Callahan Named To Preside Over Cap Cities/ABC Radio

Veteran Capital Cities/ABC exec Bob Callahan has been tapped as President of the company's radio division. He had been President of ABC Radio Networks, but he'll now oversee all of the Cap Cities/ABC radio operations, including its radio stations. He succeeds Jim Arcara, who is retiring.

"Bob has spearheaded a period of unprecedented growth for the radio networks during his five and a half years as President," observed Cap Cities/ABC Inc. President Bob Iger. "He has led an aggressive expansion based on innovative business strategies and creative programming. He has also built a very strong management team. "The ABC Radio Networks are No. 1 in the world by any measure - ratings, revenues, and profits - and Bob and his team are responsible for that. His energy and enthusiasm bring a special dimension to any job he tackles, and it will be a lot of fun to work with him in expanding our radio franchise." 

Iger said the Cap Cities/ABC radio division - which includes 10 FMs, 11 AMs, and the news and 24-hour networks - reported record revenues, profits, and listenership last year. Callahan stated, "Radio is a great business with terrific momentum. These are exciting times and we intend to grow our radio franchises significantly. Capital Cities/ABC and Disney, our new parent company, are committed to the entertainment and information business, and they want to see creative product and solid returns. "We have exciting new ventures in the wings for our radio networks' growth. Our own stations are typically No. 1 in their formats because we have excellent CALLAHAN/See Page 12

Rap Sales Bow To Urban As Market Ages

Sales of urban contemporary records rose while rap records fell in 1995, according to the RIAA's annual survey of U.S. music consumers. Rock, once again led the major music genres - accounting for 33.5% of records sold last year - with country claiming 16.7%, urban contemporary 11.3%, pop 10.1%, and rap 6.7%. Although the pecking order carried over from 1994, there were significant shifts: Urban contemporary gained 1.7 percentage points, while rock's market share fell 1.6 points. After slipping 2.4 points from '93 to '94, country rebounded last year by 0.4%.

But the most notable trend may be rap's plummet of 1.2 points from the previous year - significant considering its small slice of the pie. Rap declined three of the four years since the RIAA began recognizing it in 1991. (At RIAA/See Page 23

CBS Marks Mason For WINS PD Post

ESPN Radio Network GM Mark Mason has been named Exec. Editor/ PD of CBS Radio's all-News WINS/New York, effective April 22. He succeeds Steve Svenson, who exited WINS last month to become VP/GM of all-News WTOP/Washington (R&R 38). According to WINS VP/GM Scott Herman, Mason's lack of all-News experience was no problem. "I don't think there's a lot of difference between programming News, Talk, or Sports. When you make a list of the top New York foreground programmers, Mark is at the top of that list. I'm [also] intrigued by Mark's marketing and promotion skills. He MASON/See Page 23

Electronic Commerce: Bringing A Half-Billion To Radio's Bottom Line — Page 16
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MOST ADDED URBAN!

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ABC Marks Twain Visit

Shania Twain signs a "wall of fame" panel for (l-r) ABC Radio Networks Sr. VP/Programming Robert Hall and Manager/County Programming Operations Mark Edwards following an interview at the company’s Dallas studios.

Milkmans Appointed Ops. Dir. at WXRX

WITTTZ (Z100)/New York Asst. PD Sam Milkman has been named Operations Director at crosstown Infinity Broadcasting Alternative WXRX.

"I was impressed with Sam the minute I met him," WXRX VP/GM Tom Chiusano commented. "He's a terrific addition to the management team of the station." 

Milkman added, "It's an opportunity of a lifetime to be working with the 'New 92.3 K-Rock' team. I'm excited about helping to build something as compelling after 11am as Howard Stern is in the morning."

Milkman worked at WHTZ since 1992. Prior to that, he was Asst. PD at WEGX/Philadelphia (now WJJZ).

Mayers Exits 'RKO For WJR PD Slot

WRKO-AM/Boston PD Al Mayers has been appointed PD of Capital Cities/America News/Talk WRJ-AM/Detroit, effective April 22. He succeeds Skip Eosick, who is now GM at WOOD-AM/FM/Grand Rapids.

"The impetus for the move was simply the opportunity to work at a great radio station," Mayers told R&R. "WRKO's primary focus is talk, WJR has a much broader responsibility; it has a significant news presence, yet the personalities are also an extremely important part of the station."

WJR GM Mike Fezzer said he was anxious for Mayers' arrival. "Al comes to us very highly recommended. His track record speaks for itself." 

Mayers has been at PD at WRKO since August 1994. He spent more than a decade at WHHD/Boston (now WEEI), where he held a variety of programming roles.

Pisacane Now Atlantic VP/Rock Promo

Lea Pisacane has been elevated from Director/National Album Promotion to VP/Rock Promotion for Atlantic Records.

"Lea's boundless enthusiasm, intelligence, and superhuman energy have made her an invaluable member of our promotion department," says Exec. VP/Promotion Andrea Galinis. "It is my pleasure to congratulate her on this much-deserved promotion."

Pisacane joined Atlantic's album promotion staff in 1984, managing major artist albums, and then Associate Director/Album Promotion; she's held her most recent post since 1992. Prior to Atlantic, she was a marketing specialist at Merrill Lynch for 10 years.

Buck Becomes ND At WMAQ/Chicago

Bonnie Buck has been promoted to the long-vacant News Director slot at all-News WMAQ-AM/Chicago. She has been the station's morning drive editor since last year.

"MAQ OM Chris Witting told R&R, 'We found that the best person for the job was working in our own newsroom. Bonnie is a terrific journalist and individual, and she brings a great deal of energy and excitement to the news department.'"

Back added, "I had a vision of where the station could go, and I plan on creating a hip-sounding News radio station. That's what we do with the morning show, and I think that's why I'm News Director. You're really going to see our ratings go up over the next year, and I think stations across the country will be copying us."

Show Us Your Billboards!

R&R is preparing its annual "Marketing & Promotion Guide," which is the most popular section in this special publication that is the showcase of visual campaigns used by radio during the spring. If you have an eye-popping billboard campaign, web site, logo, TV spot, bumper sticker, or other marketing tool you'd like to share with the rest of the industry, please send color artwork to Ron Rodrigues, Managing Editor, Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

But please...do it soon! The deadline is April 19.

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Pollack Acres With Lane Consultancy

Former KYSR (Starr 98.7)/Los Angeles PD Randy Lane has forged an alliance between his CHR/Modern AC consultancy and the Pollack Media Group.

"I'm very excited about joining forces with a programmer as talented as Randy Lane," commented Pollack Media Group Chairman Jeff Pollack.

"This allows a natural growth opportunity for both companies to take advantage of the new telecom bill changes. As the architect of the Modern AC format—which he launched with great success at Starr 98.7—as well as his extensive experience in CHR, Lane brings additional depth to the Pollack Media Group."

Lane added, "I felt my particular strengths would complement the Pollack Media Group. As the format lines become increasingly blurred in the '90s, an alliance like this is beneficial for both companies."

Prior to programming KYSR, Lane served as a consultant for Vallie-Gallop and Morningmasters. He has also held PD positions at WRQX/Washington and WQXK/Chicago.

Madison's Wife Charged With Murder

Ex-husband also implicated in WMJ's PD's death

As reported last week (R&R 4/5), a fisherman discovered the body of former WMJ/Birmingham PD/Dis/talent Joe Madison (real name Joe Huffstetler) in Smith Lake, about 70 miles north of Birmingham. Madison had been shot and wrapped in sheets and plastic.

Early last Wednesday afternoon (4/5), investigators made two arrests in the case. The victim's wife of four months, Tracy—who was Madison's third wife and also was once employed by WMJ—was charged with first-degree murder. In another twist, her former husband was taken into custody on accomplice charges. Within several hours, both posted bail, which was set at $100,000 and $10,000, respectively.

Madison had been missing since January 13, but his wife didn't file a missing person's report until January 30. Police became more suspicious when she refused to take a polygraph test.

Just before his disappearance, Madison had been ill and left the station after finishing his airshift. Reportedly, on his wife's request, doctors gave Madison a prescription for 10 sleeping pills. Police theorize that his wife used the pills to make him drowsy. Then, police surmise, she shot him in his sleep. Police believe they've recovered the murder weapon.
Internet Fast Gaining Popularity Among Radio Broadcasters

Radio has a new infatuation — the World Wide Web. More than 900 radio stations now boast home pages on the Internet’s World Wide Web, according to a recent study by Eastman Radio.

And stations are going online so fast that the numbers on the two-week-old report are already outdated, says its author Risa Weledniger. In addition, the number of stations uploading their audio onto the ‘Net has jumped from 20 to around 160 in just six months.

Yet for all the hype surrounding the Web, few radio stations (or other businesses for that matter) have figured out how to make a buck on this new medium. For now, a web site is an image enhancer, something that helps a station appear technologically up-to-date at a cost of about $10,000 for the computer gear and some $200 a month in site maintenance.

Money To Be Made

But according to some of radio’s cyber-pioneers, there is indeed gold in those online hills — it’s just going to take a little time to get to it. “Can a radio station sell web ads to clients and make money?” asks Michael Rau of EZ Communications’ Radio Data Group, which helps stations profit from new technology. “The answer is yes.”

As evidence, Rau cites EZ’s KMPK-FM & KZOK-FM/Seattle, which recently started selling web ads at $100 to $500 a month. However, most stations with web sites currently give away web site ads as a bonus to their broadcast clients.

“I value it added,” said KZPS/Dallas-Ft. Worth Assistant PD and web master Brent Alberts. “We put a dollar value on it but we don’t actually charge [clients for it].”

Sketchy Audience Data

Unfortunately, the practice of giving away web spots may be hindering attempts to sell such messages. One Eastman client recently complained that its efforts to sell web messages were met with shrugs of indifference from advertisers who reported that every other station in the market is providing web site ads for free.

Efforts to sell online advertising are also hampered by something broadcasters can relate to — sketchy audience data. Because there is no ratings service for the Internet, no one really knows who the ads are reaching. “Of all the research out there, none of it is totally accurate,” said Weledniger. “Everybody uses different [research] methods.”

According to Rau, EZ’s Seattle stations overcame these realities through superior salesmanship — and extremely low pricing of the cyberspots.

Experts note that the modest online line sales success radio stations are experiencing is to be expected, given that the Internet is in its infancy as a marketing vehicle. As the web grows in popularity and usefulness, they predict aggressive, creative marketers will find endless opportunities to both generate revenue and promote their stations.

According to the Eastman study, the Internet already reaches a broader audience than might be expected. “Women account for nearly half of all Internet usage, and the number is expanding,” said Weledniger. “[In fact] 25-34-year-olds and 35-44-year-olds actually use the web more than 18-24-year-olds.”

Programming Will Expand

Radio’s online marketing opportunities will further expand as the Net carries more audio programming. Current audio openings in radio stations and national programming online will grow.

Ebbert and WHFS have been at odds since the late 1980s, when Duchossois took Ebbert’s husband, middayer Damian Einstein, off the air. Ebbert lobbied aggressively and publicly for his reinstatement, charging that the speech-impaired jock was the victim of discrimination. When Ebbert was later terminated she took legal action, alleging the dismissal was payback for her work on behalf of Einstein.

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Liberty Seeks Deal With Former WHFS Staffer

Liberty Broadcasting has offered former WHFS/Washington NSM Patti Ebbert $125,000 to end her legal challenge to the pending sale of the station. The proposed settlement is currently under review at the FCC.

The proposed arrangement calls for Ebbert to drop a federal lawsuit in which she charges that Liberty should not be allowed to complete the sale of Alternative WHFS to SFX Broadcasting because the station’s previous owner, Duchossois Communications, was not legally qualified to sell the station to Liberty.

In exchange for dropping her suit, Ebbert would receive the cash to cover her legal costs. The deal would clear the way for renewal of WHFS’s license and the sale of the station.

Ebbert declined to comment on the pending deal. Ebbert did not return R&R’s phone call.

Liberty Broadcasting has offered former WHFS/Washington NSM Patti Ebbert $125,000 to end her legal challenge to the pending sale of the station. The proposed settlement is currently under review at the FCC.

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Ebbert declined to comment on the pending deal. Ebbert did not return R&R’s phone call.

Sources say the FCC may soon clear the way for digital audio radio satellite (DARS) service to begin. With that in mind, restaurateur Cracker Barrel Old Country Store has intensified lobbying for its own digital audio radio satellite.

Sources say a rulemaking is anticipated as early as the Commission’s May 9 meeting. The rulemaking will officially establish the service, determine how many licenses will be awarded, and how the licenses will be overwrited.

Originally only four companies — CD Radio Inc., Primosphere Limited Partnership, Digital Satellite Broadcasting Corp., and American Mobile Radio Corp. — applied for licenses before the application cutoff.

Each proposed to receive 12.5 megahertz of spectrum.

However, Cracker Barrel is arguing that the FCC can reopen applications and that DARS systems only need about half the 12.5 megahertz of spectrum. The company also says Primosphere’s studies support its conclusion.

But Primosphere says its study was misinterpreted. The two have since been locked in an ex parte battle.
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TRANSACTIONS

EZ Adds Two In St. Louis For $48 Million

Multi-Market spends $18 million in Hartford

Deal Of The Week

KFNS-AM & KEZK-FM/St. Louis

President /CEO Stephen Jacobs. It owns four other stations.

FREQUENCY: 590 kHz, 102.5 MHz

POWER: 1kw, 14.3kw at 400 feet

FORMAT: Sports; AC

GROUP DEALS

Commodore Media acquisitions

PRICE: $12 million

TERMS: Asset sale for cash

BUYER: Commodore Media Inc., headed by President/CEO Bruce Friedman

SELLER: Adventure Communications (selling WKEE-AM & FM, WZZW-AM, and WBVB-FM and Simmons Broadcasting (selling WHRD-AM, WFXN-FM, and WMLV-FM)

BUYER: Randall Jeffery of Media Ventures Partners

WHRD-AM & WKEE-AM & FM/Huntington, WV

FREQUENCY: 1470 kHz; 800 kHz;

100.5 MHz

POWER: 5kw day/72 watts night; 5kw day/185 watts night; 53kw at 561 feet

FORMAT: Travel

Channel Communications

Price: $15.4 million

TERMS: Asset sale

BUYER: Multi-Market Radio Inc., headed by President/CEO Michael Ferrel. It owns or has agreed to buy 21 other stations, including WPPOP-AM, WCHM-FM & WRMG-FM/Hartford

SELLER: Precision Media Corp., headed by President Tim Montgomery. It owns four other stations.

FREQUENCY: 95.7 MHz

POWER: 16.8kw at 879 feet

FORMAT: CHR

BUYER: Dick Blackburn of Blackburn & Co.

WJFL-FM/Tallahassee

PRICE: $225,000

TERMS: Asset sale for cash

BUYER: Fall Line Media Inc., headed by President Katherine Cummings. Phone: (912) 552-6625

SELLER: Washington County Broadcasting Inc. Phone: (912) 552-8200

FREQUENCY: 101.1 MHz

POWER: 6kw at 322 feet

FORMAT: Oldies

KBAD-AM & FM/Topeka

PRICE: No cash consideration

TERMS: License transfer

BUYER: Staufner Communications Inc., headed by Chairman/CEO William Morris III and President Paul Simon. Phone: (706) 741-0851

SELLER: Staufner Topeka Radio Trust. Phone: (913) 295-1130

FREQUENCY: 1200 kHz; 101.3 MHz

POWER: 9kw; 25.5kw at 702 feet

FORMAT: Country

FTLA-AM & FM/Grand Rapids

FREQUENCY: 1480 kHz; 92.1 MHz

POWER: 5kw; 100kw at 1322 feet; 27kw at 665 feet

FORMAT: Sports; Oldies; NAC

The Commodore Media acquisitions $12 million

WHRD-AM-AM & WKEE-AM & FM/Huntington, WV

WZZW-AM-WFXN-FM/Milton, WV

WBVB-FM/Coral Grove, OH

WMLV-FM/Atchison, OH

FREQUENCY: 107.1 MHz

POWER: 3kw at 125 feet

FORMAT: Classic Rock

FREQUENT Media stations

PRICE: $15.4 million

TERMS: Cash

BUYER: Clear Channel Communications Inc., headed by President/CEO Lowry Mays. It owns or has agreed to acquire 65 other stations, including WOOD-AM & FM & WBCT-FM/Grand Rapids and KAKC-AM & KMOD-FM/Tulsa

SELLER: Frequent Media, headed by President John Dille

WCUZ-AM & FM/Grand Rapids

KQLL-AM & FM/COAS-FM/Tulsa

FREQUENCY: 1430 kHz; 106.1 MHz

POWER: 1kw; 50kw at 1322 feet

FORMAT: Country; Country

Connecticut

WKSS-FM/Hartford

PRICE: $18 million

TERMS: Cash

BUYER: MSB Inc., headed by President N. Bruce Thom. Its parent company,

KWXO-AM/FM/Moorhead, ND

PRICE: $3.5 million

TERMS: Asset sale for $3.5 million cash and three non-compete agreements

BUYER: MSB Inc., headed by President N. Bruce Thom. Its parent company,

KVOX-AM/FM/Moorhead, ND

PRICE: $3.5 million

TERMS: Asset sale for $3.5 million cash and three non-compete agreements

BUYER: MSB Inc., headed by President N. Bruce Thom. Its parent company,
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TRANSACTIONS (continued from Page 6)

pany, Otter Tail Power Co., owns five other stations, including KFGO-AM & FM/Fargo. Phone: (701) 232-4225
SELLER: KXVO Inc., headed by President David Nelson. It has interests in seven other stations. Phone: (414) 733-2002
FREQUENCY: 1280 kHz; 99.9 MHz
POWER: 5kw day/1kw night; 100kw at 1034 feet
FORMAT: Nostalgia; Country

Missouri

KFSB-AM/JoPlin & KXQO-FM & KXDG-FM/Webb City
Price: $3.25 million
TERMS: Asset sale for cash
SELLER: West Group Broadcasting Ltd., headed by CEO/Richard Reiner. Phone: (970) 221-4758
FREQUENCY: 1310 kHz; 93.9 MHz;
POWER: 5kw day/1kw night, 40kw at 505 feet, 1.9kw at 443 feet
FORMAT: News/Talk; Country, Country

Kansas

KJZ-AM/Poplar Bluff
Price: $188,000
TERMS: Stock sale for cash
BUYER: Chuckie Broadcasting Co., headed by President Craig Hanson. It owns five other stations.
SELLER: Territorial Communications, headed by President Martin Balk
FREQUENCY: 1310 kHz; 1560 kHz; 101.7 MHz; 105.1 MHz
POWER: 5kw day/500 watts night; 10kw day/39 watts night; 3kw at 98 feet; 10kw at 1936 feet
FORMAT: Nostalgia, Country, Oldies, Rock

Wyoming

WHLC-AM/Headed by President M.L. Medley
FREQUENCY: 1420 kHz;
POWER: 1kw, 50kw at 492 feet
FORMAT: Country; AC
BROKER: George Reed of Media Services Group

Tennessee

WHUB-AM & FM/ Cookeville
Price: $3.8 million
TERMS: Cash
BUYER: Paxson Communications, headed by Chairman/CEO Lowell Paxson. It owns 21 other stations, including WPYN-AM & WGSO-FM/ Cookeville.
SELLER: WHUB Inc., headed by President M.L. Medley
FREQUENCY: 1420 kHz; 98.5 MHz
POWER: 1kw, 50kw at 492 feet
FORMAT: Country; AC
BROKER: George Reed of Media Services Group

West Virginia

WAFT-FM/Webster Spring
Price: $49,500
TERMS: Asset sale for cash
BUYER: J & K Broadcasting Inc., headed by President James Hardman.
Phone: (304) 472-1460
SELLER: Cat Radio Inc., headed by President Norris Phillips. Phone: (304) 472-1460
FREQUENCY: 99.3 MHz
POWER: 5kw at 190 feet
FORMAT: AC

Internet Fast Gaining Popularity Among Radio Broadcasters

In order for radio station web sites to become viable advertising vehicles, stations must devise ways to entice listeners to make regular visits to the site. The "air talents" has to point the listener to the site," said Jovan Philyaw, a marketing consultant who also hosts KLF-AM/Dallas's "Net Talk" show. Philyaw runs "treasure hunts" where listeners must find specific items on the station's web page to win a prize.
Marketing experts are convinced that radio folks — proven savvy promoters — will overcome the obstacles and eventually reap big online rewards. O'Keefe predicts that "in a year or two, radio will have made the transition, and radio will be the very best vehicle for an Internet broadcaster. On [broadcast] radio the sound is better."
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Metro Nets Makes Three Key Moves

Metro Networks has announced three key appointments. John Tomlinson has shifted from VP/GM, Midwest Region to VP/GM, News Division; Gary Lee has assumed Tomlinson's former post as well as the VP/GM, Information Services title; and Timothy Rea has been tapped as Director/Operations, Columbus.

Regarding Tomlinson and Lee, Exec. VP Chuck Bortnick commented, "John has done an incredible job building our operation in the Midwest region. This gives us the opportunity to marry his news network background and his numerous contributions to the company.

"Gary brings a wide variety of expertise to the Midwest region and nationally to the Information Services division. He will be instrumental in the various opportunities for distribution of Metro's traffic and information products."

Prior to joining Metro in 1992, 25-year industry veteran Tomlinson was President/CEO of Michigan News, Sports & Farm Radio Networks. He also was COO for Wisconsin & Illinois News Network.

Lee has worked in the traffic and broadcasting industries for 25 years. He has served as President of Lee Communications Traffic Network, President of Central Transportation Bureau Inc., and President/Market Development for Shadow Broadcast Services.

Rea, a 15-year broadcasting veteran, formerly held the National Operations Director post at Solid Gold Sound/Ameri-Cam Video Productions.

"Tim's diverse background in radio and television broadcasting and his strong communication skills make him the most qualified candidate for this position," said VP/GM, Great Lakes Region Anthony Rizzza. "His previous experience in program development will be a true asset to the affiliate stations in the Columbus area."

DeWalt Promoted To WMCS/Milwaukee PD

WMCS/Milwaukee Asst. PD/Production Director/afternoon personality Darryn DeWalt has been promoted to PD of the All Pro Broadcasting Urban AC. Although he keeps his airstrip, he relinquishes his Production Director duties.

Commenting on his first programming job, DeWalt told R&R, "The opportunity to be PD is even sweeter because I'm a local boy. It's always been a dream of mine to give the people of Milwaukee what they want, and being from the hometown, I think I can do that.

"Expect a lot of in-you-face promotions. WMCS stands for 'Milwaukee's Community Station,' and we're going to be exactly that. We're going to be out in the community, touching listeners and hearing exactly what they want."

DeWalt has been at WMCS for four years and with All Pro for seven years.

Carr Accepts PD Post At KUTQ/SLC

D&B Broadcasting CHR/Pop KUTQ/Salt Lake City has tapped KMIX/Stockton Asst. PD/afternoon driver Ken Carr as PD, effective April 22. Carr replaces Brian Degeus, who exited over a month ago.

"I'm really excited about the opportunity to program in one of the most competitive markets in America," said Carr. "I will be working closely with VP/GM Bruce Corrigan and consultant Bill Stairs to ensure the station's continued ratings and revenue success."

Carr's other experience includes MD duties at KWZN/Stockton, the PD chair at KIKK/Colorado Springs, and Asst. PD chores at KQKQ/Omaha.

EXECUTIVE ACTION

Bull Named EMI Nat'l Dir./Alternative Promo

Former RCA Records National Director/Alternative & AAA Radio Promotion Nick Bull has been hired by EMI Records as National Director/Alternative Radio Promotion.

"In today's ever-changing record promotion universe, credibility and relationships are a must," said EMI Sr. VP/Promotion Peter Napolelllio. "Nick brings both of these assets, as well as excellent communication skills that will further enhance our overall objective of strengthening EMI Records at Alternative radio."

Before RCA, the L.A.-based Bull was Research Editor at R&R.

Epic Ups Montalbano To Dir./Nat'l Crossover

Epic Records has tapped Liz Montalbano from Manager/Dance Promotion to Director/National Crossover Promotion.

"Liz is an extremely talented promotion person who possesses a tremendous passion for both music and people," VP/Promotion Barbara Seltzer told R&R, "Over the past year, she has developed into one of the most effective promotion people I've ever seen."

Based in New York, Montalbano joined Epic in 1991.

Boston Elevated As WRNB/Dayton Bows

Simmons tapped as sister WROU's PD

WROU-FM/Dayton afternoon driver Stan Boston has been promoted to Director/Programming & Production for the Urban outlet and newly acquired duplicity partner WRNB-FM (formerly WTRJ). Concurrently, 'ROU PD/morning personality Marco Simmons takes over as that station's PD.

Ro Nita Hawes-Saunders, the stations' President/GM, told R&R, "With the acquisition of the new property and the responsibilities a new station requires, I felt it was important to give Stan some time to really concentrate on the changes that are taking place. This will allow Stan to spend his time working with the PDs and Asst. PDs for the stations we have now as well as plans we have in the future. Marco's been with us since the very beginning. He's been a valuable part of our programming staff, and I'm pleased to be able to offer him the PD title."

WRNB debuted last Friday (4/5) with Tom Joyner's syndicated show in mornings and the ABC Radio Networks "Touch" format during the remainder of the day. Boston is overseeing the station, and although no PD has been named, WROU midday Ebony Fox has added Asst. PD duties at WRNB.

Celebrating his second season with PSR, Bill Walton, NBA Hall-of-Famer and NBC TV analyst stays on top of the game with outspoken and provocative commentary.

Speaking from years of experience, nobody knows basketball like "Big Red".

Catch Bill Walton Talking Hoops

Thursdays, Saturdays and Sundays on Prime Sports Radio.

Basketball isn't the only game being played in America. From college to professional sports in any arena, Prime Sports Radio has it covered. With unrivaled daily coverage, PSR scores big numbers in the competitive game of sports radio.
Brookshire Now PD
For WNND/Raleigh

Longtime WNND/Raleigh Asst. PD Don Brookshire has been upped to PD at the NAC outlet.

"I'd like to thank the Academy, my mom and dad, and all the little people I stepped on to get here," Brookshire told R&R. "But seriously...I'm very excited by the opportunity, and I get the indication that we'll have everything we need to achieve a level of success that we've never been able to achieve before. I couldn't be more thrilled!"

His previous NAC programming credentials include WSRZ/Tampa, which changed calls during his tenure to WAVE and WHEE (it's now WSJT). He also programmed WSDK/Asheville, NC and WKPT/Kingsport, TN.

WNND recently entered into an LMA as part of a purchase agreement with U.S. Radio, which subsequently was purchased by Clear Channel.

Satterfield Segues To WXRA-FM As PD

Active Rock WXRA-FM/Greensboro has tapped Tim Satterfield as PD/production man. Previously OM at WCLG-AM/FM/Morgantown, WV, Satterfield is set to assume his new duties on April 15. He replaces Randy Scowill, who returns to California to pursue graduate studies.

"Tim was one of our original candidates when launching WXRA in 1994," said VP/GM Howard Nenzen. "He will do a tremendous job and will be a great addition to our airmast. His major-market presentation should make our already strong aircast that much better. We expect Tim to help us create the dominance we believe is possible in the Rock format for the Greensboro market."

A 12-year programming veteran, Satterfield also served as WCLG-AM & FM's PD.

Wagner Appointed Columbus/Nashville Director/National Country Promotion

RCA/Nashville Director/Eastern Regional Promotion Ted Wagner has been named Director/National Promotion for Columbus/Nashville. He succeeds Bob Mitchell, who is leaving to rejoin the Billy Bob's Texas organization.

Sony Music/Nashville Exec. VP/GM Allen Butler said, "Ted is a great addition to the exceptional promotion team led by Debi Fleischer. He has a vital part in the career development of many country artists and has worked closely on a daily basis with key Country programmers."

Wagner told R&R, "The enthusiasm and energy of the Columbus/Nashville promotion team are unmatched. While it wasn't an easy decision to leave my friends at RCA, the education and experience I received there has fully prepared me for this new challenge."

Wagner began his record career as a mailroom clerk at RCA/Nashville in 1984. He was named Secretary/National Country Promotion in 1986, Manager/Seateast Regional Promotion in 1989, and Director/Eastern Regional Promotion in 1994.

UPDATE

Schock Shifts To OM At JNS's Rock Alternative

Former KKNX/Denver PD Bryan Schock has been named OM for Jones Satellite Networks' Rock Alternative format, which is slated to debut on May 1. Schock also will hold the evening drivetime slot.

"We are very excited to have someone with the ingenuity and experience that Bryan possesses with the Alternative format," commented JSN VP/Programming & Operations Phil Barry. "Bryan's alternative radio programming background will be essential to the sound, image, and direction of Rock Alternative."

Prior to KKNX, Schock programmed KNAC/Los Angeles and WHVY/Baltimore. He also worked at WLZR/Milwaukee and San Diego outlets KGB and XTRA-FM.

Salem Buys StandardNews From Major Networks

Dallas-based Salem Radio Network (SRN), a division of Salem Communications Corp., has purchased StandardNews from Major Networks Inc. Headquartered in Washington, DC, StandardNews produces and distributes 24-hour national news and sports for radio stations nationwide.

"The acquisition of StandardNews is another important progression in our plan to develop SRN as a major player in the radio network arena," Salem Chairman/President Col Anderson noted. "Objective, reliable news is the cornerstone of the information-oriented programming offered by SRN."

"We intend to build on the fine foundation already in place with StandardNews and further develop a solid news organization based on credibility and affiliate responsiveness."

Kimmel To Head FirstRadio 'Internetnetwork'

W

TAM & WAOA-FM/Orlando

GM/GSM Jeff Kimmel has been named President of FirstRadio Internet Corp., a new international online broadcasting venture. The company is set to debut its first offering—a CHR format programmed by WAOA PD Scott Chace—this month, with additional formats planned for future expansion. FirstRadio's technology partners are AT&T, Xing Technologies, and Tachyon Communications; Tachyon's Sean Franklin adds FirstRadio VP stripes.

"There are a lot of stations rebroadcasting their terrestrial programming over the Internet," Kimmel told R&R. "We decided there was a very viable opportunity for an audio programming service specifically designed for the internet. This is not simply a rebroadcast of somewhere else—it will provide a medium for an advertiser to truly market globally."

Initially, FirstRadio—at http://www.firstradio.com—will send real-time audio (heart using Xing's StreamWorks software or Progressive Networks' RealAudio player) to as many as 50,000 users simultaneously. Most of the others putting audio over the internet are [broadcasting to] about 100 or 50 or 25 simultaneous streams."

Prior to joining WTAL & WAOA three years ago, Kimmel was GSM at WXII-Orlando and LSM at WJYO-Orlando. Kimmel will leave WTAL & WAOA once the stations' pending sale closes.

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Sure, it's a big commitment to put employees through this type of training. But that's the commitment it takes to be number one. And, with four of the top five billing reps in the business and the number-one Spanish-language rep under the KRG umbrella, it looks like we're succeeding.

Bad News, Good News.

