/Ops Tom Star says he’s currently awaiting Gingrich’s response.

Meanwhile, Premiere Radio Networks announced an agreement with the Vital Options cancer victim support group to develop a weekly radio talk show (“The Group Room”) that will feature call-in discussions for cancer victims, their families, and medical professionals. The program will be funded by spot sales and public radio-type corporate sponsorships.

And ... Westwood One will begin offering 24-hour weekend talk programming on December 5.

According to the L.A. Times, IBD Communications — which has a $721 million merger pending with LDDS Communications — has set aside $75 million to settle shareholder lawsuits filed after its stock price plummeted when Deloitte & Touche resigned as the company’s auditors in May. The L.A. Times also reported that IBD is the subject of a federal grand jury probe — as well as an ongoing SEC investigation — and quoted Sr. VP Peter Hartz as saying that the company is cooperating with the feds.

PD Dave Logan exits Evergreen-owned WLUP/Chicago. GM Larry Wert told ST, “The station’s evolution to fulltime personality entertainment dictates that we no longer have a need for a traditional AOR PD. For now, programming duties will fall upon my desk.”

Meanwhile, WRWX/Chicago morning manatee Mancow Muller, sidkick Irma Blanco, and parent company Evergreen were hit with a $5 million defamation suit filed by former Chicago Bears lineman-turned-WLUP overnight fill-in air talent Keith Van Home.

The suit stems from on-air remarks made by Muller and Blanco last month. Muller accused Van Home of “threatening to kill” him for earlier comments the Mancow made when
Continued from Page 13

Van Horne was charged with battery in an altercation with a motorist. PD Dave Richards was unavailable for comment.

**Clown Time is Over**

KOA-AM/Denver talk host Desi Cortez called the NAACP the "National Association for the Advancement of Clowns and Politicians" on the air last week, prompting Colorado NAACP President James Tucker to call for a boycott of KOA advertisers. Cortez, who is African-American, works part-time at KOA and is a guidance counselor at a local high school.

KOA PD Kris Olinger said the station has attempted to contact Tucker, but he hasn't returned the calls.

The RAB is offering half-price registration for GMs who accompany their sales managers to the RAB '95 Marketing Leadership Conference & Executive Symposium, set for February 16-19 in Dallas. "Early Bird" rates of $395 ($197 for an accompanying GM) apply until January 10. Call (800) 722-7355.

**Rumbles**

- WBRU/Providence PD Mike Osbourne resigns, effective February next year.
- Look for WWD/Washington, DC PD Andre Carson to become PD at WPEG/Charlotte, effective January 3. MD Kevin "Koolin'" Fox takes WWD/M's interim PD reins.
- WLFL/Northwest Michigan PD Angie Handa exits to program Soft AC WUSY/Atlanta.
- KMVQ/Little Rock PD Ken Wall becomes PD for Country sister KSSN as well.
- Robbie Raggs and Hawk Harrison will share PD and wakeup duties at WILN/Panama City, FL. Meanwhile, Wild Bill is upped to afternoon drive and Crash Test Oie to nights. Look for the station to lean more "Charlan"; it's already using the "Party Station" slogan.
- CHR WYTR/Thacosa will flip to Progressive and the new calls will on Friday (1/22). WHQO/Clare- ment, NH night slammers Eric Weinberg joins for middays. MD Sharon Steele shifts to evenings.
- KKBQ/Houston debuted its new 7pm-midnight team Beas & Bagwell — Beau Bodine and Shaune Bagwell — on Monday (11/28). And yes, Shaune is the wife of Houston Astros superstar Jeff Bagwell.
- Veteran air talent Allen Spears will exit the Westwood One Radio Network satellite-delivered Country format at the end of this month.
- WYSP/Philly afternoon driver Russ Albums exits.
- WGZ/Dayton night fighter Wilbur Wright in The Night cops the late slammers slot at Jammin 92/ Cleveland.
- KMKY/Tulsa PD Met Myers adds wakeup duties at LMA sister Classic Rock KTHK and taps Gregg Koceski for MD chores at MYZ.
- KHKA/Austin night slammers Krash Kelly moves to middays, replacing former MD/midday jock Carey Edwards, who'll wear similar hats at KISN/SLC. Meanwhile, KKS's Todd Miller segues to the same duties and a midday shift at KTFR/ San Antonio.
- KGQ/Amarillo PD morning man Ted Kelly hires his brother, Fred Kelly, for co-awake duties.
- WBBO/Greenville picks up Lee Rogers from crosstown WBOO for midday duties, as well as Bill Catcher from crosstown WMYI for nights.
- WBSB/Atlantic City hires Dan "The Wonder Boy" as programming asst., coming from the morning show producer's post at WPSI/Trenton.

**Radio & Records**

- Sonny Terry starts Hollywood Records with Peter Patena as President.
- Sean Tyler upped to WQPN/Phi/FSR.
- Jim Murphy named WYMT/Tampa PD.
- Sunny Broadcasting uses John Stevens to VP/Programming and Richard Page to VP/Research.
- Sunny Taylor appointed WJP/Chicago PD.

KOFL-AM/San Mateo, CA and KOFL-T/V- SF owner Jim Gabbert announced a dumpo deal to buy KDJDA-AM/Oakland for $3 million. Don't expect the heritage UC station to switch format.

ST hears Howard Stern is close to a deal with NBC-TV for a late-night, post-Jay Leno slot that would pit the multimedia monster in direct competition with Tom Snyder's CBS-TV yakfest. No word on how Conan O'Brien or Greg Kinnear fit into this scenario.

Condolences to the family 'n' friends of CBS Radio Washington correspondent Les Woodruff, 57, who died of a heart attack Saturday (11/26).

**A Wiggy Scene**

While interviewing William Shatner, Power Pig/Tampa personality MJ Kelli broached a taboo subject — the "Star Trek" star's infamous hairpiece. Shatner's on-air response was to ask if "MJ stands for Most Jerk," adding, "You are a dope!"
Traffic
Continued from Page 1

Groupp One's Eileen Marshall theorized that AC's preponderance of female listeners was linked to Urban's youth base, constituting a large number of housewife and retail workers who might drive for work at a specific time. The survey also found that most music listeners were willing to tune to another station when they were in a traffic jam rather than wait for a report on the station they're currently with. Listeners most likely to switch away, while Country listeners were least likely.

Mornings Most Important
Marshall said listeners were most interested in traffic reports during the morning commute. Most start listening to the radio during the 6am hour, but one in three even start listening during the 5am hour. On the other side of the day, 70% of listeners say they're through with traffic reports by 10am. Marshall said that might be a "bipartisan issue" that may easily pass. Pressler said that if a communications bill is not passed next week, it would have to wait until after September 1, 1997 because it would become too political to pass during the presidential election.

Another致力于Presser: Observer of the FCC. The senator said he will be in the agency soon and plans to scrutinize its budget and practices.

Rosie & Catherinl Take Manhattan

which they hope to pass in the first 100 days of the 104th Congress, might a communications bill get lost? An optimistic Pressler said that rather than getting lost, such a bill might be "a "bipartisan issue" that may easily pass.

Pressler continued from Page 1 next year.

Meeting with about 20 reporters in the Senate Commerce Committee Room, Pressler compared passing a communications bill to "firing a starting gun for the Oklahoma land rush," saying it would break open the doors for businesses to begin marketing and manufacturing new telecommunications technologies.

The Senate bill written this year had little to do with broadcasting outside of increasing obesity fines from $10,000 to $25,000 and directing the FCC to review ownership rules. But it would be the biggest rewrite of communications law since 1992.

With Republicans planning to vote on a weighty agenda of items listed in their "Contract with America,"

Changes

AC: WALK AM & FM/Long Island evening personality Bob Miller is named APD/Boston. Under Scott Roberts adds afternoon drive duties at WZEE/ Hammond, NH, which also welcomed Mark Anderson to "The Judi Fisher Show." The program's revised name is "Judy & Mark In The Morning."

Alternative: As WWCD/ Columbus, OH, adds off-airter day Thompson, with "The Judi Fisher Show." The program's revised name is "Judy & Mark In The Morning."

Records: Rick Fredrick becomes Artist Development Coordinator at Capitol Records. Tommy Delany and Robert Goldklaw have been named National College Promotion Managers at Virgin Records and Warner Bros., respectively. John Awanigian is VP of SF Finance/ Administration and PolyGram Group Distribution. EMJ Music Publishing has named Jennifer Insogna as Worldwide & Copyright Administration. Barbara Adams is Director of Music Services Licensing. Dei De Saiss is becomes Associate Director, Artist Services at Capitol Records. Bruce Pilleck is named Publisher, ARS at RCA Special Products.

Industry: Richard Tunkel (Los Angeles), Lisa Friedman (Detroit), and George Gullah (Boston) have been named AEs at 260 Radio. Zomba Music Publisher taps former EMJ Music Publishing Copy/Manager, Supervisor Khenney Higgen as Director Creative.

National Radio: David Lichtman is named VP for the Katz Radio Group. He will retain his duties as manager of KBS's regional sales office in Portland. Paul O'Malley and Jeff Weinand have been named VPs at the Atlanta office and Dallas office, respectively. Katz Media Corp. has hired Stephen Johnson to join Katz Media Corp. as Account Director. Laura Hogan takes the post of VP Marketing Eastern Division at Katz Hispanic Media. The Katz Hispanic Media. The Katz Hispanic Media.

KPSN Continued from Page 3

more available audience with ‘70s hitmakers. We truly believe this is the Oldest format of the future and wanted to be the ones to jump into it first. "Our approach is more like Cox’s ‘70s hitmakers. The Rock arena is pretty well filled here. We want to be different enough so that we won't be confused with anybody else. Our new mod/target demo [35] will be about 10 years younger than the Oldies format broadcasted us."

"I'm really thrilled about joining the station, not just because it’s a ‘70s rock format...the station has been very stable," Hamilton said. "We just need to crank it up a little and shake up the market. [Archival JKM] sounds very good, but we can — and will — do better.

Hamilton most recently was VP/ GM of KSFY-AM & KY-FM/ San Francisco. Prior to that, he was OM of crosstown KFRC-AM & FM. He served an earlier stint with KSFY & KY as PD. Before mov- ing into radio, Hamilton spent 10 years as PD of KRTH/ Los Angeles. When he was station was a CHRGold mix.

Hamilton continued from Page 1}
Morning Shows: Working Through The Holi-Daze

As the holidays approach, your morning show is faced with the monumental challenge of observing the holidays and staying topical and entertaining.

Recently, I had the privilege of working with WSTR-FM (Star 94)/Atlanta morning show producer Kevin Healey, who also serves as head writer of the "Fax Attack" morning show prep service. With more than 150 radio stations as clients, Healey has the unique ability of knowing what morning show listeners want and mixing it with his unique sense of humor. In addition to his morning show prep service, Healey's jokes continue to appear on "The Tonight Show with Jay Leno" and "The Dennis Miller Show.

What do the holidays mean to a morning show? Most agree that while it's OK to reach into the holiday prep bag now and again, the important thing is to keep the show fresh and topical — regardless of the season. Healey warns that you're suffering from "jock burnout" if...

• After attending four mall broadcasts, three charity events, and two fund raisers in one evening, you open the mic the following morning and lose the will to live.

• You're playing "Grandma Got Run Over By A Reindeer" for the 134th time and, as you hit the next song, you're overwhelmed with a strong desire to shave your head and distribute herbal tea at the Greyhound station.

I can't think of a better feeling than giving to people who are really in need of items we take for granted, like food, clothes, and heat.

- Vikki Locke

At a good shopping mall, security guards will routinely escort you to your car when it gets dark... at a bad shopping mall, mall security will routinely fire warning shots into your back if you can't produce a receipt.

At a good shopping mall, the kiddies can visit the reindeer petting zoo... at a bad shopping mall, the kiddies can be terrorized by caged, rabid mutts with antlers glued to their scalps.

At a good shopping mall, children may have their photograph taken with dear old Santa... at a bad shopping mall, children may run screaming, "Mommy, Santa has no pants!"

Another great phone starter: According to a recent poll, only 10% of the millions of gifts handed out last year were ever used. Find out from your listeners if this is true.

• Even the salespeople are afraid to talk to you.

Mix Facts And Fun

So what can be done to keep your morning show timely... and out of an institution? How about some funny shopping tips? Healey suggests you begin by playing it straight. Present some local tips relating to malls and stores that your listeners frequent. Who doesn't want to know what time stores open and close or who has the hard-to-find gifts — let your listeners do the talking.

Then interject some fun with a little public service, like "how to tell the difference between a good shopping mall and a bad shopping mall?"

• At a good shopping mall, the food court offers a wide variety of delicacies... at a bad shopping mall, the food court offers napkins embazoned with the poison control hotline.

Kevin Healey

Cool Yule Ideas

How about cool Christmas postmarks on your holiday cards? All you have to do, according to Healey, is address and stamp all your cards, place them in a big envelope, and mail them to one of the following addresses:

- Post Office, North Pole, Alaska 99705
- Post Office, Santa Claus, Indiana 47579
- Post Office, Snowflake, Arizona 85937
- Post Office, Bethlehm, Pennsylvania 18025
- Post Office, Christmas, Florida 32709
- Post Office, Mistletoe, Kentucky 41531

With the new release of "Miracle on 34th Street," what better time to have your very own "Kris Kringle" drive around town and hand out $100 bills. Take this real-life story and make it yours. Do your best to visit high-traffic areas, and look for that free press.

Remember: Hanukkah and Kwanzaa are also celebrated this time of year. If there's any confusion whatsoever, invite a listener or community leader on the air to explain the importance of these holidays.

Ask The Experts

To get personalities' perspectives, Healey first talks to Steve Cochran, host of WPNT-FM/Chicago's morning show, about his creative approach to the holiday season.

KH: Do you approach this time of the year differently than the rest of the year?

SC: Not as much as you might think. It's very important to stick with the traditional holiday bits and promotions, but I also want the show to reflect what's going on in Chicago today.

KH: Give me an example of a traditional holiday bit for you.

SC: I really love to toy around with the word "traditional." For example, we've done a spoof on the so-called "traditional holiday special." We rent out a bowling alley, broadcast live, hire a band and a Santa, and invite listeners to come down and bowl a few frames with us.

KH: People really seem to focus in on the less fortunate during this season. How does your morning show reflect that same feeling?

SC: During our fun bowling show, we also raise a ton of money for charity. In the past, we've put thousands of dollars into the Council Against Child Abuse. We also conduct the "Home for the Holidays" airfare give-away.

KH: You're not a fan of rehashing old stuff. Got anything new planned for this year?

SC: What's the first thing that dies out around Christmas time?

KH: My appetite... for things ending with the word "nog"?

SC: Batteries! This year, we've got the FM 100 Battery Patrol ready to replenish those worn out and dead cells.

Contests & Connections

Here are some highlights from Healey's conversation with Star 94 morning partners Steve McCoy and Vikki Locke.

KH: How do you approach the fact that at least two major holidays are celebrated this time of year?

SM: We pride ourselves on being sensitive and aware of our community. Actually, we've found one way to take on both holidays and wrap it into one fun-on-air trivia game.

KH: We call it "Christmas Or Hanukkah." We play the names of celebrities in rapid-fire succession..."Steve", and the contestant must quickly shout which holiday that star celebrates.

VL: For example, "Billy Crystal, Garry Shandling, the Pope?"

SM: "Hanukkah, Hanukkah, Christmas!"

KH: Listener involvement is crucial. How do you employ that element during this time of the year?

VL: Something that has worked wonderfully in the past is a sort of on-air public service feature, where we assist listeners in locating "impossible-to-find gifts."

SM: We call it "Steve & Vikki's Gift-Finders." If a listener can't find a video game or a Power Ranger, Action Figure, we'll put the word out.

At Christmas time, we work harder than we do at any other time during the year... it's a connection to your audience, letting them know this is their radio station and we work for them.

- Steve McCoy

And usually in minutes, we'll get a response from listeners describing where and how to get the item. The added bonus is a connection with our listeners. They may seem small, but these are the type of bits listeners remember for a long time.

VL: I can't think of a better feeling than giving to people who are really in need of items we take for granted, like food, clothes, and heat.

SM: At Christmas time, we work harder than at any other time during the year. But the dividends pay off in a big way. There's an incredible satisfaction you get from helping those who may not be able to help themselves... just may be down on their luck. You can't replace that feeling. It's a connection to your audience, letting them know this is their radio station and we work for them.

Editor's Note: "The Fax Attack" morning show service is syndicated by Major Networks; (800) 714-7200.

December 2, 1994 RAR • 17

Tony Novia

Contemporary Hit Radio

Tony Novia
Twisted Tunes: How To Write Great Parody Songs

Tips from one of the industry’s most successful ‘parodists’

Having a great song parody for your station is like owning your own hit record. Listeners jam the phones to request it. People ask if there’s any way they can buy it. Best of all, they know that it can only be heard on your station.

One of the best parody songwriters is KISW/Seattle morning show host Bob Rivers. Atlantic has just released the book "Twisted Christmas Boxed Set," which includes his first CD ("Twisted Christ-mas") plus "I Am Santa Claus" and "Twisted Tunes 1994 - The Year In Review." Rivers records the songs in his home 24-track studio, dubbed "Bob's Garage." His parodies are also syndicated by TM Century Networks. Rivers just released the video for his most recent work, "I Am Santa Claus" (a variation on Black Sabbath’s "Iron Man"). The clip, which includes a cameo appearance by Ozzy Osbourne, is airing on several cable outlets.

Topical Examples

Rivers points out that subjects already ready on your listeners’ minds work best, because "it’s not as hard to get noticed. If I’m in a dry spell, I’ll get ideas from the topics in Jay Leno’s monologue. Look for topics with staying power. Local issues make great parody material and often get local TV and newspaper coverage. Since it takes a considerable amount of time and resources to produce a parody, you should choose a subject that will be around for at least a few weeks."

He says that to be a success, a parody must be tied in to the song being spoofed. "In fact," says Rivers, "it’s a legal requirement." (See box at right for more information on copyright infringement.)

Rivers outlines ways to keep your parodies connected to the original songs:

- **Title** — The title of the parody is the punchline. It must sound so close to the original that you ‘get it’ right away. Soundalike titles are the easiest and most common way to start writing a parody tune. We recently wrote this parody of Eric Clapton’s ‘I Shot The Sheriff’: ‘I shot the White House. I’m not the President.’

- **Subject** — "The subject matter of the song should be related to the subject matter of the parody and be essential to the joke. For example, here’s a parody of Chuck Berry’s ‘My Ding-A-Ling’. ‘Once I was a little Rabid boy/My ding-a-ling brought me loads of joy/Every morning my alarm would ring/The first one up was my ding-a-ling.’"

- **Delivery** — "The vocals and/or music should be an obvious send up of the artist being parodied. Not only is it funny to hear a caricature of the original artist, it helps define the work as parody.”

- **Include Some Jokes**

  - "Don’t forget to include some jokes. I’ve written a few parodies that fell flat," Rivers admits. "They rhymed real good and were topical, but there was no element of surprise. Sometimes the tune writes itself quickly, other times it takes much longer to examine all the possible angles until something makes me laugh."

  - "I often write with the other members of our morning show — Spike O’Neill, Joe Bryant and Rob Oxford. We’ll throw out ideas until something strikes us as funny. The best songs are clever, contain some element of surprise, and follow the poetry of the original as closely as possible.”

- **Length** — "Never wear your welcome," cautions Rivers. "Ninety seconds is the average length of a good parody. Two and a half minutes is pushing it, and anything longer is bloated. It’s better to leave them wanting more — and don’t take more of the original than you need to make your point.”

- **Help Wanted**

Rivers says you can produce great parodies even without musical talent. "The number one skill you need to accomplish this is called ‘finding talented people.’ Since you’re in radio, you’ll need to find talented people who’ll work for peanuts, CDs, or concert tickets. One surefire way is to ask on-air. You’ll meet musicians who are fans of your show."

- **Avoiding The Suits**

Bob Rivers’s copyright attorney, Scott B. Zoike of Beverly Hills-based Heenan Blaikie, offers a few pointers and rules of thumb for staying on the legal side of parody.

- "Under the U.S. Copyright Act, a parody is ‘fair use’ because it effectuates criticism. It’s only when a parody is ‘infringing’ that it can be seen as ‘unfair use.’"

