

**I N S I D E:**

**RADIO ASKS WHAT PRICE FAIRNESS?**

Mounting congressional efforts to reimpose the Fairness Doctrine could cost broadcasters everything from thousands of dollars in legal fees to their station licenses

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**THE R&R INTERVIEW: NAB RADIO BOARD CHAIRMAN BOB FOX**

In-band DAB, freezing FM allocations, performers royalty rights, user fees, and radio's role in the NAB are just some of the topics addressed.

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**THE ABCs & DON'TS OF RADIO RESEARCH**

While consultant Mike Henry offers a refresher course on the basics of perceptual research, consultant Tommy Hedges lists the 10 most-common mistakes researchers make.

Pages 57, 58

**DOUBLE MINORITIES BREAKING BARRIERS**

WROU/Dayton owner/GM Ro Nita Hawes-Saunders and WOWI-WSVY-AM & FM/Norfolk VP/GM Janet Armstead are two female African-Americans who've overcome all obstacles to enter the ranks of station management.

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**IN THE NEWS...**

- Clancy Woods now WFOX/Atlanta GM
- Colin Reef new VP/CFO at Rhino Entertainment
- Bill Struck to VP/GM at KCPX & KMXB-KUMT/SLC

Page 3

- Elston Butler becomes KACE/L.A. Station Mgr./GSM
- John Kohl now Elektra Nat'l Alternative Promo Dir.

Page 14

Newsstand Price \$6.00



**Sneed Elevated To Exec. VP Of Summit Broadcasting**

Mary Catherine Sneed has been promoted to the Exec. VP/Radio position at Summit Communications' radio division, Summit Broadcasting. She succeeds Owen Weber, who departed last week to head



Sneed

up a new venture (see Page 4).

"We feel very fortunate to have such a strong broadcasting executive in Mary Catherine," remarked Summit Communications Chairman/CEO Jim Wesley. "Her talent, experience, and insights have made her an invaluable asset. I speak for everyone in the radio division when I say we're confident in her proven leadership."

Sneed was named Summit VP/Operations in 1986. Before joining the company, she programmed WSM-AM & FM/Nashville and was a major market station consultant.

SNEED/See Page 14

**Radio Industry Salaries On Rise**

Exclusive surveys: Top sales execs earning as much as 13.5% more than last year, GM pay up 8.7%; station spotloads also increase

Radio stations are making more money these days, and so are their employees, according to R&R's annual radio industry salary survey conducted by the accounting firm Miller, Kaplan, Arase & Co.

The typical local sales manager is making \$79,243, 13.5% more than last year's compensation package of \$69,825. GSM salaries also took a big boost, rising 12.5% from \$81,652 to \$91,877, and GM pay rose 8.7%, from an average \$117,530 to \$127,771.

Of course, it's not surprising to see the pay of station person-

**Salary Stats**

- Average GM now paid \$127,000
- Morning talent pay up 4.2%

Salary Survey, Page 33; Management/Sales Survey, Page 40

nel rise in concert with radio revenue gains, since many of them are paid on commission. But several non-commissioned job salaries went up significantly too: PDs make 10% more than last year, operations directors 11% more, and news directors 10% more.

But other station employees were perhaps not quite as fortunate. Morning personalities made 4.2% more this year and production directors earned

5.5% more. In the back office, the average business manager earned 8.4% more this year while a traffic director's pay went up 10.7%.

There's another reason why many radio industry salaries rose sharply: More professionals are doing double-duty because of consolidation, duopoly deals, and LMAs. This trend was particularly noticeable in the smaller markets, where salaries rose proportionately more.

**Management/Sales**

Radio stations compensated for the drop in per-unit rates by increasing the number of commercials they play. Station spotloads went up by as many as two units per hour in some dayparts. These and other conclusions were uncovered in R&R's companion Management/Sales Survey.

SALARIES/See Page 52

**Radio Stocks A Wall Street Hit**

New radio stocks have shot up on Wall Street since Infinity Broadcasting began a wave of initial public offerings over 18 months ago. Infinity and the seven radio IPOs since have posted price gains averaging 56%, according to an analysis prepared for R&R by Paul Kagan Associates Inc.

"It's the new golden age of radio," said Kagan VP/Radio Bishop Cheen. Although there have always been a few publicly traded radio companies, Cheen said professional investors had always placed them "lowest in the media food chain." But "this is a very frothy time for the equity markets in general... it's especially loving for radio."