Elvis is dead. Renshaw is alive.

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It’s the one-and-only John Renshaw on the One-On-One Sports Radio Network. AKA "Da Freak," this high-energy host provides rock ‘n roll sports entertainment 10 am to 2 pm Eastern, Monday through Friday.

For a demo tape* or more information on the fastest-growing, 24 hour sports talk network in the country, call Chuck Duncan at (874) 509-1661.

*Please keep Renshaw demo away from small children and flammable materials.

One-On-One Sports
If you haven’t signed on, you ain’t heard nothin’ yet.

Changes

AC: Scott Mallory assumes overnight duties at WSNE/Providence. At WMC-FM/Memphis, Carmen Conners moves to middays. Millie Mills up to evenings, and midday picker is in place. Shelly Richards has joined WVEZ/Louisville for mornings... Hot AC KMQQ/Quad Cities, IA-IL Production Director, Dave Anthony adds afternoons.

CHR: Adam West ascends to nights at WBQ/Quad Cities, replacing Fast Eddie... KJMN/ Denver overnighter George Martinek is promoted to evenings... Woody moves from mornings to KCQA/Kontact-Ventura for wakeups with Dr. George Brothers at KGGR/Riverside-San Bernardino. Former KKBX/Des Moines morning host Hal "9000" Abrams assumes Woody’s old shift... Tim Stevens segues to overnights at WNCL/Colorado, OH... Mark Manuel is now handling afternoons at WHTS/Quad Cities, IA-IL... Art Monroe joins for nights... Wally & Win are new to mornings at KCIX/Fayetteville, AR... KNOT/Anchorage, AK PD Mark Murphy assumes OM duties for owner COMCO’s markets. MD Roxy Lea nox becomes interim PD, Phil Kinn shifts to afternoons, and Rolando J. moves to nights... KZUB/Enid, TX MD Chris Kelly has departed... Wally B. adds MD duties at WWX/Myrtle Beach, SC. He will accept music calls on Thursdays between 9-11am ET... WZQQ/Lima, OH PD Steve James exits.

Country: Jonathan Wilde joins KPLX/Phoenix for morning duties... Dan Gates has retired after 46 years in radio. He has most recently been the longest running newsman at KCUB-AM & KIRM/FM/Tucson. No replacement has been named... Jeff Freeman is the new morning host at KRTB/Ft. Worth... John Swan has returned to KRMD-AM & FM/Shreveport, LA as P/D... WLIU/Quad Cities, IA-IL... Mike Kenneally and Jack Carey have officially retired, leaving morning and midday openings... Ron Woodward drops his PD duties at KHS/Lakemoor, CA for a position with owner Alta Broadcasting.

PROS ON THE LOOSE


NewsTalk: Dallas “All News 94.9 FM” has received its new call letters: KEWS-FM. Nancy Jay and Al Casey will anchor mornings, Brad Wheelis takes middays, Suzanne Calvin assumes afternoons. Mark Elliot handles nights, Brian Burns is in for late-nights, and Clint White operates overnight.

Continued on Page 23

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS

Robert Hall (214) 915-9200

Net AC — Robin Jones

HOSTS & THE BLOOPER/Carson & Me: CARSON’S FUNNY FOR KIDS

Classic Rock — Chris Miller

HOSTS & THE BLOOPER/Carson & Me: CARSON’S FUNNY FOR KIDS

ALTERNATIVE PROGRAMMING

Steve Keel (904) 231-2184

CH/Rock

OASIS/Comedy Superstars

SEVEN MARY THREE/Myers Edge

SPEEDCLIP: The Morning}

Mainstream AC

BLUES TRAVELER/Y/A

R.B. LAM/Scotty

REX McNEILL (Down The World)

Lite AC

SOPHIE R. Makovics (Only Love/The Ballad Of:)

MAKOVICS/Don’t Live More Anywhere

UC

GARTER HERO Had I Do So You?

PATRA MAKOVICS/Love Of Attraction

LIONEL RICHIE/Don’t Wanna Lose You

BROADCAST PROGRAMMING

Walter Powers (908) 426-9082

Digital AC — J.J. Cook

WAK770 (Don’t Live More Anywhere)

Digital Soft AC — Mike Rettke

DELILAH’S Groovin’ Gold (To)

Digital AC Mix — Mike Rettke

DOUGS/Galaxy

Digital Hot AC — J.J. Cook

HOSTS & THE BLOOPER/Carson & Me.

Digital CHR — J.J. Cook

HOSTS & THE BLOOPER/Carson & Me.

Modern Rock — J.J. Cook

ANONIMA/Drugi

BAD RHEELER/Mike

CHAMBERS/Resolution

COME/WED

JONES SATELLITE NETWORKS

Phil Barry (203) 784-8700

Adult Hit Radio — J.J. McKay

THOMAS/Dave

TRACY CHAPMAN/Salvage Me R河

Soft Hits — Rick Brady

GLORIA ESTEFAN/Rock

WESTWOOD ONE NETWORKS

Bob McNally (905) 294-9000

Bright AC — Bill Michaels

HOSTS & THE BLOOPER/Carson & Me

HOSTS & THE BLOOPER/Carson & Me

Soft AC — Andy Fuller

LINDSEY GOMEZ/Wanna Lose You

Adult Rock & Roll — Diane Laird

MARK RYDBERG/Don’t You Get It
It's Been A Golden Year At KQS.

We congratulate you, Norman Knight, as the winner of the Broadcaster's Foundation 1996 Golden Mike Award. Your achievements in the radio industry are legendary and well-earned. Your personal commitment to people and organizations in need is uncommon. You will always walk with the kings and your spirit will endure forever.

From your dedicated team members at Knight Quality Stations
Electronic Commerce: Bringing A Half-Billion To Your Bottom Line

By Larry Miller

Talk to most broadcast executives about the migration of business processes and applications into the telecommunications network and you're likely to get a faint nod or glassy stare. But general managers in the radio business remember a time when vinyl was played direct to air, music was rotated through the use of a 3 x 5 card file, spots were scheduled manually, and financial control was the province of green eye-shaded accountants. Things have changed, and they are about to change again.

The personal-computing revolution blew through the radio industry in the '90s and early '90s. During that period, the financial and scheduling applications that had resided in glass houses—as well as manual processes that had never been automated in the past—migrated to the desktop PC.

Client/server technology has enabled many stations to lash together several cross-departmental functions onto a single, station-wide computing and communication platform. Audio servers have enabled many stations to move from analog to digital broadcast equipment.

Networked Computing & Electronic Commerce

The next quantum step in the ongoing transformation of business processes in the radio industry will have less to do with internal station operations than the industry-wide transformation that will occur when many of the functions that exist on your desktop PC, fax machine, traffic system, and even your telephone system move into the Internet or the telecommunications network itself.

Networked applications are not about coming up with better accounting software, a faster way to schedule spots and music, or even a more efficient way to extract higher value from your commercial inventory through the use of yield management. The network, in this sense, is about electronic commerce. And electronic commerce is going to change the rules of competition by restructuring the value created by clients, agencies, reps, listeners, stations, and their competitors.

Here's a hypothesis for how it might look in the radio business:

Four Types Of Value

1) Electronic commerce reduces the cost of processing individual documents, transactions, and other forms of information. It's difficult enough for a station to be a tough competitor on every front, producing a high-quality product at a competitive cost. Most broadcasters also are not technologists. Electronic commerce can free up broadcasters to better do what they do best — produce content and build strong local brands. This other stuff, the "administrivia" of running the business, drives operating costs in staff requirements and management time, and also drives hidden costs — such as client/agency dissatisfaction.

Service excellence is far easier to achieve in the process of the transaction process — from avails requests through order confirmation, scheduling, affidavitting, billing, and electronic fund transfer— moves into the network. Superior customer service is a trait shared by all winning organizations. If networked business applications free up one clerk, 20% of a business manager's time, and 10% of a general manager's time in the Top 20 stations in the Top 100 markets alone, cost savings and productivity gains might account for an annual industrywide benefit of $50 - $75 million.

2) Electronic commerce reduces operational costs by making the information among trading partners more available, more timely, and more accurate. Think of the long transaction chain that repeats thousands of times per year at every station. Avails, pricing, order confirmation, scheduling, affidavitting, billing, and collection all carry with them an implicit cost. Might advertisers effectively pay a premium to use a medium that becomes easy to buy and where manual order reconciliation and posting are a memory? Some of the value advertisers and agencies would expect would be captured by stations. If reduced operating costs among trading partners produces a modest 10% benefit, that generates roughly $100 million of value to be redistributed among the players.

3) Electronic commerce increases revenues by serving as an additional channel through which to market and sell. Industry studies have shown that salespeople are saddled with non-selling, administrative responsibilities that consume about 25%-50% of their time. If salespeople were freed from the tasks of internal negotiation, manual contract creation and stewardship, and other internal paperwork — and those tasks were managed far more rapidly and error-free than they are today — then sales productivity should increase commensurably. In a $2 billion industry, 10% of the low end of the range (say, 25%) equates to a productivity gain of $300 million.

4) Electronic commerce reduces trapped value by realigning the elements. Much has been said and written about bonding listeners to stations. Studies have shown that stations currently spend $50 to $100 million to encourage listeners to report longer time spent listening. Everyone knows that the cost of turning an occasion listener into a rabid power user (P1) is far less than the cost of finding, or making, a new one. Suppose for a moment that improved customer satisfaction as a result of seamless business processes — including promotion/marketing management — extended to a more satisfying experience for the listener. How much new value would that create? Conservatively, at least $50 to $100 million would be redistributed. At best, diary participation and reported listening would improve as the industry creates more P1s by providing world-class customer service, and a more satisfying total listener experience.

In the radio business, the use of electronic commerce may free up a ton of economic value currently being lost in the client and listener relationship-management process.

As the radio industry continues to consolidate into a handful of highly large, publicly financed operators of unlimited national scope, pressure to grow quarterly earnings will continue to increase. One way to grow earnings is to continue to expand the number of stations and markets one controls. But eventually analysts will wonder about same-station, same-period comparisons (similar to the retail same-store sales statistics frequently quoted). And early adopters of what will undoubtedly be an industrywide electronic commerce network will stand to gain considerably at the expense of their less astute competitors.

Larry Miller is a Manager with AT&T Solutions' Media, Entertainment & Communications consulting practice. He previously spent 15 years in radio, including management posts at NBC and Tribune Broadcasting Company. He can be reached at (213) 887-6505 or at larrymiller@attmail.com.
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Eight Promotions That Close Car Dealers

By Irwin Pollack

Here are eight great ideas that you can present on your very next sales call:

Free Money Friday
During a Friday afternoon remote, the car dealer offers “free money” to the first 100 people who show up to the remote. The cash is put into envelopes in denominations of $1, $5, $10, and $20. One even contains a $100 bill. The remote usually is cut back to two hours, or the length of the remote is increased to absorb the cash giveaway.

Buy One Car — Get One Free
A special sale touted by a local car dealer. The dealer takes cars that have been traded in and then auctioned off to wholesalers (these are usually clunkers) and gives one to every person who buys a new car. You must be sure to clearly promote the second car as coming from “the roped-off area in the back.”

Entitled To A Tune-Up
One weekend a month, the car dealer offers a free tune-up — or oil change — to anyone who has possession of the title for his or her car. (Note: If someone is holding the title, it means they own that car free and clear.) During the hour that the customer is being detained (while his or her car is being tuned-up), new car salespeople are showing the new models.

Silent Salesperson
This works best at dealerships that are closed on Sunday or one or more nights a week. The radio station does a remote or more personality appearance, touting “XYZ. Auto is closed today (or tonight). There is no pressure from salespeople today. But, there’s a silent salesperson slashing prices on cars to the lowest they’ve ever been before.” Consider having a third (munchkin-type) voice of a silent salesperson running from one car to another slashing prices.

Auto Dealer Days
The car dealer (or dealers) goes to a bank contracting all auto loans to go through that bank for a specific period of time. In exchange, the bank offers one-half to one percent of a better loan to qualified buyers. Dealer copy reads, “If you’ve been thinking about buying a new or used car, your timing has never been better. For a limited time, XYZ dealer (group) has negotiated a bank financing rate that translates to up to $50 less a month for the same car you’d buy elsewhere.” Better: All people taking a test-drive at any of the participating dealers can enter to win $500 toward the purchase of a new car. The money is absorbed back into the sales packages.

Beep For A Jeep
Tie-in a soft drink bottler, supermarket, and Jeep dealer. Listeners are encouraged to pick up registration forms at the soft drink display (P.O.P., with all sponsor’s logos incorporated) at the supermarket and mail to the station. A number of pre-qualifiers are drawn at random, announced on-air (or inside the client’s paid commercial), and have five minutes to call a certain phone number to receive an envelope numbered 1-100. At a remote at the market, all 100 pre-qualifiers get an envelope (numbered 1-100).

Inside the envelope is either station merchandise or one of 10 keys (numbered 1-10). At the remote are 10 Jeeps (numbered 1-10). Finalists sit behind the wheel of their corresponding Jeep. Once the announcer does the 10-9-8-type countdown, finalists attempt to beep their Jeep. The one that does beep wins the new Jeep. (Obviously, an engineer-type has to disconnect nine of the 10 Jeeps.)

Emergency Flash
During your next late-afternoon or evening station appearance, turn on every emergency flasher on every car on the lot. Note: All makes and models from the same manufacturer will tend to have the same family of circuitry, thus allowing cars to flash in the dark simultaneously. This is a real attention-getter.

Diamond Dig
As car dealers increase their likelihood of closing a deal once a test drive is taken, offer an incentive for listeners to test drive. Here’s how. Tie-in a nearby jeweler who can provide 99 cubic zircons and put one in 99 different glove boxes — plus, one actual half-carat diamond in one of the cars. After prospects test drive the cars, they determine whether they won the diamond by going to the jeweler to check on the stone’s authenticity. Note: The jeweler should offer free shipping or $50 off any purchase of $200 or more to ensure test drivers go to their store and not a competitor’s.

Irwin Pollack is President of his own radio sales and management firm. He consults and presents "how-to" seminars to radio stations across the U.S. and Canada and can be reached at (412) 952-0602.

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At NCI, our salespeople just seem larger than life. (In fact, some of their success stories are.)

Platinum Eagle Award Recipient
Jane Cehonski
KZTP-FM, Phoenix

Congratulations to all these Nationwide Communications Inc. Eagle Award recipients for outstanding sales performance.

Gold Eagle Award Recipients: Pat Am, WCOI-FM, Columbus; Rob Allison, KDNY-FM, March 1995; Frank Carr, KOUC-FM, Houston; Cheryl Pickert-Foley, WGAB-FM, Cleveland; Nancy Richards, WCOI-FM, Columbus.

Silver Eagle Award Recipients: Ken Eaton, KEDN-FM, Dallas, Bill Ger, WCOI-FM, Columbus; Cindy Harte, WGAB-FM, Cleveland, Jeff Miller, WGAB-FM, Cleveland, Pam Miller, KDNY-FM, Dallas, Lisa Lien, WPAC-FM, Baltimore, Mike Weller, KDNY-FM, Dallas.

Bronze Eagle Award Recipients: Frank Feder, KLUC-FM, Las Vegas, Lauren Main, KLUC-FM, Las Vegas, Heather Ror, WNCIFM, Columbus, Jim Smith, KWSG-FM, Seattle, Debbie Stocks, WNCIFM, Columbus.

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Home Buyers Sold On Radio
Spring is here — and home purchasing picks up all across the country. Guess which medium reaches the greatest percentage of adults who are planning on buying a home on an average weekday?

Source: Media Audit National Compilation In-tab Sample: 12,300
Jack Trout is President of Trout & Partners Ltd., a Greenwich, CT-based marketing strategy firm that has consulted for such leading corporations as AT&T, IBM, Lotus, Merck, Southwest Airlines, and Warner-Lambert. His fifth and latest book, “The New Positioning” (McGraw Hill/$21.95), revisits the concept he first introduced in 1969, revised in 1981, and has now updated for the ’90s. In the first half of this two-part interview, Trout talks about simplification, creating a unique niche, the emotional factors involved in marketing, how to use research correctly, and the “law of exclusivity.”

Dave Elliott: The great thing about your books on marketing strategy is how you seem to simplify complex concepts. Talk about the importance of simplification in the marketing process.

Jack Trout: You have to recognize that we live in an over-comm unicated world these days. There’s just an enormous amount of information. You know, we used to have 13 channels, and then we had 50 channels, and now we have 150 channels. And, of course, when you add in all the other media—the Internet and all that stuff—there’s a lot of noise; there’s a lot of communication out there.

The only way to operate in this kind of world is to oversimplify. You have to have a very sharp point on your message if you’re going to get into the mind. The essence of your success and your marketing programs really comes down to owning a word in the mind: BMW = driving, Volvo = safety, Crest = cavities. Tom Monahan’s Domino’s Pizza built a business on two words—home delivery. All of the big marketing programs of the big brands really have a very simple concept—they take ownership of words. If you’re in business, you have to find that simple essence of what you have and find a way to obviously drive that simple idea into the mind. So, without a doubt, simplification is the Holy Grail.

DE: Tell us how to create a unique niche for the marketplace.

JT: First, you’ve got to recognize that all marketing wars take place in the minds of your customers and prospects. It’s not a question of having a better mousetrap so much as having a better perception. Whatever your marketplace—or whoever you’re out to sell to—you’re going to win or lose with the mind.

If you understand the mind and how it works, then you begin to understand what Trout is all about. That’s really the essence of this book and, of course, the whole thought process. It’s figuring out how the mind works. Whether you’re a big company or a small company, you have the same problem—you’ve got to convert a bunch of minds.

DE: Talk about how people make decisions for emotional reasons rather than logical reasons. Talk about emotions vs. logic.

JT: Minds work by emotions—minds are very emotional. And, of course, people tend to say one thing and do another. There’s a classic piece of consumer research that I talk about in my book where 20,000 women were asked before they went into a supermarket what they were going to buy. When the researchers asked the same people coming out of the market what they’d purchased, only 33% had bought what they said they would. Two-thirds of them bought something else! And that’s just before they walked into the store.

It just shows you that people’s perceptions of how they change are very fragile as well as how they can make an emotional purchase at the last minute. This is a critical issue. You have to be very careful with research. We like to say that research can confuse you, if you’re not very careful with it.

DE: In your book, you talk about the “obvious factors.” Can you explain what you mean by that?

JT: Most marketing programs—or the search for the right strategy—tend to be the search for the obvious. You’re looking for something that’s very simple and very obvious—not only to you, but obviously it’ll be obvious to everybody else in the marketplace. So many times people overlook the simple and the obvious. They sort of say, “Well, it can’t be that simple. There must be another way. There must be a more complex answer.”

Several years ago, we advised Burger King against McDonald’s. We said, “Look, they own little kids, McDonald’s. There’s not much you can do about that. What you want to do is give them the little kids and go for the older kids, go for the grownups.” Focus your program in that direction. Grow up to the flame-broiled taste of Burger King.

In other words, it’s obvious you can’t own the little kids for the big guy. Well, that was too simple for them. “No, no, no. There’s got to be more. We want to do this. We want to do that.” It’s amazing how people just tend not to go with their common sense. And that’s really what much of very good marketing is. It’s just flat-out common sense.

DE: A lot of radio executives do focus groups and research, research, research. Let’s hear more about research vs. instinct.

JT: Again, it’s not about what good common sense is all about. In other words, if you’re a good entrepreneur—especially a small businessman—and if you’ve had enough experience and you’ve tried enough things, your stomach tells you what to do.

You kind of know instinctively what’s right and what’s wrong. You don’t need a lot of research. You don’t need a lot of people or rooms full of people to try to tell you how you should market your products. Especially if you’re a smaller guy and you’re trying to get something going, you know the answer really sometimes resides inside you, in your stomach. I mean, you kind of know instinctively what’s going to work and what isn’t going to work. Don’t overlook that.

DE: How about the good ways that research can be used? As a means of measuring perceptions, for example.

JT: You have to really get a sense of perceptions. In other words, you want to get a snapshot of the mind. You want to see what perceptions they have about you vs. your competition. That’s really the most important research. And you don’t want to get too deep. People don’t think deeply about anything. Once you get away from money, sex, weight, that’s it.

DE: Tell us about the “law of exclusivity”—how no two companies can own the same word in the prospect’s mind. Maybe you want to start your own Internet service and you want to go up against America Online, or maybe you want to have your own hamburger place to compete against McDonald’s.

JT: Well, that’s the trick in any competitive situation. You have to be very sensitive to who owns what idea. It’s all about owning—getting a sense of perceptions to see who owns what concepts.

Once a concept is gone, once somebody has taken ownership of it—one thing you can’t do is try to do the same thing. That’s not going to help you at all. You have to have your own idea, your own thing. It can be a variation on No. 1’s idea—it can be another segment in the category—but it has to be different.

The beer guys, everybody’s going big, big, big, and all of a sudden a micro-brewery shows up. Somebody says, “Hey, I can do something quite different. I’m just going to do a small region with beer.”

It wasn’t too long ago that everybody was saying, “The big beers are going to take over the world.” Wrong. The micro-breweries carved a nice small piece of business out of the big beer business. Who would have ever thought that? There’s always an opportunity to go against No. 1, but what you don’t want to do is wander into those waters and try to jump on somebody else’s business.

Dave Elliott is President of the Innovation Network marketing strategy firm and hosts a radio talk show ("Empower L.A.") that’s heard five nights a week on KYPA-AM/Los Angeles. He can be reached at (310) 457-2288. Watch for Part Two of Trout’s interview in next week’s issue.
MUSIC & MOVIES

CURRENT
• A THIN LINE BETWEEN LOVE & HATE (Jaco/Mac/WB)
  Single: A Thin Line Between Love & Hate (M-Town)
  Other Featured Artists: R. Kelly, L.B.C. Crew, Luniz

• UP CLOSE & PERSONAL
  Single: Because You Loved Me/Celine Dion (550 Music)

• GIRL 6 (Warner Bros.)
  Single: Girl 6/Prince & New Power Generation
  Other Featured Artist: Vanity 6

• WAITING TO EXHALE (Arista)
  Singers: C. Paula Virginia/Chaka Khan
  Let It Flow/Toni Braxton
  Count On Me/Whitney Houston & Cee Ce Winans
  Other Featured Artists: Aretta Franklin, For Real, TLC

• DON'T BE A MENSAGE (... Island)
  Singles: All The Things You Man Won't Do/Joe
  Can't Be Waiting My Time/Mona Lisa F/Lost Boyz
  Renee/Last Boyz
  Other Featured Artists: Jodeci, Mobo Deep, R. Kelly

• IF LUCY FELL
  Single: Twenty One/Marry Me Jane (550 Music)

COMING

• THE TRUTH ABOUT CATS & DOGS (A&M)
  Singers: Samantha/Avril Lavigne
  Other Featured Artists: Blues Traveler, Ben Folds Five, Sting

• BOYS (A&M)
  Single: Airight/Cal (Polydor/A&M)
  Other Featured Artists: Dei Amtri, Stone Roses, Sparklehorse

MUSIC DATEBOOK

MONDAY, APRIL 22
1976: Johnnie Taylor's "Disco Lady" becomes the first platinum-certified single.
Born: Glen Campbell 1936, Peter Frampton 1950, Paul Carrack (Mike & Mechan-ics) 1951, Daniel Johns (Silverchair) 1976

TUESDAY, APRIL 23
John Mellencamp — a real BIG daddy, too.
1956: Elvis Presley makes his Las Vegas debut. His reception is so cool he doesn't return for 13 years.
1993: Ed Lover & Dr. Dre make their movie debut in "Who's the Man," which also features Salt-N-Pepa, Ice-T, and Kris Kross.
1995: John Mellencamp and wife Elaine welcome a couple of Spock Wildhorse.
Born: The late Roy Orbison 1936

WEDNESDAY, APRIL 24
1961: Bob Dylan makes his recording debut, a $50 gig playing harmonica on Har-ry Belafonte's "Midnight Spe-cial" album.
1984: Mick Does is awarded a star on the Hollywood Walk Of Fame.
1985: Flash/Mac's Mick Fleetwood marries Sarah Recor.
1990: Roger Waters' road crew discovers an unexploded WWII bomb while construct- ing the set for "The Wall" in Potsdam Platz, Germany.
Born: Barbara Streisand 1942, Doug Clifford (Creedence Clearwater Revival) 1945, Billy Gould (Faith No More) 1963, Aaron Comesa (Spin Doctors) 1968

THURSDAY, APRIL 25
1981: Wings disband after Denny Laine quits the group.
1999: Beechtop pioneer Dexter Gor-don dies of kidney failure.
1999: Farm Aid VI is held in Ames, Iowa. Headliners include Bry-an Adams, John Mellencamp, Willie Nelson, Ringo Starr, and Neil Young.
Born: Jerry Lieber 1933, Stu Cook (Creedence Clearwater Re-vival) 1945, Bjorn Ulvaeus (Abba) 1945, Andy Bell (Era-sure) 1964

FRIDAY, APRIL 26
1995: Bobby Brown is charged with aggravated assault and disorderly conduct following a nightclub brawl in Orlando, FL.
Born: Duane Eddy 1936, Giorgio Moroder 1940

SATURDAY, APRIL 27
1965: Simon & Garfunkel release "Mrs. Robinson.
1991: Ringo Starr marries actress Barbara Bach. Also: Casey Kasem is awarded a star on the Hollywood Walk Of Fame.
1993: Guns N' Roses leader Axl Rose marries Erin Everly (daughter of rockers).
The marriage lasts 27 days.
1994: John Mellencamp and wife Elaine Irwin become parents to son Hud.
Born: Kate Pierson (B-52's) 1948, Paul "Ace" Frehley (Kiss) 1950, Sheena Easton 1969

SUNDAY, APRIL 28
1963: Andrew Loog Oldham sees the Rolling Stones perform for the first time at London's Crawdaddy Club. He be- comes the group's manager the next day.
1968: The musical "Hair" moves to Broadway and becomes the longest-running production in the history of Broadway.
1975: KOR format pioneer Tom Donahue dies of a heart attack.
1995: Friday - co-starring Ice Cube, opens nationally.
— Paul Colbert

CYBERSPACE

Hot new music-related World Wide Web sites, cool cybercasts, and other points of interest along the information superhighway.

Not Chats
Red Hot Chili Peppers Anthro- phy Kindis and Dave Navarro guest on America Online's "Cyber-Talk" (keyword: WARNER) Monday evening (4/15) at 9:30pm ET/ 6:30pm PT.
J.T. Taylor, lead singer of the new- ly reunited Kool & The Gang, will be on Prodigy (jump: CHAT) Monday night (4/14) at 10pm PT/7pm ET.
Hip-hop's Das EFX and Mobb Deep share the keyboard during a Prodigy session (jump: CHAT) Wednesday evening (4/17) at 730pm ET/4:30pm PT.
ComputServe has just opened a new UK Music Forum, featuring in- formation, sights, and sounds from all bands British (GO: UKMUSIC).

On The Web

Jesus Lizard becomes the first band to launch a site with a "graphi- cal chat environment," where visitors are represented by figures and "talk" to each other in cartoon-style bal- loons. Download the software at https://www. phatplace.com/ then click on the Capitol Records/Jesus Lizard Palace link to enter the band's site.

SHOW PREP

ZINE SCENE

Motown Rejected Lisa Marie Demos!

Motown Records sources tell the Star the label rejected at least four demos of Lisa Marie Presley singing, produced by ex-hubby Danny Keough. The dem- os were submitted under different names, including the name de rock First Daughter.
Meanwhile, the National Enquirer reports Michael Jackson made poster-size blow-ups of shots from the recent Lisa Marie Vogue photo session (where she looks like her late father) and hangs them in his bedroom wherever he goes.

tale Of The Tape

Pamela Anderson Lee hired a private eye to find a stolen, X-rated videotape of herself and husband/Motley Crue drummer Tommy Lee having sex, but it wound up in the hands of Penthouse, which intends to publish still photos as well as make a video. (Star) The National Enquirer
People, and Entertainment Weekly note that Pamela & Tom- my have filed a $10 million suit against Penthouse to prevent this. (Incidentally, the Globe reports Crue bassist Nikki Sixx has moved in with Pamela & Tommy in the wake of his, ex-Penthouse pet Brandi Brandt, dumping him.) Meanwhile, Pamela serves as Spy's covergirl as well as the sub- ject of a five-page interview/photo feature.

... People claims the screenplay for Howard Stern's "Pri- vate Parts" film limits the shock-jock's celebrity encounters to Pam- eila, Yasmeen Bleth, and Bea Arthur.

The Children's Hour

 Wynonna Judd's on-air radio confession that she saved the placenta when her son was born — has it in her freezer, actually — and intends to bury it under a freshly- planted tree, which she says is an old Native American custom, gets reprinted in the National Enquirer. Meanwhile, Joni Mitchell went on Canadian TV seeking informa- tion on the whereabouts of the child she gave up for adoption 32 years ago (Globe).

Sex & Drugs & ...

Billy Joel has taken to hiring motel rooms for trysting with his new galpal, now that ex-wife Christie Brinkley has moved all of four doors away from him (Globe).

Wilson Pickett was busted for cocaine after police found his bloody girlfriend running from his home (Globe).

Randy Travis admits taking LSD during his troubled teenage years (Globe).

Marky Mark got tossed out of Miami's posh Doris hotel after he drove a golf cart through the lobby, into an elevator, and up to his room (Star).

Money Talks

Rod Stewart paid $225,000 for a hair stylist to fly from NYC to De- trol and give him the dye-job that turned his head red (Globe).

Madonna's lawyers mixed a mistress company's request to erect a giant billboard reading, "We've made more people happy in bed than Madonna" (National Enquirer).

Spy also asks Souls Of Mis- chief leader, OJ, Don D. Yo, Das EFX member Krazy Dazey, Dark Sun Riders member Brother J, Doug E. Fresh, and Public Enemy frontman Chuck D for money-management tips.

Golden Oldies

The Star begins excerpting George Jones's autobiography, focusing on the firesworn legend during his marriage to Tammy Wynette. Elsewhere in the "zine, Sandra Dee talks about her alco- holism, anorexia, and failed marriage to the late Bobby Darin.

Speaking of anorexia, the Globe reports doctors have ordered Celine Dion to gain at least 20 pounds.

Notable Quotes

"When we started, we were mindful of trying to incorporate all our backgrounds into the sounds. Black people are a diverse group, so it's important that it all gets in. That's why our sound is different. We're different — Fuguees member Wyclef Jean explains it all for you (Newsweek).

"A lot of the people who get into computers are college kids. And college is also where you find the kind of music that we play" — Blues Traveler frontman John Popper explains the hyperlinks between the band and the new "H.O.R.D.E. Festival" CD-ROM (Entertainment Weekly).

Newsweek quotes Merle Haggard as saying, "They played the sin- gle on KNX and the phones haven't quit yet." (R&I notes that KNXLos Angeles is a NewsTalk station.)