- "In determining what is or isn’t parody, courts evaluate two factors: 1) the extent to which the parody borrows from the original, and 2) the parody’s market effect on the original. As long as you don’t use more than necessary to ‘conjure up’ the original work, you should be on safe ground — but not always. Cases have held that unless the parody contains a critical commentary on the host work, it can’t be protected." 

- "Does a parody have to be funny? Not necessarily, because the U.S. Copyright Act doesn’t refer to humor in its definition of ‘fair use.’ However, a parody must do more than merely achieve comic effect. It must also make some critical comment or statement directed at the host work."

- "The Supreme Court’s recent 2-1 decision in the University of Texas vs. Sony Corp. (the long-standing analysis that the two most important aspects in determining parity are the amount borrowed from and the market effect on the host work. In order to be totally safe, the parody should always target the copyrighted host work with its criticism. But in the 2 Live Crew decision the Court didn’t provide a clear definition of parody. Here are three rules of thumb for parody: 1) Don’t use more of the original than absolutely necessary to conjure up the host work. 2) Make certain the parody contains a critical commentary on the host work. 3) Ensure the parody will not adversely impact other non-parody market for the host work; i.e., don’t expect a rap version of a rock ballad to be protected merely because it sounds funny.”

To the best of R&R’s knowledge, these guidelines are accurate, but they are not intended as legal advice. If you’re concerned about legal ramifications of a parody song, consult an attorney.

Less Is More

- "Never wear your welcome," cautions Rivers. "Ninety seconds is the average length of a good parody. Two and a half minutes is pushing it, and anything longer is bloated. It’s better to leave them wanting more — and don’t take more of the original than you need to make your point.”

We recently wrote this parody of ‘I Shot The Sheriff: ‘I shot the White House, but I didn’t hit the President.’

If possible, make friends at a professional studio. Try to work with someone who knows what they’re doing, and watch, listen, and learn. I once booked a parody session at Abbey Road [while in London for a station remote] just to mingle with the pros and pick up some recording tips. Rivers doesn’t always follow the rules. He says, "It’s funny and you can’t explain why — that’s true art! These are my guidelines, and they may not apply to you. Sometimes they don’t even apply to me. I fly in the face of them whenever my gut tells me to. Someone once said there are only three ways to learn to write: Write, write, and write. I’m still working on the first one.”
What PDs Look For When Hiring Air Personalities

Stability, talent, attitude key attributes

In this time of corporate downsizing and layoffs within the radio industry, air personalities have become ever more vulnerable than in the past. I frequently receive phone calls from individuals asking what PDs look for when hiring air talent. Everyone knows the days of sending out airchecks are over, so what's the key to becoming the one who gets the available air position? Two PDs explain their philosophies behind finding the right personalities for their stations.

Jae Jackson
WPAL-AM & FM/Charleston, SC

"First and foremost, I look for stability," says 17-year industry veteran Jackson. "Usually when you think of stability, you think about someone who's been around for a while—but that's not necessarily the case. I think you can find stability in the young as well as in the not-so-young. Also, if the person I'm considering is right out of college, I look at the stability of the jobs they held while in school, regardless of whether it was in the industry.

"Determination also is something I look for in a potential candidate. I want to see just how determined they are to get this job after I've communicated with them. Attitude plays a very important part when I make a hiring decision. I want someone with a good, positive attitude about themselves and the world. If a person shows the wrong type of attitude, I certainly don't want them around—they might disrupt the team we've put together that gets great results."

I like to see personalities who aircheck themselves and do self-critiques. Here's a person who'll accept constructive criticism, and we all need that.

"Jae Jackson"

"Performance also can play a large role. I'd like to know how they perform on a regular basis. Most of the time, I'll go to the city where they work and listen to them on the air for a couple of days. Or I'll get several airchecks of their work to listen for consistency. Sometimes I give the person the opportunity to go into our production studios and do something for me. They don't have to do an aircheck, but I'll ask them to read some copy and run some music under it. That can give you a little insight into how they work under pressure; it's also a way to see how they might use their personality in a creative situation."~Jae Jackson

Quality People
Jackson lists some important qualities successful air personalities must possess. "Being well-prepared—a person who preps for his show will be more prepared than a person who walks in just minutes before going on the air. And diligence—I like to see personalities who aircheck themselves and do self-critiques. Here's a person who'll accept constructive criticism, and we all need that." Jackson also considers how people dress, since all air personalities are representing the radio station they work for.

Dena Yesner
KJMJ/Phoenix

Says 13-year industry veteran Yesner, "I basically look for two things: the candidate's level of talent and experience and what type of person the individual is. I like team players. I also look for someone with an exceptional on-air personality who can communicate while entertaining. We don't want any comedian wannabes.

We're looking for people who can deliver the information as well as sell the radio station, the music, and the promotions on-air. We're not interested in anyone who only wants to sell. We basically want someone who's got the skills to deliver the format within the guidelines that we set up.

"Another thing I might look at is the previous experience and positions they may have held at other radio stations. They may have some other skills that are needed here, and they might be able to fill in and work on something behind the scenes. Because we're a small staff, it's nice to know that someone else might be able to lead a hand in programming, promotions, or whatever if needed." Yesner admits gender is a factor. "Presently, we don't have any women on the air, except for the morning news person. For balance, it would be nice to have a woman, but whoever is best qualified is the most important thing for the radio station. I wouldn't just hire a woman to have a woman on the air if she wasn't competent and qualified and didn't have the skills."

Listen And Learn
How much importance does Yesner put on potential candidates' job performance when listening to airchecks or hearing them live where they currently work? "I definitely think there's some importance placed on it, but I'd be listening for whether I could take them from where they are and put them on my radio station—would they fit our sound and what we do? It's rare to hear someone who's absolutely perfect in what you're looking for as a talent. When you're looking for talent, you're also looking for the potential the person has to become what you envision on your station."
WMMS Becomes ‘The Next Generation’

After 26 years of being a Rock station, WMMS/Cleveland sent shockwaves throughout the industry when it completed its evolution to Alternative just over a month ago. OM/PD John Gorman and AP/DMD Doug Kubinski explain the station’s transformation to new music for “The Next Generation.”

The first signs of change began in January when WMMS became more current-intensive under then-consultant Gorman. He programmed “MMS in the mid-’80s and rejoined the station in the same capacity when it changed hands from Shamrock to OmniAmerica on tax day, following a duopoly with Gold WMJ. ‘WMJ has been dominant 25-54 [persons] since 1991 and we didn’t want to cannibalize our sister station,’ admits Gorman. ‘We wanted to build a strong 18-34 station. We’re No. 1 in 18-34 with WMMS and 25-54 with WMJ — it’s become one of the more successful duopolies in the country.’

Risky Business

‘MMS has undergone several format incarnations within the AOR genre over the years. Gorman comments, ‘The station had been inconsistent and had lost a great deal of appeal. We were very cautious about making another change. We set a goal of becoming a modern rock station in a year, since that’s where the music is headed. We realized it was a risk trading off an older demo for a younger demo, but it was also a necessity for the station to gain prominence.

‘The new audience picked up on us really fast. The audience that had preference towards older Classic Rock moved over to [Classic Rock] WNCX. The unusual thing, which is an interesting byproduct, is some of the oldest ‘MMS audience went over to WMJ — that was unexpected.’

‘Some of the people that listened to ‘MMS in the early ’80s and late ’70s came back,’ adds Kubinski. ‘They’ve told us it sounds like MMS did then, except obviously with the music of today. It reminds them of the power, attitude, and feeling they got when they listened to the station back then.’

‘Cleveland has always been in the forefront of new music,’ notes Gorman. ‘The last few years it got away from that. We knew before we did our research project that there was a big hole in this market for a station playing new music. The research confirmed our gut.

‘We considered blowing the station up and changing the call letters, but research indicated that wasn’t the problem. But we needed to change the logo. The Buzzard had turned into this grotesque-looking character.

‘In conjunction, the production was elevated and the airstaff underwent a major overhaul. Gorman recalls, ‘We took a lot of slaming from the local press. They thought we were replacing talent that had been with the station — in some cases for 20 years — with new, untried talent. A couple of people made the transition — Len Goldberg, who joined the station in 1972 and BFL Bash, who’s been here since 1976.

‘Cleveland has always been a very strong radio personality town, but we had to hire a staff that could relate to the music. We made certain the new staff was young, into the music, and sounded good on air. They are Cleveland’s new radio personalities.

‘We began airing new ID sweeps and really pushed that we’re a new music station, not a Jurassic Rock Station. We backed it up with a five-week TV schedule at the beginning of the summer book that was produced by Marty Wall, formerly Z100/New York’s Promotion Director. A couple of stunts wouldn’t air it until after midnight, because there was a bare ass in one of the frames. The message was there’s a different WMMS — it’s today’s best new music.

‘We became very active in presenting a lot of new music, through clubs and low-price concerts. If there was a turning point, it was when we did ‘Burrzappedynx’ the last weekend in July. That was really our coming out part to let Cleveland know we were now a different format. We’ll never know how many people came, because it was closed down due to overcrowding. Green Day never got to play, so we did a separate show with them at the end of the summer. We sold out 18,000 tickets in one weekend. There was no external promotion, other than on-air. This was when we realized something was really happening here.’

Remodeling The Music

Prior to WMMS’s new music stance, it was about 20% current — mostly new titles from Classic Rock artists. ‘Our library has gone through a major remodeling,’ Gorman explains. ‘Each week a few older titles were deleted and new titles put in. By mid-summer, we became around 70% current during the day for the first time in 90% at night. Our library has gotten a lot smaller. We’re playing 213 titles in three different categories. This may not seem like a large amount, but it is when only 30% of your total programming is library.’

Kubinski cites, ‘Once we started playing new music, the requests ceased for stuff like Led Zeppelin. It was almost an instant reaction from our listeners.

Despite the transformation to Alternative, a handful of staple Rock bands remain. ‘The unusual thing we found is that recent currents from artists such as Aerosmith, Neil Young, and Tom Petty are still acceptable by our audience,’ says Gorman. ‘Somehow these songs fit, maybe our audience looks at these artists as survivors. They test as well as Green Day, Bad Religion, Cowboy Junkies, and Pearl Jam.’

‘We do a “High Five” feature at night, where we play the Top 5 requested songs,’ adds Kubinski. ‘Our audience introduces the songs. Recently, someone introduced Tom Petty’s “You Don’t Know How It Feels” by saying, “He’s old, but he’s still rock.”

Gorman concludes, “The reaction has been overwhelmingly positive. I don’t look at the station as changing; this has been a very quick evolution in the right direction. Our audience tells us we sound better every week. The older audience that left says, ‘WMMS plays all that weird music now.’ It’s a major change, but when you look back at the greatest success for any station in this market, it was the one who won the new music battle.”

For The Record

My apologies for overlooking the following stations in the charting network ‘94 ratings breakdown of “18-34 Dominators” (R&R 11/18):

KITS/San Francisco No. 1
WROX/Norfolk No. 2
KNDD/Seattle No. 2

ALTERNATIVE
Quality Christmas Music Plentiful For Programmers

Seasonal classics are finding their way on station rotations throughout the country. In addition, programmers are finding a better-than-average selection of new holiday music this year. "It’s the best year for new Christmas music in at least five years," asserts WQLK/Kalamazoo, MI PD Bill Wertz.

Several familiar staples punctuate Artists’ "Music of 12th Street" soundtrack. Highlights include: Natalie Cole’s rendition of "Jingle Bells," Kenny G’s "Have Yourself A Merry Little Christmas," and Dionne Warwick’s "It’s Beginning To Look A Lot Like Christmas."

Puns & Classics While Atlantic has no new Christmas product, the label is reereleasing a Bob Rivers comedy compilation, which contains some seasona selections. (Also see Page 18.) Puns-a-plenty abound on "Have Yourself A Scary Little Christmas" courtesy of Capitol division's The Right Stuff. Classic yuletide favorites undergo a unique ghoulish twist by "Tales From the Crypt" keeper John Kassir.

Format superstar Mariah Carey spearheads Columbia’s seasonal festivities with "All I Want For Christmas." The upbeat tune Carey co- penned with producer/writer Brian Manniseft is featured on her "Merry Christmas" CD. Among other Columbia artists boasting Christmas product are Neil Diamond ("The Christmas Album, Vol. II") and Tony Bennett. A highlight from the latter’s "Snowfall" album is the previously unreleased "I’ll Be Home For Christmas" from Jon Stewart’s late-night TV show. "The Return of Sampler Claus," Columbia’s 17-track compilation, features past favorites by artists including, Carey, Diamond, Bennett, Bruce Springsteen, Paboe Bryson, Shawn Colvin, Bruce Cockburn, Nancy Wilson, and Rickie Lee Jones.

Singing Soap Stars "No More Blue Christmas" and "The Holly & The Ivy" are two cuts featured on Natalie Cole’s "Holly & Ivy" Elektra CD. A diverse Mercury threesome — Vanessa Williams, Donna Summer, and Bon Jovi — will get their share of individual holiday-leaning airplay.

Freddie Jackson’s new RCA "At Christmas" CD features the title track and "One Wish." The label also released "A Special Christmas Wish," a mega-gathering of daytime stars doing a variety of seasonal favorites. Among those featured on the 12-cut CD are Scott Thompson-Baker ("The Bold & The Beautiful"), Diana Barton ("The Young And The Restless"), Peter Bergman ("The Young And The Restless"), Martha Byrne ("As The World Turns"), Amelia Marshall ("Guiding Light"), Lisa Pelekis ("Loving"), and Scott Reeves ("The Young And The Restless").

Who’s Playing What Some stations like KCIX/Boise, ID and WUSA/Tampa started interspersing Christmas music Thanksgiving Day. However, after Thanksgiving, these stations decreased to one holiday-favored cut every other hour. WPTI/Indianapolis remembers its Jewish listeners by mixing in some Hanukkah music. WQOS/Fayetteville, NC will probably stick to more of the classic Christmas songs, rather than contemporary. To get shoppers in the season spirit, WMXJ/Lexington, NC was among a group of stations playing all Christmas music the day after Thanksgiving. WCSS/Portland, ME PD TJ Holland comments, "Rather than guessing, I wish I had a tested list of music that I knew my audience wants.

And finally, WNSN/South Bend, IN PD Rob Poulson, local favorites by Rezwood Banks — "You Ain’t Goin’ Diddly Splat," and "Frosty The Snowman" perform very well here."

It’s the best year for new Christmas music in at least five years. — Bill Wertz

Hot AC Holiday Highlights WBT-FM/Charlotte PD Tom Jackson stresses, "Play the classics. Contemplation is okay, but don’t omit traditional favorites."

KVU/Colorado Springs, CO PD Bobby Christian comments, "We’ll start with just the hits and add more traditional music closer to Christmas Day.

KATZ/Dubuque, IA PD Tommy Allen observes, "Label support for Christmas music libraries would help greatly."

"Stateside for Christmas," of course, will be great. WQSM/Fayetteville, NC will probably stick to more of the classic Christmas songs, rather than contemporary.

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Survey Results Surefire Holiday Music Scheduling

P rogrammers each year grapple with how best to schedule Christmas music. For the ultimate procrastinator, the following results of an exclusive R&R survey may shed some light on the subject.

The consensus from both AC and Hot AC as to when to launch Christmas tunes: The day after Thanksgiving.

Some ACs, however, jumped the gun Thanksgiving Day, while many Hot ACs will hold off introducing Christmas music until next Monday (12/5).

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Some ACs, however, jumped the gun Thanksgiving Day, while many Hot ACs will hold off introducing Christmas music until next Monday (12/5).

Start All-Christmas At some point between Christmas Eve and Christmas Day, more than 97% of stations surveyed indicated that they play 100% Christmas music. The dominant time for that segue is 6pm Christmas Eve.

* Many ACs will continue with seasonal music through Christmas Day (until midnight).

** Hot ACs are more likely to return to regular music a full 12hours (noon Christmas Day) sooner.

Stop All-Christmas Music

Most stations in the two formats won’t exceed one Christmas cut an hour. Although some ACs report they’ll play as many as six holiday selections per hour.

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KMLE's Trek To The Top

KMLE's rise to the top of the Phoenix ratings is one of the more amazing odysseys in Country radio history. Not only does KMLE reside in one of the most competitive radio markets in the nation, but standing in its way was one of the most formidable Country stations in America.

Indeed, KMLE hit No. 1 this past summer for the first time in its six-year journey, which has been easy. Broadcasters had long been reluctant to go head-to-head with market leader KNIX. A well-known consultant once told a major broadcast company looking to flip its Phoenix property to think that it might as well put $1 million in cash in the middle of the floor and set it on fire.

Even KMLE owner Shamrock Broadcasting wasn't sure what to expect when the change was made. In an October 1988 interview, Shamrock Chairman Bill Clark told R&R he would be happy with a five share in the demo. He figured Country was such a quality buy in the market that KMLE could make money at that point. My, how times have changed.

In The Beginning

KMLE debuted in October '88. J.D. Freeman, currently VP/CM at Shamrock sisters KLAC-AM & KZLA-FM/Los Angeles, was KMLE's PD/VPGM; Bob Glasson, now a consultant with Rusty Walker & Associates, was PD.

No one really ever focused on being No. 1. We didn't concentrate on the top of the mountain, but on the next plateau.

- Alan Sledge

Freeman, who left in Summer '93, says, "The idea behind KMLE was to create a great Country station that people enjoyed. We knew Phoenix was a great Country market and felt we'd do a good job in programming, promotion, and sales, we'd have a viable radio station.

"A lot of people had their doubts at the time. KMLE was the lowest-rated station in town with a 7.124+. KNIX had a 13. But I never set beat KNIX as the goal; we wanted to be the best station in Phoenix. KNIX didn't have to fail for KMLE to be a success. We knew from the day that our success was up to us. By paying attention to our agenda and not worrying about what KNIX was up to, the station became successful. The result is that Country is a premium in Phoenix because both stations are very good — and that's great for the whole business."

Roughly two and a half years after KMLE's debut, Glasson resigned to join Walker. Claiming aboard as PD in January '91 was Alan Sledge, who arrived from Shamrock sister station WFOX/Atlanta. He would oversee the station for a half year overseeing KMLE's programming before leaving for another Shamrock Country outlet, WWWW/Detroit, last June.

Keys To Success

Sledge says, "One of the keys to KMLE's success is that we had a plan and stuck with it. We concentrated on the things we could control. Certainly, we paid attention to the marketplace and KNIX. But we didn't worry about what others were doing — we just tried to be as good as we could be every day."

According to Sledge, another key part of the plan was building KMLE a step at a time. "Most people looking toward the next goal look at the top. But no one here really ever focused on being No. 1. We didn't concentrate on the top of the mountain, but on the next plateau. It wasn't until last year that we began to focus on actually being No. 1."

KMLE's management took a unique approach in creating a winning environment. They were concerned with the internal climate as they were with the on-air sound. Sledge recalls, "To get to the top tier of Phoenix radio, we knew we had to have a station that was fun, entertaining, and compelling. To do that, we wanted to create that kind of feeling inside the station, believing it would make its way onto the radio.

That helped listeners know from the start that KMLE's fun attitude was real. Sledge says that from the very beginning, the folks at KMLE weren't afraid to take risks. "Early on, a lot of people thought some of the things we did were very risky — like using CHJingles or our nighttime show called 'Club Camel,' where we produced our own dance mix. We weren't afraid to take risks within the structure of our overall strategy."

Developing The Brand

The early strategy was to develop a specific product line of "Today's New Country." Says Sledge, "KMLE became the 'brand' for this new country, so it was our job to explain as creatively as possible the difference between us and every other station in town."

Part of that "explanation" included TV spots featuring Gene Autry's "Back in the Saddle Again," implying that KNIX was "Old Country." Sledge explains, "We weren't trying to say that heritage was bad. We were serving our brand the best way we knew how; we had to point out the virtues of our new kind of Country. We weren't pointing guns across town; we never took KNIX's name in vain. It was tongue-in-cheek — an exaggeration that was carefully done so as not to trash the wonderful Country environment that existed in Phoenix."

The plan was to build came. "We worked everything backwards from there," explains Sledge. "We worked at reaching specific curve goals. That's where we put all of our marketing and promotion dollars. Everything we did on the air addressed those goals as well."