RADIO STOCKS/See Page 52

**Smith Becomes New Hot 97 PD**

Steve Smith, former PD at KKFR/Phoenix, has been named PD at Emmis CHR WQHT (Hot 97)/New York, effective October 1. Smith replaces Joel Salkowitz, who left the station last month.



Smith

Hot 97 VP/GM Judy Ellis told R&R, "Steve has had tremendous success in CHR and an ability to program to Anglos and Hispanics, which are Hot 97's target audience. Coupling Steve's great affinity for the music and his programming and people skills, we know we have the right person to program Hot 97."

"The opportunity to work for Emmis and program a station that has changed the course of CHR as we know it is nothing short of an honor," Smith said.

SMITH/See Page 52

**The Deal According To Buchwald**

Stern 'superagent' discusses looming battle with Evergreen — and more

Evergreen Media's recent decision to drop Howard Stern's show from its WLUP (AM)/Chicago — citing the controversial personality's penchant for FCC indecency trouble — has thrust Stern's longtime agent, Don Buchwald, onto center stage in the seemingly endless drama that surrounds Stern. Last week, the usually low-profile Buchwald — not Stern — publicly lashed back at Evergreen, announcing that



Buchwald

Stern would file a breach of contract suit that includes charges that Evergreen's action has chilled efforts to win new affiliates for Stern's program.

In this rare interview, Buchwald discusses a variety of Stern-related issues, from his grievances with Evergreen to Stern's prospects of becoming a multimedia superstar.

**R&R:** You obviously don't believe Evergreen Media's contention that it dropped Howard Stern from WLUP (AM) out of concern over FCC indecency fines. What do you think was the real motivation?

**DB:** I can't tell you what their motivation was, but I can tell

you they tried to get out of the contract for several months prior without ever mentioning the FCC or giving that as their reason. The first inkling we had that they were going to use the FCC as their excuse for renegeing on the contract came 12 hours before we received their termination letter.

**R&R:** Why do you think Stern's ratings lagged in Chicago?

**DB:** His ratings didn't lag, they were approximately where we all thought they would be. The winning process takes time. Howard had great reluctance about the show being broadcast

BUCHWALD/See Page 16

**What Makes A Duopoly Work?**

Page 24

*Radio's Most Wanted Hit Is Finally Out!*



*Produced by  
Denniz PoP  
and Joker/  
Buddha*

*The much anticipated arrival of  
ace of base all that she wants*

*The certified #1 international smash already exploding  
out-of-the-box stateside! Now Every Base Is Covered...*

*From their forthcoming American debut album*

**ARISTA**

© 1993 Arista Records, Inc., a Republic Music Group Company

## Woods New GM At WFOX/Atlanta

KHMX/Houston GM/Nationwide Radio Group Manager Clancy Woods has been appointed GM of WFOX/Atlanta, succeeding Eddie Esserman, who earlier transferred from the Shamrock Broadcasting Gold outlet to manage KABL-AM & FM/San Francisco. Woods will be replaced at KHMX by Don Peterson, GM at Nationwide's KNNO & KLUC/Las Vegas.



Woods

Shamrock President Marty Loughman noted, "I'm excited that we were able to attract a GM of Clancy's caliber. He'll be a great addition to our management team. His involvement will make Shamrock an even stronger force in Atlanta."

Woods previously was GM of KNST & KRQQ/Tucson and founded the Arizona Sports Network. He also was GSM of KISW/Seattle and spent four years in the Chicago White Sox and Los Angeles Dodgers baseball organizations.

## LETTER

### RIAA's Berman Responds To Royalty Boycott Suggestion

I am troubled by [New Jersey Broadcasters Association President] Phillip Roberts's veiled call for a radio boycott of recording artists who actively support the creation of a limited public performance right in sound recordings (R&R 8/27).

First, Mr. Roberts's letter is off base on a number of counts. The proposed legislation applies only to digital transmission. Thus, all of the current operations of the analog radio industry are — and will continue to be — entirely unaffected.

Second, the applicable provision in the proposed legislation is a requirement that the digital transmitter secures permission from the sound recording copyright owner. It does not necessarily mandate the payment of royalties. This is virtually identical to broadcasters' successful legislative effort against cable for its heretofore unauthorized use of broadcast signals — the right of "retransmission consent." If airplay does indeed promote record sales in the manner Mr. Roberts

suggests, digital transmitters should have nothing to worry about.

Performing artists and their record companies are justifiably fearful of a digital future where CD-quality sound can be delivered through sophisticated transmission techniques, like pay-per-listen and audio-on-demand, without any authorization. In almost every other industrialized country in the world, sound recording copyright owners have a public performance right.