Each week R&B sneaks a peak at the nation's consumer magazines in search of everything from the sublime to the ridicu- lous in music news. R&B has not verified any of these reports.

www.americanradiohistory.com

April 12, 1996 R&B • 21
SHOW PREP

TELEVISION

TOP TEN SHOWS APRIL 1, 7

Total Audience (95.9 million households)

1 Home improvement 60,000,000
2 ER 53,000,000
3 Seinfeld 52,000,000
4 Friends 49,000,000
5 NCAA Basketball Tournament 47,000,000
6 Caroline In The City 46,000,000
7 Boston Common 45,000,000
8 Precedent To A Championship 44,000,000
9 NBA Playoffs 43,000,000
10 Coach (the) 42,000,000

Saturday, April 13

1 Roger Whittaker performs on "The Slater Brothers Show" (NRM, 9pm ET/6pm PT).
2 "Rage Against The Machine" (Saturday Night Live).

Sunday, April 14

1 "Annie Lennox... In The Park" — an hourlong concert special taped in NYC's Central Park last September — premieres on the Disney Channel (9pm).

Monday, April 15

1 "Bela Fleck, Vince Gill, and Bruce Hornsby perform from Nashville's Ryman Auditorium on CMT's "Greatest Performances of All Time" (NRM, 9pm ET/6pm PT).
2 Dicky Clark makes a cameo appearance on "The Fresh Prince of Bel Air" (NBC, 8pm).
3 "Dolly Parton, 'Prime Time Country'" (TNM, 9pm ET/6pm PT).

Tuesday, April 16

1 "Taped during this year's CBR, the hours-long "Faith Hill and Little Texas: Turn Your Radio On" sheds light on the symbolism of "Country music" tunes and Country radio (TNM, 8pm ET/5pm PT).
2 "Ken Mellons, 'Prime Time Country'"
3 "Michael McDermott, 'Late Night With Conan O'Brien'"

Wednesday, April 17

1 "Marty Stuart, 'Prime Time Country'"
2 "Barenaked Ladies, 'Conan O'Brien'"

FICTION

WEEKEND BOX OFFICE APRIL 5-7

1 Primal Fear ($87 million)
2 A Thin Line Between Love & Hate ($9.3 million)
3 "The Bushman" ($9.2 million)
4 "The Big Bubble" ($6.08 million)
5 "Executive Decision" ($4.83 million)
6 "Oliver & Company" ($3.7 million)
7 "Pango" ($2.53 million)
8 "Up Close & Personal" ($2.02 million)
9 "A Family Thing" ($2.00 million)
10 "Flirting With Disaster" ($1.76 million)

All figures in millions • First week in release Source: Entertainment Data Inc.

COMING ATTRACTIONS: This week's openings include the animated "James And The Giant Peach," based on the same name. The film's Walt Disney soundtrack sports five original songs by Randy Newman: "My Friend," "Isaac," "That's The Life For Me," "Eating The Peach," "We're Family," and "Good News."

Also opening this week is "Feast," starring Mark Wahlberg (also in comedy "Spaceballs" with Marky Mark and Reese Witherspoon. The film's end credits showcase Trauma-In-Tesco act Bush's "Machinehead."

VIDEO

NEW THIS WEEK

DE LA AMITI LET'S GO HOME (PolyGram)

This hounding collection highlights wise-words-wise of the band's latest U.S. tour with live performances and backstage footage. Selections include "Hot To Me," "Will You Let Me Love You," and "Drivin With The Brakes On."

MORE ABA GOLD POLYGRAM


OSCAR PETERSON: THE LIFE OF A LEGEND (IWE)

This Oscar Peterson narrates and performs his own cassette documentary, which features appearances by Quincy Jones, Ella Fitzgerald, Nat "King" Cole, Dizzy Gillespie, Art Tatum, original Oscar Peterson Trio member Ray Brown and Herb Ellis. All performances are re-united with his family, who discuss how their lives were affected by Peterson's career and success.
Everclearing House

Capital presented Everclear with its first gold record, for "Sparkle And Fade," following an impressive run at #1 on Rock Radio. Backing in the upper spots are (1) "VAPARAD," by Perry Watts Russell, Everclear's Craig Montoya, Associate Dir/College Promotion Tommy Daley, Everclear manager Damon Lewis, Everclear's Greg Gersh, VP/Alternative Promotion Dean McDonald, Sr. Dir/Alternative Marketing Clark Staub, Everclear's Art-Alexakis, President/CEO Gary Gersh, VP/Rock Radio Promotion Dave Ross, and Sr. VP/ Promotion Phil Costello.

Changes

Continued from Page 14

Rock: Ty Webb joins WRCX/Chicago as a parttimer ... WBNJ/Cincinnati adds the syndicated Bubba Love Song program for nights from the syndicated WFLY/Tampa ... Sacramento Bee sports columnist R.E. Grasswich joins KRQX/Sacramento as morning co-host ... Matt Mangas and Max join WRX/Paris, Ky for mornings and overnight shifts, respectively ... KILO/Colorado Springs, CO MD/Chopper Harrison adds APD duties ... KHTI/Reno, NV has flipped from Country To Rock with Rob Williams as OM and Steve Funk as PD ... WRX/Rochester, NY has flipped from Classic Rock to Active Rock ... WRKI/Danbury, CT have repositioned themselves as Active Rock ... KRZ/Riverside, CA has a new address: 1066 E. Shaw Avenue, Fresno, CA 93710. Phone (209) 243-4300 ... WARQ also has a new address: 1900 Pineview Road, Columbia, SC 29209.

Urban: Rosia Parker and Jannette Warren have been named Dir/ Public Relations and Public Service Coordinator, respectively, at WROU (U92)/Dayton.

Records: Don Kennedy has become Dir/Music Clearance at RCA Music Publishing ... Derek Phillips and Deborah Davis-Bonk have been named Manager/regional Video Promotion and Manager/Domestic Tour & Marketing, respectively, at Geffen Records. Julie D’Angelo is upped to Label Manager/Movie Music for Rhino Entertainment ... Jen Garber is now Tour Publicist with American Recordings. Scott Grodnick has been appointed CFO & Sr. VP/Operations at Paradigm Music Entertainment ... Paul Missal and Debbie Fisher have been named Dir/Finances and Coordination/A&R, respectively, at Robbins Entertainment ... Ken Johnson has been named Manager/A&R Administration for Sparrow Communications Group. ... Anderson Armstrong is the new GMD/Operations at hip-hop star Warren G’s G-Funk Music, Inc. Former WEDR/Miami MD Bo Crane’s PANDIS/StreetBeat Records has signed a distribution deal with RED Distribution.

Masons

Continued from Page 1

Mason has been with the ESPN Radio Network for three years. Prior to that, he spent five years as OM/ PD of pioneering all-Sports station WFXA/New York. His resume also includes six years as OM of WCBS/ New York — during which he oversaw the station’s transition from music to Talk — and five years as PD of WMCN/ New York.

Mason told R&R he’s eager to return to local radio and meet a new challenge. “I’ve listened to WINS and [all-News WCBS/AM/New York] for 30 years, and I’ve been fascinated by the format and what you could do with it. I terribly miss the excitement of New York radio. While the network experience has been great, it lacks the excitement and juice of a local station.”

Mayers

Continued from Page 3

gramming positions including PD, Asst. PD, and Assistant Pro. Developer of New England Patriots broadcasts. Mayer has also worked in Boston as a program developer at WGBH/FM & TV.

RIAA

Continued from Page 1

that time, it represented 10% of all music purchases.)

The RIAA also identified an interesting demographic trend: Record consumers aged 45+ nearly outnumbered 15-19-year-olds for the first time since figures were made available. This is attributable to the influx of baby boomers into the top demo.

As expected, CDs again trounced cassettes as the configuration of choice, with a margin of 13.6 percentage points wider than the previous year.

Buck

Continued from Page 3

Buck has been with WMAQ since 1989, when she started as a reporter. From 1986 to 1988, she was an election producer at WLS-TV/Chicago and a news anchor/ traffic reporter at Country WFYR-FM/Pearl, IL. Buck’s background extends beyond broadcasting — she has worked as a court reporter, lobbyist, political press secretary, and translator.

Paragon

Continued from Page 3

non-music feature.

Finally, as subjective as this question might be, listeners were asked how many commercials they would tolerate before punching another preset. They answered as follows:

None* 7%
One 20%
Two 30%
Three 17%
Four or more 6%
Don’t switch 17%
* They switch before commercials. These answers also compare closely to the listeners’ responses in 1991.

Madison

Continued from Page 3

It’s then believed that those responsible for the murder covered the body with several layers of bed linens, plastic, and a blue tarpaulin, securing each of the corners with duct tape. Madison’s body was then dumped into the lake, said to be at least 80 feet deep in some spots. Madison’s survivors include three sons, ages 14, 11, and 7.

800-80-CMBE

The only thing better is a winning lottery number!

Call now for fast response, huge savings and major market
targeting in audio programming, coverage improvement and digital equipment. From our basic retailer plans to customized turnkey solutions, CMBE can make your station sound like a million bucks.

And that’s as good as winning the lottery!
Tipp To Be Reprise Sr. VP/Promo?

R &R hears Reprise VP/Alternative Promo Steve Tipp will become Sr. VP/Promo for the label.

More Cutting-Edge Radio

WRXQ (96X)/Memphis morning show hosts Rob, Tone & JC held a "Castration Radio-A-Then" for convicted child molester Larry Don McQuay, who was paroled to his San Antonio hometown on Monday (4/8). Claiming to have molested more than 200

Rumors

- Is the long-rumored Gannett Radio sale inching closer to reality? Is Gannett more than interested in acquiring TV properties? And could that help shape a deal?
- KBKE/Houston MD Paul "Cubby" Bryant got the WHITZNY MD gig. And KBKE Programming Asst. Sharon Dastir will join ex-KBKE PD/new WHITZ PD Tom Poelmann and Bryant in a similar capacity on April 30. Now... what airstuff will Bryant take?
- Meanwhile, will KBKE APD Scott Sparks step up to PD? Is GM Nancy Weith exploring options in New Jersey, Raleigh, and Portland? Is there some mainstreaming of the station in mind to help prevent future CHR flunk attacks? And will that influence the PD choice?
- Does WXWNY/PF Steve Weed already have a replacement in mind to fill 20-year market veteran morning driver Jim Kerr's slot? Kerr's last day on-air was Monday (4/8).
- Will KYW & WGMP/Philly GM Roy Shapiro name a PD for Sports WGMP early next week? Will that choice signal WGMP's future direction — most likely to some form of Talk? Is former KABC & KMPC/L.A. PD Bob K among the leading candidates?
- Did WCCO/Minneapolis avoid a strike last week with a last-minute settlement? As part of the deal, will up to nine employees exit with severance packages?
- Is former KIS/F/KC PD Chuck Geiger packing his bags for Baltimore?
- Did Greater Media grab the famous WLLZ/Detroit call letters and park them on 560 AM WHND for a future move back to FM? Is GM already staking out stations to combine with WRIF and WCSX for a Rock lock on Detroit?
- Despite what you may have read in the rolling papers, don't expect WPO/Miami to announce an official PD or MD 'til summer. Kid Curry remains interim PD and Phil Jones is still the interim MD. Are sisters WALT/Tallahassee/Chicago, IL and WWUV/Gary, IN about to flip to Spanish?
- Is KZZU/Spokane move 'n groovin' in a CHR/Rhythmic direction?

McVay Media Welcomes

McVay Media program consultants welcome A.C.s KUDL/Kansas City, WISH/Pittsburgh, KEFM/Omaha, KRNO/Reno, WLIN/Jackson, WYKZ/Beaufort-Hilton Head, WBXX/Battle Creek, and Oldies-formatted WNDB/Daytona Beach.

New Country clients include WKOR/Columbus, WSWG/Plt. Myers, WWZO/Tupelo, WXBM/Pensacola, WYWD/Roanoke, and WBBF/Battle Creek. McVay Media also added CHRTs KMKX/Kansas City, WFMF/Baton Rouge, and WNNK/Harrisburg. News/Talk additions include WNDB-AM/Daytona Beach, WJBO/Baton Rouge and WBCK/Battle Creek.

Multiformat Specialists

Find out why more multi-format station owners call McVay Media. Phone (216) 892-1910 or by fax (216) 892-8817.
GEORGE MICHAEL

"FASTLOVE"

THE NEW SINGLE AND VIDEO
FROM THE FORTHCOMING ALBUM OLDER
IN STORES MAY 14

Produced by George Michael and Jon Douglas
Engineered by Paul Gomersall
© 1996 Big Geoff Overseas Ltd.
SAVE THE SEA LIONS — Congrats to KISW/Seattle and morning host Bob Rivers (pictured, right) for helping save the lives of five sea lions. The sea lions had been camping in front of the local Ballard Locks, munching down a diminishing steelhead run.

The National Marine Fisheries Service authorized the killing of the sea lions in order to protect the steelhead run. However, the organization wouldn’t authorize the use of a 16-foot fiberglass Orca replica (the lions’ natural predator) that KISW’s listeners had purchased from a Scottish fish farmer who faced a similar situation.

Rivers vowed to remain on a boat with the Orca strapped to the roof until the sea lions were granted a stay of execution. His quest lasted eight days, generated 16 tons of media attention, and garnered a new home for the mammals at Sea World in Florida — with all the fish they can eat!

Rumbles, Pt. 1

Ten-year KPWR/L.A. Dir./Mtg. Paul Sansone resigns to devote his efforts to his event production company, Antelope Entertainment. KPWR has already signed on as a client.

WRKI has begun calling itself “Detroit’s Hit Music Station” in its new TV spots.

Capitol Broadcasting — which owns a number of Mobile radio stations, including Country WDJG — is buying Country competitors WKSJ-AM & FM & WMYC-FM from Postaleas. WMYC has already flipped to Classic Rock and the “Rocket” moniker, applying for new calls WRKH.

WGNE/Daytona Beach APD John Rivers is upped to PD, as Jim King concentrates on mornings. In other local news, WDXD/Daytona/Ormond Beach hit the airwaves last week, using a satellite-delivered Hot Country format and the handle “Dixie 103.3.”

WHQZ-AM, WEEI-FM & WEGW-FM/Wheeling, WV interim PD Chris Zambrico officially becomes PD of the trombo on April 1.

WKJX/Atlanta, MS PD Glenn Ulmer steps down, but retains his Sunday blues show. Production Dir. J.J. Hughes is upped to PD.

KVEA/Monroe, LA PD Marvin Robinson exits; GM Barbara Dawson-Monk becomes interim PD.

Active Rock simulcast WKLR/Utica & WKJX/Syracuse have announced their new positioner “Solid Rock” gives way to “Modern Rock.”

The KEZE call letters return to Spokane on former Religious Talk KSPO. KEZE is satellite-programmed “Quality Rock,” partnered with duo sister stations Rock KNJY and Country KCDA.

Shania Twain Crowned World’s Sexiest Woman

Mercury/Nashville artist Shania Twain was voted “Sexiest Woman In The World” by fans of One-On-One Sports Radio Network’s Steve Czaban morning show. The competition was structured like the NCAA basketball tournament with 64 women seeded...
ON APRIL 19,

IN REMEMBRANCE

... please take

A MOMENT TO

HONOR THE VICTIMS.
A Company is Judged by Comparison to its Competitors

Here is our case: Music Express Limousine Service was created in 1974. We have offices in Los Angeles and New York. We employ over 200 people. We are totally independent from any other limousine company. We are fully and completely computerized. We employ our own factory-trained mechanics. We own over 150 vehicles. Our fleet of limousines, town cars, vans and busses are constantly updated. No vehicle is over 24 months old. Our dispatchers, reservationists, office personnel and chauffeurs are all experienced, hand-picked, bonded and most qualified. They have to be. Our client list is America's "Who's Who" in all government, corporate, financial and entertainment fields. Our Los Angeles and New York offices are headquarters of an independent worldwide affiliation of the finest limousine companies on the globe. We have been consistently honored and awarded by all national limousine organizations. We accept major credit cards. Our rates are always competitive.

Case Closed.

Los Angeles: 1-800-255-4444
New York: 1-800-421-9494
World-Wide Affiliates: All 50 states throughout the U.S., Canada, Mexico, England and Australia.
English-speaking chauffeurs in Western and Eastern Europe, Hong Kong and Japan.
Call for our free video tape.
Nobody does better what we do best.

(WHAT'S THE STORY) MORNING GLORY? — Was WKTYNY interim morning drive Ray Paul (pictures, sans drag) such an on-air hit that Evergreen offered him an extended contract to co-host mornings with Freddie Cole and Michelle Villager? And...now that WKTYNY is up 'n' running, have Evergreen Chairman/CEO Scott Ginsburg and Pres/COO Jim de Castro tuned their attention to Country WKLB/Boston?

Continued from Page 26 in four brackets. Twain prevailed in a "Final Four" that pitted against Kathy Ireland, Demi Moore, and the heavily favored Jennifer Aniston.

After a fund-raiser for WMG/ Terre Haute, Aureus Records VP Joe Pezi, (Aureus recording artists) Outhere Brothers member Holts, and two others were arrested and jailed following a skirmish with several of a local nightclub's bouncers. WMG PD/mornings Beau Richards and APD/morning co-host Mike Echols got the quartet released on $150 bail after learning they would've spent the entire weekend in the slammer owing to the Easter holiday.

Rumbles, Pt. 2

- WXDX/Pittsburgh moved to its new frequency (105.9) and new signal this week. Concurrently, former crosstown WDVE night slammers Max Logan joins for afternoon drive, ex-KILO/Colorado Springs, CO air talent Ditch Brody takes nights, Steve Frankenberry will do late-nights, and Russ segues to overnights. Meanwhile, Urban WAMO shifts to WXDX's old 106.7 frequency.
- Journal Broadcast Group's all-Sports KEZQ/OMahaha ups calls to KOSR. The new handle stands for "Omaha Sports Radio."
- WPPO/Washington MD/afternoon driver Albie D gives up his MD duties to concentrate on his airshift.
- WSTR/Atlanta morning show producer Shawn Dixon exits for co-host/producer duties with morning legend Fred Winston at WPHT/Chicago.
- Former KFPI/L.A. AM Charlie Huero becomes M/Afternoon driver at KTTP/San Antonio, replacing the exiting Charles Chavez.
- WBHT/Wilkes Barre late-nighter MissThang (air name of the week) segues to middays moving to KM2/ Las Vegas. WBHT weekender Rod Hendrix shifts to late-nights.
- WABE/Atlanta night rider Jennifer Knight segues to middays.
- WPPT/Trenton, NJ swinger Dan Kelly is upped to afternoons, replacing Scott Black, who exits for Creative Service duties at KMXX/L.A.
- WHIT/Quad Cities, IA welcomes crosstown KMXG afternoon driver Mark Manuels, who replaces the exiting David Riley.
- WXRX/Augusta, GA morning driver Marc Murphy exits.
- KNRR/Portland, OR names Jayn APD.
- KJEE/Santa Barbara, CA welcomes new morning mornin mormin 'Bred "The Surf Dude" Lilly & David Mooreman.
- Sanibel Island syndicated morning meesters John Boy & Billy have signed a deal with TNN to do a half-hour "John Boy & Billy Rock & Roll Racing Special" in conjunction with the Winston Select auto race set for May 16.

Congrats to KVEN & KHAY/Ventura, CA owner Bob Fox on winning the NAB's Grover C. Cobb Award. The honor recognizes Fox's contributions to the broadcast industry's lobbying efforts.

Heard It On The X

This Friday's (4/12) episode of "The X-Files" features a guest appearance by KSTP/ Minneapolis morning driver Jesse "The Body" Ventura. The hulking former pro wrestler plays (surprise) a henchman who intimidates people into recanting testimony about their UFO sightings.

Records

- Merle Park, CA-based Windham Hill is relocating its entire office to L.A. Pres/CEO Anne Robinson will be replaced momentarily by BMG Classics' Steve Vining. Stay tuned.
- Former Magistrate regional Robin Lightener is the latest piece in the Riling Tide regional puzzle.
- Profile's Cary Vance becomes Sr. Dir./Promo for Robinson Enterprises. Hazel Zolekas—coming from Chicago-based SOS Records—will replace Vance at Profile.
- Noise Records GM Tommy Kealty exits.

Street Talk

1. Seagram's purchases 80% of MCA from Matsushita.
2. Ed Rosenblatt appointed Geffen Records Chairman/CEO.
3. Owen Weber named KILT-AM & FM & KIJK-AM & FM/Houston VP/GM.
4. WUSL/Phillies elevates Chester Shoefield to VP/GM and Monica Lewis to GSM.
5. Russ Morley becomes KMK/Dallas PD.
7. Jack Silver named WLUW/Chicago PD.
8. John Roberts becomes WRZ/Pittsburgh GM/MD.
9. Pat McMahon tapped to KMGC/Dallas PD.
10. Dom Testa boosted to KKXY/Denver PD.
11. Bob VanDerheyden named WHHT/Boston VP/GM.
12. Gary Bryan boosted to KKRZ/Portland GM.
13. Chuck Browning becomes WQOQ/Philadelphia PD.
14. Kelly Wallace promoted to WKLH/Milwaukee PD.
15. Dwight Jones joins Sunbelt Communications as President.
17. Tim Sullivan named KWST/L.A. VP/GM.
18. Ron Dunan named to KFXF/Minneapolis GM.
19. New Dallas PDM: Bobby Kragi at KPLX and Danny McDuff at KLIF.
20. Al Coury named RSO Records President.
22. Ten Birch tapped as KOMA/Oklahoma City GM.
23. Don Benson appointed WZQ/AM & FM/Atlanta PD.
24. Congrats to KVXK & KHAY/Ventura, CA owner Bob Fox on winning the NAB's Grover C. Cobb Award. The honor recognizes Fox's contributions to the broadcast industry's lobbying efforts.

Records

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TAKE ME TO YOUR LEADER

from the new album Take Me To Your Leader
Produced by STEVE TAYLOR and PETER FURLER  Mixed by TOM LORD-ALGE
Management: Wes Campbell/First Management  http://www.newboys.com

www.americanradiohistory.com
TOP 5 MOST ADDED!
With 20 New Adds
Including:
WBCN
KITS
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ON TOUR WITH BUSH UNTIL 5/5!

from the album
"Tragic Kingdom"

www.americanradiohistory.com
Back To The Old School For New Urban Hits

If you ever needed proof that music moves in generational cycles, take one look at what's going on in Urban radio with the rebirth of old-school soul.

A new breed of R&B performers, led by D'Angelo and the Tony Rich Project, are breathing life into Urban radio with their contemporary-flavored sounds. For old-school fans, this is not too much of a surprise. Not many new artists have really been able to appeal to a broad range of people, especially the younger ones.

If you listen carefully, you can hear the homage to the music's past. Artists like Michael Bivins, Brian McKnight, and Joe Diffie to Shania Twain and Wynonna Jones have been able to create music that sounds like it was recorded by the same five producers who dominate the format.

D'Angelo's

New Traditions

Back To The Future

Urban radio is now trying to find its way back home. The late '60s and early '70s gave our format its signature sound. You can't get away from the older artists and make them sound current.

Back To The Future

Urban WAMO/Pittsburgh PD Ron Atkins agrees with Saunders. "Urban radio is now trying to find its way back home. The music of the late '60s and early '70s gave our format its signature sound. But somewhere after disco, there was a splintering in the format — and we never got back to where we were. You will see more old-school bands in the future because it's a sound that takes us back to that time in place."

Atkins believes the movement is a positive change for Urban radio and records. "Back in the '60s and '70s, many of our artists were students of the music. That's not the case today. If [old-school] R&B doesn't come back, we'll talk about the original ur-

Ba

n

wasn't aware in AC-leaning music, Sanders says. The old-school soul movement at Urban radio is at least still sounds current. It has less to do, he adds, with listeners' familiarity with a particular style of music. "Old-school soul appeals to several different generations — my generation, my mother's, and the younger generation that hasn't been exposed to the music. It's great for Urban radio because we can satisfy a tremendous number of people ranging from ages 12 to 69."

What distinguishes today's old school from artists like Marvin Gaye and Al Green, continues Sanders, is the newer edge incorporated into the music. "Because of the huge popularity of rap, listeners are more interested in real sounds or rough edges. You can't give these kids watered-down B.S."


talk back to r&b!

Do you have questions, comments, or feedback regarding this column or other issues? Call me at (615) 244-8676 or e-mail: swonz@chol.com

SOUND DECISIONS

STEVE WONSIEWICZ

April 12, 1996 R&B • 31

Urban radio right now is trying to find its way back home. The late '60s and early '70s gave our format its signature sound. You will see more old-school bands in the future because it takes us back to that place in time.

—Ron Atkins

Richard Nash

Ron Atkins

Richard Nash

Mike Shepard

This is all good for the industry regardless of the format. I see no problems with bringing back a guitar, drums, and bass trying to bang out a track that sounds like whoever.

—Phil Costello

Urban radio

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problems with bringing back a guitar, drums, and bass trying to bang out a track that sounds like whoever.

—Phil Costello

According to Capitol Sr. VP/Programming Richard Sands, "Alternative music is making a comeback.

It's Iowa or Los Angeles and

I was a teenager of AC. Eventually, people said, 'Wait a minute. We want somebody who's young and up-and-

coming, but is doing country music.

In the late '80s, a new style of music is like a big reset button. It can re-energize a format.

No Overnight Success

Similarly, the many new artists who helped propel the Alternative phenomenon of this new sound have also

seen the exciting (at least in public), the maj-

majority of the music

has been

sent into the mainstream.

I wish we had nothing but 'that acts' doing ditties. Incidentally, that's when country hit its slump about a year and a half ago.

"In the late '80s, a new style of music is like a big reset button. It can re-energize a format."

For The Industry

According to Capitol Sr. VP/Programming Richard Sands, "Alternative music is making a comeback and I discovered these bands were influced by people like Muddy Waters, Howlin' Wolf, and John Lee Hooker."

"This is all good for the industry regardless of the format. I see no problems with bringing back a guitar, drums, and bass trying to bang out a track that sounds like whoever. I don't care if it's Iowa or Los Angeles or punk! That's what's keeping this business growing and evolving."

www.americanradiohistory.com
Men Of Vizion, Otis & Shugg Sing Praises Of Soul Revival

Timing means so much in the radio and records industry. And for new acts versed in old-school soul, this spring is proving a boon at Urban radio. Two groups reaping the benefits of a soul revival are 550 Music/Epic quintet Men Of Vizion and interscope duo Otis & Shugg. Men Of Vizion's debut track, "House Keeper," bowed at No. 38 on the Urban chart this week, while Otis & Shugg's maiden voyage with "Journey" debuted at No. 46.

When artists and programmers talk about the contemporary take on old school by today's groups, much of the discussion focuses on lyrical content. Brooklyn-based Men Of Vizion vocalist Prathan "Spanky" Williams observes, "All of our songs are very personal. It took us two years to write the material, and we had 50 songs to choose from when we were ready to start recording the album. We just picked the ones that [concerned] what we were dealing with at the time."

Adds group member George Spencer III, "We're not afraid of talking about certain topics, like how men should treat women. A lot of these songs are true stories, and I think that's why people are responding." Williams credits the Tony Rich Project and D'Afenge for opening the doors for other artists. "The music has been coming in spurs. But thanks to them, it's now starting to come out in full-swing."

Radio agrees with that assessment. According to KVSP/Oklahoma City and KJMM/Tulsa MD Maurice Prince, "[Men Of Vizion's] music has an R&B flavor, but the songs take a different view of love than a lot of the bump-and-grind music out there. They have a much different perspective for a lot of bands, and our audience is relating to it. That's why we jumped on the song as fast as we did. The lyrics sold us."

"We're already getting quite a few calls on the record in both cities. We're going to stay strong with it and definitely see it go to the top very soon."

While the lyrics are selling many programmers, the groove laid down by Men Of Vizion and Otis & Shugg is what's looking them. Regarding the Raphael Saadiq-produced "Journey," WAMO/Pittsburgh MD Kris Kelley observes, "We think it's going to be the sound of the summer. It has a great, laid-back, breezy groove. When you hear the record it reminds you of a nice summer day. Another plus is that songs like this can be used in all formats."

Otis & Shugg

Otis & Shugg's "Mind Playing Tricks On Me" intrigued many hip-hoppers into old school. They have advanced cars. It's not just boom, boom, boom.

Allan agrees the song fits the springtime mood of his listeners. "The weather's getting nice in Chicago, and this song fits right in."

Both Kelley and Allan say they are getting good phones on the record and expect to convert it to higher rotation soon.

Men Of Vizion's Teddy Riley-produced album "Personal" drops at retail May 14, while Interscope is looking at a late May/early June release for Otis & Shugg's album.

"Alcohol' Howls At Active Rock

Patience, patience, patience. With the Rock radio pipeline filling up with music from superstar acts, those three words are going to be the mantra for label promotion departments in the foreseeable future when it comes to breaking new artists.

One group breaking through the logjam is Columbus-based alterna-rock quartet Howlin' Maggie, whose single "Alcohol" moved from No. 44 to No. 34 at Active Rock with 56 stations reporting the record. The band's Columbus debut album, "Honeysuckle Strange," drops at retail soon.

Active Rock KILO/Colorado Springs' PD Rich Hawk notes, "We like the sound of the song; it's different from what we've been hearing recently. It's more of a rock sound than alternative — [the song] starts out slow and really kicks in."

Hawk says it seems to take longer for records to break at Alternative and Active Rock. "Listeners are more impatient these days. They want instant gratification, so programmers are going to have to take more time with records to overcome that. Look how long it took Spacehog's 'In The Meantime' and Seven Mary Three's 'Cumbersones' to break."

Columbia Sr. VP/National Rock Promotion Jim Del Balzo agrees the waiting game pays dividends in the future. "That was the problem with Rock radio in the '80s. They dropped artists too quickly and didn't develop new ones."

One of the ways Del Balzo promoted Howlin' Maggie at radio was to include "Alcohol" in a "Golden Ear" contest, the label sent a six-track CD to radio and asked programmers to guessing how successful each track would become. Included on that sampler were the Presidents Of The United States Of America's "Peaches" and Alice In Chains' "Again."

Del Balzo says the label also avoided meet-and-greets at the outset because "we knew the band would be on the road in the future, and they'd be visiting every radio station in the course of their tour." Howlin' Maggie is currently on tour with the Afghan Whigs.

Hootie & The Blowfish fans who reserve a copy of the band's new album, "The Long Enchanted Weather Johnson," are being given the chance to also reserve a limited edition, 24-page glossy photo tribute magazine showcasing the group. The promotion line is 800-766-9998.

Hootie's "Jump Into The Fire," a hit single from the soundtrack '94's "Dangerous Types," is the soundtrack's first single. The package hits retail April 30.

Summer Tours Heat Up

A number of Urban's hottest acts will hit the stage this summer, each being billed as a "Bubba Lootpizzafest." Scheduled to perform at outdoor venues between July 22-September 2 are the Fugue, D'Angelo, the Tony Rich Project, Cypress Hill, and Ziggy Marley. The shows are being booked by William Morris and produced by the House Of Blues.