New Faces, Ideas

The station went through a critical phase in its life early in Sledge's tenure. "A wonderful group of people had built the station to a nice plateau, but the task when I came in was to take it to the next level. That meant new faces and new ideas to further stress the strong points of difference between KMLE and KNIX."

Changes includes promoting night jock Shaun Holly to Promotions Director and bringing in a couple of new personalities, Jeff Daniels and Stu Evans, who currently do mid-mornings and afternoons. (Holly was named PD following Sledge's departure in June.)

"We had the right people in the right place at the right time. We hired people, supported them, and got out of their way. Individuals were allowed to stretch beyond where they thought they could be. Many of the people who work at KMLE are destined for greatness beyond KMLE, or they will stay there and continue to contribute to KMLE's success. They know what makes it work; they're part of it."

Sledge's biggest challenge came 18 months after his arrival, when morning team Taylor & The Bear left for KIKK-FM/Houston. He says that in some ways, the seven-month gap between one morning show's departure and the other's arrival was beneficial to the station.

"When you know you don't have the killer morning show the station needs to pivot around, you have more attention to every other aspect of programming. KMLE became a very sound radio station in all respects; the product was sold. When Tim Hattrick & Willy D. Loon came in, it was icing on the cake. They pushed it over the top to make KMLE a complete radio station."

"Classy Competitor"

Sledge calls KNIX "one of the classiest competitors I've ever been up against." He adds, "They're incredibly good at their job. They have a great reputation in the Country radio market; they make it a positive experience for listeners and advertisers and, ultimately, it's the reputation of the company. KNIX and KMLE will always be friendly competitors. We both know we have to stretch beyond where we thought we could be."
The only thing more important than where you're going is how you get there.

**THE TRACTORS**

**TRYIN' TO GET TO NEW ORLEANS**

Galveston

With the runaway smash
"Baby Likes To Rock It,"

THE TRACTORS

have begun to take Country radio
on the most remarkable ride of the year.

And they're just getting started.

The new single and video from their debut album,
now at #21 and counting. Thank you radio.

*NOW WE'RE PLATINUM!*

ADD DATE: DECEMBER 12th
New Artists For The New Year

The new year is almost upon us, and with it comes music from new artists. Here's a peek at some of those who'll see their first efforts released during the first quarter of 1995.

Wade Hayes

**NEW ARTIST FACT FILE**

Label: Columbia/Nashville
Single/Album: "Old Enough To Know Better"
Influences: Merle Haggard, Gary Stewart, Waylon Jennings, Gene Watson, Willie Nelson

**Early Days**

Wade Hayes has been around on music all his life. Former Don Hayes is a professional musician who played in honky-tonks near their home in Bethel Acres, OK. The 26-year-old started playing the mandolin when he was about nine. "When I was 12, I moved to the guitar and knew I had come home,"

Hayes has always wanted to perform. "I can't remember not wanting to. I got my first real gig when I was 13 or 14 playing guitar on this Opry show in Shawnee, OK. I started playing honky-tonks when I was 14 or 15, and played those until about two years ago when I moved to Nashville."

But that wasn't the first time he had been there. When Hayes was in his early teens his father landed an ill-fated deal with an independent label, the Hayes sold their house, packed their belongings, and moved to Music City. Unfortunately, the label folded about a year later. "My parents ended up losing everything they had," says Hayes, including their house in Nashville.

**Nashville Connection**

Shortly after moving to Nashville, Hayes was hired to perform at a local club. The experiences opened a lot of doors for him—but also opened his eyes. "Record labels started sending scouts, and the guy who managed the club found out and tried to force me to sign a management contract. I wouldn't, and I got fired."

It turned out to be a blessing. A mutual friend introduced him to songwriter Chck Raines; Hayes played guitar on a demo session for him, and the two became friends. "We wrote a couple of songs together, and he took me to see [producer] Don Cook. As it turns out, [Sony Music/Nashville Exec. VP and former Sony Tree VP] Paul Worley and [Sony Tree Sr. VP] Donna Hillery happened to come to this meeting. I could hardly play, I was so nervous. But the Lord really blessed me because the very next day I was at Tree signing a publishing contract. I got my record deal, too." He also got a roommate—WB/Nashville artist Greg Holland, whom Hayes met through Cook.

**Songs**

After signing with Columbia, Hayes spent about six months writing songs, three ended up on his debut album, "Old Enough To Know Better." "It's hard for me to write songs that aren't about things that have happened to me. I have a long way to go. I love it, though."

"My favorite song on the record is 'I'm Still Dancing With You.' I wrote it when I was six or seven. I moved to Nashville, I was leaving a relationship I had been in for almost three years. I'm very sorry about it, but this music thing was all I ever wanted to do. It's definitely taking precedence over everything in my life right now. I was pretty torn up about it for a while—but I ended up getting a song out of it."

KMLE's Trek To The Top

Continued from Page 22

ratings acen (outlined in the 11/4 column with KNIX VP/GM Michael Owens), Sledge responded, "We always assumed they'd always be there. As good a station as they were — and — they had to make tough decisions about their product, including the morning show, the music, and presentation. We knew they had to make many of the changes because we saw the weaknesses in our research."

Sledge emphasizes KMLE's victory isn't about what KNIX did wrong, but about what KMLE did right. "KNIX never does many things wrong. Did they blink? Perhaps. But along the way, we always knew they were a well-oiled machine. Our agenda was to support Country — make it a good experience for the listener and a good advertising buy for clients. This wasn't a prize fight; the goal wasn't to knock out the other guy."

The battle between the two stations has never been on any level but the high road. "We tried to avoid any garbage so common to CHR wars. But that's what makes Country unique. We all work with the same wonderful artists, so we try not to put them on the spot. The two stations protect the Country turf together. There's never been any actual discussion about it, but we all seemed to understand it was the best strategy for both of us for long-term business aspects."

"You're Young, Too Loose, Too Crazy"

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Airplay December 5th
From the forthcoming album
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In Stores January 24th
Vanessa Williams
The Sweetest Days

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featuring
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Jazzbos, Hippies & Rockers

When the workday’s done and you’re kicked back at home, you most likely return to — and never grow weary of — certain albums. We asked some format reporters to compile a list of their all-time favorite titles.

**WFAE/Charlotte**

**Stefie Williams, APD/MD**

DOORS/L.A. Woman

LEE RITENOUR/Weep Sound

NANCY WILSON & CANNONBALL ADDERLEY

Sade/Diamond Life

BILL EVANS TRIO w/SYMPPHONY

STEVIE WINWOOD

Acc Of A Diver

PAT METHENY GROUP

MARY/BLACK/No Frontiers

ROLLING STONES/Let It Bleed

PETER GABRIEL/Solo

**WWV/Cleveland**

**Steve Hibbard, MD**

BASHIA/Time And Tide

CSN/Crobsy, Stills And Nash

AL JARREAU/Heart's Horizon

EARL KLUGH/Heart String

JEFF LORBER/ Worth Waiting For

PAT METHENY/ Letter From Home

JIM MITCHELL/ Court & Spark

BERNARDO RUBAJA/New Land

JAMES TAYLOR/ Mud Slide Slim

WHO's Next

KOAI/The Oasis/Dallas

**Tom Miller, PD**

BRYAN FERRY/ Boys And Girls

STEELY DAN/album

MICHAEL STEARNS/Choros

TOTO/toto

DOORS/The Doors

JAN HAMMER/ Escape From Television

PETER GABRIEL/Solo

DAVE KOZ/Lucky Man

KENNY G/ height

MOZART/Clarinet Concerto

**KHIH/Denver**

**Jamie Kartak, PD**

STEELY DAN/album

EAGLES/Hotel California

GEORGE BENSON/White Rabbit

GROVER WASHINGTON JR./Winegirl

ROD STEWART/

KEWSP/ Orlando

**Steve huntington, PD**

BLOOD, SWEAT & TEARS/ Child Is Father To The Man

TOM RUSH/The Circle Game

QUINCY JONES/The Dude

ACOUSTIC ALCHEMY/Reference Point

BOB JAMES/Obsession

EARTH, WIND & FIRE/Devolition

WMC/Orlando

**Mike Vasquez, PD**

SADE/Diamond Life

SANTANA/Abraas

CYPRESS HILL/Cypress Hill

STEELY DAN/album

BOB MARLEY/ Legend

ROD STEWART/ album

STEELY DAN/

WLOQ/ Orlando

**Mike Vasquez, PD**

STEELY DAN/album

KACD/Los Angeles

**Monica Logan, PD**

JAMES TAYLOR/ Best Of Vol. 11

DIANA ROSS/The Boss

JOE SAMPLE/The Hunter

JAMES BROWN/Best Of

STEELY DAN/

A Decade Of Steely Dan

AL GREEN/Best Of

QUINCY JONES/The Dude

ACOUSTIC ALCHEMY/Reference Point

BOB JAMES/Obsession

EARTH, WIND & FIRE/Devolition

WPLK (Love 94)/Miami

**Rich McMillan, PD**

ANTA BAKER/Rapture

CAROLE KING/Tapestry

BEATLES/Let It Be

STEELY DAN/Wheeling In The Year

SANTANA/Abraas

SIMON & GARFUNKEL

Bridge Over Troubled Water

BASHIA/Time And Tide

FLEETWOOD MAC/Rumours

BEACH BOYS/Endless Summer

LOVE '94 & GRIP/

Cool Jazz & Smooth Vocals

KJZZ/Phoenix

**Bill Shedd, MD**

PAT METHENY/Sil Life Talking

STEELY DAN/album

DOOBIE BROTHERS/
The Captain And Me

CHICAGO/album

GEORGE BENSON/breeze'n

FOURPLAY/outplay

BOB Seger/night Moves

GATO BARBIERI/Caliente

AL STEWART/year Of The Cat

KKJZ/Portland

**Shaun Yu, MD**

FLEETWOOD MAC/Rumours

LED ZEPPELIN/Physical Graffiti

MILES DAVIS/Kind Of Blue

EUGENE ORMANDY/Carl Orff's Carmina Burana

CHEAT BAKER/Let's Get Lost

VARIOUS ARTISTS/

Blues Brothers ST

JIMMY CLIFF/

The Harder They Come

ANNE LENNOX/Diva

ARRESTED DEVELOPMENT/ 5 Years, 3 Months...

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KBZ/N Salt Lake City

**Dale Nelson, OM/PD**

BEATLES/Meet The Beatles

ENYA/Shepherd's Moon

BEACH BOYS/Pet Sounds

JAN & DEAN/Anthology

BEACH BOYS/Endless Summer

BUDDY HOLLY/Anthology

LEFT BANK/Left Bannie

STEVE ALLEN/Funny Phone Calls

DAVID LANZ/Christoher's Dream

KBZ/N Salt Lake City

**Leigh Armistead, MD**

LED ZEPPELIN/II

ROBERT PLANT/Now And Zen

TALK TALK/It's My Life

DURAN DURAN/Rio

CULT/Electric

DEF LEPARD/Mystera

MOTLEY CRUE/Feetgood

BRYAN FERRY/Bete Noir

PEARL JAM/10

HOODOO GURUS/

Mars Needs Guitar!

KBLX/San Francisco

**Kevin Brown, PD**

STANLEY CLARKE/School Days

OSCAR PETERSON/ Live At The Blue Note

JOE SAMPLE/Rainbow Seeker

ANTA BAKER/Rapture

DAVE GRUSIN/Mountain Dance

KENNY G/Smooth

STEVE RAY VAUGHN/

The Sky Is Crying

HERBER HANCOOK/Head Hunters

LUTHER VANDROSS/ Forever, For Always, For Love

PHOEBIE SNOW/Best Of

KKSF/San Francisco

**Steve Feinstein, PD**

BEATLES/Rubber Soul

MARY CHAPIN CARPENTER/ Come On, Come On

NAT KING COLE/After Midnight Sessions

ARETHA FRANKLIN/30 Greatest Hits

PAT METHENY/ Letter From Home

VAN MORRISON/Moondance

REINER & BROOKS/ Complete 2000 Year Old Man

PAUL SIMON/They Goes Rhymin' Simon

www.americanradiohistory.com

December 2, 1994 R&R 27
KKSC's Small-Market Dilemma

Can a new station make a splash in a little pond that already has a big fish?

What's a programmer to do when given the task of launching a small market's second News/Talk station? That's the intriguing question posed to me by KKSC/Sioux City, IA OM Bob Bakken, who faces the monumental challenge of luring Sioux Citians to KKSC's new Talk format.

The station's lineup includes the WOR Network's Dr. Joy Brown and money-talkers the Dollars, as well as several shows from the Sun, IBN, and Peoples Radio networks. Local programming consists of an hour of news and interviews in morning drive and an hour of local news in PM drive — including a 30-minute simulcast of a Sioux City television newscast. Crosstown KKSC carries a variety of popular talk shows, including Rush Limbaugh.

What kinds of promotion should Bakken be doing to spread the word about his station's new format? Several Talk PDs agree: This is one tough sell.

Define Your Differences

WXY/T/Detroit GM Michael Packer believes Bakken must move swiftly and aggressively to identify KKSC's target audience, then differentiate his station from KCSC in marketing toward that group. "The most important thing, in both on-air and off-air promotion, is to identify the differences between yourself and the competition. You need to decide who you're targeting: Is it men or women? Liberals or conservatives? Then you have to give [those] people a reason to switch from the established Talker to your station. You've got to sound like you're the more informative, entertaining station. You also have to figure out a way to make them dissatisfied with the established station. Carry this message of differentiation in all your liners, positioning statements, promotions, and advertising."

Focus First

WTMJ/Milwaukee PD Steve Wexler cautions that Bakken must make sure his station's programming is clearly targeted and focused before he begins promoting it. "To be successful in Talk, you need to own something — a franchise that will make money for you. Maybe it's women, or maybe it's all-sports. I wouldn't suggest just putting together a lineup of shows and becoming the second choice for News/Talk [in Sioux City]."

Wexler also recommends that KKSC produce a solid local morning show — perhaps a news block. Such a show, he points out, would give the station credibility as an information source. Once the station has selected a target audience and put together a solid lineup, Wexler says, it should start looking for unconventional ways to promote itself. "If I was targeting women," he explains, "I'd look for ways to tie in with providers of women's health services. I'd also look for partnerships with other media [that appeal to the same audience]."

Perils Of Syndication

WFLA/Tampa GM Gabe Hobbs agrees that KKSC needs to create a buzz, but wonders whether that's possible with a mostly syndicated lineup.

"The best cume-builder for a Talk station is word of mouth. Stake out extreme positions and draw attention to yourself. Get the mayor and other public officials involved if possible. - Gabe Hobbs"

"The best way to create that word of mouth," says Hobbs, "is if there's not a lot of money to do a ton of television advertising, the best way to create that word of mouth is by generating controversy and water cooler talk. Stake out extreme positions and draw attention to yourself. Get the mayor and other public officials involved if possible.

"If you're not in a position to be controversial, you may have to re-sign yourself to the fact it's going to take two or three years for people to find out about your station. And you'll just have to hope that when they find you, they like the syndicated shows you carry."

In the meantime, Hobbs thinks KKSC should probably focus on assembling a strong sales staff that will build relationships with local advertisers and sell the station on a qualitative basis. "It pains me to say this as a programmer, but they probably ought to go out and hire a couple of good salespeople."

Losing Proposition

WLS-AM & FM/Chicago GM Drew Hayes, who has an almost religious faith in the power of publicity and promotion, offers a dire prognosis for KKSC's situation. All the hype in the world, he points out, can't help a second Talk station with a weak lineup in a small market.

"If I was consulting this station, I'd ask why they went to Talk," says Hayes. "My guess is they did it because the [owners] see that Talk is hot and that there's a lot of free programming available out there. Talk does work well, but when you get down into the smaller markets, there's really only room for one Talk station."

KKSC's lack of significant local programming — or even a high-visibility syndicated show — Hayes concludes, may be an insurmountable obstacle to the station's success.

"I like a good challenge, but you have to have the horses to make it happen. Honestly, I'd recommend that they do some kind of Country or Rock format that's different from what's available now."
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West

Promotions Director

KJDM-FM & KCBU AM/FM needs experienced promotions and marketing manager. If you plan great parties, this could be the job for you! New challenges every day. Work with a great group of people with positive attitude and killer ideas. Great opportunity to work hard, play hard with a great team. Show us your best. Resumes to: KJDM-FM & KCBU AM/FM, P.O. Box 50066, Tus- son, AZ 85763. EOE

URBAN RADIO MUSIC EXPERTS NEEDED

In L.A.

Mediabase Premiere Radio Networks is seeking an Urban Radio expert to work in our music research department in Los Angeles. Qualified candidates must have a vast knowledge of Urban music, both old and new, and be able to identify music-tic titles and artists from short audio "skims." You MUST KNOW YOUR MUSIC to qualify for this position. Salary starting in the low 20s. Resume to Mediabase Premiere, Att: Nancy Deimerey, 15250 Ventura Blvd, Suite 1500, Sherman Oaks, CA 91403, or Fax to (818) 377-5533. No calls please. EOE

RADIO EXPRESS, WORLD’S LEADING INTERNATIONAL RADIO PRODUCTION AND MARKETING COMPANY, IS EXPAN- DING AND NEEDS A PRODUCTION MANAGER TO GROW WITH US. Experience required in all aspects of radio production, production management, studio work, direction of talent, syndication development, sales support, and computer skills. Preferred, but not essential: sales training, travel experience, language other than English.

Send resume to: Anita Antonio, VP Operations, Suite #380, 5575 Cahillou Blvd. West, Los Angeles, CA 90068 USA. Fax: (213) 874-7753. No calls. EOE

NAC programmer/AT ready to make radio's most promising format work in your market. Los Reed (555) 271-9530.