The resort to boycotts by the radio industry, as suggested by Mr. Roberts, to punish artists who are thoughtful about these issues demeans the political process. It also raises questions about broadcasters' possible abuse of their FCC licenses — held in the public trust, I might add — to further their private economic goals. Mr. Roberts should care more about the artists who are the lifeblood of both of our businesses.

— Jason Berman  
President, RIAA

SEPTEMBER 10, 1993

## SUCCESS IN SELLING YOUTH DEMOS

Four CHR GMs tell how they've been successful in pitching their stations' 18-34 demos in a 25-54 environment. Making the effort to educate potential advertisers is one method. Identifying hot product categories is another.

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## Reef Joins Rhino Entertainment As VP/CFO

Former Epic Records VP/Finance & Operations Colin Reef has joined Rhino Entertainment as VP/CFO. Reef will oversee all aspects of Rhino's financial administration from the company's West



Reef

Los Angeles headquarters.

Rhino President Richard Foos quipped, "We're thrilled to have someone as knowledgeable and experienced as Colin join the Rhino crash."

"I was most attracted by Rhino's entrepreneurial spirit and progressive management philosophy," said Reef. "I'm delighted to be part of

the management team and hope to contribute to the company's continued success."

Prior to joining Epic, Reef spent five years as CFO at Virgin Records America and two years each at Cinema Group Inc., Atlantic Records, and Elektra Records. He began his career in the music industry with Warner Communications in 1980.

## US Radio Names Struck As VP/GM Of SLC Stations

Bill Struck has been named VP/GM of KCPX & KMXB-KUMT/Salt Lake City. He succeeds six-month interim GM/GSM John Von Wagoner, who exits the US Radio AC simulcast/Rock AC duopoly. Lindsay Russell assumes Von Wagoner's GSM chores.

Struck told R&R, "I always seem to walk into turnaround situations. We have tremendous potential here and a commitment to get the job done. The signals are good — we just have to make the stations do something."

Concerning Russell, he commented, "She's probably the most professional sales manager in the market, and we're very excited to have her join the staff."

Struck was previously VP/Station Operations for the Park Lane Group, managing KSSS & KVUU/Colorado Springs and KLZ & KAZY/Denver. Russell's prior GSM stints include WLWL/Minneapolis, KEGL/Dallas, and WHLI & WKJY/Nassau-Suffolk.



A weekly look back at meaningful and amusing events from R&R's archives

## NAB Convention Issue Evolution

On the eve of the tenth fall NAB radio convention, it's interesting to look back at the issues that dominated earlier meetings, as culled from R&R's detailed contemporary accounts.

- 1984/L.A.: First joint NAB/NRBA confab, rated "bland"
- 1985/Dallas: Tipper Gore debates lyrics with radio
- 1986/New Orleans: NRBA "merged" into NAB; future technology focus
- 1987/Anaheim: Shock radio panel; "The Wave" buzz
- 1988/Washington: Indecency concerns
- 1989/New Orleans: Al Sikes seeks shock radio cleanup
- 1990/Boston: "DAB — Friend Or Foe" panel
- 1991/S.F.: DAB, LMAs, credit crunch fears
- 1992/New Orleans: Duopoly rules cause stir.

Also Celebrating 20 Years Of Excellence:

Communication Graphics Inc

## Hicks Muse Launches Two New Groups

Hicks Muse & Co. Inc. is jumping into radio in a big way by financing the start-up of two new radio groups.

The Dallas-based investment firm is committing an initial \$50 million in equity financing for the two groups and expects each to grow to a value of several hundred million dollars. Former D&D Broadcasting President **Steven Dinetz** will head one of the new companies, Dallas-based **MBD Broadcasting** (his daughter's initials). Former **Summit Communications** Exec. VP/Radio **Owen Weber** will head **HMW Communications**, which will be headquartered in Atlanta.

"Hicks Muse has long followed the radio industry, but only recently did we conclude that because of certain recent developments, the industry is now ripe for investment," said Hicks Muse Chairman/CEO **Tom Hicks**. He noted the economic advantages of duopoly and "a return to attractive relative value in middle-market radio station prices."

Hicks himself is no newcomer to



Steven Dinetz Owen Weber

the radio industry. He and his brother, **William Hicks**, own several stations in Texas. A third brother, **Steven Hicks**, is CEO of **Capstar Communications**, which will soon merge with **Bob Sillerman's SFX Broadcasting**. Steven Hicks will serve as COO.