In other news, Grateful Dead fans will get a kick out of the Further Festival, a 32-date traveling show that will feature Bob Weir & Ratdog, Mickey Hart's Mystery Box, Los Lobos, Bruce Hornsby, Hot Tuna, and the Flying Karamazov Brothers. The festival starts June 20....
Radio Enters The Digital Zone

by Adam Jacobsen

Today’s radio studio has evolved at warp speed thanks to technological advances one could only imagine just five years ago. Although those old reliable Ampex reel-to-reel machines still find a place in the hearts of old-timers and production rooms, the reality of digital audio has — no pun intended — erased the need for tapes of any sort. The cart machine is in danger of extinction. Who even remembers cueing up a record, let alone a CD? With a new millennium approaching, radio has stormed ahead into the 21st century with relative ease.

Using a personal computer (PC) with the right software package or investing in proprietary custom-built equipment, managing promos, IDs, PSAs, and jingles, among other things, can now be done at the click of one’s mouse.

While larger broadcasters have the financial advantage of instantly acquiring the best top-of-the-line equipment they can find, smaller broadcasters may not be able to justify such a large investment in digital technology. R&R’s 1996 “Digital Guide” showcases a variety of digital workstations to help you assess your needs as you keep pace with the changing times.

360 Systems
Contact: (818) 991-3960

Instant Replay
Four-hour unit, $2795
Eight-hour unit, $3495
16-hour unit, $5995

360 Systems’ Instant Replay is an advanced, completely self-contained digital recorder that literally places into an entire audio Room A inside a DJ’s fingertips. Up to 1000 cuts can be stored on an internal hard disk, and instant access to any cut is possible by using Hot Key preset.

With Instant Replay’s 50 preset keys, each cut is always loaded and ready to play. Stereo recordings ranging from a fraction of a second to unlimited length can be stored, with instantaneous playbac eliminating the wait for floppy disks to load. Music, voice and sound effects are sorted into ten banks, each containing up to 50 cuts. By using Hot Keys, 500 preassigned cuts are ready to play on demand. Additionally, more 500 are available to reserve — all online and available for random selection and playback.

A convenient feature will quickly locate any cut by typing in its unique name or ID number, which every cut has. Scroll arrows can be used to browse through the entire directory as well. Mapping audio cuts to Hot Keys is simple: just press the assigned preset button, select a cut, and push a Hot Key for playback. Using the playback button allows selection and storage of cuts in any order. A different playlist can be created for each of 10 banks, and of course, all are permanently stored on the hard disk for future use. The system also includes a preview function, printer port, and sample rate converter on the digital inputs, so CDs and DATs can be converted to the professional 48 kHz sample rate. Additionally, single cuts or an entire disk can be sent to another Instant Replay or DigiCard recorder via D-Net, a new file transfer network that works at eight times the normal speed.

Instant Replay provides balanced analog inputs and outputs also appear on XLR connectors, while semi-pro equipment using the IEC 582B analog standard can be connected through the RCA jacks.

DigiCard/R Mini Workstation and Accessories
Contact: (818) 991-3700

DigiCard/R with HD-500 Internal Hard Disk, $4295
DigiCard/R with HD-1900 Internal Hard Disk, $4995
DigiCard/R with HD-2000 Internal Hard Disk, $5995
DigiCard/R, without hard disk, $4395 (special order only)

360 Systems offers four different models of its DigiCard/R mini workstations, providing more flexibility in serving various station needs.

The basic HD-500 model includes an internal hard disk capable of storing 240 minutes of stereo 20-kHz audio. It also features a 150 MB multiformat Bernoulli drive, for use with 65, 105, and 150 MB Bernoulli disks, and includes standard analog ports (XR), digital AES/EBU analog ports (XLI), digital AES/EBU ports (XLI), and digital IEC-958 II ports (XLI). The HD-2000 model is capable of storing 960 minutes of stereo 20-kHz audio.

Accessories include the RC-205 Mini Keyboard, which lets users name cuts, directories, and tracks, find cuts by index number or name, and flip off 100 presets; the RC-210 and RC-220 Remote Control (the RC-220 includes picture, track, and directory functions, selection, record mode, and switch selection between multiple DigiCards to allow a single RC-220 to individually control up to four machines); the RS-12 DigiCard Rack Shell; HDD Hard Drive Systems; and multifORMAT Bernoulli disks.

disk is also available with the DR-8, or an external hard disk can be connected to an SCSI port. Additionally, a standard digital interface allows data recorded on the hard disk to be backed up to DAT.

The DR-8 offers a wide variety of powerful editing functions that maximize the merits of tapeless digital technology. The need for fast-forwarding or rewinding is eliminated. Random access to the recorded data allows instant editing or playback of any sound from any track.

DR-16 15 Track Hard Disk Recorder
$4995 suggested retail, $3650 with 2 GB internal drive

The DR-16 is a digital hard disk recorder with sophisticated, nondestructive editing functions that allow near-instant data access and a 16-channel line-out and tape in JKer. As easy to use as a conventional analog MTR machine, the DR-16 also gives you true back-up performance from a single hard disk.

Familiar transport keys dominate the front panel; recording with the DR-16 is made easy by using similar controls to that of audio tape. Punches can be rehearsed and repeated by using the auto punch function. The tape function lets you go step by step and try again. Furthermore, proprietary D1 chips developed for the Akai D0-3000 dedicated post-production system allow 16 tracks of 16-bit linear digital audio recording and playback from a single DigiCard hard disk.

Connection to external storage systems is easy and reliable, up to six DigiCard devices can be connected via the SCSI interface. Including magneto-optical disk drives that allow four-track recording and eight-track replay and can also be used for data backup. The digital interface makes data mixes directly to DAT.

As opposed to conventional systems, audio isn’t copied physically — yet it can be instantly played back in the edit sequence on command. You can transpose, loop, slice, or delete any of the audio data on the disk. You can copy, repeat, move, and insert, or erase phrases across multiple tracks without using any of the disk memory, and play back the edit instantly with no loss of original data.

A jogshuttle control allows for easy editing at any speed determined by the operator while monitoring playback. Nine locate points and 100 loops can be programmed on the edit point accessible directly. The DR-16 also has a 16-channel programmable mixer with onboard snapshot and fade automation. It records up to seven tracks continuously, allowing each track independent cue-up. Up to 16 tracks can be loaded or played by linking four DR-4 units together and running them simultaneously. The master unit, and the slave units automatically follow. Data-chaining is possible up to seven hard disk units, storage can be expanded up to 33 GB for 24 hours of recording time.

Editing capabilities include copy move, insert, erase, and delete functions. The DR-4 can also be used at concerts and other live venues by operating it via remote control with the D-4 locator.

DR-8 Digital Multitrack Recorder
$3450 suggested retail, $2750 with 1 GB hard drive

The Akai DR-8 is capable of high-quality, 16-bit, linear eight-track simultaneous recording and playback. Its 1 GB hard disk allows up to three hours, 17 minutes of recording time, an optional installed hard

Recording Studio Guide

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Innovative Quality Systems
Contact: (703) 435-9077

SAW Plus
$999 for system hardware and software

Innovative Quality Systems upgrades its Software Audio Workstation (SAW) with the introduction of SAW Plus, a digital audio workstation designed to extend the power of its product.

SAW Plus now allows a maximum of 16 mono or stereo tracks of simultaneous, live playback on any Windows-compatible

Continued on Page 34
Continued from Page 23

You haven't heard of DCS digital?

Call today to learn why thousands of broadcasters like yourself are growing with the superior sound quality and stationwide integration of DCS digital...

341-255-6350.

The DSE-7000 is an eight-track digital mixer and editor specifically designed for maximum speed and ease of use in broadcast production applications. The base version has enough RAM to process eight tracks of audio. Up to four 64 MB RAM cards can be installed, enough to process 70 track minutes. Hard disk backup is automatic.

The work surface is laid out like a familiar analog tape studio, with dedicated buttons and faders for each function — no mouse or standard keyboard is required. Record/play and scrub functions are handled with the right hand, while mixer functions are done with the left hand.

Editing and mixer screen control most functions on the monitor, which displays pseudo-LED input and output meters along with waveform displays of all eight tracks. A fuel gauge monitors available RAM for recording. A splice function allows the operator to mark an in-point and out-point (similar to using a grease pencil), while the execute key makes the two points disappear. New system software features include timer expansion/expiration and reverse audio, and future software upgrades are supplied to users for free charge.

Not everything is handled in RAM, however. The DSE-7000 has a library sound preview function that allows sounds to be heard directly from a hard drive without loading them into RAM. Technical specifications include 16-bit linear PCM, operation at 32 or 44.1kHz sampling rates, and storage of up to four hours of audio on hard disk.

Digital editing features include advanced moving fader automation with the creative power of digital editing, offering it in a compact yet powerful workstation. Tape-machine-like controls are available, rather than mouse-driven screens icons — simply speed up everyday operation of a digital editor.

The ADX Ensemble features a push-button control panel that offers easily accessible transport controls, individual track controls (including solo, mute, monitore, input, and record enable), and commonly used editing functions. It also features an eight-channel digital mixing surface mounted on the workstation, "moving faders," a three-band, parametric EQ with high and low shelves; variable mid-Q settings; two stereo effects sends and returns; and an analog-simulated (with real output) soundcard to allow the operator to complete precise edits.

Two digital and two analog I/Os with eight faders, pan, and input/solo, for digital and analog and other standard workstation components. Other features include cut-and-paste editing, the ability to bounce tracks digitally without any signal loss, and time compression/expansion.

Other technical specifications include 2x AES/EBU stereo send and return, 2 bit signal processing, SMPTE and MIDI time code and ADAT digital decks, and editing rates of 32, 44.1, and 48 kHz.

Roland Contact: (713) 645-5141

You haven't heard of DCS digital?

Call today to learn why thousands of broadcasters like yourself are growing with the superior sound quality and stationwide integration of DCS digital...

You haven't heard of DCS digital?

You haven't heard of DCS digital?

You haven't heard of DCS digital?

You haven't heard of DCS digital?

You haven't heard of DCS digital?

You haven't heard of DCS digital?
ries expansion boards. It also offers a powerful MRC Pro sequencer with enhanced features as well as a collection of new and improved performance capabilities.

With 8 MB of waveform expansion per board and the built-in 8 MB of ROM sounds, you can pump the XP-80's on-board memory all the way up to an unparalleled 40 MB, providing instant access to more than 1500 sounds.

The most apparent new innovation of the XP-80 is its extended 76-key keyboard that incorporates a solid metal chassis. An extra large display window is optimized for a visual angle of the various parameters. The 320 x 80 full-dot backlit LCD provides a comprehensive graphic display including mixer level, signal flow, multiple tone parameters, and on-screen confirmation of all editing functions.

The refined MRC Pro sequencer offers 16 primary tracks, each capable of sending on 16 MIDI channels, there is a separate tempo track. The on-board memory will hold 100 patterns or one scene. The internal song may contain 64 parts to a scene and is 22.05 000 characters in length. 

A new "kaoirp" recording function allows tracks to be changed without exiting the record mode.

The MRC Pro sequencer is a digital system specifically designed for live broadcast applications. The DAVE-2000 audio controller, the first fully digital console capable of handing analog, digital, or mixed format sound sources.

The D-500 is deceptively simple — it looks like a typical station board, but has the power of four 40-bit floating point DSP processors and 25 microprocessors. It can accept both analog and digital input signals, process them in the digital domain, and then provide output signals from the console in both digital and analog formats.

To prevent hampering of your budget by dumping all your old analog equipment, the D-500 can help stations make a smooth yet gradual conversion from analog to digital technologies.

The console has four stereo program buses, input source selection, sequencing functions, individual channel faders (dBV), metering, and channel on-off switches. But with today's technology, you can even present the operator to specific needs when a phone module bus is selected.

The console allows for simultaneous acceptance of signals from 48 different data rates (48, 44,1, and 32 kHz) and mixing with any dropout, noise bursts, or sonic malfunctions that threatens lessor technologies. The D-500 employs 18-bit A-D and D-A converters to ensure its digital range, is capable of handling future 24-bit converters.

The DAVE-2000 system also includes a 22.05 000 chip input sampling frequency of 16-bit A/D, (with 64x oversampling, a frequency response range from 30 Hz to 19 kHz, and a hard disk audio storage capacity of approximately two megabytes per minute.

Videogrip Contact: (416) 230-1042 DAVE-2000 Series II Digital Audio Voice Editor Canadian computer manufacturer Videogrip has developed a line of studio products, the GEM-1. The GEM-1 is capable of being used with a computer program (such as Windows) to control the entire station.

Wheatstone Contact: (312) 452-5000 D-500 Digital Audio Console Wheatstone Corporation has just introduced its new D-500 digital audio console, the first fully digital console capable of handling analog, digital, or mixed format sound sources.

The D-500 is deceptively simple — it looks like a typical station board, but has the power of four 40-bit floating point DSP processors and 25 microprocessors. It can accept both analog and digital input signals, process them in the digital domain, and then provide output signals from the console in both digital and analog formats.

The DAVE-2000 offers a system with 24-track capabilities. The DAVE-2000 system also includes a 1200 2000 A/D board allowing a total of 360,000 tracks to be used.

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DCS Technology Unlocks The Links

In-station and multi-station communication made easy

By Jeff Axelson

It's not a return to the late '70s, when automation rose into Vogue along with the disco beats of Donna Summer and the Bee Gees. For while disco has made somewhat of a comeback as a "retro" fad, today's computer control systems are looking ahead to tomorrow. As with the rapid technological advancements being made with digital audio workstations, the digitally automated radio studio relegates the cart machine to that back closet where the old reel-to-reel recorder now lives.

As more radio stations become siblings through ownership changes and industry consolidation, equipment compatibility has become a necessity. If a station in New York wants to cut a spot or do a live broadcast for a co-owned station in San Diego, SDN phone lines, a CCS, and touch-screen action can combine to make it as easy as 1-2-3.

Digilink

Arrakis Systems Inc.

Contact: (818) 234-0000

Arrakis has developed several digital audio products that are available for radio use. At age 60, currently discounted by the Cal- com Inc. manufacturer.

The Digilink II-1000 ($795) is a new multi-purpose digital audio workstation for live on-air studios, automation, production, or news studios for small to large-market stations. Timed network records can be arranged for up to 1500 events per week. A standard feature is an MDS-9000, a central control panel that allows on-air usage as easy as pressing a button. Features include dual play and record, single stereo play output, 10 hours of stereo audio storage, and a standard stereo digital editor. The Digilink II-1000 also includes a DLS-1000 workstation, VCA color monitor, keyboard, and mouse.

The Digilink II-1000 ($795) comes with a full-featured workstation with an eight-channel multitrack TSC software option to make a powerful, radio-specific digital audio editor. Unlike RAM based systems, the Digilink II can edit files up to six hours long. Up to eight tracks can be scrubbed, cut, unfolded, and edited. The creation of scenes, programs, jingles, and phasing quicker and easier. Additional features include emergency backup on-air software and listen.

Digilink software for an additional $2000. Model TSC-600 includes a DLS-300 work- station with TSC and emergency software. The Digilink II can edit files up to six hours long. Up to eight tracks can be scrubbed, cut, unfolded, and edited. The creation of scenes, programs, jingles, and phasing quicker and easier. Additional features include emergency backup on-air software and listen.

The Digilink II-1000 ($795) comes with a full-featured workstation with an eight-channel multitrack TSC software option to make a powerful, radio-specific digital audio editor. Unlike RAM based systems, the Digilink II can edit files up to six hours long. Up to eight tracks can be scrubbed, cut, unfolded, and edited. The creation of scenes, programs, jingles, and phasing quicker and easier. Additional features include emergency backup on-air software and listen.

Other features include satelli and 22-bit CD audio, plus hard disk digital control for live-on-air (or live-air) and dual stereo play output. The Digilink II is capable of being used with a DLS-600 workstation that includes 10 hours of stereo audio storage. VCA color monitor, keyboard, and mouse.

AudioVAULT

CORE

Broadcast Electronics

Contact: (217) 274-9000

Broadcast Electronics offers two products designed to digitally automate radio control systems. AudioVAULT is a central station system in which audio is primarily drawn from a single source: computer audio. CORE coordinates audio from a number of sources — hard drives, CD players, DATs, satellite feeds, etc., and makes them accessible from a central location.

AudioVAULT, placed inside a host computer and network, provides a common storage medium for on-air and production studios at multiple radio stations. Using an interface that interfaces the look of cart machines, AudioVAULT can be triggered manually in live-assist situations or automatically for full-station automation. There are "Quickstart" hot keys, automatic time, and a feature that will trigger outside events from the computer — an aircheck recorder, lights, or even a coffee maker. There's also a two-track editor that can be used with uncompressed or compressed files. For live-assist operations, AudioVAULT extends the features of AudioVAULT, letting users play up to 16 tracks simultaneously and record phone calls while on-air. There are also automated scenes and the ability to preview a song's ending, even while the song's on the air. And to get the feel of a station convention, BE is rolling out a Windows 95 version of AudioVAULT.

CORE is the standard's "unlckr" detomer, determines the sources of upcoming events, and has each event ready to go at the touch of a button. It will even vary the volume of each event based on your preset levels. Flexibility is built into CORE's schedule, and events can be changed in the studio prior to airing.

An updated version of CORE, CORE SL, works as a CD-ROM drive, giving AudioVAULT users more features and control of input media.

Dalet System

DALET Digital Media Systems

Contact: (212) 225-2424

DALET is a multi-use system, at home in both the multimedia as a live-as- siat-control device or in the production room as a workstation.

The Dalet System with its own scheduling application, so logs and playlists can be generated and executed for one or several stations, or each station's automation modes, scenes can be tested and operated on air personality or programmer can listen to a spot and refine it until it sounds its best, then the system will remember that scene when its time to execute it. As an automation device, the System can be configured to use satellite feeds, internal clock systems, or a continuous play mode to run his programming. In worst case scenarios, Dalet's screen displays cutovers, log entries, and other user-definied information to simply the job back to the station. Its primary concern, the user works as a one, two, four-, or eight-track editor.

Audio files are centrally stored, so multiple users get simultaneous access to all...
...you can do it with AudioVAULT®.

Unlike all the other competing products out there, only AudioVAULT® can do almost everything. It was the first Windows®-based studio system and is the most mature, stable and widely used software in the industry. It’s not a pre-configured system. It’s not bound by its designer’s limitations. It doesn’t dictate to you how you should work in the studio. And it certainly wasn’t designed by a bunch of computer geeks.

AudioVAULT is what you want, the way you want it. A little now, or a whole bunch later. With AudioVAULT you can play carts, record liners and spots, edit, cut and paste, mix, play music, adjust levels, go live, go automated, go both, capture feeds, create logs, adjust rotation, manage the news, generate traffic reports. And it’s so easy to operate. In fact, your on-air staff already knows how.

From the world leader in radio broadcast technology, comes the world’s most reliable digital studio solution - AudioVAULT.

To find out more, or for a free demo kit, contact a Broadcast Electronics Digital associate at 217-224-9600.

Or visit AudioVAULT on the web at http://www.bdcast.com (e-mail: future@bdcast.com).

---

See how we do it in our studio at booth #2601 NAB ’96 Las Vegas

BROADCAST ELECTRONICS, INC.
WORLD LEADER IN RADIO BROADCAST TECHNOLOGY
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Internet: http://www.bdcast.com  •  E-Mail: bdcast@bdcast.com
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Continued from Page 35

tracks. Users can navigate the Windows application with either a mouse or specially configured control panels with search devices, hot keys, and faders.

**DAD Pro Digital Audio Delivery System**

**ENCO Systems Inc.**

Contact: (800) 362-6797

For 1996, ENCO's CCS gets a new chip and a new name: DADpop, as it is now known, incorporates Pentium technology into its hardware (its predecessor, the DAD486x, used 486-based systems).

Versatility is one of DADpop's strong points — each DADpop workstation is capable of managing a station (automation or live-assist) and being a production facility simultaneously. Four recorders, each with editing capabilities, are available while the system runs its audio programs for four separate players.

In live-assist mode, DADpop has a "quad player" always available — the digital equivalent of a stack of four cart machines. Additionally, 144 hot keys are available in an "audio array" and additional tracks can be stored as "priority play" buttons; each user can customize the array and priority play buttons with a different selection of tracks. Other options include screen scrolld (with embedded audio tracks), seg- ing editing, and automated file auto-aireness.

Programming DADpop can be done on the system itself with menu-driven logic editing or imported from your own music and traffic schedulers, with log editing available up to moments before each event occurs. Visit ENCO on the World Wide Web at http://www.enco.com or in Computer's Broadcast Professionals Forum (GB BFDROM).

**DigiCenter Audio Management System**

**ITC**

Contact: (908) 829-1381

The DigiCenter from International Tapetronics Corporation (ITC) features a true Central Audio Library supporting non-com- pressor digital audio and incorporating a network managing 225 workstations.

With the application of programmable hardware and software developed by ITC, the DigiCenter replaces the present functions and equipment of a traditional audio broadcast environment by putting it all on one computer. The system allows for an impressive 100 GB of online hard drive storage and performs its tasks in real-time speed through its Digital Audio Bus — bypassing DOS and preventing memory loss that can cause a system to "crash." Therefore, real-time, on-air commands can be handled instantaneously. A variety of recorders, both real-time and standalone, and simultaneous playbacks of multiple sampling rates can be performed.

Other capabilities include a project management system which includes scheduling and the operation of multiple sources on-air, audio production facilities, interfaces to traffic schedule and accounting systems, and satellite program networks as well as other commonly utilized broadcast equipment. All schedule events are kept as successful or failed and are optionally available for printing.

DigiCenter's Quick Access enables users to simply point and click on icon boxes that allow for instantaneous entry to any sound effect, line, PA, or any on-air event. Eight pages of 32 programmed buttons, or 256, are available for random use.

Additionally, ITC offers DigiCenter News, a similarly designed software package for news rooms.

**SALSA**

**LPB Inc.**

Contact: (603) 644-1123

LPB's SALSA is an acronym for "Satellite Automation — Live Studio Assist." This year, SALSA has upgraded from 386-based systems to 486-based systems, and a Pentium option is also available.

SALSA has the ability to program up to 21 different user-defined hourly clocks. In satellite mode, the clock can handle an unlimited number of events per hour, making it compatible with any network feed.

For running live-assist and automation, SALSA is currently the only system that utilizes digital tape technology for compressed audio storage (hard drive storage and CD jukeboxes are other options). It uses the DOS-2 Digital Tape System, which can 14 GB of storage — enough room to fill 33 hours of stereo audio at 4:1 compression — onto a tape about the size of a DAT. Using DOS-2, 28 songs can be configured and loaded on SALSA's hard drive for airplay in about 30 seconds.

In live-assist mode, a jock can utilize SALSA continuously or just when needed as a source of audio tracks. All log events are color-coded by type (music, commercials, promos, IDs, etc.) and the scrolling log highlights the current selection and what's on deck. Information about songs and artists, as well as items like news, weather, and sports, are just a click away.

**Master Control**

**RCS**

Contact: (919) 723-9567

RCS offers three different models of computer control systems to best suit your station's needs.

- The Master Control 100 Series package provides the necessary radio system for the small radio station that is primarily a satellite affiliate but also requires a system that can easily expand during live-broadcast periods. The on-air work- station one record/playback and one play- back-only audio card. The production workstation allows for simultaneous recording and playback.
- The 300 Series supports music storage as well as other audio on a 1GB hard drive. To assure redundancy, this hard drive is duplicated to store network and other applications, plus 600 minutes of commer- cials, promos, and more. Additionally, all music audio and data are stored on the server in a RAID configuration, allowing the system to continue operating even if one drive fails. Therefore, the dis- abled drive can be repaired while the sys- tem remains operational on-air.
- The on-air workstation has three stereo outputs and one stereo input. A dedicated keypad is included for live-assist use, and console interface accepts control closures. A second PCI in the on-air studio allows users to add, delete, or change songs, spots, or other audio files on the broadcast schedul- ing. Any event — past or future — can be auditioned while the system plays audio simul- taneously.

All of the company's Master Control systems are custom-built.

**Scott System**

**Scott Studios**

Contact: (800) 756-8877

The Scott System is a trio of computers — two in the main studio and one in the production studio — with full redundancy to maximize reliability and versatility.

The touchscreen-driven system offers an easy interface for live-assist operators. The main screen shows the next six events, complete with intro and run times, outcomes, and ending, and such song information as artist, title, year, album, and other trivia. The basic system's hard drive accommodates more than 900-minute songs, and Scott StudiosJapanese at music library by pre-loading the files (from a list of 30,000 songs) onto your computer. In addition to the music, more than 8 hours worth of satellite-recorded spots and promos can be stored.

In addition to offering complete back- ups of all music (on redundant hard drives and on CD-ROM drives) and spots (on hard drive), the Scott System contains safeguards that warn operators of upcoming problems and intuitively solve problems. Music and spots are tested and cue'd 12 events in advance, so if a file is missing or damaged, it will alert the operator — and even page an off-site operator.

If music or spots are missed, the system has a "make good" button that highlights the skipped items and gives you the chance to insert them later on. It also keeps detailed logs and generates discrepancy reports of all events deviat- ing from the schedule.

After installation, a Scott Studios training technician walks your staff through the use of the system, and all software upgrades are free for the first three years you own it.

**Satellite Automation Features**

- Included Live Studio Assist
- Hard Drive Automation
- 365 Day Logging
- 21 Format Clocks
- 15 Satellite Networks
- Simultaneous Rec/Play
- 8 Control Outputs
- Delay Recording
- Unlimited Events/Hour

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2520

SALSA
Red Hot Automation

http://www.lpbinc.com
### Digital GUIDE

#### COMPUTER CONTROL ROOM COMPARISON CHART

### MAIN SYSTEM

<table>
<thead>
<tr>
<th>Minimum Configuration (one-channel operation)</th>
<th>Maximum Configuration</th>
<th>Third-party Waveform Max. Sampling Compression DSP</th>
</tr>
</thead>
<tbody>
<tr>
<td>System CPU</td>
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<td>486x66/66</td>
</tr>
<tr>
<td>RAM (MB)</td>
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<td>RAM (MB)</td>
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<td>486x66/66</td>
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<td>Price</td>
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### Optional configuration (yes or no option)

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<tr>
<td>RAM (MB)</td>
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<tr>
<td>Price</td>
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### Hardware Source

<table>
<thead>
<tr>
<th>Source Material</th>
<th>Use/Supplier</th>
<th>Use/Supplier</th>
</tr>
</thead>
<tbody>
<tr>
<td>System</td>
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### Source Platform

<table>
<thead>
<tr>
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<th>Use/Supplier</th>
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<tr>
<td>System</td>
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### Annual maintenance/software fee

<table>
<thead>
<tr>
<th>Fee</th>
<th>No</th>
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<tbody>
<tr>
<td>Varied Music</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Varied Support/Unisphere</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Annual support after 1 year</td>
<td>No</td>
<td>Yes</td>
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### Sound Cards (DSPs)

<table>
<thead>
<tr>
<th>DSP Manufacturer</th>
<th>Analog/Digital</th>
<th>Digital</th>
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<tr>
<td>Compressor Type</td>
<td>ADPCM</td>
<td>MPEG</td>
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<tr>
<td>Compression Ratio</td>
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<td>MPEG Level II</td>
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<td>Sampling Rates (kHz)</td>
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<td>Max. Number of DSP Supported</td>
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<td>Uncompressed</td>
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<tr>
<td>Cost of Additional DSPs</td>
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<td>$1996/4950</td>
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### CONTROLS

<table>
<thead>
<tr>
<th>Pre-Lock Protection</th>
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<tbody>
<tr>
<td>Post-lock Control</td>
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<tr>
<td>CO-Fader Control</td>
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<td>Yes</td>
</tr>
<tr>
<td>Touchscreen Option Available</td>
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<tr>
<td>Real-time network delay</td>
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<tr>
<td>Audio double (max. number)</td>
<td>8</td>
<td>16</td>
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<tr>
<td>Workstation Scheduling</td>
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<td>Yes</td>
</tr>
<tr>
<td>Time-sharing editor</td>
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<td>Yes</td>
</tr>
<tr>
<td>Non-compressed audio support</td>
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### Interfaces

<table>
<thead>
<tr>
<th>Number of Workstations</th>
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<tbody>
<tr>
<td>Media Source (Copied System)</td>
<td>Yes (MB)</td>
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<tr>
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<td>Supported software</td>
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<tr>
<td>Auto-lock</td>
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<tr>
<td>Auto EPS protection</td>
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<td>Yes</td>
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<tr>
<td>Antenna</td>
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<tr>
<td>Audio equipment management</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Reference equipment</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Network interface</td>
<td>Yes</td>
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<tr>
<td>LAN/Network</td>
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<td>Yes</td>
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<table>
<thead>
<tr>
<th>Analog source inputs</th>
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<tr>
<td>Audio output</td>
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<table>
<thead>
<tr>
<th>Music scheduling</th>
<th>RCS Selector</th>
<th>PowerPlay</th>
</tr>
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<tbody>
<tr>
<td>Traffic scheduling</td>
<td>CBSI</td>
<td>DARIS C</td>
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<td>Central audio input</td>
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### Music scheduling

<table>
<thead>
<tr>
<th>A</th>
<th>RCS Select/ B</th>
<th>PowerPlay/ C</th>
<th>MusicMaster/ D</th>
<th>MusicOne</th>
</tr>
</thead>
</table>

**Note:**

- **RCS System:** Minimal compression corresponds to single-player use, optimum to multi-use.
- **Music scheduling:** A = RCS Select/ B = PowerPlay/ C = MusicMaster/ D = MusicOne
- **Traffic scheduling:** A = CBSI/ B = DARIS C = COLUMN/ D = RDS/ E = SpotCat

---

*Source: Digital Guide*
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"We waited for the digital options to mature and we think RCS has arrived with the best possible solution for us."
Talmage Ball, VP/Engineering
Bonneville International

"At WTMX, the RCS Master Control digital system was quick to install and simple to teach the air staff. They love it."
Drew Horowitz GM, WTMX/Chicago

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ALL systems should have:
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Pictured: The forthcoming hot new Windows/GUI version of Master Control, showing (top to bottom) status bar, rec-to-play elements, program log and audit on window.

Radio Computing Services, Two Overhill Road, Scarsdale, NY 10583 USA

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In a recent column, we discussed the peculiar status of call screeners. While they are crucial to a Talk station’s success, they are frequently among the lowest paid and least appreciated of staffers. That status is often reflected in their equipment. Call screening systems have long been inexpensive, primitive affairs that provide bare-bones communication between screeners and hosts.

As the format continues to grow, equipment suppliers are debuting more sophisticated call-screening packages. At the same time, a few stations have created their own systems, which are custom-tailored to meet their particular wants and needs. Here’s a look at one example of each of these developments.

**Colorful, Powerful**

Perhaps the best-known new vendor offering is one that’s not yet on the market. Radio Computing Services’ (RCS) TalkBack system, which the company has been tout- ing at trade shows for several months, won’t be available until fall. Nevertheless, TalkBack’s seemingly impressive range of capabilities and colorful graphic presentation are already wowing PDs and producers.