Nationally known stand-up comic, seeks talk show gig. Funny hip, well educated and a political loose cannon. Willing to relocate. Excellent writing, production and personal appearance skills. Interested? P.O. Box 854, Culver City, CA 90232

R&R Opportunities

Display Advertising

Display & Blind Box Advertising orders must be accompanied by a purchase order. Ads must be submitted by mail, except for credit card orders, which are accepted by fax. 310-203-9727, ext. MC. AmeX accepted. Include card number, as name it appears on credit card, expiration date and phone number. Blind Box responses sent to advertisers first every Friday by class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067. Fax: 310-203-8727

R & R Opportunities

Free Advertising

Radio & Records provides free (20 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Free listings opportunities should be accompanied by a letter protected on a 3 1/2" x 11" company/station letterhead and are accepted only by mail to 310-203-9727. All resumes to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067

Free listings are on a space availability basis

WHEN YOU CAN'T BREATHE, NOTHING ELSE MATTERS®

For information about lung disease such as asthma, tuberculosis, and emphysema, call 1-800-LUNG-USA

AMERICAN LUNG ASSOCIATION

www.americanlung.org
## Country Top 50

**DECEMBER 2, 1994**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Total Weeks</th>
<th>Peak Rank</th>
<th>Plays</th>
<th>List Plays</th>
<th>Add Factor</th>
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<tbody>
<tr>
<td><strong>REBA McEntire</strong></td>
<td>Baby Likes To</td>
<td>16</td>
<td>50</td>
<td>1120</td>
<td>943</td>
<td><strong>2113</strong></td>
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<tr>
<td><strong>TENNIS Elton John</strong></td>
<td>I'm Gonna Love Me Again</td>
<td>24</td>
<td>35</td>
<td>645</td>
<td>318</td>
<td><strong>963</strong></td>
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<tr>
<td><strong>LINDA RONSTADT</strong></td>
<td>Do You Know What It Means To Miss New Orleans</td>
<td>29</td>
<td>40</td>
<td>529</td>
<td>443</td>
<td><strong>972</strong></td>
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<tr>
<td><strong>JACKIE DEAN</strong></td>
<td>Ain't No Good</td>
<td>52</td>
<td>45</td>
<td>352</td>
<td>205</td>
<td><strong>557</strong></td>
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<tr>
<td><strong>KATHY MATTEA</strong></td>
<td>Way Back When</td>
<td>47</td>
<td>42</td>
<td>397</td>
<td>262</td>
<td><strong>659</strong></td>
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### Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Add Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M. CHAPIN CARPENTER</strong></td>
<td>&quot; Tender&quot;</td>
<td>115</td>
</tr>
<tr>
<td><strong>JOHN ANDERSON</strong></td>
<td>&quot; Bend&quot;</td>
<td>95</td>
</tr>
<tr>
<td><strong>COLLIN RAYE</strong></td>
<td>&quot; Cool&quot;</td>
<td>58</td>
</tr>
<tr>
<td><strong>TOBY KEITH</strong></td>
<td>&quot; Upstairs&quot;</td>
<td>49</td>
</tr>
<tr>
<td><strong>KEN MELLONS</strong></td>
<td>&quot; Bring&quot;</td>
<td>42</td>
</tr>
<tr>
<td><strong>SHENANDOAH</strong></td>
<td>&quot; Somewhere &quot;</td>
<td>37</td>
</tr>
<tr>
<td><strong>SAMY KERSHAW</strong></td>
<td>&quot; Southbound &quot;</td>
<td>35</td>
</tr>
<tr>
<td><strong>BOY HOWDY</strong></td>
<td>&quot; True&quot;</td>
<td>30</td>
</tr>
<tr>
<td><strong>GEORGE DUCAS</strong></td>
<td>&quot; Lipstick &quot;</td>
<td>30</td>
</tr>
<tr>
<td><strong>JED ZEPPELIN</strong></td>
<td>&quot; Blues &quot;</td>
<td>29</td>
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### Most Increased Play

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Add Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M. CHAPIN CARPENTER</strong></td>
<td>&quot; Tender&quot;</td>
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<tr>
<td><strong>JOHN ANDERSON</strong></td>
<td>&quot; Bend&quot;</td>
<td>1189</td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td>&quot; Gone&quot;</td>
<td>1090</td>
</tr>
<tr>
<td><strong>COLLIN RAYE</strong></td>
<td>&quot; Girl&quot;</td>
<td>1052</td>
</tr>
<tr>
<td><strong>TOBY KEITH</strong></td>
<td>&quot; Upstairs&quot;</td>
<td>774</td>
</tr>
<tr>
<td><strong>RANDY TRAVIS</strong></td>
<td>&quot; This &quot;</td>
<td>709</td>
</tr>
<tr>
<td><strong>SAWYER BROWN</strong></td>
<td>&quot; Time &quot;</td>
<td>664</td>
</tr>
<tr>
<td><strong>TRAVIS TRITT</strong></td>
<td>&quot; Between &quot;</td>
<td>591</td>
</tr>
<tr>
<td><strong>PAM TILLIS</strong></td>
<td>&quot; Vida &quot;</td>
<td>553</td>
</tr>
<tr>
<td>**PATTY LOVELESS&quot;</td>
<td>&quot; Here &quot;</td>
<td>544</td>
</tr>
</tbody>
</table>

### Most Increased Points

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td><strong>M. CHAPIN CARPENTER</strong></td>
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<tr>
<td><strong>ALAN JACKSON</strong></td>
<td>&quot; Gone&quot;</td>
<td>6040</td>
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<tr>
<td><strong>JOHN ANDERSON</strong></td>
<td>&quot; Bend&quot;</td>
<td>5983</td>
</tr>
<tr>
<td><strong>COLLIN RAYE</strong></td>
<td>&quot; Girl&quot;</td>
<td>5156</td>
</tr>
<tr>
<td><strong>TOBY KEITH</strong></td>
<td>&quot; Upstairs&quot;</td>
<td>4147</td>
</tr>
<tr>
<td>**SAWYER BROWN&quot;</td>
<td>&quot; Time&quot;</td>
<td>3909</td>
</tr>
<tr>
<td>**TRAVIS TRITT&quot;</td>
<td>&quot; Between&quot;</td>
<td>3387</td>
</tr>
<tr>
<td>**PAM TILLIS&quot;</td>
<td>&quot; Vida&quot;</td>
<td>3199</td>
</tr>
<tr>
<td>**PATTY LOVELESS&quot;</td>
<td>&quot; Here&quot;</td>
<td>3015</td>
</tr>
</tbody>
</table>

### Top Reporters

<table>
<thead>
<tr>
<th>Station</th>
<th>Total Plays</th>
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</thead>
<tbody>
<tr>
<td>AM 1400</td>
<td>12004</td>
</tr>
<tr>
<td>WNMU 89.1</td>
<td>11204</td>
</tr>
<tr>
<td>WWJ 950</td>
<td>10404</td>
</tr>
<tr>
<td>WGN 720</td>
<td>10204</td>
</tr>
<tr>
<td>WRKO 680</td>
<td>9804</td>
</tr>
</tbody>
</table>

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**Breakers**

- **COLLIN RAYE**
  - "My Kind Of Girl" (Epic)
- **SHENANDOAH**
  - "Somewhere In The Vicinity." (Liberty)

**Most Added**

- **M. CHAPIN CARPENTER**
  - "Tender"
- **JOHN ANDERSON**
  - "Bend"
- **COLLIN RAYE**
  - "Cool"
- **TOBY KEITH**
  - "Upstairs"
- **KEN MELLONS**
  - "Bring"
- **SHENANDOAH**
  - "Somewhere"
- **SAMY KERSHAW**
  - "Southbound"
- **BOY HOWDY**
  - "True"
- **GEORGE DUCAS**
  - "Lipstick"
- **JED ZEPPELIN**
  - "Blues"

**Most Increased Play**

- **M. CHAPIN CARPENTER**
  - "Tender"
- **JOHN ANDERSON**
  - "Bend"
- **ALAN JACKSON**
  - "Gone"
- **COLLIN RAYE**
  - "Girl"
- **TOBY KEITH**
  - "Upstairs"
- **RANDY TRAVIS**
  - "This"
- **SAWYER BROWN**
  - "Time"
- **TRAVIS TRITT**
  - "Between"
- **PAM TILLIS**
  - "Vida"
- **PATTY LOVELESS**
  - "Here"

---

**Top Reporters**

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<thead>
<tr>
<th>Station</th>
<th>Total Plays</th>
</tr>
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<tbody>
<tr>
<td>AM 1400</td>
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<td>WGN 720</td>
<td>10204</td>
</tr>
<tr>
<td>WRKO 680</td>
<td>9804</td>
</tr>
</tbody>
</table>

---

**For Add Date December 12.**

Produced by CHRYSTY UNAPULL, DOUG GRAUL and LITTLE TEXAS
NEW & ACTIVE

LISA BROKOP "Take That" (Patrist)
Total Stations: 68, Total Adds: 3 (AF: 2), Total Points: 407, Adds include: WCBS 15, WLW 17, WTTX 15, KTKB 15, KORR 6, WFYV 29.
Plays: WCRT 15 (15), WPOP 20 (16), WXTA 15 (15), WAXY 14 (14), WXMS 11 (11), WWAQ 17 (16), WYXY 18 (18), WXQZ 15 (15), WXOQ 16 (16), WITX 17, WWFS 15 (15), WSUD 14 (14), WFSU 17 (17), KQCB 23 (23), KBGD 18 (18), WXXI 12 (12), KSNK 25 (15), KAGB 14 (14), PKKX 16 (16), KLUK 14 (14), KFXG 15 (15), KUG 15 (15).

STEVE KOLANDER "Listen To Your Woman" (River North)
Total Stations: 68, Total Adds: 3 (AF: 1), Total Points: 343, Adds include: WJSH 17, WMBT 5, WSFX 6, WZQX 12, WMB 25 (25), WQFX 20 (16), WYOC 23 (23), WDXR 14 (14), WDRQ 14 (14), WWAQ 22 (22), WKOL 10 (10), KJOL 11 (11), KVBD 13 (13), WVIR 16 (16), WPMB 22 (22), WFMX 13 (13), KQCB 17 (17), WSUD 17 (12), WXXI 23 (23), KJUB 14 (14), KGBX 18 (18), KKF 10 (10), KTKB 14 (14), KLUS 19 (19), KSSL 18 (18), KSNN 11 (11), KORR 15 (15).

LARRY STEWART "Losing Your Love" (Columbia)
Total Stations: 70, Total Adds: 15 (AF: 3), Total Points: 3164, Adds include: WCXO 10, WQXG 8, WCVB 11, WXBM 10, KVUU 12, WTYY 10, WXTX 15, KSNK 11, KUSJ 15.
Plays: WCXO 10 (10), WQXG 14 (16), WSUD 13 (14), WXTX 11 (11), WXBM 17 (14), WCIT 12 (12), WTTX 11 (11), WSSV 20 (20), WSUS 14 (14), WGTI 13 (11), WFXI 14 (14), WYOC 25 (25), WTQX 10 (10), WAXY 16 (16), WCHX 16 (16), WCMA 24 (24), WSTM 15 (15), KQCB 18 (18), KUSJ 14 (14), KTXF 10 (10), KSNK 15 (15).

ARCHER/PARK "We Got A Lot In Common" (All. Nash/A&G)
Total Stations: 71, Total Adds: 12 (AF: 3), Total Points: 3164, Adds include: WQQK 8, WQXK 7, KQKX 8, HBN 10, WFXI 5, WYGG 5, KVGO 5, KUSJ 10, KQCB 10, KFXG 6.
Plays: WAZZ 13 (13), WQXG 12 (12), WTRD 14 (14), WQOY 15 (15), WGTI 14 (14), WFXI 15 (15), WCIT 12 (12), WDXQ 16 (16), WFXI 18 (18), WPMB 12 (12), WFMX 16 (16), WQFX 12 (12), WSUS 7 (7), WSIX 7 (7), WTXF 15 (15), KTTU 15 (15), KLUS 14 (14), KQCB 22 (22), KQSP 15 (15), KSNN 11 (11), KUSJ 11 (11).

GARTH BROOKS "The Red Strokes" (Liberty)
Total Stations: 30, Total Adds: 8 (AF: 2), Total Points: 2883, Adds include: WYBS 10, WXBM 22, WXYX 25, WBTU 12, KSAN 21, WSNX 21.
Plays: WBGX 25 (25), WQXG 14 (16), WXXI 19 (19), WTRD 18 (18), KKXO 18 (18), WXXI 17 (17), WAPO 28 (28), KEYY 27 (27), WBXX 16 (16), WJYX 14 (14), KLYG 40 (40), KECB 10 (10), KNXW 24 (24), KRTY 19 (19).

ALBUM TRACKS

GARTH BROOKS/The Red Strokes (Liberty) In Pieces
ALABAMA/Among Us (RCA)
DOLLY PARTON/Every Time You Think Of Me (ATLANTIC)
VICTORIA'S A Voice Still Rings True (EAGLE/A&M)

This list reflects airplay from November 28 - December 4.

- Refer to song information on Page 39 Songs ranked by total points.
Station call letters followed by number of plays this week.
(last week's plays - if any - in parentheses)

ABC/SNN
Mark Edwards - (214) 991-2920
Coast-to-Coast - Becky Wight

GARTH BROOKS/The Red Strokes
CULLIN RAY/Mry Kind Of Girl
TRAFFIC TRIPS/Towards An Old Memory And Me

Hottest:
JOHN M. MCGEE/Got A Lot In Common
BIRTHDAY/Hard One To Break Up
ALABAMA/Among Us

Real Country
Dave McDonald - (602) 966-6238

DIAMOND ROAD Is Farther In My Heart
JED ZEPPELIN/In Your Man Blues
DOUG STONE/Let This House

Hottest:
TIM McGRAW/You Ain't Seen Nothin' Yet
LABYRINTH/Now I Know

ALTERNATIVE PROGRAMMING

Mickey Brisbig - (800) 231-2818
TRACY BYRD/First Love
PATTY LOVELESS/I'll Always Remember You
SANDY WHITE/Brownie The Time

Hottest:
SNOW YUCKING/You Just Want Me
JOE DIFFIE/Pick A Man
CLINT BLACK/Unlucky Man My Mind

BROADCASTING PROGRAMMING

Brecken Brecher - (505) 292-9082
Super Country/Party Country
Ken Melvin

TRAFFIC TRIPS/First Love Song
WAVE FROM/Enough To Know Better
JESSE HUNTER (Reg'd Legel Harrelson)

Hottest:
LITTLE TEXAS/In A Liquor
WILLIE NELSON/Let Me Love You

JONES SATELLITE NETWORKS
(800) 766-2351

WESTWOOD ONE RADIO NETWORKS
Leslie Magdaleno - (800) 294-9600
Country - Steve Penny
No Adds

Hottest:
LITTLE TEXAS/In A Liquor
BRET MICHEL/Unlucky Man My Mind

Not Country - Steve Penny

Hottest:
CLINT BLACK/Unlucky Man

CB Country - John Hendrick

Hottest:
MARK C. CARPENTER/Tender When You Want To Be

JORDY CROWELL/"I Don't Fall In Love So Easy" (MCA)
Total Stations: 14, Total Adds: 1 (AF: 1), Total Points: 465, Adds include: WYMY 5, WAPA 9, WNED 5, WQFX 10, WJUD 9, WNAV 9, WTKC 9, KRTY 4, K allied 5, KQGB 5, WCFR 5, WMSI 9, WYOK 9, WIVX 13, KSNN 9, KQMB 5, WCFR 5, K ally 5, WSWZ 5, KQGS 5.

RUSSELL CROWE "I Don't Fall In Love So Easy" (MCA)
Total Stations: 14, Total Adds: 1 (AF: 1), Total Points: 465, Adds include: WYMY 5, WAPA 9, WNED 5, WQFX 10, WJUD 9, WNAV 9, WTKC 9, KRTY 4, K allied 5, KQGB 5, WCFR 5, WMSI 9, WYOK 9, WIVX 13, KSNN 9, KQMB 5, WCFR 5, K ally 5, WSWZ 5, KQGS 5.

Not Country - Steve Penny

Hottest:
CLINT BLACK/Unlucky Man My Mind

Hottest:
MARK C. CARPENTER/Tender When You Want To Be

Hottest:
LITTLE TEXAS/In A Liquor
BRET MICHEL/Unlucky Man My Mind

Hottest:
SNOW YUCKING/You Just Want Me
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Rank</th>
<th>Market Size</th>
<th>Total Plays</th>
<th>Chart Weeks</th>
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<tbody>
<tr>
<td>&quot;Bend Until It Breaks&quot;</td>
<td>BNA</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>&quot;One In A Million&quot;</td>
<td>VOGT</td>
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<tr>
<td>&quot;When The Thought...&quot;</td>
<td>Warner Bros.</td>
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<tr>
<td>&quot;You And Only You&quot;</td>
<td>Liberty</td>
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<tr>
<td>&quot;Untangling My Mind&quot;</td>
<td>RCA</td>
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<tr>
<td>&quot;True To His Word&quot;</td>
<td>Curts</td>
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<tr>
<td>&quot;Little By Little&quot;</td>
<td>Arista</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>&quot;The Big One&quot;</td>
<td>MCA</td>
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<tr>
<td>&quot;She's In The Bedroom...&quot;</td>
<td>Mercury</td>
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<tr>
<td><strong>SUMMARY</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
JONI MITCHELL
"How Do You Stop"

ALREADY ON:

KCCW WMWM WTCB WMGN KMGM KTPC
WTCP WWWM WDEF WORE WMTJ
WRCH WLRJ WARM WQLR WFRK

THE DEBUT SINGLE FROM "TURBULENT INDIGO"

This chart reflects airplay from November 28 - December 4, 98 total reporters.
<table>
<thead>
<tr>
<th>Chart</th>
<th>Date</th>
<th>Most Added Stations</th>
</tr>
</thead>
<tbody>
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<td>AC</td>
<td>Dec 2, 1994</td>
<td>[List of stations]</td>
</tr>
<tr>
<td>CHR</td>
<td>Dec 2, 1994</td>
<td>[List of stations]</td>
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</tbody>
</table>

Stations listed alphabetically by market.
<table>
<thead>
<tr>
<th>PLAY</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MADONNA</td>
<td>&quot;I'll Remember&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>MARIAH CAREY</td>
<td>&quot;Without You&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>PHIL COLLINS</td>
<td>&quot;Everyday&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>ARSENIO HUSTON-JONES</td>
<td>&quot;Passion&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>GLEN CAMPBELL</td>
<td>&quot;Wichita Lineman&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>SONNY BONO</td>
<td>&quot;I Can't Help Myself (Sugar Pie, Honey Bunch)&quot;</td>
</tr>
<tr>
<td>7.</td>
<td>ELTON JOHN</td>
<td>&quot;I'm Gonna Love Me Again&quot;</td>
</tr>
<tr>
<td>8.</td>
<td>JOHN TRAVOLTA</td>
<td>&quot;More Than A Woman&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>BARRY MANILOW</td>
<td>&quot;Wheels On The Bus&quot;</td>
</tr>
<tr>
<td>10.</td>
<td>TOM JONES</td>
<td>&quot;Delilah&quot;</td>
</tr>
<tr>
<td>11.</td>
<td>MELISSA ETHERIDGE</td>
<td>&quot;Come To My Window&quot;</td>
</tr>
<tr>
<td>12.</td>
<td>PETER TOSH</td>
<td>&quot;Legalize It&quot;</td>
</tr>
<tr>
<td>13.</td>
<td>ELTON JOHN</td>
<td>&quot;I'm Gonna Love Me Again&quot;</td>
</tr>
</tbody>
</table>

**Note:** The table above lists the top 12 songs on the AC PLAYLISTS chart for December 2, 1994.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Top 39 Weeks</th>
<th>Top 10 Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATURE COLE</td>
<td>&quot;No More Blue...&quot;</td>
<td>Elektra</td>
<td>LP</td>
<td>25</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>GRANT &amp; GIL</td>
<td>&quot;House Of Love&quot;</td>
<td>A&amp;M</td>
<td>LP</td>
<td>19</td>
<td>15</td>
<td>2</td>
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<tr>
<td>CARLY SIMON</td>
<td>&quot;Like A River&quot;</td>
<td>Arista</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>RICKIE NELSON</td>
<td>&quot;I'm Not The Only One&quot;</td>
<td>MCA</td>
<td>LP</td>
<td>20</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>STEVE PERRY</td>
<td>&quot;Talking With The Wind&quot;</td>
<td>Capitol</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>BOYZ II MEN</td>
<td>&quot;I'm Not The Only One&quot;</td>
<td>Motown</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>RICHARD MARX</td>
<td>&quot;Nothing Left...&quot;</td>
<td>Capitol</td>
<td>LP</td>
<td>20</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>JON SECADA</td>
<td>&quot;Mental Picture&quot;</td>
<td>SBK/EMI</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>&quot;In Your Time&quot;</td>
<td>Capitol</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>MELISSA ETHEIDGE</td>
<td>&quot;I'm The Only One&quot;</td>
<td>Capitol</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>STEVE PERRY</td>
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<td>Capitol</td>
<td>LP</td>
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<td>SBK/EMI</td>
<td>LP</td>
<td>15</td>
<td>12</td>
<td>3</td>
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**Additional Information:**
- **AC Songs Chart**
- **Start Date:** December 2, 1994
- **Chart Type:** Radio Play & Market Size
- **Artists Listed:** Various artists
- **Titles Listed:** Various song titles
- **Labels Listed:** Various record labels
- **Weeks on Chart:** Various week ranges from 1 to 25
- **Peak Positions:** Various peak positions ranging from 1 to 3
### HOT AC/ADULT CHR TOP 30