Veteran media investment banker **Eric Neuman** has joined Hicks Muse to assist in development of the two new radio groups. Neuman was most recently Managing General Partner of **Communications Partners Ltd.**, after serving as an

executive of **InterFirst Bank/Dallas**.

### 'Perfect Partners'

"I have found the perfect partner," Dinetz said of his new association with Hicks Muse. He added that MBD will focus on Top 30 market acquisitions. While discussions are underway on several properties, he said no deals have been cut yet on station acquisitions.

Dinetz has named **Eric Neuman** (no relation to Hicks Muse's Eric Neuman) as Comptroller of MBD. He held the same position with D&D, which sold **KZEW & KOSI/Denver** to **Tribune Broadcasting** last year for \$19.9 million — a profit of \$4.4 million for four years ownership.

Weber's HMW will pursue station acquisitions in the Top 75 markets. He also said discussions were under way, but no deals were completed. Weber has not yet named any other top executives for his group.

## DAB Missing Bus At NAB Show

There'll be no DAB bus at this week's NAB Radio Show. This may be a disappointment for some attendees who'd expected **USA Digital Radio** to rework the mobile demonstration that encountered technical problems at the spring convention in Las Vegas.

Instead, **USA Digital**, a joint venture of **Gannett**, **CBS**, and **Group W**, is focusing its efforts on **NRSC** tests (which begin December 31) to select a U.S. DAB standard. Staffers at its Dallas booth will, however demonstrate the sound quality of the **MUSICAM** compression system used in its DAB system. Conventioneers are invited to bring their own favorite CDs for "critical listening."

New DAB offerings will be presented by **AT&T/Bell Laboratories**

and **Amati Communications**, although all will be hard-wired, rather than over-the-air demonstrations. "We will transmit CD-quality audio over a wide range of channel conditions, and coverage characteristics will be shown to be superior to that of analog FM transmission," said AT&T/Bell Labs scientist **Nikil Jayant**.

AT&T is actually touting two DAB system options. One is an adjacent-channel system developed in-house. The other, developed in

partnership with **Amati**, is the in-band, on-channel (IBOC) approach preferred by the NAB (**USA Digital** is the only other IBOC proponent). Both use AT&T's **PAC** (perceptual audio coding) compression system, which is a competitor to **MUSICAM**.

**Amati** President **Kim Maxwell** said the IBOC system has "amazingly strong performance with respect to multipath fading and Doppler effect." He said the demonstration in Dallas will show how the system copes with those problems at various speeds. "You can watch the errors being corrected."

### EARNINGS

## Great American, Children's Broadcasting Corp.

**G**reat American Communications Company (Nasdaq: GACC) posted a second-quarter net loss of \$12.4 million (22 cents per share), compared to a loss of \$14.5 million (26 cents per share) a year earlier. Net revenues were unchanged from last year at \$37.4 million. Radio revenues were \$18.4 million, up from \$17.6 million a year ago. The com-



pany reported an increase in operating income to \$13.7 million (from \$6.8 million last year).

Great American has a comprehensive financial restructuring plan pending which would issue reorganized common stock and 14% notes in exchange for outstanding debt and preferred stock.

Great American owns 16 radio stations in 11 markets and six TV stations.

**C**hildren's Broadcasting Corporation (Nasdaq Small Cap: AAHS) registered a second-quarter net loss of \$980,000 (31 cents per share), compared to a loss of \$156,000 (10 cents per share) a year ago. Net revenues rose to \$185,000, an increase from \$128,000 the previous year.

Children's Broadcasting Corp. distributes the "Radio AAHS" network to affiliates in eight markets. It owns **WWTC/Minneapolis** and has announced deals to acquire seven more stations.

## Infinity Pays \$17 Million+ For WIP/Philadelphia

**T**he final price tag for **Infinity Broadcasting's** purchase of **WIP/Philadelphia** was \$17,375,000 when the long-pending deal closed August 31. That's \$4.4 million higher than the \$13 million estimated when **Infinity** announced the deal to buy the Sports/Talk outlet from **Spectacor Broadcasting**.

The sale, held up for 11 months by an EEO complaint against **Spectacor**, was for nine times 12 months trailing cash flow. **WIP** enjoyed a hefty run-up in revenues and cash flow as the FCC debated how much to fine the seller — \$12,500, as it turned out.

CEO **Mel Karmazin** apparently didn't suffer from any sticker shock at closing. He picked up \$486,000 more in cash flow than he originally bargained for — although he did have to pay for it.