According to RCS’s Tom Zarecki, TalkBack is the result of “dozens and dozens of conversations with Talk programmers. TalkBack is a hardware and software package that ranges in price from $10,000 to $15,000 for a basic system that includes terminals in the screener’s booth and studio. The system currently runs on the OS2 operating system, but will eventually be available in Windows and Windows 95 versions. The most eye-catching aspect of TalkBack is the colorful on-screen display, which jazzes up common screening features. For example, in addition to tracking the length of a call with a standard digital clock readout, TalkBack presents time-on-air in bar chart form. This feature can be configured to notify the host when a call is about to exceed the station’s guidelines for call length.

**Get Organized!**

TalkBack also includes a variety of tools designed to make it easy for producers and hosts to access and retrieve information. When linked to databases and other information sources, TalkBack allows the host to call up such resources as wire service copy, sound bites, or an electoral college map, with just a few keystrokes. The system also provides each host with their own password-protected file of prep materials, such as news stories or personal notes. The station’s info-retrieval capabilities are significantly enhanced by the fact that the programmer/producer can call up information on her terminal while the host continues to see the call lineup on his terminal.

WBAP/Dallas Chief Engineer Clay Steely is impressed by what he hears about TalkBack. But his station just installed a new call-screening system—one that Steely wrote in his spare time. According to Steely, WBAP turned to him because the station wanted a system that would interface effectively with the Audio Vault digital studio system that was installed two years ago.

The self-taught computer programmer says his Windows-based system doesn’t have a lot of bells and whistles—but that’s the way the producers and hosts wanted it. “When [OM] Tyler Cox asked me to do this, I thought it was going to be a chance to do all these cool things that are now possible with programming software,” says Steely. “But when I talked to the producers, they made it clear they didn’t want a lot of bells and whistles. All they wanted was the screen was the caller’s name, his topic, and where he was calling from.”

Steely’s software meets those criteria; but it does a few other things as well. The system allows quick access to the station’s Bahamas news system and it can be accessed via laptop computer by a host doing a remote broadcast. Its one bellwhistle is a hot key that lets the producer/screener light up the host’s terminal with an unmistakable “time to break” message.

Down the road, Steely hopes to add a module that will keep track of prize inventory and winners. As time allows, he may also tack on a caller report capability and other features. But for now, he and the station are pleased with the system. In fact, after he’s done a little more polishing, Steely may try to market his product to other Talk outlets. The system belongs to Steely because he created it on his own time using his own software.

Steely created his system using Visual Basic and C++. The call screening portion of the program was written during “untold hours” over a three-month period. It’s been in use at WBAP for about a month. “It would be really hard to put a price on what it cost to create [my system], but I would never think of charging my station for it,” says Steely. “They were the guinea pigs, but I think it’s worked out well for both of us.”
Spinning Your Own Web Site

□ WTSO & WZEE/Madison's Gardner on how to market your station on the Internet

To date, almost 1000 radio stations have built web sites on the World Wide Wide. Some are elaborate, offering features such as real-time audio capabilities; others are simple, communicating bare-bones station information.

Although some companies invest years of planning and tens of thousands of dollars in their web sites, a great-look area doesn't require a crippling amount of effort or money. A perfect example is the site maintained by WTSO-AM/Madison, WI and sister CHR WZEE (Z104). Up since January 1, the site is simple but effective. (Check it out at http://www.madcity.com or via R&R's web site at http://www.ronline.com) WTSO/WZEE's site is growing in popularity, with a current "hit count" (the number of users since inception) of around 6500.

Lately everyone's been talking about value-added marketing. This is a great way to do that. And if your competition isn't doing it, you're doing yourself a big favor.

"One of our reasons for developing a web site included using it to market the radio station to a very appealing and captive audience," says WTSO/WZEE PD Glen Gardner, the person responsible for designing and planning the site. "Users tend to be technically aware people who have enough money for a computer and are into information."

Our site provides another venue for marketing opportunities away from the station. Lately everyone's been talking about value-added marketing. This is a great way to do that. And if your competition isn't doing it, you're doing yourself a big favor.

Since the majority of radio stations today neither don't know how — or think they can't afford — to build and maintain their own identity on the Internet, I asked Gardner for some tips.

Raising Capital

WTSO/WZEE invested about $5000 to get their site up and running. "That doesn't include a trade deal we cut with Madison-based Internet Marketing Services (IMS), which designed and put up our site," notes Gardner. "We offered them air time exposure because they're a new company." WTSO/WZEE also pays a monthly maintenance fee of about $600, again trading half of it — $150 per station — not counting staffing time.

Securing the money to research and build a web site may require educating an owner or GM who's not computer-literate. If you find this arduous task ahead of you, make sure you know your facts and figures. Luckily for Gardner, station owner Mid-Continent Media had an information division sensitive to its needs. "GM David Graupner happens to be very into technology and the web. We knew what it was all about. He said immediately we need a web site. We thought it was time to investigate the possibilities it had to offer."

There is a difference between building a good web site cheaply and building a cheap web site, however. Gardner cautions: "If you can't do it right, don't do it. It will hurt you more than it will help you. Provide usable information, interact with your users, and update it as often as possible."

Designing Your Site

To decide what would appear on their web site menu, WTSO/WZEE staffers conferred with IMS. "We asked what listeners ask for when calling each station. For instance, MDs are besieged with phone calls and questions about music, so they can put their playlists on the web. Ours is up there every Tuesday. Receptors are probably the best ones to ask (about frequently asked questions) because they're the first line of contact."

Gardner stresses the importance of interactivity, noting that he uses his web site for e-mail correspondence with listeners, contesting, and as a source for daily weather satellite and news updates. "Make sure your personalities write back to people who write to them. That's why people use the web. A lot of newspapers on the web don't get it. If people want to read the paper, they read the paper! Computer users like the interaction. They want their computer to do something. It's just not effective to post a piece of paper on their screen. The week before the state's primary election, we held our own primary. People voted on a variety of hypothetical topics and candidates. We kept that up for a week, then posted the results."

Avoid User Frustration

Gardner notes that graphics are a tradeoff. "The more you put up, the longer they take to download. The longer they take to download, the more likely people are to say, 'Goodbye, I'm not waiting.'"

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If someone checks out your web site and sees the same thing the next day, you've lost the battle; they won't come back.

Also frustrating to Internet surfers is web information that doesn't refresh on a regular basis. "If someone checks out your web site and sees the same thing the next day, you've lost the battle; they won't come back. You must crack the whip with your staff and support the system at the station. Unfortunately, what usually happens is the person who knows the most about something ends up being responsible for it. In our case, the person who knows the lingo and software is me, which is fine because I enjoy it and feel it's important. Promotions Director Leigh Smith has also been of great assistance. We do most of our updates on Tuesdays and Thursdays. On Thursdays we put up the weekend activities and several contests that receive a good response. Our news department also puts up information daily."

Gardner also cautions against registering users. "At first we had a registration process to enter the site. We didn't charge to get on, but we wanted to build a database. It wasn't too long afterwards that we realized registration optional. I wouldn't recommend using a registration process that asks for personal information because computer people by nature are very suspicious. They don't like to give information if they don't have to. If you aren't giving away a big enough prize as a reward for registering, you'll chase people away by asking too many questions."

Effective Marketing

Once you've designed your web site, you've got to market it effectively. "We advertise our web site address on all of our billboards, stationery, and business cards," says Gardner. "It's part of our corporate address. We also feature the address in on-air promos on both stations."

Gardner's multi-pronged approach has paid off. "Just about everything we've put on the web has been well-received. People love to communicate with us and see what we look like."
Long after the polar ice caps melt and Manhattan vanishes beneath the waves and Minneapolis gets warm enough oranges and the last tree on earth is made into a stamp to celebrate Earth Day, your U.S. Tape bumper stickers will still look good.
Doesn't it feel nice to pull up a list of replacement songs in your schedule editor and see the best testing songs first?

What's that? You're not using MusicMaster?

(Sorry, you have no way of knowing how nice that feels...)

Call us. We can fix it for you.
### POP/ALTERNATIVE TOP 20

<table>
<thead>
<tr>
<th>W1</th>
<th>ARTIST TITLE LABEL</th>
<th>TOTAL PLAYS</th>
<th>ORANGE COUNTY</th>
<th>TOTAL STATIONS</th>
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<tbody>
<tr>
<td>1</td>
<td>ALANIS MORISSETTE Ironic (Maverick/Reprise)</td>
<td>8215</td>
<td>8372</td>
<td>194/1</td>
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<tr>
<td>2</td>
<td>GIN BLOSSOMS Follow You Down (A&amp;M)</td>
<td>5555</td>
<td>5606</td>
<td>165/2</td>
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<tr>
<td>3</td>
<td>SMASHING PUMPKINS 1979 (Virgin)</td>
<td>4515</td>
<td>4722</td>
<td>170/0</td>
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<tr>
<td>4</td>
<td>BODEANS Closer To Free (Slash/Reprise)</td>
<td>4285</td>
<td>4208</td>
<td>124/0</td>
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<td>5</td>
<td>DOG'S EYE VIEW Everything Falls Apart (Columbia/CIRCA21)</td>
<td>4211</td>
<td>3894</td>
<td>180/5</td>
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<td>COLLECTIVE SOUL The World I Know (Atlantic)</td>
<td>3820</td>
<td>4076</td>
<td>125/2</td>
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<td>7</td>
<td>NASHVILLE WONDER (Elektra/EGG)</td>
<td>3625</td>
<td>3852</td>
<td>109/0</td>
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<td>HOOVER &amp; THE BLOWER Old Man &amp; Me (Atlantic)</td>
<td>3395</td>
<td>259</td>
<td>164/13</td>
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<td>9</td>
<td>STONE TEMPLE PILOTS Big Bang Baby (Atlantic)</td>
<td>3309</td>
<td>3053</td>
<td>127/3</td>
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<td>10</td>
<td>SPACEHOG In The Meantime (Mercury/Immortal)</td>
<td>3240</td>
<td>3396</td>
<td>151/4</td>
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<td>11</td>
<td>OASIS Champagne Supernova (Epics)</td>
<td>3166</td>
<td>2994</td>
<td>104/0</td>
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<td>12</td>
<td>TRACY CHAPMAN Give Me One Reason (Elektra/EGG)</td>
<td>3091</td>
<td>2647</td>
<td>132/3</td>
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<td>13</td>
<td>OASIS Wonderwall (Epics)</td>
<td>3013</td>
<td>3182</td>
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<td>14</td>
<td>BUSH She's A Star (Indie/Arts)</td>
<td>2972</td>
<td>3524</td>
<td>122/0</td>
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<tr>
<td>15</td>
<td>BUSH 3rd Time Around (Mercury/Interscope)</td>
<td>2972</td>
<td>3524</td>
<td>122/0</td>
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<tr>
<td>16</td>
<td>DAVE MATTHEWS BAND Too Much (RCA)</td>
<td>2357</td>
<td>1614</td>
<td>113/3</td>
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</tbody>
</table>

This chart reflects airplay from April 1-7. Songs ranked by total plays. 129 CHR/Pop reporters and 96 Alternative reporters combine from the custom chart function on R&R ONLINE. Alternative titles are manually extrapolated. For complete reporter lists refer to Pop and Alternative sections. © 1996, R&R Inc.

### SELECTED NEW RELEASES

**Cranberries**
- "Salvation" (Island)

**Donna Lewis**
- "I Love You Always Forever" (Atlantic)

**Billie Roy Martin**
- "Your Loving Arms" (Sire/EGG)

**George Michael**
- "Fast Love" (DreamWorks/Geffen)

**Newsboys**
- "Take Me To Your Leader" (Virgin)

**Dave Matthews Band**
- "Too Much" (RCA)

**Kool & The Gang**
- "Soul To The Ladies (Curtis)"

**Intrigue**
- "Dance With Me (Universal)"

**Joan Osborne**
- "Right Hand Man (Blue Girl/Mercury)"

**Swing**
- "You're The One (RCA)"

**Chantay Savage**
- "I Will Survive (RCA)"

**All-4-One**
- "These Arms (Atlantic)"

**Staring Westward**
- "What Do I Have To Do? (Columbia/CIRCA)

**Jars Of Clay**
- "Flood (Silvertone)"

**Kelly Down Low**
- "Nobody Has To Know" (Ave)

**Dave Matthews Band**
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Backtrax USA wants to thank all of our more than 200 affiliates including:

KDBW Minneapolis
WKBO St. Louis
WZPQ Indianapolis
KRQ Kucson
WSTW Wilmington
WBHT Wilkes Barre

WAPE Jacksonville
WZYP Huntsville
WNDU South Bend
KKRK Portland
KQKO Omaha
KWMX Denver

WTIC Hartford
WFLY Albany
WXIX Green Bay
WZZE Madison
WJDJ Ft. Wayne

for making us the most listened to ‘80s show in America!
To join the Backtrax USA network, call Kathy Gilbert at (210) 487-0900.

This chart displays airplay from April 1-7. Songs ranked by total plays. Highlighted songs indicate Breaker.
**CHR/RHYTHMIC**

**HIP HOP TOP 20**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Added</th>
<th>Total Plays</th>
<th>Total Plays (4)</th>
<th>Week Covered</th>
<th>Added</th>
<th>Total Plays</th>
<th>Added</th>
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<tr>
<td>1</td>
<td>&quot;LOST BOYZ&quot;</td>
<td>Reenie (Island)</td>
<td>17</td>
<td>11</td>
<td>59,211</td>
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<td>11</td>
<td>59,211</td>
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<tr>
<td>2</td>
<td>&quot;THE PUFF&quot;</td>
<td>Johnson</td>
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<td>5</td>
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**NEW & ACTIVE**

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**CHR/RHYTHMIC REPORTERS**

Stations and their added lists alphabetically by market

**SINGLE GOLD!**

R&R Rhythm Chart (12 - 11)

R&R Urban AC Tracks (1 - 1)

For 4 Weeks!

R&R Urban Tracks (1 - 1)

For 3 Weeks!

BB Rhythm Monitor (16)

**SELECTED NEW RELEASES**

Here are a few hot releases for next week. Release date is subject to change.

**B-Code**

"Feel Good" (Out Of Control)

Dooky Boody (Out Of Control)

"Get On Up" (Uptown/MCA)

Your Loving Arms (Sire/Epic)

"Take Me To Your Leader" (Virgin)

"Tease Me" (MJ/SSO Music)

"The One" (Polydor/London/Island)

**R&R Weekly**

For April 16

**ADDS**

B-Code

"Feel Good" (Out Of Control)

Dooky Boody (Out Of Control)

"Get On Up" (Uptown/MCA)

Your Loving Arms (Sire/Epic)

"Take Me To Your Leader" (Virgin)

"Tease Me" (MJ/SSO Music)

"The One" (Polydor/London/Island)

**CHR/RHYTHMIC**

For April 16

**ALLERGAN**

"Feel Good" (Out Of Control)

Dooky Boody (Out Of Control)

"Get On Up" (Uptown/MCA)

Your Loving Arms (Sire/Epic)

"Take Me To Your Leader" (Virgin)

"Tease Me" (MJ/SSO Music)

"The One" (Polydor/London/Island)
I’ll never stop loving you

produced and arranged by Steve Diamond
remix produced by Sean “The Mystro” Mather
for Rickidy Raw Productions, Inc.
WZAK's Digital Applications Take It To The Top

Cleveland outlet stays one step ahead with the latest in technology

"The Digital Revolution" isn't coming. It's here and already moving on to the next phase. While some stations may be unprepared, WZAK/Cleveland has been operating in the digital mode for well over two years. VP/Broadcast Operations Lynn Tolliver and PD Bobby Rush took the time to enlighten me about how they're using this technology.

Ahead Of Its Time

Tolliver has been in the industry over 20 years, 14 of which have been at ZAK. So he's watched the industry go through many changes. "We are using a service called Digilink. It's a computer hardware drive program that allows you to put all of your commercials and in the computer and everything you need is then accessed through that computer. We've been using this system for two half to three years. We went with futuristic advanced technology right out of the box, and I'm pretty sure that we're the only station in this town using this type of equipment."

What this technology means for WZAK staffers is an air personality not only has to be talented as far as his on-air presentation, he has to be computer literate to operate the control room or production room broadcast boards. According to Rush, who's been with WZAK for 11 of his 22 years in the business, most of the station's announcers were not computer literate when WZAK decided to get the Digilink technology.

"It really didn't take very long for all of our personnel to learn how to use the Digilink System," Rush says. "We all received some training, and now it's like we've been using this system all of our careers. Most of our announcers enjoy the fact that this system makes their jobs on the air much easier as well as in the production studios."

Tolliver points out, "This system has eliminated the use of cart machines. It actually eliminates the use of everything but the computer itself. Now, in our case, we still choose to use CD players because the quality is excellent. But if we choose not to use CDs we would have all the music on the hard drive and eliminate the CD approach. Nothing here ever goes to or comes from tape when it comes to our music."

"We also have a system called the Gemini that allows us to use the same hard drive, [in addition to] a second entrance into the computer. This is how we can use our station on-air drops, musical/jingles beds, and sounders. So instead of having any outside carts or other CDs to run sound effects or other additional on-air enhancements, we can just use this other computer system that allows us to use two different volume control devices through the same hard drive."

Positive Sound Quality

Rush tackled the next question about the station's overall sound. Specifically, had the technology really made a difference in the quality of the WZAK's on-air sound and did they feel the audience noticed this optimal sound? "It has increased the quality of our sound tremendously," Rush enthuses.

"Another way that we use the Digilink system is in our two production studios. Everything we do in the form of production is done through the use of our computer. All of our in-house commercials are produced in our production room through the Digilink system, which also has TrackStar. The TrackStar is an eight-track recording studio that is built into the computer. All of our commercials that are done locally into the computer can also automatically be transferred to the different stations. For example, they can be transferred to WZAK or to WJMU or WJMO-AM. I truly think that has helped give our station a clean and enhanced on-air sound."

In the Fall '95 Arbitron, WZAK-FM was ranked the No. 1 radio station in the Cleveland market with an 8.0 share in persons 12+ Mon-Sun, 6am-midnight. This top ranking is the first time in Chicago's radio history that an Urban/Black formatted station has held such a prestigious position. Naturally, I wanted to know if the guys felt that this technology played any role in helping WZAK achieve this success.

According to Tolliver, "I think our digital presentation has helped us tremendously when it comes to competing. Let's just tell it like it is. When you're still using old-fashioned carts and cart machines anything can, does, and will go wrong. And because everything is on tape, the sound quality is poor. Plus, it takes a lot of the jock's attention and time when he's using carts and cart machines for them to organize the commercial aspect of the programming. When everything is in the computer it's already organized. All they have to do is press a button. This gives [talent] more of an opportunity to concentrate on what they are doing, what they are saying, and how they are interweaving the programming elements into the overall musical presentation."

Comfortable Atmosphere

"Because of this computer technology, our radio station has become a more comfortable radio station to listen to. You can really tell the difference in the quality of the sound when you hear music on records, or on carts, or CDs."

—Lynn Tolliver

Our digital presentation has helped us tremendously when it comes to competing. Let's just tell it like it is. When you're still using old-fashioned carts and cart machines anything can, does, and will go wrong.

—Lynn Tolliver

A great feeling for us to be ranked as the No. 1 radio station in the Cleveland market as a black music outlet. It's also nice to be the first in our market to use new broadcasting technology in our daily operation that has helped to achieve this standard of success.
Long after great Czech hits number look good.

Los Angeles is sold to Mexico and baseball becomes the pastime and London wins the Super Bowl and Vietnam's hottest band on the charts, your U.S. Tape & Label bumper stickers will still
Randy Crawford

Cajun Moon

On your desk now
Impacting April 15th

Management and Directions Barry Gross for Barry Gross Management Organisation

Atlantic Records
### URBAN PLAYLISTS

#### PLAYLIST 1
- Date: 4/12/96
- Source: R&R

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Quincy Jones</td>
<td>Slow Jams</td>
<td>10:12</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>Don’t Wanna Lose</td>
<td>13:01</td>
</tr>
<tr>
<td>hornace brown</td>
<td>One For The Money</td>
<td>18:29</td>
</tr>
<tr>
<td>Faith</td>
<td>Total</td>
<td>25:01</td>
</tr>
<tr>
<td>Marian Carey</td>
<td>Always</td>
<td>31:51</td>
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#### PLAYLIST 2
- Date: 4/12/96
- Source: R&R

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<th>Artist</th>
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<td>Only One Chance</td>
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<td>Notorious B.I.G.</td>
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<td>Fugees</td>
<td>Killing</td>
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<td>Patra</td>
<td>I Love You So...</td>
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<td>Markell</td>
<td>Slow Down</td>
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- Source: R&R

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<td>Eazy-E</td>
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<td>Xscape</td>
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<td>Alonzo</td>
<td>Rush</td>
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<td>Nelly</td>
<td>Don’t Take Yo Man</td>
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<td>H-Town</td>
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- Source: R&R

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<td>Cool</td>
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<td>Nw</td>
<td>Tha Shook</td>
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<td>Tash</td>
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- Source: R&R

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<td>The Four Tops</td>
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<tr>
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- Source: R&R

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<td>hornace brown</td>
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<td>521</td>
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<td>H-TOWN A Thin Line Between Love &amp; Hate (Jax-Mac/WB)</td>
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<td>436</td>
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<tr>
<td>ISLEY BROTHERS Let's Lay Together (Island)</td>
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<tr>
<td>N'SOUL ART Ever Since You Went Away (Big Beat/Atlantic)</td>
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<td>DISSAL Bruce Sittin' Up In My Room (Arista)</td>
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<tr>
<td>SWV You're The One (Rca)</td>
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<td>SWV You're The One (Rca)</td>
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<td>233</td>
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1. SEAL Don't Cry (Zt/Wb) | Total Plays: 119 | Total Stations: 9 | Adds: 1 |
2. SHAED I Don't Want To Be Alone (Gasoline Alley/Mca) | Total Plays: 119 | Total Stations: 11 | Adds: 1 |
3. JOEDOU Get On Up (Uptown/Mca) | Total Plays: 116 | Total Stations: 8 | Adds: 3 |
4. KINDO WATSON Bring It On (Columbia CRG) | Total Plays: 115 | Total Stations: 7 | Adds: 0 |
5. MONA LISA LOST BOY Don't Be Wasting My Time (Island) | Total Plays: 93 | Total Stations: 5 | Adds: 0 |
6. FUGUEES Killing Me Softly (Ruffhouse/Columbia CRG) | Total Plays: 93 | Total Stations: 4 | Adds: 1 |
7. MOKENSTEF Baby Come Close (Outburst/Ral/Island) | Total Plays: 84 | Total Stations: 5 | Adds: 0 |
8. KENNY LATTIMORE Never Too Busy (Columbia CRG) | Total Plays: 84 | Total Stations: 5 | Adds: 0 |
9. XSCAPE Can't Hang (So So Def/Columbia CRG) | Total Plays: 83 | Total Stations: 5 | Adds: 0 |
10. MAXWELL Till The Cops Come Knockin' (Columbia CRG) | Total Plays: 81 | Total Stations: 8 | Adds: 1 |

Songs ranked by total plays.
Hardware And Software PDs Love

Four programmers share tech toys that make their stations run better

Keeping track of technology by sifting through mounds of sales literature and trekking through trade convention exhibits is a daunting task. So I asked a few folks which technological wonders they’ve found that make their station sound better or their work go a little faster.

Gone Digital — And Loving It

WBEE-AM, Chicago, NY PD Bob Barnett has one new piece of hardware and some new software that he’s raving about. But overall, he’s most enthusiastic about the digital revolution that’s taken place at his radio station.

"Moving into the digital age took WBEE leaps and bounds above where I ever thought it would be. Like a lot of people, I’d heard about the switch to digital and the difference it would make. I knew, however, that I was going to have to learn, easy to learn, easy to operate, and clean. There’s no generation loss. They’re quick — the time to do various tasks has been dramatically reduced. Especially phone-call editing, which now takes seconds instead of minutes to isolate the best parts of a call."

"I can’t imagine going back to the old setup again. It would be like going back to cars after having CDs or back to records after having carts." He also loves the digital age because “it eliminates the reams and reams of real tape laying around. Everything we archive is now on small DADs,” Barnett adds a WBEE web site link to the next paragraph.

Everything on the air at WBEE is on computer hard drive except for the music, and Barnett is reluctant to do that at the present time because he’s concerned about the issue of “compromise” and the fear of what happens should the computer go down.

Software Savvy

Barnett admits there was some initial hesitancy about entering the digital world but points out, “I think people were just afraid of it at first. Once they took the time to learn, they all loved it.” And WBEE’s recent installation of “PromoSuite” software has further convinced Barnett that this is the way to go. He initially used PromoSuite as a contest-winner tracker. “All the jocks have to do is enter the social security number of the person who’s on the phone to see if they meet our criteria for giving — winning restrictions, etc. We can also see how often a person wins, what they win, and keep track of our prize closet inventory.

"What is a promotion department tool has now been expanded to a programming tool as well,” he explains. "The application is similar to RCS’s Paperless Studio. We input promos and liners, the formatting of our weather or service announcements so jocks can just plug the format into it, surveys, sales promotions, and database reports. We can schedule liners, promos, and PSAs, among other things, to pop up on the studio computer screen when we want them to — things required to run at particular times pop up when they’re supposed to.

"We can control everything from any computer that’s on the station network. If I get word a concert’s sold out, I can enter it on my computer and it will pop up in the studio. It’s instant information dispersal."

DAD’s A Hot Deal

KSON/San Diego OM Mike Shepard is also a huge fan and user of RCS’s “Paperless Studio” and is also just adding “PromoSuite” to go with it.

One of his favorite new pieces of in-studio equipment is a digital storage unit. Eone’s DAD — Digital Audio Delivery. Everything that goes on the air, except for music, is loaded into the system — and it can be loaded from the digital work station in the production room. The feature Shepard likes the most: “It runs the entire stopstart from start to finish without the jocks waiting for outcomes on each spot and promo. It’s been a huge boost, it takes the jocks from being mundane button-pushers and frees them to spend more quality time on the phone or editing phone bits. It really takes the load off the jock and allows them to concentrate on the reason we have a live body in the studio in the first place. It will also automatically rotate sweepers and promos as well.”

Shepard also says the DAD is interfaced with the syndicated program “After MidNite.” He says, “Although we do have a board up on duty during the show, it’s really set up for a walk-away situation. There’s no need to have a body there. I’m just a little conservative in that area.”

However, that may change in the future. Says Shepard, “As we get more stations in the facility, I see a time when one or more stations will be walk-away with a silent sensor triggering alerting one station’s overnight jock or a single board on duty. We’re going to see more of that as stations consolidated.

Phone Byte Delight

WWKA/Orlando PD Mike Moore can’t say enough about a recent hardware acquisition — the Phone Byte, one of a number of different phone editors on the market. He flatly states, “It would be impossible to be the kind of station we are without it.”

What kind of station is that?

"We’re increasingly involved in putting listeners on the air around the clock. It’s critical to the sound of this station and the message we’re trying to send listeners that they’re part of this station. We may run four bits an hour — short snippets of people telling us where they’re hanging, what they’re doing, how they’re using the station. This technological advancement, which many stations are now using, enables us to edit and get the calls on the air immeasurably simpler. Instead of two-three minutes it takes 30 seconds to edit a piece."

Another piece of hardware Moore says has become a big weapon in the database marketing battle is the Cheyenne Fax System. The server/modem system allows Moore to have an in-house fax system that reaches out and touches thousands of people at work.

"It is an important tool for this format. AC’s usually win in the office by default. Faxing people in to involve them in the station and the fear or office-listening playing field between Country and other formats.”

WWKA’s faxes alert office workers to station contests, news, appearances, and can even be used for exclusive office-listening content.

The Total Net Effect

The digital revolution hasn’t hit WQTR/Winston Salem to the same extent it has some others, but PD Paul Franklin is using technology to make his airstaff and station sound better. And he’s heavily involved in using the Internet and other services — America Online, Prodigy, CompuServe — for information and advertising that are used throughout the day on the air.

"A lot of sites have sound bites from news or human interest stories we can download and use to spice up newscasts or other on-air bits. The major TV networks have services, as does Comedy Central and ESPN. They’re great sources for sound — and all you have to do is use your computer as a tape recorder. There are also a lot of comedy services that you pay for comedy drops. An important aspect of getting them or other bits from online is the immediacy."

Franklin, who also co-hosts mornings with Toby Young (Aunt Eloise Louise) also looks to the net for show prep. "I generally check the generic news stuff and play around on the radio pages. I keep in touch with old friends and exchange ideas. There are plenty of little places you can find great stuff for nothing and there’s enough free stuff up there to keep you going. There are also several different show prep bulletin board exchanges. Often times I’ll see a bit someone else has done and alert Toby to it via e-mail. He’ll check it out, put his unique twist to it, and come in the next morning with a great bit. There’s a lot of stuff to use as thought starters.

"There’s quite a bit in there for us to take back to other jocks to rip off and put your own spin on."

Franklin adds with a laugh, "If you figure out one way ofRIssumatlencwaste-ca-lit's stealing, if you take it off the air from somewhere else it's research."

As you might expect, humor abounds online. Says Franklin, "There’s everything from comedy pages to joke bulletin boards where 12-year-old kids put up stupid jokes that have been around for years.” Franklin also notes a number of his jocks are using home computers for freelance voice work. "All you need is a PC, a microphone, and a program with a few sound effects."

Franklin has found another interesting use of the world wide web: "I’ve advertised openings on our web site and, quite honestly, gotten more immediate response from that than from trade magazine ads. People who are out of work spend a lot of time job searching on the net figuring they can get a jump on jobs before they show up in print."

Share Your Toy Tips

I hope the experiences of these four programmers can help you blast through the myriad of high-tech solutions available to make your life easier and your station sound better. If you have some new hardware or software that you’d like to tell everyone about — give me a call, and we’ll share it in a future column.

There are plenty of little places [online] you can find great stuff for nothing and there’s enough free stuff up there to keep you going.

— Paul Franklin
First, it was After MidNite with Blair Garner. And once more, AME brings Country radio what they've asked for: Reliable, consistent, and entertaining weekend evening programming:

NITE
SHIFT
with JASON DEAN

It's Saturday night... your listeners are plugged in and bringin' on the weekend. It's no time to let up. Imagine a show that's high-energy, heavy on the phones, but even heavier on the music. Well, that's what Jason Dean does best.

At only 23, he's already changed the rules of night radio in Charlotte, Atlanta, Detroit's WWWW, and most recently, San Francisco's KSAN! Now, he'll do the same for you. For up to six hours every weekend night, Jason tears up the radio with only the best Country Music.

Don't worry about your local spots or remotes. Every hour, the Nite Shift provides you with three optional breaks (3:30 each) that give you all the flexibility you need for remote broadcasts, local commercials... whatever! Add to that all the liners and promos you need to customize the show for your station, and you've got the makings for ratings success.