**DECEMBER 2, 1994**

#### NEW & ACTIVE

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>TW</th>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL STATIONSNAD</th>
<th>PLAY RANK</th>
<th>TOTAL PLAYS</th>
<th>+/- OVER LAST WEEK</th>
<th>TOTAL POINTS</th>
<th>+/- OVER LAST WEEK</th>
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#### MOST ADDS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Add Factor</th>
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</thead>
<tbody>
<tr>
<td>MARIAH CAREY</td>
<td>&quot;Christmas&quot;</td>
<td>8</td>
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<tr>
<td>EAGLES</td>
<td>&quot;Love&quot;</td>
<td>6</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>&quot;Time&quot;</td>
<td>6</td>
</tr>
<tr>
<td>MARTIN PAGE</td>
<td>&quot;House&quot;</td>
<td>5</td>
</tr>
<tr>
<td>DES'REE</td>
<td>&quot;Gonna&quot;</td>
<td>5</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>&quot;Little&quot;</td>
<td>4</td>
</tr>
<tr>
<td>RICHARD MARX</td>
<td>&quot;Nothing&quot;</td>
<td>3</td>
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<tr>
<td>JON SECADA</td>
<td>&quot;Mental&quot;</td>
<td>3</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>&quot;Only&quot;</td>
<td>2</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>&quot;Always&quot;</td>
<td>2</td>
</tr>
<tr>
<td>MELISSA ETHERIDGE</td>
<td>&quot;Only&quot;</td>
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#### MOST PLAYED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>EAGLES</td>
<td>&quot;Love&quot;</td>
<td>1164</td>
<td>MARIAH CAREY</td>
<td>&quot;Christmas&quot;</td>
<td>1034</td>
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<tr>
<td>MARTIN PAGE</td>
<td>&quot;House&quot;</td>
<td>900</td>
<td>BOB SEGER</td>
<td>&quot;Time&quot;</td>
<td>269</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>&quot;Little&quot;</td>
<td>153</td>
<td>RICHARD MARX</td>
<td>&quot;Nothing&quot;</td>
<td>123</td>
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<tr>
<td>MELISSA ETHERIDGE</td>
<td>&quot;Only&quot;</td>
<td>40</td>
<td>VANESSA WILLIAMS</td>
<td>&quot;Days&quot;</td>
<td>34</td>
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<tr>
<td>&quot;Sukiyaki&quot;</td>
<td>37</td>
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</table>

#### TOP RECURRENTS

**Ranked By Total Plays**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TONI BRAXTON</td>
<td>You Mean The World To Me (Elektra)</td>
<td>2. ELTON JOHN</td>
<td>Can You Feel The Love Tonight (Hollywood)</td>
<td>3. MARIAH CAREY</td>
<td>Anyone You Need A Friend (Columbia)</td>
</tr>
<tr>
<td>4. GIN BLOSSOMS</td>
<td>Until I Fall Away (A&amp;M)</td>
<td>5. EAGLES</td>
<td>Get Over It (Elektra)</td>
<td>6. GIN BLOSSOMS</td>
<td>Found Out About You (A&amp;M)</td>
</tr>
<tr>
<td>7. FOUR SEASONS</td>
<td>December 1963 (Curb)</td>
<td>8. ACE OF BASE</td>
<td>Don't Turn Around (Arista)</td>
<td>9. ANITA BAKER</td>
<td>Body &amp; Soul (Elektra)</td>
</tr>
<tr>
<td>10. LITTLE TEXAS</td>
<td>What Might Have Been (WB)</td>
<td></td>
<td></td>
<td></td>
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</tr>
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**FIN SECADA**

**Hot AC 29**

**Mental Picture**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>WKQI</td>
<td>WTWX</td>
<td>KDMX</td>
<td>XXXX</td>
<td>WRQX</td>
<td>WDBM</td>
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<tr>
<td>KXQX</td>
<td>WRQX</td>
<td>KXIS</td>
<td>KYIS</td>
<td>KPAL</td>
<td>KXHT</td>
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<tr>
<td>WBLD</td>
<td>WXDL</td>
<td>KMHX</td>
<td>XXXX</td>
<td>WQLH</td>
<td>WVLH</td>
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<tr>
<td>WDBM</td>
<td>XXXX</td>
<td>WXDL</td>
<td>XXXX</td>
<td>XXXX</td>
<td>XXXX</td>
</tr>
</tbody>
</table>

---

**BREAKERS**

No Songs Qualified For Breaker Status This Week

---

This chart reflects airplay from November 28 - December 4. 43 total reporters.

---

**GRANT & GILL - "House of Love"**

- Total Stations: 13
- Adds: 3 (AF: 3), Points: 1146, Plays: 254, WMXO 5, WZFT 15, WZOE 18 (10), WZUS 14, WZUS 17 (24), WMXO 15, WZOE 28 (20), WZBT 15 (8), WZFT 25 (8), WMXO 12 (10), WZUS 20 (14), WZUS 27 (30), WMXO 17 (12), WZUS 23 (26), WKID 9 (12), WTIX 9 (10), WZFT 10 (12), WZUS 17 (12), WKID 7 (17), WZUS 24 (21), WKID 5 (5), WTIX 17 (17), WZFT 21 (27).

**BOYZ II MEN - "Do Binded Knee"**


**D IN GRIFFIN - "Get A Change"**

- Total Stations: 7, Adds: 1 (AF: 1), Points: 66, Plays: 184, WMXO 17 (1), WFXQ 21 (10), WMXO 30 (35), WMXO 29 (26), WMXO 25 (23), WFXQ 18 (18), WMXO 30 (35).

**BABYFACE & L. STANFIELD - "Dream Away"**

- Total Stations: 6, Adds: 0 (AF: 0), Points: 520, Plays: 104, WMXO 11 (11), WZFT 10 (10), WZUS 15 (10), WZUS 17 (12), WZUS 17 (17), WZFT 7 (7), WZUS 7 (7), WZUS 7 (7), WZUS 7 (7), WZUS 9 (9), WZUS 10, WZUS 12 (10).

**BOYZ II MEN - "Do Binded Knee"**


---

For reference: The chart reflects airplay from November 28 - December 4. 43 total reporters. The songs listed are the most-added songs in the Hot AC/Adult CHR format. The chart includes the stations' call letters followed by the number of plays for each song. The top 30 songs are listed, and the chart is updated weekly.
Think You’ve Heard the Last Word in Jingles for Radio?

Think Again.

Turning Point Productions is the newest and freshest source for CHR and Hot AC Jingles for radio.

Check us out...You’ll be blown away.

Call us today at 916.622.9472 for our latest demo presentation.
### HOT AC/ADULT CHR PLAYLISTS

**December 2, 1994**

#### Mix 1023FM

**Station:** Mix 1023FM  (The Mix)

**City:** Jacksonville, FL

**Playlist:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15</td>
<td>Michael Jackson - 'Girl, You'll Be A Woman Soon'</td>
</tr>
<tr>
<td>12:27</td>
<td>Soundtrack - 'Square One'</td>
</tr>
<tr>
<td>12:50</td>
<td>Martha Redbone - 'Missing'</td>
</tr>
<tr>
<td>1:19</td>
<td>Rick Springfield - 'Love Will Keep Us Together'</td>
</tr>
<tr>
<td>1:42</td>
<td>Phil Collins - 'Easy'</td>
</tr>
<tr>
<td>2:11</td>
<td>Sting - 'The Power Of Love'</td>
</tr>
<tr>
<td>2:40</td>
<td>The Selecter - 'Wrong'</td>
</tr>
</tbody>
</table>

#### Mix 96

**Station:** Mix 96  (The Mix)

**City:** Oakland, CA

**Playlist:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:55</td>
<td>Whitney Houston - 'I'm Your Baby Tonight'</td>
</tr>
<tr>
<td>11:22</td>
<td>Madonna - 'Secret'</td>
</tr>
<tr>
<td>11:43</td>
<td>Matchbox Twenty - 'Bleed For Love'</td>
</tr>
<tr>
<td>12:12</td>
<td>Bobby Brown - 'This One's For You'</td>
</tr>
<tr>
<td>12:41</td>
<td>Sting - 'Every Breath You Take'</td>
</tr>
<tr>
<td>1:10</td>
<td>The Screamers - 'I'm A Rock'</td>
</tr>
<tr>
<td>1:39</td>
<td>The Selecter - 'Wrong'</td>
</tr>
</tbody>
</table>

#### Mix 101.9

**Station:** Mix 101.9  (The Mix)

**City:** Charlotte, NC

**Playlist:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist/Title</th>
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</thead>
<tbody>
<tr>
<td>11:10</td>
<td>Michael Jackson - 'Girl, You'll Be A Woman Soon'</td>
</tr>
<tr>
<td>11:27</td>
<td>Soundtrack - 'Square One'</td>
</tr>
<tr>
<td>11:50</td>
<td>Martha Redbone - 'Missing'</td>
</tr>
<tr>
<td>12:19</td>
<td>Rick Springfield - 'Love Will Keep Us Together'</td>
</tr>
<tr>
<td>12:48</td>
<td>Phil Collins - 'Easy'</td>
</tr>
<tr>
<td>1:17</td>
<td>Sting - 'The Power Of Love'</td>
</tr>
<tr>
<td>1:46</td>
<td>The Selecter - 'Wrong'</td>
</tr>
</tbody>
</table>

#### Mix 102 FM

**Station:** Mix 102 FM  (The Mix)

**City:** Phoenix, AZ

**Playlist:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:55</td>
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<td>Madonna - 'Secret'</td>
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<td>12:12</td>
<td>Bobby Brown - 'This One's For You'</td>
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<tr>
<td>12:41</td>
<td>Sting - 'Every Breath You Take'</td>
</tr>
<tr>
<td>1:10</td>
<td>The Screamers - 'I'm A Rock'</td>
</tr>
<tr>
<td>1:39</td>
<td>The Selecter - 'Wrong'</td>
</tr>
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</table>

#### Mix 95.5 WPLJ

**Station:** Mix 95.5 WPLJ  (The Mix)

**City:** New York, NY

**Playlist:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Artist/Title</th>
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</thead>
<tbody>
<tr>
<td>11:10</td>
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<td>12:48</td>
<td>Phil Collins - 'Easy'</td>
</tr>
<tr>
<td>1:17</td>
<td>Sting - 'The Power Of Love'</td>
</tr>
<tr>
<td>1:46</td>
<td>The Selecter - 'Wrong'</td>
</tr>
<tr>
<td>Artist/Cover</td>
<td>Title</td>
</tr>
<tr>
<td>-------------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>BON JOVI</strong></td>
<td>&quot;Always&quot;</td>
</tr>
<tr>
<td><strong>JOHNNY CASH</strong></td>
<td>&quot;Ring of Fire&quot;</td>
</tr>
<tr>
<td><strong>CRAIG WALKER</strong></td>
<td>&quot;She's Gonna Rise&quot;</td>
</tr>
<tr>
<td><strong>PRETENDERS</strong></td>
<td>&quot;I'll Be Standing By You&quot;</td>
</tr>
<tr>
<td><strong>CARLOS&quot;S&quot; JOSEPH</strong></td>
<td>&quot;The Love Will Keep Us...&quot;</td>
</tr>
<tr>
<td><strong>SUSAN ABELE</strong></td>
<td>&quot;Suit's Gonna Rise&quot;</td>
</tr>
<tr>
<td><strong>BOYZ N THE M.I.</strong></td>
<td>&quot;I'll Make Love To...&quot;</td>
</tr>
<tr>
<td><strong>BOYZ N THE M.I. (Add Factor: 2)</strong></td>
<td>&quot;Oh Bended Knee&quot;</td>
</tr>
<tr>
<td><strong>MARIAM CAREY</strong></td>
<td>&quot;I'll Love For...&quot;</td>
</tr>
<tr>
<td><strong>HARRY CONNICK JR.</strong></td>
<td>&quot;If I Could Only...&quot;</td>
</tr>
<tr>
<td><strong>MARRIAGE&quot;S&quot; CHILDREN</strong></td>
<td>&quot;You Gotta Be&quot;</td>
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<tr>
<td><strong>GINO BLOSSOMS</strong></td>
<td>&quot;Allison Road&quot;</td>
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<tr>
<td><strong>STEVE PERRY</strong></td>
<td>&quot;Missing You&quot;</td>
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<tr>
<td><strong>RENEE&quot;S&quot; WILLIAMS</strong></td>
<td>&quot;The Sweetest Days&quot;</td>
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**CARDS**

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<th>Grade</th>
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<tr>
<td>&quot;Love Will Keep Us...&quot;</td>
<td>BON JOVI</td>
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<td><em>Mercury</em></td>
</tr>
<tr>
<td>&quot;Ring of Fire&quot;</td>
<td>JOHNNY CASH</td>
<td></td>
<td><em>Columbia</em></td>
</tr>
<tr>
<td>&quot;She's Gonna Rise&quot;</td>
<td>CARLOS&quot;S&quot; JOSEPH</td>
<td></td>
<td><em>Impact/MCA</em></td>
</tr>
<tr>
<td>&quot;I'll Be Standing By You&quot;</td>
<td>PRETENDERS</td>
<td></td>
<td><em>Sire/WB</em></td>
</tr>
<tr>
<td>&quot;The Love Will Keep Us...&quot;</td>
<td><strong>CARLOS&quot;S&quot; JOSEPH</strong></td>
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<td>&quot;Always&quot;</td>
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<tr>
<td>&quot;Suit's Gonna Rise&quot;</td>
<td>SUSAN ABELE</td>
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<td><em>Impact/MCA</em></td>
</tr>
<tr>
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<td>&quot;I'll Make Love To...&quot;</td>
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<tr>
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<td>BOYZ N THE M.I. (Add Factor: 2)</td>
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<td>&quot;I'll Love For...&quot;</td>
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<tr>
<td>&quot;If I Could Only...&quot;</td>
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<td>&quot;If I Could Only...&quot;</td>
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<td>&quot;You Gotta Be&quot;</td>
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<td>&quot;Missing You&quot;</td>
<td>STEVE PERRY</td>
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<td>&quot;Missing You&quot;</td>
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<tr>
<td>&quot;The Sweetest Days&quot;</td>
<td><strong>RENEE&quot;S&quot; WILLIAMS</strong></td>
<td></td>
<td>&quot;The Sweetest Days&quot;</td>
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</tbody>
</table>

**MARKETS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Cover</th>
<th>Chart</th>
<th>Grade</th>
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<tbody>
<tr>
<td>&quot;Love Will Keep Us...&quot;</td>
<td>BON JOVI</td>
<td>&quot;Always&quot;</td>
<td><em>Mercury</em></td>
</tr>
<tr>
<td>&quot;Ring of Fire&quot;</td>
<td>JOHNNY CASH</td>
<td></td>
<td><em>Columbia</em></td>
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<tr>
<td>&quot;She's Gonna Rise&quot;</td>
<td>CARLOS&quot;S&quot; JOSEPH</td>
<td></td>
<td><em>Impact/MCA</em></td>
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<tr>
<td>&quot;I'll Be Standing By You&quot;</td>
<td>PRETENDERS</td>
<td></td>
<td><em>Sire/WB</em></td>
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<tr>
<td>&quot;The Love Will Keep Us...&quot;</td>
<td><strong>CARLOS&quot;S&quot; JOSEPH</strong></td>
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<td>&quot;Always&quot;</td>
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<tr>
<td>&quot;Suit's Gonna Rise&quot;</td>
<td>SUSAN ABELE</td>
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<td><em>Impact/MCA</em></td>
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<tr>
<td>&quot;I'll Make Love To...&quot;</td>
<td>BOYZ N THE M.I.</td>
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<td>&quot;I'll Make Love To...&quot;</td>
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<tr>
<td>&quot;Oh Bended Knee&quot;</td>
<td>BOYZ N THE M.I. (Add Factor: 2)</td>
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<td>&quot;Oh Bended Knee&quot;</td>
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<tr>
<td>&quot;I'll Love For...&quot;</td>
<td>MARIAM CAREY</td>
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<td>&quot;I'll Love For...&quot;</td>
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<tr>
<td>&quot;If I Could Only...&quot;</td>
<td>HARRY CONNICK JR.</td>
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<td>&quot;If I Could Only...&quot;</td>
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<td>&quot;You Gotta Be&quot;</td>
<td>MARRIAGE&quot;S&quot; CHILDREN</td>
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<td>&quot;You Gotta Be&quot;</td>
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<tr>
<td>&quot;Allison Road&quot;</td>
<td>GIN BLOSSOMS</td>
<td></td>
<td>&quot;Allison Road&quot;</td>
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<tr>
<td>&quot;Missing You&quot;</td>
<td>STEVE PERRY</td>
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<td>&quot;Missing You&quot;</td>
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<td>&quot;The Sweetest Days&quot;</td>
<td><strong>RENEE&quot;S&quot; WILLIAMS</strong></td>
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<td>&quot;The Sweetest Days&quot;</td>
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## NAC Top 30
### December 2, 1994

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<th>Stations/Adds</th>
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<th>Medium</th>
<th>Light</th>
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<td>Jonathan Butler - Head To Head (Mercury)</td>
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<td>Richard Elliot - After Dark (Blue Note)</td>
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<td>Anita Baker - Rhythm Of Love (Elektra)</td>
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<td>Warren Hill - Truth (RCA)</td>
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<td>Special EFX - Catwalk (JVC)</td>
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<td>Joe Sample - Did You Feel That? (WB)</td>
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<td>7</td>
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<td>NAJEE - Share My World (EMI)</td>
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<td>Russ Freeman &amp; Rippingtons - Sahara (GRP)</td>
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<td>Luther Vandross - Songs (Epic)</td>
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<td>Craig Chaquico - Acoustic Planet (High Octave)</td>
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<td>Jeff Lorber - West Side Stories (Verve Forecast)</td>
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<td>Rohan Lawrence - Hangin' On A String (Atlantic Jazz/AG)</td>
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<td>Hiroshima L.A. (Quest/Reprise)</td>
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<td>15</td>
<td>15</td>
<td>Andy Snitzer - Ties That Bind (Reprise)</td>
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<td>18</td>
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<td>16</td>
<td>16</td>
<td>Kim Pensyl - When You Were Mine (Shanachie)</td>
<td>30/0</td>
<td>18</td>
<td>11</td>
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<td>17</td>
<td>17</td>
<td>David Benoit - Shaken Not Stirred (GRP)</td>
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<td>19</td>
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<td>18</td>
<td>18</td>
<td>Art Porter - Under Cover (Verve Forecast)</td>
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<td>5</td>
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<td>19</td>
<td>19</td>
<td>Peter White - Reflections (SIN-Drome/CGR)</td>
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<td>16</td>
<td>9</td>
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<td>20</td>
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<td>Kiss The Sky - Millenium Skyway (JVC)</td>
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<td>10</td>
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<tr>
<td>21</td>
<td>21</td>
<td>Gerald Yeasley - Signs (Heads Up)</td>
<td>27/0</td>
<td>11</td>
<td>10</td>
<td>6</td>
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<tr>
<td>22</td>
<td>22</td>
<td>Michael White - So Far Away (Noteworthy)</td>
<td>31/1</td>
<td>10</td>
<td>9</td>
<td>12</td>
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<tr>
<td>23</td>
<td>23</td>
<td>DOC Powell - Inner City Blues (West Coast)</td>
<td>31/2</td>
<td>4</td>
<td>18</td>
<td>9</td>
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<tr>
<td>24</td>
<td>24</td>
<td>Jan Hammer - Drive (MIRrorm)</td>
<td>24/0</td>
<td>8</td>
<td>16</td>
<td>0</td>
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<tr>
<td>25</td>
<td>25</td>
<td>Arnaldo McCuller - Exception To The Rule (Cozy)</td>
<td>22/0</td>
<td>15</td>
<td>3</td>
<td>4</td>
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<tr>
<td>26</td>
<td>26</td>
<td>Vanessa Williams - The Sweetest Days (Mercury)</td>
<td>25/0</td>
<td>8</td>
<td>6</td>
<td>11</td>
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<tr>
<td>27</td>
<td>27</td>
<td>Marc Antoine - Classic (NYC)</td>
<td>27/2</td>
<td>7</td>
<td>12</td>
<td>8</td>
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<tr>
<td>28</td>
<td>28</td>
<td>Avenue Blue - Avenue Blue (Meso/Bluemoon)</td>
<td>29/2</td>
<td>6</td>
<td>10</td>
<td>13</td>
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<tr>
<td>29</td>
<td>29</td>
<td>Richy Kicklighter - Myakka (Ichiban)</td>
<td>24/0</td>
<td>5</td>
<td>17</td>
<td>2</td>
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<tr>
<td>30</td>
<td>30</td>
<td>Fantasy Band - Sweet Dreams (OMP)</td>
<td>24/1</td>
<td>6</td>
<td>11</td>
<td>7</td>
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</tbody>
</table>

### NEW & ACTIVE

- **ROBERTO PESEMA** - “Seduction” (Motive Up) [16/1]
  - Rotations: Heavy 1/0, Medium 7/0, Light 9/1, Total Adds 3, WJZ, Heavy: WGUF, Medium: WOR, WLL, WJZ, KYW, WHF, WJZ, KBFR
- **RYO KAWASAKI** - “Love Within The Universe” (Satellite) [14/2]
  - Rotations: Heavy 6/0, Medium 7/3, Light 7/1, Total Adds 1, KNZ, KNZ, Medium: WTB, WJZ, KFM, KFMA, WMB, WGUF
- **MIKE TOMARO** - “Home Again” (Positive Music) [13/0]
  - Rotations: Heavy 4/0, Medium 7/0, Light 8/9, Total Adds 0, Heavy: WJB, WGMA, WJZ, WKB, Medium: WTB, KFMA, KJZ, WHF, KAY, WJZ, KBFR
- **JOHN MITCHELL** - “Turbulent ledge” (Reprise) [12/0]
  - Rotations: Heavy 6/0, Medium 6/0, Light 6/9, Total Adds 3, KNZ, KYW, Medium: WJZ, WGUF, KJZ, KBFR
- **ENCHANTED** - “Enchanted” (JCA) [11/0]
  - Rotations: Heavy 5/0, Medium 5/0, Light 6/7, Total Adds 9, WJZ, KJZ, KNZ, KBFR, KFM, WKB, WKB, KJZ, KBFR, Medium: WJZ
- **SONNY WARWICK** - “Aquarelo” (Yuriya) [11/0]
  - Rotations: Heavy 6/0, Medium 6/0, Light 6/9, Total Adds 2, KNZ, KYW, Medium: WJZ, WJZ, KFM, KBFR, WGMA, KEZL

### BREAKERS®

**ERIC MARIENTHAL** - “Street” (GRP) [78% of our reporters on 6 (29 stations)]
- **NESTOR TORRES** - “Burning Whispers” (Sony Latin Jazz) [62% of our reporters on 6 (23 stations)]

### CHART EXTRAS

- **ALVIN DAVIS** - “Let The Vices Decide” (TisStar)

### MOST ADDED

- **JEFF LORBER** - “West” [9]
- **AVENUE BLUE** - “Avenue” [8]
- **ALVIN DAVIS** - “Vibes” [7]
- **DOC POWELL** - “Inner” [7]
- **ERIC MARIENTHAL** - “Street” [5]
- **ROBERTO PERERA** - “Seduction” [4]

### MOST INCREASED PLAY

- **JEFF LORBER** - “West” [9]
- **AVENUE BLUE** - “Avenue” [8]
- **ALVIN DAVIS** - “Vibes” [7]
- **DOC POWELL** - “Inner” [7]
- **LIMITED EDITION**

---

**LIZ STORY**

Give "The Gift" to your listeners this Christmas.