If you only need it Saturday, great. Want it Sunday? That's fine too. Take both days. Choose the option that's right for you. And, best of all, you can get the whole thing on a straight barter basis.

It's consistent programming that'll never call in sick and screw up your weekend plans. Check it out. But remember, the Nite Shift's market exclusive. Once it's gone... So, call now: 1-800-261-9053.

The Nite Shift is produced and distributed by AME Radio Network.

www.americanradiohistory.com
Several greatest hits collections in RCAs “Super Hits” series will be released May 21, including titles by Jennings, Alabama, Keith Whitley, Ronnie Milsap, and others. The continuing “Essential” series, RCA has set a June 18 release date for expanded collections by Jennings, Whitley, Eddie Arnold, Chet Atkins, and a compilation of Porter & Porter Wagner.

**Giants’ Hope**

Some of country’s hottest stars have joined forces to record “Hope,” a special single which will be released later this month. All profits from the sale of CD and cassette singles will be donated to the TJ Martell Foundation.

Written by Gerry Beckley (a member of the popular pop-rock group America), “Hope” features performances by John Berry, Terri Clark, Vince Gill, Faith Hill, Tracy Lawrence, Little Texas, Neil McCoy, Tim McGraw, Lorrie Morgan, Marty Stuart, Travis Tritt, and Trisha Yearwood. Those featured in the background vocals include David Ball, Steve Wariner, John Cowan, Mark Collie, Skip Ewing, Dave Gibson, Highway 101, Ronna Reeves, Victoria Shaw, Daryle Singletary, and Steve Wariner.

A special one-time performance of the song takes place at the ACM awards show, set to be televised April 24 on NBC.

**Starline Lineup**

Additional acts have been announced to appear at CMT’s “Starline ‘96,” taking place May 9-12 at the Los Angeles County Fairgrounds. In addition to the headliners, more than 100 unsigned acts will be performing during the festival.

- **General Hospital** star Jon Lindstrom, of the group ‘N Stuff, will be making appearances, along with “The Bold And The Beautiful” star Bobbie Eakes.
- **N Sync** will include:
  - May 11: Jeff Foxworthy, Martina McBride, Toby Keith, Doug Supernaw, Rick Trevino, Tim Wopat, Bucky Covington, Sherry Williams, and Debra Maffett.
  - May 12: Tim McGraw, Faith Hill, Jeff Carson, Johnny Psychache, the Memphis Express, Skeeter Davis, Bruce Hendricks, Boone, the Diamonds, Cliffie Stone & The Riders Of The Purple Sage, and comedian Pat Paulsen.

**Wooden Allens’ “Mostly Appropriate”**

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Neal McCoy

"Then You Can Tell Me Goodbye"

AIRPLAY
April 22nd

Album Available June 11th on Atlantic CDs and Cassettes

From the forthcoming album
Neal McCoy, \#82907

TRUST THE MUSIC

www.americanradiohistory.com
THE MOST EAGERLY ANTICIPATED VOCAL EVENT OF THE YEAR!

LORRIE MORGAN & JON RANDALL "BY MY SIDE"

ON THE AIR:
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This chart reflects airplay from April 8-14. Songs ranked by total points. Highlighted songs indicate Breaker.

193 Country reporters. 190 current playlists. Songs that are down in points for three consecutive weeks are moved to recess. ©1996, R&R Inc.
At American Country Countdown, we love to hear from our fans...

John Michael Montgomery

"Ever since I was a kid growing up in a family full of musicians and singers, I listened to Bob Kingsley's Countdown every week. Once I started recording my first album, I had some people try to tell me that Billboard Magazine, on which the Countdown is based, was not the chart to watch.

But you know, ever since the beginning, I have judged the success of my songs by listening to Bob, and I knew I had achieved some sort of success the day I heard Bob Kingsley saying my name and my song. And I knew that millions of others were hearing it too!"

Call Robin Rhodes at 214-448-3376.
Outside the U.S., call Radio Express at 1-213-850-1003.
YOU KNEW IT. YOU PLAYED IT.

RICOCHET

Thanks to country radio for making
WHAT DO I KNOW
the 1ST DEBUT SINGLE of '96
to break the Top 10!

Now open your account for
DADDY'S MONEY
You can take it to the bank!

AIRPLAY DATE: 4/15

COLUMBIA
Music that's first. Music that lasts.
NEW & ACTIVE

TRACCE AOKINS There's A Girl In Texas (Capitol)

SKY KINGS Picture Perfect (Warners Bros.)

RICKY SKAGGS Cat's In The Cradle (Atlantic)

LISA BROOKS Before He Kissed Me (Capitol)

DWAYNE YOWMAN Sorry You Asked? (Reprise)

KIM RICHEY From Where I Stand (Mercury)

RICH MCCREADY Thinkin' A Skag (Magnetone)

MC POTTS Back When (Ave's Critique)

GRETCHEN Peters When You Are Old (Imprint)

MARK COLLIE Lipstick Don't Lie (Giant)

RAY HOOY Freedom (Honey On A Harley) (Caption/Curb)

ABC RADIO NETWORKS

MARK EDWARDS (214) 991-9200

Digital Country

TRACCE AOKINS There's A Girl In Texas

VINCE GILL/High Lonesome Sound

COAST-TO-COAST

KENNETH CHESNY Back In My Arms Again

LINDA DAVIES Lover Story In The Making

VINCE GILL/High Lonesome Sound

PATSY LOVELLESSA Thousand Times A Day

MARTINA MCBRIDEProve It All Over Town

SHANIA TWAIN You Win My Love

BRYAN WHITE Can't Let You Go

BROOKS & DUNN/Marilyn

GEORGE STRAITBlue Clear Sky

GARTH BROOKS The Change

REAL COUNTRY

DAVE NICOLETT (602) 666-6236

PATSY LOVELLESSA Thousand Times A Day

M. STUART & T. HINTONHoly Towns/What Do I Best?

SHANIA TWAIN You Win My Love

U.S. Country — Jim Murphy

RICKI AKINS Don't Get Me Started

JEFF CARSONHand Over Nothing

MARTINA MCBRIDE/Flavoured/Prove It All Over Town

SHANIA TWAIN You Win My Love

JONES SATELLITE NETWORK

Phil Barry (203) 784-8700

CD COUNTRY — John Hendricks

VINCE GILL/High Lonesome Sound

PATSY LOVELLESSA Thousand Times A Day

MORGAN & RANDELL/By My Side

BROOKS & DUNN/Marilyn

GEORGE STRAITBlue Clear Sky

WESTWOOD ONE RADIO NETWORKS

Bob McNeill (800) 231-2818

ALTERNATIVE PROGRAMMING

Steve Kaol (800) 231-2818

BROADCASTING PROGRAMMING CONTINUED

Hot Country — David Felker

ADDs

TRACCE AOKINS That Blue Moon Ever Shiner On You

TRACY LAWRENCE/Time Marches On

MARK MCNEILY/Ten Thousand Angels

DAVID LEE ROBERT/Every Time I Get Around You

COLLIN RAYE/Think About You

SHANIA TWAIN You Win My Love

Mainstream Country — David Felker

ADDs

BRAHMA/Almost A Memory Now

JAMES BONAMY/She's Got A Mind Of Her Own

BILLY DUNN/That Blue Moon Ever Shiner On You

BRYAN WHITE/I'm Not Supposed To Love You

LONESTAR/You Win My Love

DOMINIC NICASSIO/Words (RCA)

TERRY CLAY/Moon Over Town (MCA)

BILLY DUNN/To Me (Capitol)

JIMMY DURANTE/That Blue Moon Ever Shiner On You (Columbia)

LONESTAR/You Win My Love (MCA)

BRAHMA/Almost A Memory Now (MCA)

-END-

NEXT WEEK ON "COUNTRY MUSIC"...
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<tr>
<td>Alton Kelley - Blue Eyes</td>
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<td>Tom T. Hall - Red River Valley</td>
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<td>Jack Greene - When You're Lost</td>
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<tr>
<td>George Jones - Walls Of Jericho</td>
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<tr>
<td>Merle Haggard &amp; The Strangers -</td>
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<tr>
<td>John Anderson - It's a Cheatin'</td>
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<td>Waylon Jennings - The County</td>
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</table>

**Notes:**
- While the image contains a list of country music artists and their songs, it appears to be manually transcribed without any specific context or additional information. The layout includes a mix of text and numbers, possibly indicating radio station playlists or similar content from the year 1996.
At least 1000 stations have established home pages on the World Wide Web — hardly an insignificant sample — and all signs indicate that number will only soar. In fact, approximately two stations per day are adding station pages. Tidbits from some recently released Internet research from Eastman Radio could surprise those in the AC/Hot AC community.

Here’s the most eye-popping stat: Nearly half (47%) of those on the Internet are female. Even more specifically, about 30% are within Hot AC’s prime target (and many Mainstream AC’s (secondary target) of females 25-34, slurring the myth that only younger men are cruising the ‘Net.

Falling in the young adult female demo is New York-based Eastman Radio Research Analyst/Hot AC partisan/frequent web user Risa Weledniger, who admits, “My favorite stations are [Hot AC] WPLJ and WMXQ, and that 47% figure surprised me and everybody else at Eastman. Every time I cross-examine data I find that more and more women are on the Internet. In addition, 25-34s [and prime AC demo] 35-44s actually use the web more than 18-24.

“I’m on it all the time. After the Oscars, for example, I immediately went on it and pulled up all the winners. In addition to being entertaining, it can also be very educational.”

When comparing her figures to a similar Nielsen Media Research study, Weledniger found the male/female split was “closer to 60%/40%. Many of my female friends use the Internet, and the majority of them are 25-34s.”

Money Matters?

Not surprisingly, many upper-income people are apt to be found on the internet high way. More than one in three Internet users (38%) make in excess of $75,000 a year. Weledniger, though, doesn’t think the Internet is only for the wealthy.

“People with the most money buy the best computers, but there’s another part of the spectrum. Students at every school have Internet access, and they don’t have money. They use it for school work and are constantly on the Internet because they have it free.

“Many people perhaps leave it on longer because they’re more easily distracted. If they see something ‘cool,’ they’ll click on it. The downside is you want people to focus only on your web page and don’t want them going elsewhere.”

Haves & Have Nots

It’s equally as interesting to see which stations do and don’t have sites. One of Weledniger’s favorite Big Apple stations, for example, isn’t yet on the web. But, as she explains, there’s a good reason.

“Several group owners would rather do home pages for the whole chain, [individual] Capital Cities/ABC stations, including WPLJ and fellow New York station, WMXQ, don’t have web sites. But the company has its own home page where they list information about all of their stations. When you click on WPLJ, it says it’s in New York, gives the format, and mentions their air personalities.

Some major stations have only recently taken the plunge. “I’ve seen a few new pages that are absolutely amazing. It’s really been worth the wait.”

Keep It Fresh

When a station web page isn’t properly maintained, the entire project could become counterproductive. “Everybody wants to be on the web, but nobody knows why,” jokes Weledniger. “Many stations put something on the Internet only because they’ve been asked to. I’ve noticed that some stations are still posting concert and playlist information from last December. If you’re not going to update it, don’t even put it up.”

The best web pages are those that are updated daily because there’s always something new for people to see. Fans of that station will always want to check it, and they’ll tell their friends. Unfortunately, those sites are also the ones that cost the most money.

Graphics help capture many people’s attention, including Weledniger’s. “If you have a small computer, they take too long to download. People with super Pentiums are expecting you to give them a movie — they have fast computers and modems and want to see everything. Those with 386 and 486 computers may want some quick information, so some pages that are too small are used. Even on the screen with or without the graphics.”

Cautioning those considering the use of graphics, she says, “People think those colors will make the page look good, but I wind up going to a different site. My eyes go nuts when I see hot pink with orange letters.”

Internet Facts ‘N’ Figures

Discover everything you’d ever want to know about Detroit radio by browsing through any of the city’s 24 radio web sites, including those for Hot AC WQKI, Mainstream AC WNIC, and Lite AC WLT. The Motor City captures the title for the market with the most station home pages, followed by Dallas (including legendary Infinity AC KVL) and Seattle (Hot AC KPLZ) with 14 each. Internet users manage about 5% and a half hour of their week. What’s more, total Internet use in the U.S. and Canada is equal to the total play-back hours of rented videotapes.

The majority of stations with home pages is literally growing each day. Not surprisingly, educational stations account for the most web sites (25%). Factor out these non-commercial stations and combine AC and Hot AC and you’ve got your category, and AC becomes the leader. Using this methodology, here are the commercial formats accounting for at least 1% of radio web pages:

AC-Hot AC
News-Talk/News-Talk
Talk
Rock
Country
Classic Rock-Oldies-70s
Alternative
CHR
Hot Jazz
Sports
Classical
UC
Religious
Dance Service
Source: Eastman Radio

‘Real Audio’

Weledniger winces that, in a year or two, “Real Audio” — where a station broadcasts its signal live over the Internet — “will really make its impact. ‘By then, all computers will have multimedia capabilities at work. A New Yorker working in Los Angeles can listen to his favorite New York station.”

To view a continuously updated list of World Wide Web sites for AC and other commercial formats, look up R&R’s own site: http://www.rronline.com

Not Everyone Catching The Home Page Rage

Radio home pages are becoming quite the rage, but not all AC programmers have caught the fever.

“If we were Classic Rock, we probably would have had a web site six months ago,” notes KMGL-Oklahoma City PD Steve O’Brien. “But there doesn’t seem to be a pressing need for it because we don’t feel like we’re missing out on anything.”

No Ratings Return

Given that ratings are a major concern for most stations, O’Brien comments, “There’s no guarantee that people who come across your web page will actually listen to you. More conventional forms of outside advertising will probably get people to sample your station.”

The person in Magic’s 30+s female target — O’Brien’s wife — recently purchased a home computer. “Like most other women we’ve come in contact with,” O’Brien explains, “she doesn’t have time to cruise the Internet.”

We get occasional mail through our America Online e-mail address, but really don’t get much response with it. [KMGL morning man] Bob Glazer gathers and responds to our e-mail. Guys around the station and male listeners are the ones most enthusiastic about the Internet. I don’t hear much about it from women.”

Difficult Decision

According to O’Brien, money could be the main culprit in keeping some stations from having web sites. “MCI pitched me on the idea of having a page. They wanted the page to be $500 or $150 a month, depending on various bells and whistles. For us, that would be about 3.3% of an outdoor budget or a subvendor mailing campaign.”

In exchange for the $500-$1500 monthly fee, the station would get an updated site. “You would fax them your changes, and they would take care of it. We don’t have a ‘computer-type’ person on-staff who only does computer programming. We’d need someone to be the liaison between the station and the web-page people. I’m somewhat in the dark about this technology, so this person would have to come up with some new information to add each week.”

“Given the choice, I think most AC Multimedia’s would pick outdoor mail over maintaining a web site because they’re tangible. On the other hand, Rock and Classic Rock GMs might pick the web page because guys seem to be into it.”

There’s no guarantee that people who come across your web page will actually listen to you. More conventional forms of outside advertising will probably get people to sample your station.
## New & Active

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<tr>
<th>WM</th>
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</thead>
<tbody>
<tr>
<td>Celine Dion</td>
<td>Because You Loved Me (550 Music)</td>
<td>2553</td>
<td>2526</td>
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<tr>
<td>Tony Rich Project</td>
<td>Nobody Knows (LaFace/Arista)</td>
<td>2079</td>
<td>2001</td>
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<tr>
<td>Whitney Houston &amp; Cece Winans</td>
<td>Count On Me (Arista)</td>
<td>1974</td>
<td>1899</td>
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<tr>
<td>Seal</td>
<td>Don't Cry (ZTT/WB)</td>
<td>1935</td>
<td>1898</td>
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<tr>
<td>Michael</td>
<td>Always Be My Baby (Columbia/CRG)</td>
<td>1816</td>
<td>1576</td>
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<tr>
<td>Rod Stewart</td>
<td>So Far Away (Lava/LA/Atlantic)</td>
<td>1813</td>
<td>1967</td>
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<tr>
<td>Lionel Richie</td>
<td>Don't Wanna Lose You (Mercury)</td>
<td>1764</td>
<td>1612</td>
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<tr>
<td>Jim Brickman</td>
<td>By Heart (Windham Hill)</td>
<td>1367</td>
<td>1330</td>
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<td>Maren Carey</td>
<td>One Sweet Day (Columbia/CRG)</td>
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<td>Peter Cetera</td>
<td>Faithfully (North River)</td>
<td>1282</td>
<td>1410</td>
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<td>Elton John</td>
<td>Blessed (Rocket/Island)</td>
<td>1017</td>
<td>1002</td>
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<tr>
<td>Mary Chapin Carpenter</td>
<td>Grow Old With Me (Hollywood)</td>
<td>997</td>
<td>1091</td>
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## Breakers

### Breakers

- **Gloria Estefan**
  - Reach (EPIC)
  - Total Plays: 931/320
  - 30%

- **Everything But the Girl**
  - Missing (Atlantic)
  - Total Plays: 890/158
  - 43/5

## Most Added

### Most Added

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<tr>
<td>Selena</td>
<td>I'm Getting Used To You (EMI)</td>
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<tr>
<td>All-4-One</td>
<td>These Arms (Blitz/Atlantic)</td>
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<td>Bootsy &amp; The Blowfish</td>
<td>Old Man &amp; Me (Atlantic)</td>
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<tr>
<td>Madonna</td>
<td>Love Don't Live Here Anymore (Maverick/WB)</td>
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<td>Robert Miles</td>
<td>Children (Arista)</td>
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<td>Neil Diamond</td>
<td>Mannie Me (Columbia/CRG)</td>
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<td>Maren Carey</td>
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<tr>
<td><em>FourPlay</em></td>
<td>The Closer I Get To You (Warner Bros.)</td>
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## Most Increased Plays

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<td>Whitney Houston &amp; Cece Winans</td>
<td>Count On Me (Arista)</td>
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<td>I'm Getting Used To You (EMI)</td>
<td>+154</td>
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<tr>
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<td>Don't Wanna Lose You (Mercury)</td>
<td>+152</td>
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<td>Bootsy &amp; The Blowfish</td>
<td>Old Man &amp; Me (Atlantic)</td>
<td>+100</td>
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<tr>
<td>DIANA ROSS</td>
<td>Voice Of The Heart (Motown)</td>
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<td>Neil Diamond</td>
<td>Mannie Me (Columbia/CRG)</td>
<td>+82</td>
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<tr>
<td>TONY RICH PROJECT</td>
<td>Nobody Knows (LaFace/Arista)</td>
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## Hot Test Recurrents

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<td>Whitney Houston</td>
<td>Exhale (Shoop Shoop) (Arista)</td>
<td>Up That Back Good (Arista)</td>
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<td>Sophie B. Hawkins</td>
<td>I'll Lay Me Down (Columbia/CRG)</td>
<td>From A Rose (ZTT/WB)</td>
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<tr>
<td>P. Cetera &amp; C. Bernard</td>
<td>Forever (River North)</td>
<td>Dreaming Of You (EMI)</td>
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<tr>
<td>Michael Bolton</td>
<td>A Love So Beautiful (Columbia/CRG)</td>
<td>All-4-One</td>
<td>I Can Love You Like That (Blitz/Atlantic)</td>
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</table>
| Bootsy & The Blowfish | Only Wanna Be With You (Atlantic) | Brokers: Songs ranked by total plays or more for the first time. Boutespted to songs gaining plays in the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased/Plays lists the songs with the greatest week-to-week increases in total plays. Weekedr ranked according to R&R ONLINE.

## New & Active

**Wyonna** To Be Loved By You (Curb/MCA)

**Hootie & The Blowfish** (Ye Man & Me (DreamWorks/GetTen)

**Sophie B. Hawkins** | Only Love (The Ballard (Of...) (Columbia/CRG)

**Bea Louisiana** (Apple/Capitol)

**Randy Newman & Lyle Lovett** | You've Got A Friend In Me (Disney)

**Neil Diamond** | Mannie Me (Columbia/CRG)

**Madonna** | Don't Love Anyone More (Maverick/WB)

## Songs Ranked by Total Plays

Station call letters followed by number of plays.
al green

"Love is a Beautiful Thing"

april 15th

from the Miramax Motion Picture soundtrack

the Pallbearer

may 13th

film opens

al green appears courtesy of BMG Entertainment ©1997 Miramax Films
1991 All-4-One

40 Tina Arena

MD: WLEV / Allentown, PA

WYJB / Scranton, PA

WLIT / Chicago, IL

WMJQ / Buffalo, NY

PD: Rob Sweeney

MTD: Gayle Bannan

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MTD: Jane Parise

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WMN / Providence, RI

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PM: Ron Brown

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 JIM ORICKMAN
**HOT AC TOP 30**

**APRIL 12, 1996**

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<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
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<th>3W</th>
<th>4W</th>
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<td>CELINE DION Because You Loved Me (550 Music)</td>
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<td>2321</td>
<td>2259</td>
<td>2096</td>
<td>1753</td>
<td>63/0</td>
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<td>SEAL Don't Cry (ZTT/WR)</td>
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<td>NATALEE MERCHANT Wonder (Elektra/EAG)</td>
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<td>1486</td>
<td>1442</td>
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This chart reflects airplay from April 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker, 65 hot AC reporters. 59 current playlists. Songs that are down or favorable in three consecutive weeks and below No. 15 are moved to recurr. © 1996, R&R Inc.

**NEW & ACTIVE**

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**HOTTEST RECURRENTS**

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Songs ranked by total plays. Station call letters followed by number of plays.
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www.americanradiohistory.com
Cyber-Cruising To A ‘Magic Island’

NAC is becoming increasingly well represented on the Internet. Many stations, including KBLX/San Francisco, KSSF/San Francisco, KYOT/Phoenix, KJFM/San Diego, KJZJ/Seattle, WSJT/Tampa, KJZY/Santa Rosa, CA, WLBI/Birmingham, KUCD/Honolulu, and KBSR/Mission Viejo, CA, have created World Wide Web sites. Record labels like Verve, GRP, and Higher Octave; satellite services such as SW Networks; consulting groups such as Broadcast Architecture; and educational genre resources such as Jazz Central Station, among others, have established global links. Another great destination, and one that’s easy to navigate, is Magic Island at http://www.magicisland.com.

Silicon Graphics Marketing Communications Staff Producer Denise di Paola and Silicon Works Webmaster/longtime Rippingtons drummer Tony Morales co-created Web sites for his band and for Magic Island, a company originally formed by di Paola five years ago to support mail order merchandising. “Through my participation in producing a video for a product Silicon Graphics created, I expanded Magic Island to include Web publishing — creating content for the Web and serving as a browser space,” she explains.

I was trying to provide more information for music fans than they could get from magazines, the kind they would get if they spoke to one of us at a concert.
— Tony Morales

Tony Morales Denise di Paola

Morales expands on Magic Island’s function: “Magic Island is a Web site based on providing content from different artists, like the Rippingtons, Grant Geisman, Jeff Kashiwa, Urban Knights, Mark Portman; a preview of the [legendary jazz critic] ‘Leonard Feather Scrapbook’; pages for [jazz singer/ songwriter] Lorraine Feather; and information about the Maui Music Festival and other Paradise Concerts events.”

Getting Started

When setting out to create Magic Island’s Web site, Morales says, “I didn’t think of the total picture, but each part of the Rippingtons site as it came up. I was trying to provide more information for music fans than they could get from magazines, the kind they would get if they spoke to one of us at a concert.”

Di Paola adds, “It’s like walking up to a listening post in a record store, except you can sample their complete repertoire, or their server at home or at work, by downloading music samples. There’s also a photo album where band members can contribute candid photos from the road. There are even video clips from the ‘Live In L.A.’ video, as well as some bootleg footage.”

OK. So the ideas were all there... then what? “The first step was figuring out how to get connected,” di Paola recalls. “So we had to find an Internet service provider. The company we used also hooked up Yahoo, Netscape, and Playboys. We had a special dedicated line installed that is open continuously for information to come in and go out. That’s hooked up to Internet Systems Inc, our lifeline to the Web. After getting the line, we had to have a server — a computer — on which to provide the information.”

“When someone on the Internet types in an address,” Morales chimes in, “their browser connects them from wherever they are — it could be China or anywhere. That’s why they call it a Web because it encompasses the whole planet. It makes its way to that address — and then the server software, which holds all these pages, spits it out to you.”

“Construction of the site begins with a text editor. You type in different characters in HTML (hyper text mark-up language). By knowing what the characters mean and how to arrange the images the way you want, you can then save it as an HTML file, putting it on the server so that when someone asks for it, the browser can read and interpret it.”

Daily Operations

Once the site is up and running, maintaining it becomes a continuous responsibility. “The artists pass information along to Tony and I,” di Paola says, “and we update the site every day. The Rippingtons are on a major tour now, so it’s very helpful to let fans know where the band will be. We will create new pages to present news, pictures, or new sounds to support the artists and to keep the pages fresh and new so people will keep coming back. People definitely want to see something different when they log on a second or third time.”

Magic Island is a success in terms of audience interest, especially when one considers there’s no promotion other than word of mouth. “We installed special programs that keep track of what pages people are hitting and how often,” Morales explains. “Magic Island is getting up of 10,000 hits a day. The number jumped after release of the new Rippingtons album because the address is in the CD cover artwork.”

What advice would Morales give someone who wants to create a Web page? “There are a lot of programs out there that can automatically help someone write HTML to arrange a Web page, but the technology for this language changes so rapidly that those programs can’t keep up with it. Here at Silicon Graphics we do everything by hand, typing it into a text editor. HTML isn’t that difficult to learn, but incorporating certain special features is what complicates the process. For example, one of those features might be that whenever someone looks at a page, you have a hidden command that says, ‘e-mail this person.’ We have a guest book for people to enter their comments. Automatically updating the site to incorporate remarks uses a different language called CGI. Adding even a small feature that counts the number of visits to a page requires a language. But you could probably do it yourself if you want to create a very basic page that functions like a business card.”

Di Paola chimes in with her own advice: make your site user-friendly. “Think how frustrating it would be for someone to come on your server and not be able to get the information they need quickly because it’s buried under layer after layer of links. They’re going to hit the stop button and go somewhere else. They’re out there surfing, looking for entertainment and information. It’s all about content. We need that already being done with movie tickets. We’re also working on a digital diary. We’ll send a digital camera out on the road with the Rippingtons. The band will take pictures of the different audiences and different fans every night. Then, using a laptop and a modem, they’ll transmit them to us on a daily basis along with their comments, plus some sighting of interesting European locals.”

We create new pages to present news, pictures, or new sounds to support the artists and to keep the pages fresh and new so people will keep coming back. People definitely want to see something different when they log on a second or third time.
— Tony Morales

Carol Archer

NAC
LIONEL RICHIE
the new album
“LOUDER THAN WORDS”

check out these smooth tracks:
“ORDINARY GIRL”
“NOTHING ELSE MATTERS”
“PARADISE”
“LOVERS AT FIRST SIGHT”
(featuring Lionel Richie on saxophone)

FIRST SINGLE
“DON’T WANNA LOSE YOU”

PRODUCED BY JIMMY JAM AND TERRY LEWIS
MANAGEMENT: FREDDY DEMANN
THE DEMANN ENTERTAINMENT CO
© 1996 POLYGRAM RECORDS, INC.
**New & Active**

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**Jazzmasters**

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**Prodigal Sons**

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<td>COUNT BASIC On The Move (Instinct)</td>
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**Earl Klugh**

- "Maybe Tonight" (From the album "Sudden Burst Of Energy")

**Joe Sample**

- "Hippies On A Corner" (From the album "Old Places, Old Faces"
**NAC TOP 30 ALBUMS**

**APRIL 12, 1996**

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<td>HERBIE HANCOCK</td>
<td>The New Standard (Verve)</td>
<td>342</td>
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<td>Louder Than Words (Mercury)</td>
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<td>-27</td>
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<td>SLIM MAN</td>
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<td>BOBBY McFERRIN</td>
<td>Cabbage (Blue Note)</td>
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<td>+15</td>
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<td>&quot;Friends&quot; (231)</td>
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*This chart reflects airplay from March 27 - April 2. Albums ranked by total plays, with plays from all cuts from an album combined.*

**NAC NOTES** By Carol Archer

The weather’s warming up and so are the NAC charts. There are mega-chartable units connected to such anticipated upcoming releases (like those by Herb Alpert, Tom Scott, George Benson, Brian Culbertson, Marilyn Scott, Acoustic Alchemy, Brian Savage, and Spyro Gyra), that the format’s biggest challenge may be how to program so much good, new music.

The Rippingtons “Brave New World” (GRP) is a slam-dunk. The album is 4* with lead track “Hideaway” powering to #7/Breaker this week.

Doc Powell’s “Sunday Morning” (Discovery/UGR) surged 28-19* and is already in heavy rotation at SW Networks Smooth FM (13 plays), WJZJ/Atlanta (12), and WNUA/Chicago (9). New adds include WJSJ/Tampa, KMJZ/Minneapolis, and KTJZ/Portland.

Top Most Increased this week is George Jones’s “Just My Imagination” (Shanachie) with +162 plays. It’s already at nine plays at WLVK/Miami, WNUA, WVMY/Detroit, and KSSJ/Scranton. New adds include WOAZ/Boston, WJZJ/Washington, WFSJ/Jacksonville, and KHJ/ Denver.

Richard Elliott’s latest project “City Speak” (Bluenote) was welcomed warmly by programmers in its first week that three tracks from it appear in Most Added. Elliott’s cover of “I’ll Make Love To You” is number one Most Added with 21 reporters, including Smooth FM, WJZJ/Philadelphia, WJZJ/WLVE, KOM/Atlanta, WNUA (with eight plays), and KHJ.

Top shelf jazz label Heads Up has struck gold with Pamela Williams’s “Castin’.” Some reporters, such as WJZJ (where it’s currently getting 12 plays), Smooth FM (13), and WNNV/Cleveland (10) have been on it for weeks. But this week’s nod from Broadcast Architecture delivered many more stations, for a total of 17 new adds and the number two Most Added slot.

Oleta Adams’s “We Will Meet Again” (Fontana/Mercury) also made B&As’ “recommended” list, placing it third Most Added, with new airplay at WJSJ/Buffalo, WJZJ, WNNV, WVMY, KSSJ, and KHJ/Seattle.

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**THE JOHN TESH PROJECT**

**GMC UNDISCOVERED AMERICA TOUR**

**JUNE**

- **12** Chicago
- **13** Indianapolis
- **14 - 16** Detroit
- **19** Cleveland
- **20** Pittsburgh
- **21** Long Island, NY
- **22** Holland, MI
- **23** Philadelphia
- **25** Boston
- **26** Saratoga, NY
- **27** Buffalo

**JULY**

- **3** Charleston, SC
- **4** Charlotte, NC
- **5** Raleigh, NC
- **6** Vienna, VA
- **7** Richmond, VA
- **8** Myrtle Beach, SC
- **9** Knoxville, TN
- **12** Columbia, SC
- **13** Jacksonville, FL
- **14** Atlanta, GA

**AUGUST**

- **21** Bakersfield, CA
- **22 - 23** San Diego
- **24** Phoenix
- **25** Los Angeles
- **28** Denver
- **29** Salt Lake City
- **30 - 31** Las Vegas
- **30** Milwaukee
- **31** Cincinnati
- **31** St. Louis
- **31** Kansas City

**ALL TOUR DATES SUBJECT TO CHANGE**
| ARTIST / TITLE | PROGRAM 1 | PROGRAM 2 | PROGRAM 3 | PROGRAM 4 | PROGRAM 5 | PROGRAM 6 | PROGRAM 7 | PROGRAM 8 | PROGRAM 9 | PROGRAM 10 | PROGRAM 11 | PROGRAM 12 | PROGRAM 13 | PROGRAM 14 | PROGRAM 15 | PROGRAM 16 | PROGRAM 17 | PROGRAM 18 | PROGRAM 19 | PROGRAM 20 | PROGRAM 21 |
|---------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
|               | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 | WIZ 102.1 |
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Hard Rock Station Blazes Internet-Only Radio Trail

Birth announcement—on 12/31/95 at 6pm: HardRadio, to proud parent Tracy Barnes, at http://www.hardradio.com, weighing two tons, and "Screaming For Vengeance" at 100,000 bits per second.

Introduction: radio without a radio. The "first radio station programmed for the Internet audience," according to Barnes, is live, real-time, 24 hours a day, and seven days a week.

Barnes has been blazing the Hard Rock radio trail since 1978. He hosted the first metal show in the nation—though he didn't know it until three years afterward—pioneering the format with the first regularly scheduled local show at WLYX/Memphis. In 1986 he was an original staffer (and later PD) at Z-Rock, helping establish the format nationally.

With his new baby, Barnes adds radio and technology to the advancement of hard rock, and its global spin makes HardRadio one of the few true embodiments of "taking it to the next level."

Cyberstation

HardRadio is approximately 70% library, 30% current, with a 25-35-year-old male demographic that Barnes says "coincides with the core user of the Internet. The vast majority of our e-mail is from people who grew up listening to Motley Crue and can't bear them on the radio anymore. They've aged with a format that's not available over the air.

The WAY of the Future.

"These guys run the gamut from systems analysts to accountants. We get a lot of e-mail from Sun Corporation and Microsoft, with the latter consistently our largest connecting company. I imagine the software developers are sitting in their cubby holes testing programs and rerouting with us. We're not getting much response from kids—it's an adult audience. And that's exactly who we wanted."

Being on the Internet means Barnes has to program to a wide spectrum of tastes within the genre. "I'm running gold and platinum because of our audience in Japan and Europe, where Kiss are gods and Cinderella was still touring in arenas before they broke up. Japan accounts for 35% of our tune-ins. Our largest audience comes from the U.S., followed by Japan, Sweden, Canada, Germany, the UK, and Australia."

Melting your MODem & capturing your RAM

"Our research shows our listeners don't want to hear loud jocks who don't know what they're talking about. So we decided to go jockless to start. They didn't want to hear anything that was remotely flannel either. I don't want to cut these bands down, but the biggest comment was, 'Please don't play Nirvana. They destroyed hard rock.' We know that's not true, and I personally love Nirvana. But it's the listener's opinion. Hard rock has gone underground again and we're like a pirate radio station that you can only pick up on the Internet." Global Imaging

"The artists we're playing are millionaires financed by record companies for 10 years throughout the '80s. We're pounding Kiss, Scorpions, Van Halen, Metallica, Saxon, and Motley Crue because radio has forgotten them. Our current includes the Mini News, White Zombie, Ozzy Osbourne, Iron Maiden, and AC/DC.

"People use the Internet about six hours a week, whereas average TSI, on a Rock station, is six hours a day. Therefore, we have quick rotations on the current and on some of our image. 'Oh, wow,' songs that aren't heard anymore, like old Nazareth, Grand Funk, and Scorpions. 'Holiday.' I'd love to play the audio album version of 'Killing In The Name Of' by Rage Against The Machine but I don't want Germany to shut me down!" Barnes refers to his heeding of Germany's current Internet censorship laws as self-regulation. It's also good practice should his station ever fall under the rule of the FCC. "The Internet is like the Wild West right now. It's not regulated and there are no FCC rules. That doesn't mean we don't expect it won't stay that way, but we don't want to be the test case either. So we take it easy on songs that could be considered extreme. We put a disclaimer on our main page with a PG-13 rating, and we say it stands for 'Pretty Good and 13 songs an hour.'" "I personally expect the FCC to first go after the rebroadcast of regular over-the-air stations. They may consider it broadcasting beyond your legal license. Also, we firmly believe the artists should be paid, so we got our music licenses from ASCAP and BMI last fall, well before we went live. I think we surprised them!" Qualifying 'Hits'

In cyberspace, "hits" means the number of times the site has been accessed. But it can be deceptive because it doesn't necessarily reflect the number of different users. Repeated returns to the home page by the same user are counted as separate hits. However, Barnes differentiates the number of hits vs. "true users" by checking the imprint of visitors to the site.

He explains: "Once a visitor hits the 'tune-in' page to access the audio it is when we consider them a true user opposed to counting each hit, which in reality is every element on a page. For instance, on our home page there are about 20 different elements. So if one person loads the entire page, that's 20 hits. Last week we topped 5000 tune-ins per day, which is fairly large by Internet standards. 'Huge' would be search engines such as Yahoo and Alta Vista, which get a million accesses per day."

Barnes says HardRadio typically has 2000 true users a day, which isn't bad considering we haven't marketed outside the Internet. Within the Internet we've hit all the fan nes, "but there's only 5% ISP penetration right now. However, there's a lot of new technology on the horizon that will change the problems and high-speed direct TV and telephone connections.

When enough people have high-speed connections, we'll add more visual aspects to the page, such as a combines visual of all the songs playing. But even now our e-mail is full-service with the music, global hard rock news and reviews, live concerts. CD prices, etc.

"Sound quality is our only current limitation due to the connection of the end user. We sound like an AM station to users with 14.4 connections, which we call a 'miracle feed' because it's a miracle that we can send anything that fast! On 28.8 connections, it sounds like a good, clean, mono AM station. And we should be up to FM quality within a year. The user will still need a quality connection for the best sound, but there are constantly so many technological advances that I may be able to double our quality without the user having to make changes."

"I've got a who's who of Hard Rock radio helping out on staff. Scorchin' Scotty helps me promote it, and he does the listener surveys. Ex-Z-Rocker Matt Maxx Hamm does his infamous metal countdown, and ex-KNAC's Tava Macy is doing 'Rock Zone'." Barnes is a fan of the new trend of having a "hard rock scene show. We really researched this before getting started. I've been looking at the Internet as an audio-delivery medium for about three years and actually raised the money to do it even before technology made it possible."

FOR THE RECORD

Dan O'Day's correct e-mail address is DANODAY@ClcComputServe.com
ACTIVE ROCK TOP 50

APRIL 12, 1996

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<td>BADLINES Angel Is Coming Home (Polydor/A&amp;M)</td>
<td>24</td>
<td>134</td>
<td>27</td>
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<td>26</td>
<td>JOAN ORPHEUS Right Hand Man (Blue Gorilla/Mercury)</td>
<td>24</td>
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<td>GARBAGE Dirty When It Rains (Almo Sounds/Geffen)</td>
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<td>28</td>
<td>OZY ORPHEUS Keep On Your Side (Epic)</td>
<td>24</td>
<td>656</td>
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<td>29</td>
<td>FOOL IMPLOSION Natural One (London)</td>
<td>24</td>
<td>628</td>
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<tr>
<td>30</td>
<td>BUSH Glycerine (Trauma/Interscope)</td>
<td>24</td>
<td>446</td>
<td>27</td>
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</tbody>
</table>

This chart reflects airplay from April 1-7. Songs ranked by total plays. Highlighted songs indicate Breaker. 76 Active rock programs. 75 current playlists. ©1996, R&R Inc.

NEW & ACTIVE

<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>Chart</th>
<th>Total Plays</th>
<th>Top Chart</th>
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<tbody>
<tr>
<td>SEMISONIC Don't Let Your Day Go Down (MCA)</td>
<td>24</td>
<td>279</td>
<td>27</td>
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<tr>
<td>NO GOOOST Just A Girl (A&amp;M)</td>
<td>24</td>
<td>115</td>
<td>27</td>
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<tr>
<td>MY HEAD Hummerc Cock (Capitol)</td>
<td>24</td>
<td>220</td>
<td>27</td>
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<tr>
<td>EVERCLEAR Heartpicks Collar (Capitol)</td>
<td>24</td>
<td>233</td>
<td>27</td>
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</tbody>
</table>

Songs ranked by total plays.

The Cranberries: Salvation

DEBUT 38 NEW AT: WAAF WXTB KLOS

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>PLAYING TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMASHING PUMPKINS/Zero</td>
<td>10:30</td>
</tr>
<tr>
<td>ALICE IN CHAINS/Heaven Beside You</td>
<td>10:20</td>
</tr>
<tr>
<td>STEVEN PETERS/Accounting</td>
<td>10:10</td>
</tr>
<tr>
<td>FOGGY/Tail</td>
<td>10:00</td>
</tr>
<tr>
<td>KISS/Rock And Roll All Night...</td>
<td>9:50</td>
</tr>
<tr>
<td>Collective Soul/Sober</td>
<td>9:40</td>
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<tr>
<td>SUGAR STAINS/It's a Shame</td>
<td>9:30</td>
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<tr>
<td>WHITE LION/Easy On The Night</td>
<td>9:20</td>
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<tr>
<td>RED HOT CHILLI PEPPERS/Underlined</td>
<td>9:10</td>
</tr>
<tr>
<td>THE CURE/Cut</td>
<td>9:00</td>
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<tr>
<td>LED ZEPPELIN/Black Dog</td>
<td>8:50</td>
</tr>
<tr>
<td>JOHNNY CASH/Come Back, Baby</td>
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<tr>
<td>THE ROLLING STONES/Beast of Burden</td>
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</tr>
<tr>
<td>U2/Bad</td>
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</tr>
<tr>
<td>BOB MARLEY/Redemption Song</td>
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<tr>
<td>WHAM!/Last Christmas</td>
<td>8:00</td>
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<tr>
<td>METALLICA/Land滑</td>
<td>7:50</td>
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<tr>
<td>VAN HALEN/Upon脂</td>
<td>7:40</td>
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<tr>
<td>NIRVANA/Pine</td>
<td>7:30</td>
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<tr>
<td>GUNS N' ROSES/Hard To Handle</td>
<td>7:20</td>
</tr>
<tr>
<td>THE SMITHS/Well Healed</td>
<td>7:10</td>
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<tr>
<td>LED ZEPPELIN/House of Cards...</td>
<td>7:00</td>
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<tr>
<td>QUEEN/Bohemian Rhapsody</td>
<td>6:50</td>
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<tr>
<td>JIMMY PAGE/Black Dog</td>
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<tr>
<td>THE BANGLES/Manic Monday</td>
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<tr>
<td>RUSH/White Wine</td>
<td>6:20</td>
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<tr>
<td>THE HERMAN'S/There's a Boy</td>
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<tr>
<td>LED ZEPPELIN/Ramble on</td>
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<tr>
<td>LED ZEPPELIN/Skunk</td>
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<tr>
<td>THE STOOGES/Can't Hardly Wait</td>
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<tr>
<td>AC/DC/Highway to Hell</td>
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<tr>
<td>ZAPPA/Beru's Hand</td>
<td>5:20</td>
</tr>
<tr>
<td>LED ZEPPELIN/Black Night</td>
<td>5:10</td>
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<tr>
<td>THE SMITHS/Such And Such Is</td>
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<tr>
<td>LED ZEPPELIN/Trippy Trippy Trippy...</td>
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<tr>
<td>LED ZEPPELIN/Communication Breakdown</td>
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<tr>
<td>THE SMITHS/Asleep</td>
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<tr>
<td>LED ZEPPELIN/Fair Lord</td>
<td>4:20</td>
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<tr>
<td>STEVIE NIXON/Do Ya Think I'm</td>
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<tr>
<td>LED ZEPPELIN/Kashmir</td>
<td>4:00</td>
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<tr>
<td>LED ZEPPELIN/Whole Lotta Love...</td>
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<tr>
<td>LED ZEPPELIN/Sweet Child</td>
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<tr>
<td>LED ZEPPELIN/Songs From the</td>
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<tr>
<td>LED ZEPPELIN/House of Cards</td>
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<tr>
<td>THE SMITHS/World Is Not</td>
<td>3:10</td>
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<tr>
<td>LED ZEPPELIN/Good Times Bad Times</td>
<td>3:00</td>
</tr>
<tr>
<td>LED ZEPPELIN/Whole Lotta Love</td>
<td>2:50</td>
</tr>
<tr>
<td>LED ZEPPELIN/Black Night</td>
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<tr>
<td>LED ZEPPELIN/Communication Breakdown</td>
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**ROCK TOP 50**

**APRIL 12, 1996**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST/TITLE/LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>CHART</th>
<th>Increase/Decrease</th>
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<tbody>
<tr>
<td>1</td>
<td>Hootie &amp; the Blowfish  Old Man &amp; Me (Atlantic)</td>
<td>1249/1219</td>
<td>80/7</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Breaker</td>
<td>731/380</td>
<td>55/1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Bush</td>
<td>559/81</td>
<td>51/7</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Most Added</td>
<td>304</td>
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</tr>
<tr>
<td>5</td>
<td>Most Increased</td>
<td>161</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SOUTHERN CULTURE ON THE SKIDS**

*Alcohol (Columbia/Capitol)*

- Total Plays: 110
- Total Stations: 17
- Chart: 4

**NEW & ACTIVE**

- **Hootie & the Blowfish**: Old Man & Me (Atlantic)
- **Breaker**: Too Much (RCA)
- **Bush**: Machinehead (Trauma/Interscope)
- **Most Added**: SCREAMIN' CHEETAH WHEELIES
- **Most Increased**: Hootie & the Blowfish

**HOTTEST RECURRENTS**

- **Love of Love**: Hootie & the Blowfish
- **Don't Give Up**: The Cardigans

---

**NEW & ACTIVE**

- **Born with a broken heart**: KENNY WAYNE SHEPHERD
- **Alcohol**: Hootie & the Blowfish

---

**SOUTHERN CULTURE ON THE SKIDS**

- *Carmel Walk (DG/CJ)*
- Total Plays: 110
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---

**NEW & ACTIVE**

- **Born with a broken heart**: KENNY WAYNE SHEPHERD
- **Alcohol**: Hootie & the Blowfish
"I GET HIGH"

EARLY BDS ACTION IS RAGING!

ON YOUR DESK NOW • GOING FOR ADDS APRIL 16

CONTACT:
Karen Lee (310) 841-4115/Vice President
Lori Blumenthal (212) 334-2171/National Alternative
Amy Birch (847) 806-7975/National Rock
Todd Glassman (212) 334-2173/Northeast
Jed Tauber (770) 417-4534/Southeast
Andrea Morris (216) 228-2067/Midwest
Sopan Greene (303) 449-6370/Rocky Mountains
Rob Weldon (310) 841-4103/West Coast

FROM THE NEW ALBUM
"EL SUBLIMINOSO"
X2/4-34168 AVAILABLE NOW

Management-Wally Versen/HIT & Run
Logging Onto The 'Hit' Parade

Growing up, I lived in a rural area outside of Youngstown, Ohio. Local radio meant Top 40, AC, and Polka shows. As a die-hard rock fan, I used to drive to a hilltop by my home just so I could tune in WMMS/Cleveland to hear the latest from Roxy Music or Sparks.

I'd sit in my car and treasure the opportunity to hear the music I believed in. There was a sense of connection and a sense of commitment, for I had to make the effort to be able to hear that station. I couldn't just turn on the radio in my bedroom and have it play passively in the background. No, music meant more than that. So to the hilltop I would go.

Today, passionate radio fans travel a different road to get to the place where they can "turn in" their favorite station. They travel the electronic highway of the Internet. There they find radio stations broadcasting in real time, sometimes thousands of miles away. My old Plymouth Barracuda's antenna didn't quite possess that tuning sensitivity.

One of the most involved stations in creating both a World Wide Web site and broadcasting on the Net is KEDGE/Dallas. According to Jeff Kovarski, Asst. Music Director and Web Site Coordinator, the Edge receives over 1000 "hits" or visits, to its home page. Its AudioNet site, which is where the station broadcasts in RealAudio, receives over 3000 hits a day. Brent Alberts, Asst. PD of sister Classic Rocker KZPS-FM and Kovarski's web site assistant, says, "Right now we're up to capacity until we expand our bandwidth from T-1 to T-3 status. A lot of this stuff is Greek to people. But simply put, T-1 means we are able to field 300 'callers' at any time on our audio site. T-3 will allow us to expand that to over a 1000 at any time.

Kovarski adds, "We encourage more people to tune in our AudioNet site. But the thing with the bandwidth is that as more people sample at any time, the lower the quality of the signal. They 'eat up' the size of the width."

The Underground Community

Kovarski believes there is a sense of community among those who explore the possibilities of the Internet. "These people like to make full use of technology. If they have a 28.8 modem, the RealAudio 2.0 program downloaded and, preferably, a pentium machine, then they are not limited by the conventional boundaries of radio listening. Now we are in a phase of people just realizing that the technology works. They'll tune in our site and marvel at the fact that they can hear radio over their computer."

One of the great factors in creating interest in Net site sampling is the lack of geographical limitations, says Kovarski: "We get feedback from Japan, Yugoslavia, Switzerland — wherever people have a computer. Sometimes it's just the technological interest. In other cases, in markets where there isn't an Alternative station, fans tune us in just so they can hear the music they want to listen to on how to improve in Oklahoma and North Dakota who aren't especially caught up in the tech side. It's simply that they can hear alternative music for a change. This is their 'doorway to a culture.'"

Alberts recognizes the similarities between utilizing the Net in this fashion and tuning in stations from afar in yesteryear. "This is like the old days in the '60s when people would tune in the 50,000-watt, clear-channel 'big guns' like WLS/Chicago. We aim to be the first 'global WLS' of this era."

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Brent Alberts
## ALTERNATIVE TOP 50

**April 12, 1996**

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
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<tbody>
<tr>
<td>OASIS</td>
<td>CURE</td>
<td>STONE TEMPLE PILOTS</td>
<td>Foo Fighters</td>
<td>BRICKER</td>
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<td><strong>23 32 45</strong></td>
<td><strong>24 28 30 44</strong></td>
<td><strong>20 24 33 42</strong></td>
<td><strong>18 23 35 38</strong></td>
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<td><strong>17 22</strong></td>
<td><strong>15 12 21 28</strong></td>
<td><strong>13 21 28 35</strong></td>
<td><strong>11 12 21 28</strong></td>
</tr>
</tbody>
</table>

### Breakers

**CURE**

- The 13th (Fiction/EEG)
- Here In Your Bedroom (Mojo/Universal)

**GOLDFINGER**

- Only In Your Bedroom (Mojo/Universal)
- Verve Pipe (RCA)

### Most Increased Plays

- CURE
- MANDRILLS Exposed
- CURE
- HOOKER
- CURE

### Local H "High Flying Mf"

Already On:

- LIVE 105
- WFNM
- WFNZ, WOXY

### Most Recurrents

- SEVEN MARY THREE
- PEARL JAM
- CULTURAL SOUL
- THE BOURBON STREET BOYS
- LORD OF THE LOST

**Breakers:** Songs registering 1000 or more plays for the first time. **Alternatives:** songs gaining plays from the previous week. **Total Play:** total of all plays. **Total Increase:** total increase in plays. **Chart Data:** () indicates a song being played on more than one station. **Date:** () indicates a song released on a different date.

---

This chart reflects airplay from April 1-7. Songs ranked by total plays. Highlighted songs indicate breaker. 96 Alternative charters. 96 current chartists. © 1996, R&R Inc.
NEW & ACTIVE

FLEMING & JOHN I'm Not Afraid (Universal)
Total Plays: 410, Total Stations: 27, Airs 3
WMCX Note: (WMCX)
Total Plays: 410, Total Stations: 24, Airs 3
SELF-S Love (SpongeBob/20th)
Total Plays: 410, Total Stations: 30, Airs 4
MARILYN MANSON Sweet Dreams... (Nothing/Interscope)
Total Plays: 410, Total Stations: 42, Airs 5
HOWLIN' MAGGIE Alcoholic (Columbia/Interscope)
Total Plays: 410, Total Stations: 30, Airs 6
SMASHING PUMPKINS Tonight, Tonight (Virgin)
Total Plays: 410, Total Stations: 17, Airs 3
COLD CIGARETTE Soul, Where The River Flows (Atlantic)
Total Plays: 410, Total Stations: 19, Airs 1

FOR SQUIRRELS 8:02 PM ($50 Music)
Total Plays: 309, Total Stations: 23, Airs 2
POE Angry, Johnny (Madonna/WB)
Total Plays: 309, Total Stations: 25, Airs 4
BLACK GRAPE Katy B's Heroes (Radioactive)
Total Plays: 309, Total Stations: 25, Airs 6
JOAN OSBORNE Right Hand Man (Blue Gorilla/Mercury)
Total Plays: 309, Total Stations: 25, Airs 8
PAUL WESTERBERG Love Untold (Reprise)
Total Plays: 309, Total Stations: 25, Airs 10
MARY ME JANE Twenty-One ($50 Music)
Total Plays: 309, Total Stations: 17, Airs 3
LENNY KRAVITZ Can't Get Off My Mind (Virgin)
Total Plays: 259, Total Stations: 17, Airs 1

96 Total Reporters
96 Current Reporters
96 Current Playlists

SEMIDOWN In Down In Flames (MC4)
Total Plays: 209, Total Stations: 17, Airs 2
CANDLERBOX Best Friend (Maverick/WB)
Total Plays: 209, Total Stations: 20, Airs 1
WHIPPING BOY Twinkle (She's The Only...) (Columbia/Interscope)
Total Plays: 209, Total Stations: 25, Airs 3
SUPER DELUXE She Came On! (Tim Kery/Revolution)
Total Plays: 209, Total Stations: 30, Airs 5
POSSUM DIXON Emergency's About To End (Interscope)
Total Plays: 209, Total Stations: 13, Airs 1

VELOCITY GIRL Nothing Unknown (Sub Pop)
Total Plays: 196, Total Stations: 15, Airs 1

Songs ranked by total plays.
Fitting The Specialty Show 'Mould'

Here is a look at the top artists from R&R's exclusive panel of specialty reporters:

**Bob Mould (Rykodisc)**
Howlin' Maggie (Columbia/CRG)
Guided By Voices (Madarat)
Supersadie (Elektra/EGG)
Daredevils (Elektra)
Down by Law (Epitaph)
Stereolab (Elektra/EGG)
Bosshog (DGC/2Entertainment)

**Artist: Cast**
**Track: "Alright"**
**LP: "All Change"**
**Producer: John Leckie**
**Label: Polydor/A&M**

**Essentials: John Powers had to overcome the self-defeating legacy any artist might possess after being in a group that seemed to have destiny at its beck and call. Such was the case with the La's in 1991. Having watched the exquisite pop single "There She Goes" defy the onslaught of grunge to become a worldwide hit, one could understand a sense of deflation when La's leader Lee Mavers left it all go in a puff of smoke. Powers would learn from that experience and dedicate himself to the pursuit of perfect song crafting, not pop stardom.**

*The calendar forward to 1996 and Powers is about to challenge America to discover what Great Britain already knows: that Cast might be the finest tunemasters to evolve out of the "New" British Invasion since Oasis, Oasis, in fact, has offered Cast a support slot on its European tour, an act of annointment by the Brothers Gallagher.*

*Powers recently debuted the Cast ensemble live in San Diego (Halloran emceed, his 91X swan song), with bassist Peter Wilkinson, guitarist Rodney Dunn, bassist "Stevie Stu" Smith, drummer "Brick" Mike Kelly and his brother "Stevie's Cookie" Joe Kelly.*

---

**SKY DANIELS**

**New Music Scene** highlights breaking artists charting for the first time.

**SPECIALTY SHOW REPORTERS**

- **WKBN/Boston, MA**
- **KROQ/Los Angeles**
- **KISF/Kansas City, MO**
- **WXIU/Louisville, KY**
- **KNKN/Portland, OR**
- **WROX/Shorewood, WI**
- **WKLS/Salt Lake City, UT**
- **K Jarvis/East Barbar, CA**
- **KDMA/Tucson, AZ**

**NEW MUSIC SPECIALTY SHOWS**

**Fitting The Specialty Show ‘Mould’**

Bob Mould may have bid adieu to Sugar, but his music remains sweet to our Specialty Show panel. "EGO" came out this week’s winner, with support from WBCN/Boston, KPNT/ST. Louis, KISF/Kansas City, and KXKR/Salt Lake City leading the charge.

R&R’s panel showed a fond memory for Royal Crescent Mob by providing the descendant act Howlin’ Maggie a strong No. 2 showing. It would appear that the Specialty Show airplay for Howlin’ Maggie at CIMX/Detroit, WROX/Norfolk, WQZ/Cincinnati, and others, combined with the emerging mainstream acceptance (33 stations at last count) bodes well for a breakthrough.

**KROQ/Los Angeles**
Rodney On The ROQ
Sample Hour
Sunday, March 31

**KISF/Kansas City, MO**
Living Voices
Sunday 5-10 PM

**KROQ/Portland, OR**
May 1-6 Midnight

**KXMS/Salt Lake City, UT**
March 10-15 Midnight

**Pioneer**

**Howlin’ Maggie**
Guided By Voices
**Super Sadie**

**Daredevils**
**Down by Law**
**StereoLab**

---

**Liam Tyson**, and drummer **Keith O’Neill**, rocking far more intensity than one might expect. In the studio, producer John Leckie captured a timeless pop quintet on "Alright," which as a result has raised the hopes of LA's fans everywhere that maybe the magic will still be realized.

*Influences: Wearing them on their sleeves, you'll hear the Who, Beatles, Sex Pistols, Marvin Gaye, Pink Floyd.*

**Artist POV:** Powers feels a connection to the rock icons in this sense: "We're singing about the real world and love's place in it. Nobody was giving any hope to anybody. I know people can say 'Oh, it's just a band, just a song', but I understand the feeling that rock music can give to people. It connects with your imagination. That's something special."
"Embellishing’ Station With WWW Site

Bridging the gap between audio and visual technology

By Cyndee Maxwell

More radio stations are beginning to use their web sites as secondary avenues to broadcast their signal. But at KFOG/San Francisco, the station views its web site as an on-air enhancement opposed to a simple repetition of what’s already on the air. Promotion & Marketing Director Jude Heller explains how two of KFOG’s web site sections are designed to be used in conjunction with the station.

‘New Releases Thursday’

KFOG highlights new music every Thursday. Over the air, the jocks promote new artists and songs extensively. But just how much information can you give out on the air to satisfy the active audience without alienating the passive? The answer lies on the Web.

During “New Releases Thursday” the personalities promote the web site as a source for additional information on a select lineup of artists. On the site, audio files can be downloaded that provide a sound clip of the music, and viewers are instructed to tune in to KFOG to hear the entire songs. Heller says, “We put the album covers up on the web site for the graphic and a brief artist bio to accompany the sound bite. So when we introduce the new music on the air, we also have an opportunity to show the audience what the CDs look like, too. We update that part of the site every Thursday.”

Live Private Concerts

Another KFOG feature is a live concert series called “KFOG Private Concerts/Live Broadcasts,” in which a featured artist performs a special concert for the station from various venues and recording studios in the Bay Area. Heller says, “We added another element to the private concerts by putting them on our web site and calling them ‘wecasts.’ We did two last week — one with John Wesley Harding and one with John Hiatt. It’s a slide show of still photography so the audience can see what’s going on in the studio during the private live broadcast show. We also give away tickets for 10 winners and their guests to attend. The audience can log on to the site during the broadcast and see photos of what’s going on while hearing the show on the radio.”

“We used to do live broadcasts of shows, but people can’t go back and see what they missed if they weren’t able to log on during the broadcast. We don’t put audio on the web site because the quality stinks, so we encourage people to do both — tune in and log on. To us, it’s like visual radio. And now all our live broadcasts will include visuals on our web site.”

To visit KFOG’s web site, go to http://www.kfog.com. From the home page, select “What’s On,” then choose the John Hiatt or John Wesley Harding webcasts.