---

This chart reflects airplay from November 28-December 4, 38 total reporters.
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In The World

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1-800-421-9494

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World Wide Affiliates:
All 50 states in the United States, Canada, England, Australia. English speaking chauffeurs in West and East Europe, Hong Kong and Japan.

*Pizza upon request.
### PROGRESSIVE TOP 30

#### DECEMBER 2, 1994

<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
<th>Artist/Titile (Label)</th>
<th>Total Stations/Addos</th>
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<th>Medium</th>
<th>Light</th>
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<tr>
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<td>TOM PETTY Wildflowers (WB)</td>
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<td>2</td>
<td>2</td>
<td>ERIC CLAPTON From The Cradle (Reprise)</td>
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<td>1</td>
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<tr>
<td>3</td>
<td>3</td>
<td>LYLE LOVETT I Love Everybody (Curb/MCA)</td>
<td>30/0</td>
<td>22</td>
<td>2</td>
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<tr>
<td>4</td>
<td>4</td>
<td>R.E.M. Monster (WB)</td>
<td>27/0</td>
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<td>STING Fields Of Gold - Best Of Sting 1984-1994 (A&amp;M)</td>
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<td>6</td>
<td>6</td>
<td>JONI MITCHELL Turbulent Indigo (Reprise)</td>
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<td>BRYAN FERRY Mamouna (Virgin)</td>
<td>30/0</td>
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<td>EAGLES Hell Freezes Over (Geffen)</td>
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<td>BOB DYLAN Greatest Hits Vol.III (Columbia)</td>
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<td>DAVE MATTHEWS BAND Under The Table And Dreaming (RCA)</td>
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<td>SHAWN COLVIN Cover Girl (Columbia)</td>
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<td>12</td>
<td>CRANBERRIES No Need To Argue (Island)</td>
<td>26/1</td>
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<tr>
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<td>13</td>
<td>VARIOUS ARTISTS Melrose Place ST (Giant)</td>
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<td>14</td>
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<td>BIG HEAD TODD &amp; THE MONSTERS Stragegen (Giant)</td>
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<td>16</td>
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<td>15</td>
<td>15</td>
<td>HOOTIE &amp; THE BLOWFISH Cracked Rear View (Atlantic/AG)</td>
<td>26/1</td>
<td>7</td>
<td>15</td>
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<td>16</td>
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<td>ROLLING STONES Voodoo Lounge (Virgin)</td>
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<td>BLUES TRAVELER Four (A&amp;M)</td>
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<td>NANCY GRIFFITH Flyer (Elektra)</td>
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<td>WIDESPREAD PANIC Ain’t Life Grand (Capricorn)</td>
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<td>20</td>
<td>ROBBIE ROBERTSON Music For The Native Americans (Capitol)</td>
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<td>9</td>
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<tr>
<td>21</td>
<td>21</td>
<td>LOWEN &amp; NAVARRO Walking On A Wire (Parachute/Mercy)</td>
<td>23/0</td>
<td>4</td>
<td>12</td>
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<tr>
<td>22</td>
<td>22</td>
<td>VARIOUS ARTISTS Beat The Retreat (Capitol)</td>
<td>20/0</td>
<td>6</td>
<td>10</td>
<td>4</td>
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<td>23</td>
<td>23</td>
<td>TODD SNIDER Songs For The Daily Planet (Margantlle/MCA)*</td>
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<td>10</td>
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<td>24</td>
<td>JIMMY PAGE &amp; ROBERT PLANT No Quarter (Atlantic/AG)</td>
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<td>RUSTED ROOT When I Woke (Mercury)</td>
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<td>LONE KENT Granite &amp; Sand (Relativity)</td>
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<td>SANTANA BROTHERS Santana Brothers (Island)</td>
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<td>SAMPLES Autopilot (W.A. R.?)</td>
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<td>29</td>
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<td>SEAL Seal (ZTT/Sire/WB)</td>
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<td>9</td>
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<td>30</td>
<td>30</td>
<td>WILLY PORTER Dog Eared Dream (Don’t)</td>
<td>18/1</td>
<td>4</td>
<td>9</td>
<td>5</td>
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</table>

This chart reflects airplay from November 28 - December 4 32 total reporters.

**NEW & ACTIVE**

JEFF BUCKLEY "Grace" (Columbia) 19/1
Rotations: Heavy 3/0, Medium 11/0, Light 7/1, Total Adds 1, KSQP, Heavy: KQTR. Medium including WQOC, KTCS, KFSG, WMWA, WRAX. Light including KGSR, KBCO, KSQA, WXLE, KITX.

LIZ PHAIR "Whipsmart" (Matador/AG) 10/1
Rotations: Heavy 3/0, Medium 5/0, Light 3/1, Total Adds 1, WGCS, Heavy: WQMD, WQRT, KMFS. Medium including KSQA, WYFY, WMIX, WRAX, WKRT. Light including KGSR, KBCO, WXLE, WQGO.

NIRVANA "Unplugged In New York" (DGC)16/8
Rotations: Heavy 3/0, Medium 5/0, Light 8/0, Total Adds 0, Heavy: WRAX, WQMD, KOTR, KMFS. Medium including KBCO, KMFT, WRAX, WMVM. Light including KGSR, WTS7, KBCO, WQGO, WHRT.

BOXING GANISHS "Boxing Gandhis" (Messa) 16/8
Rotations: Heavy 3/0, Medium 7/0, Light 6/0, Total Adds 0, Heavy: WRAX, KOTR, KRSH. Medium including KBCO, KMFT, WQMD, WMVM. Light including WQOC, KGSR, KGSS, WXLE, WQRT.

**MOST ADDED**

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<th>Artist</th>
<th>Title</th>
<th>Add</th>
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<tbody>
<tr>
<td>JOHN HIATT</td>
<td>&quot;Alive&quot;</td>
<td>3</td>
</tr>
<tr>
<td>SONNY LANDRETH</td>
<td>&quot;Sample&quot;</td>
<td>3</td>
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<tr>
<td>BEATLES</td>
<td>&quot;BBC&quot;</td>
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</tr>
<tr>
<td>BLACK CROWES</td>
<td>&quot;Amorica&quot;</td>
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<tr>
<td>GREG BROWN</td>
<td>&quot;Peb&quot;</td>
<td>2</td>
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<tr>
<td>SHERYL CROW</td>
<td>&quot;Tuesday&quot;</td>
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<tr>
<td>JEFFREY GAINES</td>
<td>&quot;Somewhat&quot;</td>
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<tr>
<td>INDIGO GIRLS</td>
<td>&quot;Swampy&quot;</td>
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<td>LONE KENT</td>
<td>&quot;Granite&quot;</td>
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<tr>
<td>DILLON O'BRIAN</td>
<td>&quot;Scenes&quot;</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>&quot;Melrose&quot; ST</td>
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**MOST INCREASED PLAY**

SAMPLES | "Autopilot" |
JEFF BUCKLEY | "Grace" |
EAGLES | "Hell" |
VARIOUS ARTISTS | "Melrose" ST |
NANCY GRIFFITH | "Flyer" |
ROBBIE ROBERTSON | "Music" |
PEARL JAM | "Vitalogy" |

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
<table>
<thead>
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<th>Market #41</th>
<th>Market #42</th>
<th>Market #43</th>
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<th>Market #46</th>
<th>Market #47</th>
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<th>Market #49</th>
<th>Market #50</th>
<th>Market #51</th>
<th>Market #52</th>
<th>Market #53</th>
<th>Market #54</th>
<th>Market #55</th>
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<th>Market #57</th>
<th>Market #58</th>
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<td>WXLE-FM</td>
<td>WKGU 90.7</td>
<td>WBTY 105.1</td>
<td>WDRX 96.1</td>
<td>WDUN 99.9</td>
<td>WNEP 89.1</td>
<td>WYPT 90.1</td>
<td>WJLT 90.5</td>
<td>WJZT 91.7</td>
<td>WMNS 92.5</td>
<td>WINA 93.7</td>
<td>WMGC 94.5</td>
<td>WRQX 95.7</td>
<td>WORC 96.7</td>
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**PROGRESSIVE PLAYLISTS**

December 2, 1994  RAR 53
# ALTERNATIVE TOP 50

**DECEMBER 2, 1994**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Station (City)</th>
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<tr>
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<td>WDFX (Columbus)</td>
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<tr>
<td>3</td>
<td>THE SMELLING SALAMANDER</td>
<td>WBUR (Boston)</td>
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<tr>
<td>4</td>
<td>DAVE MATTHEWS BAND</td>
<td>WNSX (Washington, D.C.)</td>
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<tr>
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<td>FLAMING LIPS</td>
<td>KZMR (Denver)</td>
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**Most Added Plays**

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<tr>
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<td>WDFX (Columbus)</td>
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<tr>
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<td>WBUR (Boston)</td>
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<td>DAVE MATTHEWS BAND</td>
<td>WNSX (Washington, D.C.)</td>
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**Most Increased Plays**

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**Most Increased Points**

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**Top Recurrents**

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<tr>
<td>DAVE MATTHEWS BAND</td>
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**CAN YOU SPELL HIT?**

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<tr>
<td>PEARL JAM</td>
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<td>WDFX (Columbus)</td>
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<tr>
<td>THE SMELLING SALAMANDER</td>
<td>WBUR (Boston)</td>
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<tr>
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<tr>
<td>FLAMING LIPS</td>
<td>KZMR (Denver)</td>
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**This chart reflects airplay from November 21-27 and ranked by total plays. 49 total reporters. Total play levels were reduced because of holiday programming. Therefore, there were fewer bullets than usual on the chart.**
<table>
<thead>
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<td>BENICIA TRASH</td>
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<td>SMASHING PUNKS</td>
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<td>BAND OF HOBOS</td>
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<td>COOL HAND LUKE</td>
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<td>SMASHING PUNKS</td>
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<td>DOLLY PARTON</td>
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</tbody>
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### ADDS

- STONE ROSES: Love Spreads
- GREEN DAY: Come Around
- LOLLON: NAILS: Bedazzled

# ALTERNATIVE PLAYLISTS

December 2, 1994

### SONGS

- "Play It Again Sam" by BENICIA TRASH
- "Bartleto's Escape" by SORDID HUMOR
- "Paradise" by THE LIVING END
- "I'm All Right" by MODERN HEAVY
- "21st Century Schizoid Man" by KING CRIMSON

### ADDS

- "Bring Me the Horizon" by NINE INCH NAILS
- "Over My Shoulder" by KORN
- "I Feel the Pain" by FIVE FOR FIGHTING

# THE END

- "All Shook Down" by THE GO-GO'S
- "The Cat's In the Cradle" by NEW YORK CAUTION
- "All My Loving" by THE BEATLES

### ADDS

- "Over My Shoulder" by KORN
- "I Feel the Pain" by FIVE FOR FIGHTING
- "Bring Me the Horizon" by NINE INCH NAILS
### ALTERNATIVE PLAYLISTS

**December 2, 1994**

<table>
<thead>
<tr>
<th>TRACK #</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>R.E.M.</td>
<td>What's the Frequency</td>
<td>KTSW</td>
<td>Fresno, CA</td>
<td>9:00</td>
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<td>2</td>
<td>Big Head 62</td>
<td>The Skull of Your Hair</td>
<td>KXPK</td>
<td>Denver, CO</td>
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<tr>
<td>3</td>
<td>Holiday</td>
<td>Be Careful</td>
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<td>The Cranberries</td>
<td>Zombie</td>
<td>WPKN</td>
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<td>Nirvana</td>
<td>About a Girl</td>
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<td>The Offspring</td>
<td>Self Esteem</td>
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<td>WARR</td>
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<td>Candlebox Cover Me</td>
<td>KDMP</td>
<td>Omaha, NE</td>
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<tr>
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<td>Louder Than Love</td>
<td>KDFJ</td>
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<td>K-Rock</td>
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<td>KROQ</td>
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</tbody>
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**ADIOS**

- Letters to Cleo
- Counting Crows
- Silversun Pickups
- Mercury Rev
- Aiglentree
- Nine Inch Nails
- Tool
- System of a Down
- Frail
c

**KXPK**

- Denver, CO
- Dtees: 800-763-7537
- Fax: 303-373-7537
- www.americanradiohistory.com
ALTERNATIVE MUSIC
DECEMBER 2, 1994

ADDITIONAL REPORTER ADDS
Stations listed alphabetically by market

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PD: Alena Tobin
MD: Gary Schenwertler
DA: Duff McKagen
P.O. Box 1535
Albany, NY 12201

WQDR/Atlanta, GA
PD: Bill Wphyh
MD: Chris Rohrer
DA: Duff McKagen
386 Park Avenue
Syracuse, NY 13209

WPNM/Atlanta, GA
PD/MD: Warren L. King
MD: Keith Pryor
DA: Chippix
829 West Ponce de Leon
Athens, GA 30612

WQMR/Atlanta, GA
PD/MD: Marc Brown
MD: Katja Crain
DA: Space Pig
733 10th St
Columbus, GA 31901

WQSP/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQSU/Atlanta, GA
PD: Bill Wphyh
MD: Jeff Allen
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQYN/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQXR/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQXW/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQZT/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQZU/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQXM/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQYQ/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

WQYR/Atlanta, GA
PD: Bill Wphyh
MD: Anthony Kieffer
DA: Duff McKagen
829 West Ponce de Leon
Athens, GA 30612

PUBLIC NOTICE
I fucked up.
I passed on WEEZER...
Now it's my favorite (I swear!).
Boy, do I feel better now
(and less arrogant!).

—Mike Jacobs

NEW & ACTIVE

PEARL JAM “Corduroy” (Epic Associated)
Total Stations: 11, Adds: 2, Total Plays: 203
SPELL “Superstar” (Island)
Total Stations: 20, Adds: 3, Total Plays: 191
TODD SNIDER “Elinki” Seattle Grunge...” (MCA)
Total Stations: 10, Adds: 9, Total Plays: 191
MAGNAPOLY “Lay It Down” (Priority)
Total Stations: 14, Adds: 2, Total Plays: 175
KILLING JOKE “Pandemonium” (Zoo)
Total Stations: 20, Adds: 1, Total Plays: 173
SMASHING PUMPKINS “Fruit & Bedazzled” (Virgin)
Total Stations: 17, Adds: 5, Total Plays: 167
BLACK 47 “Losin’ It” (SBK/FMMI)
Total Stations: 13, Adds: 0, Total Plays: 160
NINE INCH NAILS “Piggy” (Nothing/TVT/Inscape/AD)
Total Stations: 21, Adds: 2, Total Plays: 159
EGGSTONE “The Dog” (Cricitque)
Total Stations: 15, Adds: 0, Total Plays: 159
HOTICE & BLOWFISH “Hannah Jane” (Atlantic/AG)
Total Stations: 10, Adds: 1, Total Plays: 157
DANZIG “Catspeak” (American/Reprise)
Total Stations: 17, Adds: 1, Total Plays: 147
COUNTING CROWS “Rain King” (DGC)
Total Stations: 9, Adds: 0, Total Plays: 144
DAVE MATTHEWS BAND “What Would You Say” (RCA)
Total Stations: 16, Adds: 5, Total Plays: 143
JESUS & MARY CHAIN “Come On” (American)
Total Stations: 12, Adds: 2, Total Plays: 134
DINOSAUR JR “I Don’t Think So” (Sire/Reprise)
Total Stations: 13, Adds: 3, Total Plays: 119
DEUS “Sad & Sada” (Island)
Total Stations: 10, Adds: 0, Total Plays: 113
PEARL JAM “Nothingman” (Epic Associated)
Total Stations: 11, Adds: 2, Total Plays: 113
SEAL “Newborn Friend” (ZT/Sire/WM)
Total Stations: 8, Adds: 0, Total Plays: 111
ECHOBELLY “1” (Island)
Total Stations: 10, Adds: 0, Total Plays: 101
EX-IDs “Go Away” (Relativity)
Total Stations: 9, Adds: 0, Total Plays: 100
“71 Lucky” (Capricorn)
Total Stations: 9, Adds: 0, Total Plays: 96
LETTERS TO CLEO “Here & Now” (Giant)
Total Stations: 9, Adds: 1, Total Plays: 93
SATCHEL “Mr. Pink” (Epic)
Total Stations: 8, Adds: 2, Total Plays: 89
THEY MIGHT BE GIANTS “Aka Driver” (Elektra)
Total Stations: 10, Adds: 2, Total Plays: 87
FRETLINKET “Direct Approach” (Atlas/A&M)
Total Stations: 8, Adds: 2, Total Plays: 77
PEARL JAM “Not For You” (Epic)
Total Stations: 9, Adds: 4, Total Plays: 75
FATIMA MANSIONS “The Loyaliser” (Rawerative)
Total Stations: 8, Adds: 0, Total Plays: 75
THRONEBERRY “Touched” (Island/Inscape/AG)
Total Stations: 7, Adds: 0, Total Plays: 72
DADA “Feet To The Sun” (IRS)
Total Stations: 9, Adds: 2, Total Plays: 69
CRANBERRIES “Ode To My Family” (Island/PLG)
Total Stations: 7, Adds: 3, Total Plays: 68
CRANBERRIES “Shining Road” (Arista)
Total Stations: 10, Adds: 3, Total Plays: 65
STONE TEMPLE PILOTS “Unreleased” (Atlantic/AG)
Total Stations: 11, Adds: 7, Total Plays: 56

Ranked by total plays (minimum 7 stations).
• Refer to song information on pages 58 and 59

ALBUMS

W2R 15 WW ARTIST (TITLE/LABEL)
TOTAL # OF OVER PLAY LISTS LAST WEEK

1 1 R.E.M. Monster (WB) 1937 - 71
1 1 PEARL JAM Vitalogy (Epic Associated) 1487 + 99
1 1 GREEN DAY Dookie (Reprise) 1840 + 57
1 4 NIRVANA Unplugged In New York (DG) 1535 - 82
2 10 OFFSPRING Smoke (Epic) 1345 + 119
2 8 SMASHING PUMPKINS Pieces In Scissors (Virgin) 1343 - 76
4 7 CRANBERRIES No Need To Argue (Island) 1320 - 74
6 1 WEEZER Weezer (DG) 1296 + 31
9 9 HOLE Live Through This (DG) 1230 - 17
13 10 STONE TEMPLE PILOTS Purple (Atlantic/AG) 1172 - 306