Web As Visual Tool

Like many of us, Heller is getting on-the-job training in the Internet and the World Wide Web with the station’s home page. She says, “I got to help create our site, and I’m involved with what we do on it. I’m not web savvy, but I had to learn how to bridge the gap between the two mediums. I find it interesting that a lot of radio stations use their home pages like a newspaper and only put up concert listings and such. “Our site was visually designed by AspenMedia in San Francisco. They have remarkable vision. They brought our ideas to life. “Radio is an electronic medium and so is the web, so why not take advantage of that? We believe the web site should be the visualization of who we are as a radio station, without competing with what we do on the air. It eliminates a lot of what could turn into on-air chatter. We’re having fun with it too.”
## ADULT ALTERNATIVE TOP 30 ALBUMS

**AUGUST 12, 1996**

<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Total Starts</th>
<th>Total Plays</th>
<th>At No.</th>
<th>This Week</th>
<th>Previous</th>
<th>Movement</th>
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<td>1</td>
<td>2850</td>
<td>Sting</td>
<td>Mercury Falling</td>
<td>A&amp;M</td>
<td>410</td>
<td>932</td>
<td>8-</td>
<td>-43</td>
<td>-43</td>
<td>-43</td>
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<tr>
<td>2</td>
<td>2829</td>
<td>Gin Blossoms</td>
<td>Congratulations, I'm Sorry</td>
<td>A&amp;M</td>
<td>390</td>
<td>710</td>
<td>8-</td>
<td>-8</td>
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<td>-8</td>
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<tr>
<td>3</td>
<td>2860</td>
<td>Dgs Eye View</td>
<td>Happy Nowhere</td>
<td>Columbia/CRC</td>
<td>400</td>
<td>727</td>
<td>8-</td>
<td>+8</td>
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<td>4</td>
<td>2889</td>
<td>Cowboy Junkies</td>
<td>Lay It Down</td>
<td>Geffen</td>
<td>400</td>
<td>761</td>
<td>6-</td>
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<tr>
<td>5</td>
<td>2908</td>
<td>Hootie &amp; The Blowfish</td>
<td>Fairweather Johnson</td>
<td>Atlantic</td>
<td>410</td>
<td>765</td>
<td>8-</td>
<td>+12</td>
<td>+12</td>
<td>+12</td>
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<tr>
<td>6</td>
<td>2927</td>
<td>Jars of Clay</td>
<td>Jars Of Clay</td>
<td>Silver/ Mercury</td>
<td>370</td>
<td>613</td>
<td>3-</td>
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<td>-3</td>
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<td>7</td>
<td>2946</td>
<td>Dave Matthews Band</td>
<td>Crash</td>
<td>RCA</td>
<td>380</td>
<td>597</td>
<td>19</td>
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<td>Joan Osborne</td>
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<td>Blue Groovita</td>
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<td>582</td>
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<td>Elektra/EEG</td>
<td>320</td>
<td>569</td>
<td>36-</td>
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<td>Jagged Little Pill</td>
<td>Maverick/Reprise</td>
<td>270</td>
<td>450</td>
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<td>Natalie Merchant</td>
<td>Tigerlily</td>
<td>Elektra/EEG</td>
<td>280</td>
<td>403</td>
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<td>Boys For Pele</td>
<td>Atlantic</td>
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<td>422</td>
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<td>16</td>
<td>3120</td>
<td>Oasis</td>
<td>What's The Story</td>
<td>Morning Glory</td>
<td>Epic</td>
<td>240</td>
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<td>18</td>
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<td>17</td>
<td>3140</td>
<td>Steve Earle</td>
<td>Feel Alright</td>
<td>Warner Bros</td>
<td>310</td>
<td>376</td>
<td>9+</td>
<td>+9</td>
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<td>Golden Heart</td>
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<td>3200</td>
<td>Aimee Mann</td>
<td>With A Send Up</td>
<td>DGC/Effen</td>
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<td>3220</td>
<td>Beatles Anthology 2</td>
<td>Apple/Capitol</td>
<td></td>
<td>320</td>
<td>362</td>
<td>-9</td>
<td>-9</td>
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<td>22</td>
<td>3240</td>
<td>Collective Soul</td>
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<td>Your Little Secret</td>
<td>Island</td>
<td>210</td>
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<td>Smashing Pumpkins</td>
<td>Mellon Collie And...</td>
<td>Virgin</td>
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<td>270</td>
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<tr>
<td>26</td>
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<td>Los Lobos</td>
<td>Colossal Head</td>
<td>Stash/WB</td>
<td>290</td>
<td>370</td>
<td>80</td>
<td>+80</td>
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<td>Taj Mahal</td>
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<td>Soundtrack Beautiful</td>
<td>Girls (Elektra/EEG)</td>
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<td>220</td>
<td>217</td>
<td>-8</td>
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This chart reflects airplay from April 1-7. Albums ranked by total plays, with plays from all cuts from an album combined. 44 Adult Alternative reporters, 42 current playlists. © 1996, R&R Inc.
## ADULT ALTERNATIVE PLAYLISTS

**Find complete playlists for all adult alternative reporters on R&R online.**

<table>
<thead>
<tr>
<th>Station</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
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<td><strong>ARTIST</strong>/<strong>TITLE</strong></td>
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Job Tip Sheet

We're the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for air talent, P.D., M.O., news, talk, sports, promotions, promo & more, in all markets/all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience...we can help. Call now to subscribe. You have the talent. We have the jobs.

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We do not advocate constant jumping from station to station. If you are seriously looking, call for free registration info.

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Do these questions describe you? Are you an entrepreneurial risk-taker? Like high risk, high reward? Are you a person who gets real satisfaction in helping other grow their skills? Do you tailor your management approach to each individual on your staff? Do your former salespeople still call you for advice on important career decisions? Are you an activator...someone who makes things happen? Are you driven to be the very best?

You can be part of a new partnership between Cox Broadcasting and Agora Radio in Poland. This position will be Director of Sales for a large group of radio stations in Poland. The job will involve setting up sales structures for each station, coaching and training of sales managers and salespeople, and developing strategies to grow radio advertising in a recently deregulated environment.

You'll be part of an exciting partnership and highly entrepreneurial environment while being well compensated.

Only those fluent in Polish can be considered for this position.

If you're excited by this challenge, please send a resume to: Tava Kirk, Cox Broadcasting, 1400 Lake Pointe Drive, Atlanta, GA 30319. No calls please.

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ATTENTION RADIO PROFESSIONALS!

Established territory with high earnings potential is available for the right radio station sales professional. Unique career opportunity for a strong, sales-oriented manager with solid problem-solving skills. Three to five years' experience is preferred. Commission plus bonuses. If you have a strong work ethic and a good reference, send resume to: FirstComm., 13747 Mansfield Drive, Suite 220, Dallas, Texas 75230 or fax to: (214) 604-9665.

This could be that big break! Memphians' roster needs a morning host that understands the "big picture" and the role music plays in it. Competitive spirit mandatory! Send T&R to Jim Fox, 1632 Sycamore View, Memphis, TN 38134. EOE

Top rated South Mississippi Urban radio station seeks afternoon announcer with production duties; two years' experience needed, send all tapes and resume to: Radio & Records, 10100 Santa Monica Bl., #901, 5th Floor, Los Angeles, CA 90067 EOE

JOB OPENING

Program Director. Must be computer literate, have good production skills, be a team player and love the business. T&R To Thunderbolt Broadcasting. Box 30 Martin, Tennessee 38337. EOE

Niece Davis, Program Director of 93BLX-FM is seeking a creative, professional, energetic air talent with 3 years' experience. Production and computer skills a plus. Send tape and resume to: 1204 Dauphin Street, Mobile, AL 36604, ASAP. No calls please. EOE

GENERAL MANAGER

If you're looking for an opportunity to innovate, inspire, and help achieve ratings dominance, this is it! WMC-AM/FM, Memphis is seeking a leader with vision and energy for successful, highly rated combination: News/Talk 750 and WMC100 (Hot AC); State-of-the-art facilities; AM fully digital. Candidates should be knowledgeable in all facets of station operations—programming, production, sales, marketing and engineering—and should have strong history of accomplishment in large or medium-size markets. Also should be capable of developing effective strategic approaches for both stations and motivating staff members. Stations are part of AM/FM/TV combination owned by dynamic, growing company. This is an excellent career opportunity for the right person. Qualified applicants should send letter of introduction and resume to: Executive Vice President, WMC Radio Opening, P.O. Box 4420, Memphis, TN 38104-4420. Equal Opportunity Employer.
110WBTAM 99.3WTBF

One of the southern legend's stations, WBT in Charlotte, NC has a rare PD opening. If you have at least 3 years' news/talk experience, know how to research and market news/talk, can train and motivate talk show hosts, and can blend news, talk and play-by-play as the flagship for our pro teams... then send your info to Tom Jackson, Ops. Mgr, WBT, One Julian Price Place, Charlotte, NC 28208. Jefferson Pilot Communications is an equal opportunity employer.

Midwest

Seeking morning announcer. Morning experience desired. T&R: KKOU, Paul Frederick, GM, Box 525, Spirit Lake, IA 51360. (712) 336-5000 (EOE) EOE

Seeking morning personalities: T&R: WFTJ, Angelo Carusso, 5508 E. State Blvd., Ft. Wayne, IN 46816 (410) EOE

Seeking morning personalities: T&R: KRMN, Tom Willens, 1100 Baker Blvd., Marietta, OH 45750 (410) EOE

Possible future openings. Production a must. T&R: WTHY, Dave N., Box 316, Upper Sandusky, OH 43351. No calls. (410) EOE

Openings: Midwest... Sports director: requires play by play in football, basketball, hockey. Same news. Resume & tape to: General Manager, KDLR/KXPI, Box 190, Devils Lake, ND 58301 EOE.

1400 KLIF Fort Worth seeks new home. Send tape and resume to: Bobby Kennedy, Broadcasting, Box 500, Fort Worth, TX 76101. EOE & EEO

110WBTAM 99.3WTBF

róRó

Oldies Mornings and Other Shifts for Small Market

Oldies experience not necessary. Need fun, energetic air talent who can relate to a 55+-family audience. Digital, state-of-the-art facility. Learn Oldies from the most experienced consultancy in the format. Send tapes and resumes to: E. Alvin Davis & Associates, Attn: Meme, 4777 Red Bank Road, Suite 16, Cincinnati, OH 45227. No calls please. EOE M/F.

Roland Maniac Wanted

If you know how to make a Roland DM 8000/DM 80 ham, we want to hear from you/Oldies 103, KLOU-St. Louis is looking for its next Production/Manager/Day

Announcer. If you understand oldies, have a passion for 60's music, and know how to produce a fun, upbeat radio station, we'd like to hear from you ASAP! Send tape and resume to: MIDDAY FUN
c/o Personnel Department

Oldies 103, KLOU-St. Louis
One Memorial Drive
St. Louis, MO 63102

An Equal Opportunity Employer.

110WBTAM 99.3WTBF

Openings

CHR Talent

Mainstream CHR format, WHIZ in Lansing, MI seeks CHR air talent. Strong production skills required. Send T&R to: Chris Kerr, WHIZ 2600 Lansing Cemetery Rd., Lansing, MI 48910. Immediate opening! EOE

WYLI-AM Stereo 910 (That's right, AM) is looking for YOU part of the Marietta, OH/ Parkerburg, WV market, we are looking to balance "IMUS in the Morning" with an expanded CHR format and live jocks. Interested? Pop an aircheck, resume and salary requirements in the bag and run, don't walk that sucker to your nearest overturned. Box 927, Marietta, OH 45750-0927

On-air program director needed for "Smooth Jazz 92.1, The Oasis" in Tulsa, Oklahoma. Candidate must be well versed in select, have an adult-on-air presentation, and a high interest level in "Smooth Jazz." Prior program management experience a must. If you can help us take "The Oasis" to the next level, send a tape, resume, and programming philosophy to: Bill Padocks, General Manager, KOAS-FM, 5314 S. Yale, #400, Tulsa, Oklahoma 74135. EOE

Mornings & More:

Major market in the west seeks morning and all day for heritage "90s Rock" AOL. Looking for the usual suspects... funny, topical, good phones. Great company in a market that will make you sing for joy! Radio Records, 10100 Santa Monica Bl., #903, 5th Floor, Los Angeles, CA 90067. EOE

RARE OPENING

Fulltime, midday talent (8am-2pm) for KINK Radio, Portland, OR Four year college degree or equivalent preferred; four years' previous on-air experience and knowledge of contemporary album music required. Send tape and resume to: Anne Smyth, Office Manager, KINK Radio, 1501 S.W. Jefferson Street, Portland, OR 97201. Equal Opportunity Employer.

Positions Sought

Ennegetic, hard-working sportscaster seeking fulltime position with qb, sportscasting, newstalk. Credits include: #1 rank UMass basketball, minor league baseball, football, hockey. Call Anthony (413) 253-1644


Young, passionate & experienced radio professional. Formerly w/NFTY Norfolk. KLUV Dallas, KGB San Diego. All shifts GOLD/ AD/CHR. Strong personal appearances. Seeks fulltime commitment w/great Call. Now (802) 642-5200

San Francisco's Top-rated music station has a rare opportunity open for MORNING SHOW PRODUCER. We are looking for top-notch talent who has excellent major-market productions, comedy, planning, and organizational skills. If you are a cutting-edge thinker, a hard worker, a team player, and have a positive attitude, send your resumes to Michelle S., KMEI, 55 Francisco Street, San Francisco, CA 94133.

The Research Group

Are you a medium or small market PD/MD looking for your next opportunity? The Research Group, the world's foremost strategic advisors to radio, is actively searching for music program managers to recommend for future openings at radio stations across the country. Ideal candidates will possess strong music knowledge and music scheduling experience using Selector. Understanding of strategy and format execution a plus. Send or fax resume and references to: Strategic Marketing Center, 2601 Fourth Avenue, Suite 250, Seattle, WA 98121. Attention: Roger Douglass. FAX: (206) 443-3990. No calls please. EOE

R&R Opportunities Advertising

1x $100/inch $75/inch Rates are per inch. Minimum 30 inch per week including heading. Includes general border, 3 lines footer, bamboo border or larger heading per order. Blind Box: add $50 The R&R advertising order form must be used to market ad. Repetitive Opportunities can apply to Blind Box ad, but $50 service charge is added to previous order. Positions Sought $50/inch Individuals seeking employment may use all in the Professional Sought section.

Payable In Advance

Opportunities advertising orders must be payable in advance on prepayment letterhead and accompanied by advance payment. Ads must be submitted by mail, except for credit card orders, which are also accepted by: 310-203-8273. Visa, MC, American Express accepted. Minimum credit card number, same as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), three days prior to issue date. Address all ads to R&R Opportunities, 1010 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

Deadline

To appear in the following week's issue, you must be received by Thursday noon (PST), three days prior to issue date. Free Opportunities listings should be typed or printed on 8-1/2"x11" 1" compilation letterhead and are accepted by mail or fax: 310-203-8273. Address all R&R ads to R&R Free Opportunities, 1010 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

Online Job Listings

To post your ad on R&R's website (http://www.rronline.com), add 20% to your weekly rate. Listings will include your logo if it appears in your R&R Opportunities Ad.

110WBTAM 99.3WTBF

R&R Opportunities Advertising

Radio & Records provides free (20 words or 3 lines) listings to radio stations and record companies on DIN, SPACE, and R&R Opportunities. Free listings of the same length are also available to individu-als seeking work in the industry under Positions Sought.

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AIRCHECKS

AUDIOS & VIDEO AIRCHECKS


CATALOG: 1-800-762-6738, www.mrvoice.com, WBRM, KFRC, WWO, WTRQ, WCPX, WGBF, XM, WOR, WCBS, WRIF, WCHR, WHEL, WNYC, WNEW, WOR, 880 WNEW.


CALL 1-800-762-6738 for info, or e-mail: – ericb@mrvoice.com

Buy or sell audio clips by the second (as low as $7.50 per sec).

ORDER FORMS ONLINE: Go to www.mrvoice.com and download.

EDDIE'S BEST OF CHEAP, DULL, and Dead. 457 (expires: April 21, 2006)

www.americanradiohistory.com

DON'T GET TAKEN

Music Business! Nashville, NY, LA

The info they didn't want published! The biggest scams you're not supposed to know! Don't get taken, in read this NOW! Send $12.95 to: Informe, 1113 Murfreesboro, Rd. Suite 106-144, Franklin, TN 37064

FEATURES

"CELTIC PRIDE" interviews with Dan Aykroyd, Daniel Stern and Damon Wayans

FREE Satellite Delivery

Contact Loni Lerner at (310) 457-5308 (310) 457-9869 (Fax)

Call for list of tree interviews

FILM MAKING

A Quick Course in Film Making

The complete, concise, correct approach to producing ultra-, low- and no-budget features, written by a 20-year veteran moviemaker!

QuickCourse™ Order your FREE information now!

American Independent Producers Studio 5431 Aubin Blvd., Suite 2537, Sacramento, CA 95841

COMEDY SERVICES

It's the Spring Book, and these stations have all gone to HELL...

The Elevator From Hell™

Ridiculous "elevator" versions of Current & Classic Rock Hits

Call Tony Fiore

Bits & Pieces Creative Services, Inc.

718/966-0499 Fax: 718/966-7841

Our clients tell us again and again: "The material you provide is the best in the business!" Why not try our daily, taped comedy service on your personality-intensive show for a week, for FREE.

THE MORNING PUNCH™

Call 803-781-6608 today, and see for yourself!

"Other subject available to © 1996. Crossen & Crossen Creative™"

COMEDY SEGMENTS? FLANERTY delivers!

"Initation is the sincerest form of Flattery" Mark Driscoll's "Planet Creations" - Hollywood, CA

http://www.mrvoice.com and DricollMD@aol.com

Fax: (213) 938-4200 QUICK TELEDEMO: (213) 205-5678

Designer, Flexible, unique production. Powerful, NATIONAL/BIG SOUND. Professional and experienced, mind blowing credits...too many to mention. BEWARE OF CHEAP, DULL "WANNA BE". The Signature voice for promos and other station imagery...AND VIBE!

*Limited client base for quick turnarounds. ISDN by Zephyr or DGS. Multi-format, styles

***SIGN UP NOW DURING LIMITED NAB OFFER.

(expires: 4/26/96) ***Where available
MARKETPLACE

MUSIC SOFTWARE

POWERGOLD

Music Scheduling Software

BEST FEATURES

POWERGOLD's Music Scheduling Software has been refined over the past 8 years to compete and win in the toughest market conditions. We've added all the powerful features our customers have asked for. Why not use better weapons than your competition?

INSTANT, DIRECT SERVICE

POWERGOLD is now available in North America only from Micropower Corporation, the people who created it. Sales, license renewals, and friendly, expert support are available 24 hours-a-day, 7 days-a-week.

INSTANT UPDATES & PRODUCT INFO

Visit our new internet web page to upgrade to the latest version, or to get product information and a working demo version.

501-221-0660

No Mail Voice!

http://www.powergold.com

POWERGOLD is a Registered Trademark of Micropower Corporation.

Copyright © 1996 Micropower Corporation.

MUSIC LIBRARIES

Everything in our Stock Pot is Fresh.

AirCraft: Fresh Stock Music

All of the music in the AirCraft stock library is cooked to order. No scraps, no set-takers, just fresh stock music written to our specifications. Call to ask us for your menu, or keep this number handy whenever you're hungry for original recipe, down-home stock music. 1-800-343-2514.

RGR IS ONLINE

http://www.rionaline.com

PRODUCTION MUSIC

0 BOY! PRODUCTIONS

Music For Film, Radio and TV

BUY OUT or CUT PRODUCTION CD ONLY $99

We offer the finest custom music for advertising, jingles and music for video at affordable prices. Demos available: 1-800-789-0880

Free O Boy! T-shirt with purchase

PROMOTIONS

CASH CUBE

"MONEY MACHINE" gives your station instant impact...

800-747-1144

PROMOTIONAL WEARABLES

TWIST-AWAY TRAY stops drips for UNDER 2 bucks!

Our cutting-edge TWIST-AWAY TRAY sporty tray while snacking on the run. Made of TuffTray, we can print your full color logos, rebuild... affordable... fantastic. A MUST-haves at the 90's!

Call Dr. Twist @ Pacific Sportsweare Co. 1-800-672-6778

REcord collector

WANTED TO BUY

Rock and Records

1950s to the 1990s

78s, 45s, LPs, CDs, acetates, promos, radio shows, stock copies

Condition Important

Send list to address below or call

(212) 529-5148

GORGES RECORDS - 1225 BROADWAY 3rd Fl, NEW YORK, NY 10018 212-217-0215 or (212) 941-1441

REcord needles

NEEDLES - CARTRIDGES - BELTS

Audio Technica, Shure & Shochen, Grado, Last Drive, Planar, Plenue, Ture & Houston.

Expert Consulting - All leading brands

In supplies, Old and Classic Models too

1-800-358-2073

show prep

Weekly radio prep service for '70's, AC Oldies, or Special '70's Show Artist's Bio Info/Entertainment/Newspaper Culture

CALL OR WRITE FOR A FREE WEEKLY SAMPLE TODAY!

24 N. 24h Street, Suite D, Superior, WI 54880

Phone 715-392-6312

spanish radio

Is Spanish Radio for you? we can help!

Ricardo Salazar Call 818-841-0078

Voiceover Services

Sweeps - Bumps - Promos

David Kaye Productions Inc

Voice of WSPZ/Memphis, Q102/Dallas, WIXX/Greenbay

Any Format! Any Style!

Cold voice or Fully produced ISDN/DCI Available

Call now for demo.

800-843-3933

Ortego Productions

Voice Imaging/Audio Production

Phone/Fax 901.754.5051

John Driscoll

Creative Director 1990

Zeus

The New Voice For the 21St Century

Promo Producer Available • 11 Female

CALL FOR DEMO (910) 997-7182

Krist Erik Stevens

Exceptional Voice Imagery

Demo Line 818-960 KRIK

800-231-8100

Voice for the 90's & Beyond

Bryan & Cooney

Getting It Said® with IDs, liners & promos

WLS-Chicago, WSCR/Atlanta, WATT-Philadelphia

KLDE/Houston, 808 radio, Minneapolis and more

Jeff Davis

213-464-3500
**VOICEOVER SERVICES**

**Extreme Music needs an extreme voice.**

Sweepers, Promos, ID's
Phone (516) 679-1316 fax (516) 679-1329

The X/The Pittsburgh, KXG/Salt Lake City, WBOS/Boston, WMGC/Detroit, LA/WR/Maxwel, Channel 2/Chicago, WLRR/Dallas, WWY/Atlanta, WA/X/Portland, The River/DS, Louis, WD/90/Pittsburgh, KC/Denaha, WA/2/Springfield, K-Rock/My, MTV/Atlanta, E/O/AL/Montgomery, WB/L-M/95, WSKR, Vito, VI, WHIT, WINT and you need!!

Bill A Quinn, announcer for the Montel Williams Show & It's Showtime At the Apollo... introduces THE "Q" FACTOR Dry Voice Imaging For Your Radio Station
'His voice cuts through the music. Easy to work with!!'
- Bob Hamilton, PD of KBGG & KABL -San Francisco

For your free demo call toll free (888) 92-VOICE or e-mail at CmVoice@AOL.com Radio station group rates available

---

**VOICEOVER SERVICES**

**FEMALE VOICE OF THE 90S**

**DARLA COOP**

ID's • LINERS • PRODUCTION • PROMOS

800-910-3244

The "VOICE" you need, for the IMAGE you want! 3 Time Nat. DJ of Year! Powerful Pipes!

**DANNY JENSEN**

BIG, REAL, IMAGE VOICE!

(208)-384-9276 for Demo tape.

Sweepers / ID's / LINERS
Cntry/ AC/ CHR/ Rock/ NT/ Oldies

Sometimes the best man for the job...

**R.T. RANDY THOMAS**

ID's, Promos, Liners, Etc

FOR ALL FORMATS
Call 1-800 RT VOICE

When Excellence Matters

* Sean Caldwell PRODUCTIONS

New Country KISS-PM
Sweet 96 KQRM B-96
KFM102 WWFS Y107

(813) 926-1250

Listen To Doug Jeffers' Demo Line!

212-582-5777

(Studio=914-232-0707)

Promos - ID's - VO's
Politicsals - Image Maker

ISDN POWER TOO!

A Recognized Voice From His Studio To Yours
For Over 28 Years
In One Crystal Instant

---

**MARK PEEPLES PRODUCTIONS**

Archilies Greatest Hits Saves Great in 1991
can be heard on
the Top 100 Networks
KILLER RATES!!

**JOE CIPRIANO**

Promos with Personality®

The Voice of the TV Television Network
CURRENT PROJECTS

NOW IMAGING

661/278-7477

VOX 310-454-8905 • FAX 310-454-3CP • Cip@oal.com
Over-night DAT or LIVE ISDN

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**MARKETPLACE ADVERTISING**

Payable in advance. Orders must be typewritten and accompanied by payment. Visa/MA/MC/Discover accepted. One inch minimum. Additional space up to six inches available in increments of one-inch. Rates for R&R marketplace (per inch):

- 1 line: $30.00
- 6 insertions: $65.00
- 13 insertions: $90.00
- 26 insertions: $70.00
- 51 insertions: $65.00

Marketplace
RADIO & RECORDOS, 10100 Santa Monica Blvd, Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727

---

**MARK RICHARDS**

"Voice for Hire"

Promos, ID's, liners and more

414-475-1350

**VO/PRODUCTION SERVICES**

John Wilkay
Contact: Fred McFarlin
404-222-2167
Promos, Imaging, Jingles, Production & Copywriting services also available

**MARKETPLACE ADVERTISING**

R&R Network

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**IMAGERS $80 A PAGE**

Call Chris Michaels
IN PROVIDENCE
(401) 467-4366 EXT. 30

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**VOICEOVER SERVICES**

**Canadian Stations!**

Excellent rates. Great Imaging. Sent same day via Digital Courier. Call for demo! Ask my clients: CISL-Vancouver or CHIQ-Winnipeg!
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<tr>
<th>URBAN AC</th>
<th>COUNTRY</th>
<th>NAC</th>
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<td><strong>TW</strong></td>
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<td>JOE All The Things (Your Man Won't Do) (Island)</td>
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<td>D'ANGELO Lady (EMI)</td>
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<td>PARDON ME AND CECI WINANS Count On Me (Arista)</td>
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<td>QUINCY JONES Slow Jam (Owens/WB)</td>
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<td>CHANTAY SAVAGE I Will Survive (RCA)</td>
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<td>TONI BRAXTON Let It Flow (Ruffhouse)</td>
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<td>MARIAH CAREY Always Be My Baby (Columbia/CRC)</td>
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<td>LIONEL RICHIE Don't Wanna Lose You (Mercury)</td>
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<td>R. BELLY Don't Let Nobody Has To Know (Live)</td>
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<td>H-TOWN A Thin Line Between Love &amp; Hate (Jax/Merc/WB)</td>
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<td>ISLEY BROTHERS Let's Lay It Together (Island)</td>
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<td>ART 'N' SOUL Even So You Won't Go Away (BigBeatz/Atlantic)</td>
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<td>13</td>
<td>MARY J. BLIGE Not Gon' Cry (Arts)</td>
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<td>14</td>
<td>BRANDY Sittin' Up In My Room (Arts)</td>
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<td>RANDY CRAWFORD Give Me The Night (Bluemoon/Atlantic)</td>
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<td>SWY You're The One (RCA)</td>
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<td>PURE SELL Stayin' To Heaven (Stevie/Interscope)</td>
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<td>18</td>
<td>TERRY ELLIS What Did I Do To You? (EastWest/Euro)</td>
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<td>19</td>
<td>SOLD Where Do I Want To Put It (Perspective/A&amp;M)</td>
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<td>SILK Don't Push (Elektra/Euro)</td>
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<td>DEBORAH COX Who Do U Love (Arts)</td>
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<td>22</td>
<td>FAITH EVANS Soon As I Get Home (BadBoy/Arista)</td>
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<td>23</td>
<td>AFTER 7 How Do You Tell The One (Virgin)</td>
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<td>JESSE POWELL M I Need (Stevie/MCA)</td>
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<td>KSCE Do You Want To (So Do I)/Columbia/GR</td>
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<td>GEORGE HOWARD Watch Your Back (RCA)</td>
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<td>27</td>
<td>FAITH EVANS Ain't Nobody (BadBoy/Kuts)</td>
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<td>28</td>
<td>HORACE BROWN One For The Money (Motown)</td>
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<td>29</td>
<td>WILL DOWNING I Can't Make You Love Me (Mercury)</td>
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<td>30</td>
<td>MEN OF VICTOR Hourse Keeper (Suga Music)</td>
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**NO SONGS QUALIFIED FOR BREAKER STATUS THIS WEEK.**

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**ADULT ALTERNATIVE Begins on Page 57.**

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**ADULT ALTERNATIVE Begins on Page 57.**

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<td>DOG'S EYE VIEW Everything Falls... (Columbia/GR)</td>
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<td>HOOTIE &amp; THE BLOWFISH Old Man &amp; Me. (Atlantic)</td>
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<td>3</td>
<td>COWBOY JUNKIES A Common Disaster (Geffen)</td>
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<td>4</td>
<td>DAVE MATTHIES BAND Too Much (RCA)</td>
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<td>5</td>
<td>JARS OF CLAY Food (Silvertones)</td>
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<td>6</td>
<td>GIN BLOSSOMS Follow You Down (A&amp;M)</td>
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<td>7</td>
<td>STING Let Your Soul Be Your Hat (A&amp;M)</td>
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<td>8</td>
<td>JOHN DEVEREUX Lovers Lane (Island)</td>
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<td>9</td>
<td>LOVE AND ROCKETS Dwarf Lover Hangover (American/Reprise)</td>
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<td>10</td>
<td>STARRING WESTBURY What Do I Have To Do? (Columbia/GR)</td>
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<td>11</td>
<td>SMASHING PUMPKINS Smells Like Teen Spirit (MCA)</td>
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<td>12</td>
<td>JARS OF CLAY Food (Silvertones)</td>
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<td>13</td>
<td>CRACKER I Hate My Generation (Virgin)</td>
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<td>14</td>
<td>TRACY BUNCH Mother Mother (Island)</td>
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<td>15</td>
<td>DISHWASHA Counting Blue Cars (A&amp;M)</td>
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<td>16</td>
<td>EVERCLEAR Santa Monica (Watch The World Die) (Capitol)</td>
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<td>17</td>
<td>NIXON Sister (MCA)</td>
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<td>18</td>
<td>VERVE PIPE Photograph (RCA)</td>
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<td>19</td>
<td>GREEN DAY Brain Steal (Reprise)</td>
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<td>20</td>
<td>DOG'S EYE VIEW Everything Falls... (Columbia/GR)</td>
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<td>21</td>
<td>COWGIRL JUNKIES A Common Disaster (Geffen)</td>
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<td>22</td>
<td>SMASHING PUMPKINS 1979 (Virgin)</td>
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<td>23</td>
<td>NIXON Sister (MCA)</td>
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<td>24</td>
<td>CURE The 13ths (Fiction/EG)</td>
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<td>25</td>
<td>RED HOT CHILI PEPPERS Aeroplane (Warner Bros.)</td>
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<td>26</td>
<td>ROLLING STONES Wishing Falls Apart (Columbia/GR)</td>
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<td>27</td>
<td>CROWLEY JUNKIES A Common Disaster (Geffen)</td>
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<td>RED HOT CHILI PEPPERS Aeroplane (Warner Bros.)</td>
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<td>BRIAN KRIEN Love For A Lifetime (Polystar)</td>
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<td>30</td>
<td>CROWLY JUNKIES A Common Disaster (Geffen)</td>
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<td>32</td>
<td>CURE The 13ths (Fiction/EG)</td>
</tr>
<tr>
<td>33</td>
<td>NIXON Sister (MCA)</td>
</tr>
<tr>
<td>34</td>
<td>RED HOT CHILI PEPPERS Aeroplane (Warner Bros.)</td>
</tr>
<tr>
<td>35</td>
<td>CROWLEY JUNKIES A Common Disaster (Geffen)</td>
</tr>
</tbody>
</table>

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**BILLBOARD Heatseekers 35* - 25* ON TOUR IN APRIL WITH LOUD LUCY, MAY WITH SPACECRAFT**

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**www.americanradiohistory.com**
Finally something General Managers, Program Directors and Sales Managers can all agree on!

MATCH-LINK, the leader in dateline technology for radio stations, is the perfect match for general managers, program directors and sales managers alike. From New York to Los Angeles, and markets in-between, more and more aggressive radio stations have discovered that MATCH-LINK generates a significant new stream of non-spot income each week. As their listeners become dateline members in huge numbers, the profits roll in (something general managers love).

With MATCH-LINK’s cutting edge software and matching formulas, dating enters the 21st century. The MATCH-LINK system also includes sophisticated databasing and provides an excellent off-air vehicle for client and station promotions. So while you’re creating profound endearment from a prime target demo, you’re also eliminating clutter from the airwaves (sound good, program directors?), and realizing a substantial increase in revenue (are you listening, sales managers?).

MATCH-LINK has proven successful for radio stations because it addresses a fundamental need of their listeners. Currently, 43% of today’s population is single and this figure is expected to rise to 50% by the year 2000. People are searching for a reliable and dependable way to safely meet similar people. For years, virtually every daily newspaper has made large amounts of money with dating services, despite using primitive technology. MATCH-LINK felt it was time for radio stations to take this revenue away from the newspapers and put the money where it belongs - on a radio station’s bottom line.

SOFTWARE
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