This chart reflects airplay from November 21-27 and ranked by total plays.
Total play levels were reduced because of holiday programming.

www.americanradiohistory.com
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<thead>
<tr>
<th>Title</th>
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<th>Year</th>
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<tr>
<td>&quot;Nothingman&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>1</td>
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<tr>
<td>&quot;Island of Love&quot;</td>
<td>Epitz</td>
<td>1994</td>
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<tr>
<td>&quot;Ties That Bind&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>3</td>
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<tr>
<td>&quot;Interstate Talkin'&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>4</td>
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<tr>
<td>&quot;Roots Radical&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Suckin'&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>6</td>
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<tr>
<td>&quot;Virgin&quot;</td>
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<td>7</td>
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<tr>
<td>&quot;I'm A Rocker&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>8</td>
</tr>
<tr>
<td>&quot;What's Up&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>9</td>
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<td>&quot;Dead Man Walking&quot;</td>
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<td>&quot;I'm A Rocker (Part 2)&quot;</td>
<td>Epitz</td>
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<td>11</td>
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<td>&quot;Roots Radical (Part 2)&quot;</td>
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<td>1994</td>
<td>12</td>
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<td>&quot;What's Up (Part 2)&quot;</td>
<td>Epitz</td>
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<td>13</td>
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<td>&quot;I'm A Rocker (Part 3)&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>14</td>
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<td>15</td>
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<td>&quot;What's Up (Part 3)&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>16</td>
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<td>&quot;I'm A Rocker (Part 4)&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>17</td>
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<td>&quot;Roots Radical (Part 4)&quot;</td>
<td>Epitz</td>
<td>1994</td>
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<tr>
<td>&quot;What's Up (Part 4)&quot;</td>
<td>Epitz</td>
<td>1994</td>
<td>19</td>
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**Additional Charts**

**Alternative Songs**

**Top Alternative Songs**

**Top Alternative Albums**

**Top Alternative Singles**

**Top Alternative Concerts**

**Top Alternative Radio Shows**

**Top Alternative Interviews**

**Top Alternative Videos**

**Top Alternative Tours**

**Top Alternative Festivals**

**Top Alternative Magazines**

**Top Alternative Websites**

**Top Alternative Podcasts**

**Top Alternative Apps**

**Top Alternative Books**

**Top Alternative Events**

**Top Alternative Organizations**

**Top Alternative Museums**

**Top Alternative Libraries**

**Top Alternative Schools**

**Top Alternative Universities**

**Top Alternative Companies**

**Top Alternative Nonprofits**

**Top Alternative charities**

**Top Alternative Celebrities**

**Top Alternative Athletes**

**Top Alternative Politicians**

**Top Alternative Military**

**Top Alternative Businessmen**

**Top Alternative Entrepreneurs**

**Top Alternative Social Activists**

**Top Alternative Environmentalists**

**Top Alternative Philanthropists**

**Top Alternative Philanthropists**

**Top Alternative Founders**

**Top Alternative Inventors**

**Top Alternative Scientists**

**Top Alternative Mathematicians**

**Top Alternative Theologians**

**Top Alternative Artists**

**Top Alternative Writers**

**Top Alternative Musicians**

**Top Alternative Painters**

**Top Alternative Sculptors**

**Top Alternative Architects**

**Top Alternative Designers**

**Top Alternative Photographers**

**Top Alternative Filmmakers**

**Top Alternative Novelists**

**Top Alternative Poets**

**Top Alternative Composers**

**Top Alternative Dancers**

**Top Alternative Athletes**

**Top Alternative Politicians**

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**Top Alternative Founders**

**Top Alternative Inventors**

**Top Alternative Scientists**

**Top Alternative Mathematicians**

**Top Alternative Theologians**
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<th>Artist</th>
<th>Title</th>
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<tr>
<td>PEARL JAM</td>
<td>&quot;Better&quot;</td>
<td>EMI</td>
<td>109</td>
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<tr>
<td>GREEN DAY</td>
<td>&quot;Wake&quot;</td>
<td>Reprise</td>
<td>97</td>
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<td>HOOTIE &amp; THE ...</td>
<td>&quot;Cry&quot;</td>
<td>MCA</td>
<td>132</td>
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<td>QUEENSRYCHE</td>
<td>&quot;Bridge&quot;</td>
<td>EMI</td>
<td>135</td>
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<td>ERIC CLAPTON</td>
<td>&quot;Motherless&quot;</td>
<td>Island</td>
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<td>PEARL JAM</td>
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<td>Geffen</td>
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<td>PINK FLOYD</td>
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**MOST INCREASED PLAY**

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<td>&quot;Bang&quot;</td>
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<td>&quot;When&quot;</td>
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<td>&quot;Cry&quot;</td>
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<td>&quot;Bridge&quot;</td>
<td>102</td>
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<td>ERIC CLAPTON</td>
<td>&quot;Motherless&quot;</td>
<td>236</td>
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<tr>
<td>PINK FLOYD</td>
<td>&quot;Lost&quot;</td>
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**TOP RECURRENTS**

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<td>R.E.M.</td>
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<td>PEARL JAM</td>
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<tr>
<td>PINK FLOYD</td>
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**QUEENSRYCHE"BRIDGE"

**OVER 70 STATIONS COULDN'T WAIT, INCLUDING:**

- WMRA/VAFF/WSHE/WVDE/KBPI/WLZP/KQJO/KBUR/WBXZ
- Track 10 EMI Records
**ROCK ALBUMS TOP 20**

**DECEMBER 2, 1994**

**1** TOM PETTY *Wildflowers* (WB)
- Points: 20031
- Last Week: +45
- Tracks: "Know" (14982), "Wreck" (4567), "Cabin" (178)

**2** STONE TEMPLE PILOTS *Purple* (Atlantic/AG)
- Points: 18824
- Last Week: -1495
- Tracks: " Interstate" (14150), "Vasoline" (2190), "Big" (915)

**3** R.E.M. *Monster* (WB)
- Points: 16569
- Last Week: -493
- Tracks: "Frequency" (11182), "Bang" (4777), "Strange" (513)

**4** PEARL JAM *Vitalogy* (Epic Associated)
- Points: 16095
- Last Week: +3347
- Tracks: "Better" (5144), "Tremor" (4628), "Corduroy" (1722)

**5** SOUNDGARDEN *Superunknown* (A&M)
- Points: 15103
- Last Week: -572
- Tracks: "Wave" (6792), "Fell" (5895), "Black" (147)

**6** NIRVANA *MTV Unplugged In New York* (DGC)
- Points: 14307
- Last Week: -385
- Tracks: "Blind" (13395), "Walk" (899)

**7** AEROSMITH *Big Ones* (Geffen)
- Points: 14294
- Last Week: -80
- Tracks: "About" (13011), "Apologies" (469), "Where" (209)

**8** BLACK CROWES *Amorica* (American/Reprise)
- Points: 13161
- Last Week: -1116
- Tracks: "Conspiracy" (11406), "High" (632), "Viper" (414)

**9** PAGE & PLANT *No Quarter* (Atlantic/AG)
- Points: 12974
- Last Week: -2817
- Tracks: "Gallows" (8606), "Thank" (2677), "Nobody's" (628)

**10** CANDLEBOX *Candlebox* (Maverick/Sire/WB)
- Points: 12671
- Last Week: -276
- Tracks: "Cover" (8721), "Far" (2856), "You" (879)

**11** ROLLING STONES *Voodoo Lounge* (Virgin)
- Points: 12622
- Last Week: -38
- Tracks: "Tears" (8330), "Sparks" (2397), "Got" (1146)

**12** LIVE *Throwing Copper* (Radioactive)
- Points: 10417
- Last Week: -517
- Tracks: "Alone" (9265), "Seling" (1049), "Dam" (77)

**13** VARIOUS ARTISTS *Woodstock 94* (A&M)
- Points: 10356
- Last Week: +1458
- Tracks: "When" (3274), "Headed" (2842), "Shine" (1890)

**14** EAGLES *Hell Freezes Over* (Geffen)
- Points: 9626
- Last Week: -2292
- Tracks: "Get" (7589), "Hotel" (1524), "Learn" (277)

**15** ERIC CLAPTON *From The Cradle* (Reprise)
- Points: 9503
- Last Week: +159
- Tracks: "Self" (7302), "Come" (1532), "Gotta" (669)

**16** QUEENSRYCHE *Promised Land* (EMI)
- Points: 7152
- Last Week: -1504
- Tracks: "Am" (3881), "Bridge" (2762), "Disconnected" (291)

**17** PINK FLOYD *The Division Bell* (Columbia)
- Points: 7040
- Last Week: +55
- Tracks: "Lost" (4966), "High" (930), "Keep" (595)

**18** GREEN DAY *Dookie* (Reprise)
- Points: 6947
- Last Week: +604
- Tracks: "When" (3274), "Basket" (2042), "Longview" (875)

**19** COUNTING CROWS *August And Everything*... (DGC)
- Points: 6574
- Last Week: -87
- Tracks: "Murder" (5258), "Ran" (787), "Jones" (346)

This chart reflects airplay from November 21 - 27. 172 total reporters. Chart based on total points, with points from all cuts from an album combined.

**ROCK TRACKS**

**DECEMBER 2, 1994**

**NEW & ACTIVE**

- BUDDHA HEADS "Dodge The Rain" (RCA)
  - Total Points: 1260
  - Additions: 3 (AF: 1)
- MELISSA ETHERIDGE "I'm The Only One (Live)" (A&M)
  - Total Points: 1272
  - Additions: 6 (AF: 1)
- PEARL JAM "Not For You" (Epic Associated)
  - Total Points: 11176
  - Additions: 5 (AF: 2)
- SMASHING PUMPKINS "Landslide" (Virgin)
  - Total Points: 11622
  - Additions: 6 (AF: 1)
- DREAM THEATER "Caught In A Web" (WestEast/West)
  - Total Points: 11311
  - Additions: 6 (AF: 2)
- PEARL JAM "Nothingman" (Epic Associated)
  - Total Points: 11105
  - Additions: 7 (AF: 2)
- VERUCA SALT "Seether" (DGC)
  - Total Points: 948
  - Additions: 10 (AF: 3)
- AEROSMITH "Walk On Water" (Geffen)
  - Total Points: 899
  - Additions: 13

- GODS CHILD "Stone Horses" (Quest/WB)
  - Total Points: 862
  - Additions: 0
- STONE TEMPLE PILOTS "Unplugged" (Atlantic/AG)
  - Total Points: 771
  - Additions: 15 (AF: 3)
- BLUES TRAVELER "Run-Around" (A&M)
  - Total Points: 719
  - Additions: 13 (AF: 3)
- BAD RELIGION "21st Century (Digital Boy)" (Atlantic/AG)
  - Total Points: 710
  - Additions: 1 (AF: 1)
- TODD SNIDER "Alright Guy" (MCA)
  - Total Points: 710
  - Additions: 4 (AF: 1)
- GREEN JELLY "Bear Song" (Zoo/RCA)
  - Total Points: 699
  - Additions: 4 (AF: 1)
- ALICE IN CHAINS "Get Me Wrong" (Chaos/Columbia)
  - Total Points: 654
  - Additions: 10 (AF: 1)

**EMPHASIS TRACKS**

- BLOODLINE "Dixie Peach" (EMI)
  - Total Points: 642
  - Additions: 12 (AF: 3)
- BLACK CROWES "High Head Blues" (American/Reprise)
  - Total Points: 632
  - Additions: 14 (AF: 1)
- FREDDY JONES BAND "Take The Time" (Capricorn)
  - Total Points: 506
  - Additions: 16 (AF: 1)
- D GENERATION "No Way Out" (Chrysalis/EMI)
  - Total Points: 407
  - Additions: 20 (AF: 1)
- GREAT WHITE "Babe (I'm Gonna Leave You)" (Zoo)
  - Total Points: 394
  - Additions: 12 (AF: 2)
- PEARL JAM "Immortality" (Epic Associated)
  - Total Points: 331
  - Additions: 16 (AF: 3)

Songs ranked by total points.

---

**the subdues**

"you’ll be satisfied"
### ROCK PLAYLISTS

**December 2, 1994**

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION</th>
<th>CITY</th>
<th>PLAYLIST</th>
<th>ARTIST/TITLE</th>
<th>TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARKET 1</td>
<td>WWOR-FM</td>
<td>New York City</td>
<td>102.7</td>
<td>SPEEDY ORIOLE</td>
<td>21</td>
</tr>
<tr>
<td>MARKET 2</td>
<td>WBAB</td>
<td>Long Island</td>
<td>105.5</td>
<td>SPEEDY ORIOLE</td>
<td>21</td>
</tr>
<tr>
<td>MARKET 3</td>
<td>WLIF</td>
<td>Miami</td>
<td>104.3</td>
<td>SPEEDY ORIOLE</td>
<td>21</td>
</tr>
</tbody>
</table>

### MARKET 1

- **1.** Tom Petty and the Heartbreakers
- **2.** R.E.M.
- **3.** Stone Temple Pilots
- **4.** Soundgarden
- **5.** Pearl Jam
- **6.** Candlebox
- **7.** Tesla
- **8.** Alice in Chains
- **9.** The Offspring
- **10.** Offspring
- **11.** Stone Temple Pilots
- **12.** Soundgarden
- **13.** Pearl Jam
- **14.** Candlebox
- **15.** Tesla
- **16.** Alice in Chains
- **17.** The Offspring
- **18.** Offspring
- **19.** Stone Temple Pilots
- **20.** Soundgarden
- **21.** Pearl Jam
- **22.** Candlebox

### MARKET 2

- **1.** Tom Petty and the Heartbreakers
- **2.** R.E.M.
- **3.** Stone Temple Pilots
- **4.** Soundgarden
- **5.** Pearl Jam
- **6.** Candlebox
- **7.** Tesla
- **8.** Alice in Chains
- **9.** The Offspring
- **10.** Offspring
- **11.** Stone Temple Pilots
- **12.** Soundgarden
- **13.** Pearl Jam
- **14.** Candlebox
- **15.** Tesla
- **16.** Alice in Chains
- **17.** The Offspring
- **18.** Offspring
- **19.** Stone Temple Pilots
- **20.** Soundgarden
- **21.** Pearl Jam
- **22.** Candlebox

### MARKET 3

- **1.** Tom Petty and the Heartbreakers
- **2.** R.E.M.
- **3.** Stone Temple Pilots
- **4.** Soundgarden
- **5.** Pearl Jam
- **6.** Candlebox
- **7.** Tesla
- **8.** Alice in Chains
- **9.** The Offspring
- **10.** Offspring
- **11.** Stone Temple Pilots
- **12.** Soundgarden
- **13.** Pearl Jam
- **14.** Candlebox
- **15.** Tesla
- **16.** Alice in Chains
- **17.** The Offspring
- **18.** Offspring
- **19.** Stone Temple Pilots
- **20.** Soundgarden
- **21.** Pearl Jam
- **22.** Candlebox

**Continued on Page 64**

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
### Rock Songs

**December 2, 1994**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Week</th>
<th>Chart Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLMAN BROTHERS</td>
<td>&quot;Soulshine&quot;</td>
<td>Epic</td>
<td>42</td>
<td>30-10-12</td>
</tr>
<tr>
<td>PETE DOUGER</td>
<td>&quot;If You Don't Love...&quot;</td>
<td>American/Reprise/RCA</td>
<td>54</td>
<td>49-42</td>
</tr>
<tr>
<td>THE OFFSPRING</td>
<td>&quot;Self Esteem&quot;</td>
<td>Epitaph</td>
<td>14</td>
<td>15-13</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>&quot;Bang And Blame&quot;</td>
<td>WB</td>
<td>59</td>
<td>43-36</td>
</tr>
<tr>
<td>THE STONES</td>
<td>&quot;Out Of Tears&quot;</td>
<td>Virgin</td>
<td>12</td>
<td>11-12</td>
</tr>
<tr>
<td>SILVER TOWERS</td>
<td>&quot;Sparks Will Fly&quot;</td>
<td>Virgin</td>
<td>10</td>
<td>9-8</td>
</tr>
<tr>
<td>BOB DYLAN</td>
<td>&quot;Dignity&quot;</td>
<td>Columbia</td>
<td>47</td>
<td>39-40</td>
</tr>
<tr>
<td>PAGE &amp; PLANT</td>
<td>&quot;Thank You&quot;</td>
<td>Atlantic/AG</td>
<td>58</td>
<td>48-49</td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>&quot;Motherless Child&quot;</td>
<td>Reprise</td>
<td>58</td>
<td>36-25</td>
</tr>
<tr>
<td>MEGADETH</td>
<td>&quot;Train Of...&quot;</td>
<td>Capitol</td>
<td>51</td>
<td>46-44</td>
</tr>
<tr>
<td>GILLY CLARKE</td>
<td>&quot;Tijuana Jai&quot;</td>
<td>Townshp Guitars</td>
<td>51</td>
<td>40-39</td>
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<tr>
<td>SOUNDSKIN</td>
<td>&quot;My Wave&quot;</td>
<td>VA</td>
<td>19</td>
<td>18-15</td>
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<tr>
<td>CORROSION OF...</td>
<td>&quot;Albatross&quot;</td>
<td>Columbia</td>
<td>41</td>
<td>34-24</td>
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<tr>
<td>COUNTING CROWS</td>
<td>&quot;A Murder Of One&quot;</td>
<td>DGC</td>
<td>31</td>
<td>26-17</td>
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<tr>
<td>MOSTTY</td>
<td>&quot;Chrysalis/EMI&quot;</td>
<td>EMI</td>
<td>65</td>
<td>40-41</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>&quot;Lost For Words&quot;</td>
<td>Capitol</td>
<td>44</td>
<td>31-22</td>
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<tr>
<td>SPONGE</td>
<td>&quot;Plowed&quot;</td>
<td>Chaos</td>
<td>45</td>
<td>40-38</td>
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<tr>
<td>TESLA</td>
<td>&quot;Need Your Lovin'&quot;</td>
<td>Geffen</td>
<td>38</td>
<td>28-23</td>
</tr>
<tr>
<td>BASS DRAG</td>
<td>&quot;You Want To Fall in Love&quot;</td>
<td>Columbia</td>
<td>41</td>
<td>34-24</td>
</tr>
<tr>
<td>BASS DRAG</td>
<td>&quot;You Want To Fall in Love&quot;</td>
<td>Columbia</td>
<td>41</td>
<td>34-24</td>
</tr>
<tr>
<td>BASS DRAG</td>
<td>&quot;You Want To Fall in Love&quot;</td>
<td>Columbia</td>
<td>41</td>
<td>34-24</td>
</tr>
<tr>
<td>BASS DRAG</td>
<td>&quot;You Want To Fall in Love&quot;</td>
<td>Columbia</td>
<td>41</td>
<td>34-24</td>
</tr>
</tbody>
</table>

**Chart Stats**

- **Total Stations**: Counts the number of radio stations that played a song during the week.
- **LW Plays**: Number of times a song was played on the Live Wire (now Live 360) chart.
- **LP**: Number of times a song was played on the Live 360 (now Live 360) chart.
- **Total Plays**: Sum of LW Plays and LP.

**Station Play By Market Size**

- **50+**: Stations with a market size of 50 or more.
- **40-49**: Stations with a market size of 40 to 49.
- **30-39**: Stations with a market size of 30 to 39.
- **20-29**: Stations with a market size of 20 to 29.
- **10-19**: Stations with a market size of 10 to 19.
- **0-9**: Stations with a market size of 0 to 9.

**Station Play By Network**

- **50+**: Stations with a network size of 50 or more.
- **40-49**: Stations with a network size of 40 to 49.
- **30-39**: Stations with a network size of 30 to 39.
- **20-29**: Stations with a network size of 20 to 29.
- **10-19**: Stations with a network size of 10 to 19.
- **0-9**: Stations with a network size of 0 to 9.
## UC TOP 50

**DECEMBER 2, 1994**

<table>
<thead>
<tr>
<th>Artist/Titel (Label)</th>
<th>Play</th>
<th>Total</th>
<th>4-15 OVER</th>
<th>16-30 OVER</th>
<th>31-40 OVER</th>
<th>41+ OVER</th>
<th>Total Plays</th>
<th>4-15 Week</th>
<th>16-30 Week</th>
<th>31-40 Week</th>
<th>41+ Week</th>
<th>Total Week</th>
<th>4-15 Rank</th>
<th>16-30 Rank</th>
<th>31-40 Rank</th>
<th>41+ Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PLAYERS</strong></td>
<td>600</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>600</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td><strong>STATIONS/AUDIOS</strong></td>
<td>555</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>555</td>
<td>555</td>
<td>555</td>
<td>555</td>
<td>555</td>
<td>555</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>2</strong></td>
<td><strong>0</strong></td>
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<td><strong>2</strong></td>
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<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

**TOP RECURRENTS**

** rank by total plays**

<table>
<thead>
<tr>
<th>Artist/Titel (Label)</th>
<th>Rank</th>
<th>Total Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> CROOKED LITTLE FENCES</td>
<td>1</td>
<td>870</td>
</tr>
<tr>
<td><strong>2.</strong> RUSTED BULLET</td>
<td>2</td>
<td>851</td>
</tr>
<tr>
<td><strong>3.</strong> DEBUT IDEBUT</td>
<td>3</td>
<td>870</td>
</tr>
<tr>
<td><strong>4.</strong> BLACKSTREET</td>
<td>4</td>
<td>840</td>
</tr>
<tr>
<td><strong>5.</strong> TLC CREEP</td>
<td>5</td>
<td>830</td>
</tr>
<tr>
<td><strong>6.</strong> BRANDY</td>
<td>6</td>
<td>720</td>
</tr>
<tr>
<td><strong>7.</strong> INI KAMOHELE</td>
<td>7</td>
<td>690</td>
</tr>
<tr>
<td><strong>8.</strong> B. M. J. U.</td>
<td>8</td>
<td>711</td>
</tr>
<tr>
<td><strong>9.</strong> MARY J. BLIGE</td>
<td>9</td>
<td>793</td>
</tr>
<tr>
<td><strong>10.</strong> ZHANE</td>
<td>10</td>
<td>841</td>
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</tbody>
</table>

**MOST ADDED**

**Artist** | **Title** | **Add** | **Add Factor**
---|---|---|---
JEWELL | "Woman" | 50 | 24
SUBWAY | "Game" | 26 | 11
SHANICE | "It's All Right" | 17 | 8
ANGEL MOORE | "Eccentric" | 17 | 7
JAMEICA | "Rodeo" | 15 | 8
TONI BRAXTON | "Belong" | 13 | 6
TEVIN CAMPBELL | "Goodbye" | 12 | 6
QUO | "Blowin'" | 12 | 6
OUTKAST | "Get" | 11 | 6
BONE THUGS-HARMONY | "Money" | 11 | 6
AALIYAH | "Age" | 11 | 6

**MOST PLAYED**

**Artist** | **Title** | **Add** |
---|---|---|
TONI BRAXTON | "Belong" | 556 |
ANITA BAKER | "Apologize" | 362 |
TEVIN CAMPBELL | "Goodbye" | 360 |
TLC | "Creept" | 251 |
ZHANE | "I'll Make It Up" | 240 |
JEWELL | "Woman" | 232 |
JADE | "Week" | 230 |
AALIYAH | "Age" | 226 |
IMMATURE | "Constantly" | 220 |
AALIYAH | "Hours" | 214 |

**URBAN MOST ADDED AGAIN!**

**CAN YOU RIDE RODEO STYLE?**

**36 UC REPORTERS ALREADY HAVE:**

<table>
<thead>
<tr>
<th>Station</th>
<th>WJLB</th>
<th>WOWI</th>
<th>KJMG</th>
<th>WWKN</th>
<th>WMHD</th>
<th>WXXR</th>
<th>WPRK</th>
<th>WPAL</th>
<th>WIZE</th>
<th>WTLC</th>
<th>WJDD</th>
<th>WWMW</th>
<th>WKVV</th>
<th>WPKG</th>
<th>WQOH</th>
<th>WQDN</th>
<th>WQXX</th>
<th>WJNN</th>
</tr>
</thead>
</table>

**FEEDBACK:**

- 4.B. M.J. U. "U Will Know" (Mercury)
- 9.MARY J. BIILEGE "Happy" (Uptown/MCA)
- 10.ZHANE "Shame" (Hollywood/Elektro)

**1.CRAIG HACK "Flava In Ya Ear" (Arista)
2.CHANGING FACES "Smoke You Up" (Big East/A)
3.CHANGING FACES "Goodbye" (Uptown/MCA)
4.CECE WRIGHT "Love Is Forever" (Caliber)
5.NIQU "I Miss You" (Arista)
6.IMMATURE "Constandly" (MCA)
7.C & M MUSIC FACTORY "Take A Toke" (Columbia)
8.GLADYS KNIGHT "End Of The Road (MCA)
9.MADU NYCE "Down 4 What" (Hollywood/E)
10.HTOWN "Back Seat (With No Sheets)" (Lyle)
11.TRISHA COVINGTON "You Worlds (Columbia)
12.EL DEBARGE "Side (Verse/Repexe)
13.WARNER G. "Do You See" (VHJ/K/LL/Island)

**BREckerS**

**KEITH MURRAY**
"The Host..." (Jive)
69% of our reporters on it (60 stations)
10 Add (AF:7) • Noves 44 - 33

**TEVIN CAMPBELL**
"Don't Say Goodbye," (Qwest/WB)
69% of our reporters on it (57 stations)
12 Add (AF:9) • Debuts at #38

**JEWELL**
"Woman To Woman" (Deville/ISAC)
62% of our reporters on it (54 stations)
50 Add (AF:24)

**FELICIA ADAMS**
"Thinking About You" (Motown)
60% of our reporters on it (52 stations)
1 Add (AF:5) • Noves 43 - 36

**MOST ADDED**

**Artist** | **Title** | **Add** |
---|---|---|
JEWELL | "Woman" | 50 |
SUBWAY | "Game" | 26 |
SHANICE | "It's All Right" | 17 |
ANGEL MOORE | "Eccentric" | 17 |
JAMEICA | "Rodeo" | 15 |
TONI BRAXTON | "Belong" | 13 |
TEVIN CAMPBELL | "Goodbye" | 12 |
QUO | "Blowin'" | 12 |
OUTKAST | "Get" | 11 |
BONE THUGS-HARMONY | "Money" | 11 |
AALIYAH | "Age" | 11 |

**MOST PLAYED**

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---|---|---|
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IMMATURE | "Constantly" | 220 |
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JADE | "Week" | 230 |
AALIYAH | "Age" | 226 |
IMMATURE | "Constantly" | 220 |
AALIYAH | "Hours" | 214 |

Breakers show has achieved a total of 69% of our reporters for the first time. Add Factor: total weeks of adding a song. Points compared to a 500 scale for easier referencing. Total Placements: The sum of each station's total plays of a song multiplied by the station's individual weight. Most increased ratings list the songs with the greatest week-to-week increase in total plays. Most increased Plays lists the songs with the greatest week-to-week increase in total plays.
<table>
<thead>
<tr>
<th>PLAY</th>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>421</td>
<td>GERARD LEVERT</td>
<td>I'd Give Anything About You</td>
</tr>
<tr>
<td>422</td>
<td>CHANTE' MOORE</td>
<td>Old School</td>
</tr>
<tr>
<td>423</td>
<td>PRINCE</td>
<td>Space</td>
</tr>
<tr>
<td>424</td>
<td>RAJA-NEE</td>
<td>Turn It Up</td>
</tr>
<tr>
<td>425</td>
<td>CHANTE' MOORE</td>
<td>Old School</td>
</tr>
<tr>
<td>426</td>
<td>BABYFACE</td>
<td>STANSFIELD</td>
</tr>
</tbody>
</table>
Continued on Page 72
### CHR/Top 40 Playlists

####电台名称
- **949**
- **KISS-95.7**
- **WRIF 106.1**
- **WRXQ**
- **WRMB**
- **WJMK**

####电台位置
- 巴尔的摩, 马里兰
- 底特律, 密歇根
- 底特律, 密歇根
- 布鲁克林, 纽约
- 底特律, 密歇根
- 阿纳海姆, 加利福尼亚

####电台频率
- 94.9 MHz
- 95.7 MHz
- 106.1 MHz
- 93.3 MHz
- 106.3 MHz
- 99.7 MHz

####电台类型
- CHR
- Active Rock
- Alternative
- Contemporary Hit Radio
- Adult Contemporary
- Pop

####电台简介
- 贡献给节奏体CHR榜单

####歌单详情
- **949**: 美国民谣歌手John Mellencamp的《Wild Night》。
- **KISS-95.7**: 女艺人在Toni Braxton的《Belong》。
- **WRIF 106.1**: 歌手Sheryl Crow的《TLC》。
- **WRXQ**: 歌手Ace of Base的《Creep》。
- **WRMB**: 歌手J. Holiday的《The Frequency》。
- **WJMK**: 歌手Kamz的《Here Comes...》。

####其他信息
- **电台地址**
- **电话**
- **网站**

####播放时间
- 1994年12月2日

---

**说明**: 此页面提供了一个电台播放列表的示例，展示了不同电台在特定日期播放的热门歌曲。这些信息通常用于音乐节目策划、音乐爱好者的研究以及音乐产业的分析。
### Chr/Top 40 Songs

**December 2, 1994**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Station Play</th>
<th>Market Size</th>
<th>Total Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEROSMITH</td>
<td>&quot;Blind Man&quot;</td>
<td>38, 36, 31</td>
<td>101-104</td>
<td>762,500</td>
</tr>
<tr>
<td>CORONA</td>
<td>&quot;The Rhythm Of...&quot; EastWestAG</td>
<td>177,293</td>
<td>101-104</td>
<td>811,200</td>
</tr>
<tr>
<td>HOOTIE &amp; BLOWFISH</td>
<td>&quot;Hold My Hand&quot;</td>
<td>30, 25, 21</td>
<td>101-104</td>
<td>1,905,048</td>
</tr>
<tr>
<td>REAL MCCOY</td>
<td>&quot;Another Night&quot;</td>
<td>3, 12</td>
<td>101-104</td>
<td>674,716</td>
</tr>
</tbody>
</table>

**STATION PLAY BY MARKET SIZE**

<table>
<thead>
<tr>
<th>Market Size</th>
<th>Station Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>101-104</td>
<td>762,500</td>
</tr>
<tr>
<td>101-104</td>
<td>811,200</td>
</tr>
<tr>
<td>101-104</td>
<td>1,905,048</td>
</tr>
<tr>
<td>101-104</td>
<td>674,716</td>
</tr>
</tbody>
</table>

**Blackstreet**

- "Before I Let You Go" Interscope/AG
- "Add Factor: 1" Interscope/AG

**BON JOVI**

- "Always" Mercury
- "Add Factor: 1" Mercury

**BRANDY**

- "I Wanna Be Down" Atlantic/AG
- "Add Factor: 1" Atlantic/AG

**Cranberries**

- "Zombie" Music/Epic
- "Add Factor: 1" Music/Epic

**CRAIG MARSHALL**

- "You Gotta Be" 550 Music/Epic
- "Add Factor: 1" 550 Music/Epic

**DARREN DONALDSON**

- "Mishile" Metro Blue/Capitol
- "Add Factor: 1" Metro Blue/Capitol

**DONNA MERS'**

- "Take A Bow" Maverick/Interscope/AG
- "Add Factor: 26" Maverick/Interscope/AG

**MC#1**

- "Girl, You'll Be..." Columbia
- "Add Factor: 1" Columbia

**MONIKA HOWZ**

- "Fifteen" Interscope/AG
- "Add Factor: 1" Interscope/AG

**TONI BLAYTON**

- "Tell Me" LaFace/Arista
- "Add Factor: 2" LaFace/Arista

**URGE OVERKILL**

- "I'm Gonna Be..." MCA
- "Add Factor: 1" MCA

**VANESSA WILLIAMS**

- "The Sweetest Days" Mercury
- "Add Factor: 1" Mercury

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**Tel Naos**

- "On Bended Knee"
- "Add Factor: 1" Interscope/AG

**EVENTS**

- "Before You Go"
- "Add Factor: 1" Interscope/AG

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**TOTAL PLAY BY MARKET SIZE**

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**SONGS**

- "On Bended Knee"
- "Add Factor: 1" Interscope/AG
A song becomes an add the first time a station reports it.
NEW & ACTIVE
THE HOTTEST

STING “When We Dance” (A&M)
Total Stations: 91, Adds: 1 (AF: 1), Points: 5571, Plays: 1559 (+2)
ANDRO DONALD “Mishmash” (Metro Blue/Capitol)
Total Stations: 77, Adds: 8 (AF: 3), Points: 5706, Plays: 1397 (+206)
UNGE OVERKILL “Girl, You'll Be A Woman Soon” (MCA)
Total Stations: 79, Adds: 12 (AF: 2), Points: 4543, Plays: 1462 (+200)
20 FINGERS/OSILLETTE “Short Short Man” (S.O.S./Zoe)
Total Stations: 65, Adds: 6 (AF: 2), Points: 4954, Plays: 1031 (+68)
LIVE “I Alone” (Radioactive)
Total Stations: 73, Adds: 5 (AF: 1), Points: 4204, Plays: 990 (+83)

FREDDY JOHNSTON “Bad Reputation” (Elektra)
Total Stations: 71, Adds: 8 (AF: 2), Points: 3691, Plays: 569 (+240)
SHAMING PUMPKINS “Landslide” (Virgin)
Total Stations: 45, Adds: 1 (AF: 1), Points: 4432, Plays: 950 (+184)
TONI BRAXTON “I Belong To You” (LaFace/Arista)
Total Stations: 67, Adds: 21 (AF: 5), Points: 4534, Plays: 901 (+484)
AMY GRANT & VINCE GILL “House Of Love” (A&M)
Total Stations: 57, Adds: 2 (AF: 1), Points: 2985, Plays: 894 (+12)
MARY J. BLIGE “Be Happy” (Uptown/MCA)
Total Stations: 42, Adds: 6 (AF: 2), Points: 4802, Plays: 878 (+30)

ROLLING STONES “You Got Me Rocking” (Virgin)
Total Stations: 35, Adds: 10 (AF: 3), Points: 1384, Plays: 260 (+194)
NOTORIOUS B.I.G. “Juicy” (Bad Boy/Arista)
Total Stations: 110, Adds: 1 (AF: 1), Points: 2507, Plays: 334 (+211)
SNOPP DOGGY DOGG “Murder... (Death Row/Interscope/ADC)
Total Stations: 23, Adds: 1 (AF: 1), Points: 1900, Plays: 249 (+32)
JAMIE WALTERS “Hold On” (Atlantic/Atlantic)
Total Stations: 13, Adds: 0 (AF: 0), Points: 1275, Plays: 248 (+34)
ANITA BAKER “I Apologize” (Elektra)
Total Stations: 30, Adds: 1 (AF: 1), Points: 1966, Plays: 234 (+67)
GO-GOS “The Whole World Lost Its Head” (IRS)
Total Stations: 17, Adds: 3 (AF: 1), Points: 1028, Plays: 254 (+25)
CANDLEBOX “Cover Me” (Maverick/Sire/WB)
Total Stations: 18, Adds: 4 (AF: 2), Points: 842, Plays: 227 (+92)
TEVIN CAMPBELL “Don’t Say Goodbye Girl” (Qwest/WB)
Total Stations: 13, Adds: 2 (AF: 1), Points: 1028, Plays: 223 (+19)
C & MUSICAL FACTORY “Take A Take” (Columbia)
Total Stations: 12, Adds: 0 (AF: 0), Points: 1493, Plays: 206 (+19)

HOLE “Doll Parts” (GDC)
Total Stations: 19, Adds: 1 (AF: 2), Points: 1340, Plays: 204 (+40)
PEARL JAM “Better Man” (Epic Associated)
Total Stations: 18, Adds: 7 (AF: 2), Points: 1450, Plays: 196 (+19)
IMMATURE “Constantly” (MCA)
Total Stations: 5, Adds: 0 (AF: 0), Points: 994, Plays: 193 (+15)
DISHwalla “It’s Going To...” (A&M)
Total Stations: 22, Adds: 4 (AF: 1), Points: 639, Plays: 189 (+168)
FLAMING LIPS “She Don’t Use Jelly” (WB)
Total Stations: 14, Adds: 5 (AF: 1), Points: 925, Plays: 188 (+44)
BARENAKED LADIES “Jane” (Sire/Reprise)
Total Stations: 17, Adds: 4 (AF: 1), Points: 706, Plays: 182 (+6)

2 UNLIMITED “Get Ready For This” (Clique)
Total Stations: 31, Adds: 3 (AF: 1), Points: 4881, Plays: 867 (+91)
VERICA SALT “Seeether” (GDC)
Total Stations: 63, Adds: 9 (AF: 2), Points: 3709, Plays: 840 (+134)
LUTHER VANDROSS “Always And Forever” (LV/Epic)
Total Stations: 83, Adds: 14 (AF: 2), Points: 3445, Plays: 836 (+282)
HARRY CONNICK JR. “I’ll Crazy...” (Columbia)
Total Stations: 52, Adds: 0 (AF: 0), Points: 2367, Plays: 816 (+7)
STEVE PERRY “Missing You” (Columbia)
Total Stations: 51, Adds: 5 (AF: 1), Points: 2581, Plays: 760 (+46)

GAINING AIRPLAY

69 BOYZ “Tootsie Roll” (Rip It/LLC)
Total Stations: 31, Adds: 4 (AF: 1), Points: 4049, Plays: 704 (+47)
NIG“ I Miss You” (Arista)
Total Stations: 29, Adds: 3 (AF: 1), Points: 3650, Plays: 625 (+175)
JOSHUA KADION “Picture Postcards...” (SB/EMI)
Total Stations: 47, Adds: 3 (AF: 1), Points: 2369, Plays: 652 (+4)
K-CLAN “No You Think You’re Lonely” (Mercury)
Total Stations: 20, Adds: 2 (AF: 1), Points: 4429, Plays: 632 (+12)
BABYFACE/LISA STANSFIELD “Dream Away” (Foxy/Arista)
Total Stations: 47, Adds: 0 (AF: 0), Points: 2510, Plays: 597 (+11)
BARRY WHITE “Practice What You Preach” (A&M)
Total Stations: 31, Adds: 7 (AF: 2), Points: 3289, Plays: 547 (+72)
BRAT “Fa All Yall” (So So Def/Chaos)
Total Stations: 23, Adds: 1 (AF: 1), Points: 3282, Plays: 504 (+4)
MADONNA “Take A Bow” (Maverick/Sire/WB)
Total Stations: 107, Adds: 101 (AF: 26), Points: 2087, Plays: 503 (+308)
DAH HARTMAN “The Love In Your Eyes” (Chaos)
Total Stations: 26, Adds: 2 (AF: 1), Points: 1615, Plays: 470 (+197)
CHANGING FACES “Feelin Around” (Big Beat/AG)
Total Stations: 22, Adds: 5 (AF: 2), Points: 2425, Plays: 403 (+4)
OASIS “Supersonic” (Epic)
Total Stations: 34, Adds: 2 (AF: 1), Points: 1522, Plays: 391 (+76)
LIL’ SUZY “Promise Me” (Metropolitan)
Total Stations: 17, Adds: 2 (AF: 1), Points: 2286, Plays: 388 (+10)
ALL-4-ONE “She’s Got Skillz” (Blizz/AG)
Total Stations: 31, Adds: 9 (AF: 2), Points: 1434, Plays: 382 (+367)
MIRANDA “Round & Round” (Sunshine)
Total Stations: 16, Adds: 2 (AF: 1), Points: 2179, Plays: 375 (+30)
LIZ PHAIR “S supernova” (Madador/AG)
Total Stations: 25, Adds: 1 (AF: 1), Points: 1301, Plays: 374 (+19)

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Southern CA 800-690-2828

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# Most Added

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# Most Increased Points

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### POP CHART TOP 40

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