### Crain's Slams Multi-Market Radio

**A** front page article in last week's *Crain's New York Business* ripped the recent public stock offering of **Multi-Market Radio** (Nasdaq Small Cap: RDIOA), calling it a "very lucrative exercise in self-interest" for company insiders.

The most scathing quote came from **Proxy Monitor Inc.** President **Eric Aiken**: "Conflict of interest isn't just a phrase with this company, it's a corporate policy."

The article criticized the new radio group's initial station purchases, which resulted in financial payouts to Multi-Market insiders **Bob Silleman** and **Michael Ferrel** on the sellers' side. And it noted that several top Multi-Market officials, including Chairman **Bruce Morrow**, are only parttime employees. "Cousin Brucie," a longtime fixture in New York radio, will continue his **WCBS-FM** show and other outside work. Silleman noted in an interview with *Crain's* that he owns a large personal stake in Multi-Market and will only make money if the stock price goes up.

Meanwhile, Silleman is moving ahead with an even bigger public stock and bond offering for **SFX Broadcasting**, which will merge the **Capstar Communications** and **Command Communications** groups. **Moody's Investors Service** assigned a B3 rating to the \$75 million bond offering. "The rating reflects the company's continued high leverage and weak capital structure, but is moderated by a fresh equity infusion that is partly offsetting its operating history of repeated losses," **Moody's** said.

The bond offering and a companion stock offering of up to \$55.2 million are tentatively scheduled for late this month.

### Robertson Wire Service On Launching Pad

**P**at Robertson appears to be serious about getting into competition with the **AP** and **UPI** wires (you'll recall he almost bought the latter at one point). His **Standard News** has begun advertising for wire service writers and editors.

At **R&R's** Tuesday (9/7) deadline, it was still "iffy" whether the **NAB** Radio Show in Dallas would be the site of a long-awaited announcement that Robertson would acquire **Zapnews**, a fledgling news service delivered by fax. Negotiations with Zapnews's majority owner, **Tribune Company**, have become bogged down in recent weeks, and the whole deal could yet blow up. If that happens, look for Robertson to push ahead with development of a completely new wire service attached to the Washington-based radio networks already distributed by **Standard News**.

In other business and regulation news:

• **WBAL & WIYY/Baltimore** will serve as the origin point for a September 15 on-air test of a proposed new FCC emergency alerting system designed to replace the current **EBS**. The new technology would distribute warnings via not only radio and TV but also cable systems, satellite transmission services, pagers, and other modern communications channels.

The on-air test will cap three days of silent testing of various other new **EBS** transmission technologies.

• **KBLA & KNAC/Los Angeles** owner **Fred Sands** told **R&R** he's surprised that **Legacy Broadcasting** Chairman **Carl Hirsch** is threatening a lawsuit over the combo's pending \$12 million sale to **Keymarket Communications**. "We had a potential deal with Carl Hirsch in March," Sands confirmed. But Sands said the deal died that same month when Sands's lender refused to accept Hirsch's terms for financing the deal. As for Hirsch's lawsuit threat: "If he does, we'll file a malicious prosecution lawsuit."

Hirsch refused to comment on the advice of his lawyers.

—Randall Bloomquist, Jack Messmer



**“RADIO AAHS is refreshing! It fills a gap that regular commercial radio ignores. Comments from our listeners all agree -- it's about time!”**

Carmen V. Nardone  
Station Owner  
WMXH AM 750  
Wilkes-Barre/Scranton, PA

**“The Los Angeles market finally has a radio station that families can listen to together...and the response has been tremendous. At a recent store appearance at Kids R Us, families traveled miles to see our RADIO AAHS personality Bruce Barker. Store revenues increased 50% compared to a normal weekend...all because of the enormous effect RADIO AAHS has on Southern California kids and their families.”**

Nancy Powell Eisenstadt & Brad Lusk  
KPLS AM 830, Los Angeles/Orange, California

**“Programming is 100% positive, great for kids, it promotes family listening and is a wonderful community relations tool for prospective sponsors.”**

Bourdon Wooten  
KYYD AM  
Abilene, Texas

**“RADIO AAHS has been a huge hit with children in the Valley of the Sun! The turnout at promotions has been fantastic!”**

Barbara Dean  
VP & General Manager  
KIDR - Phoenix, Arizona

**“RADIO AAHS and Children's Satellite Network have helped our modest AM facilities become two of the better-known stations in this big, competitive radio market. We've been on the air with RADIO AAHS only 6 months, and we've already made a splash. Major advertisers are noticing us, and important buys are coming in.”**

Lawrence A. Kessner  
President  
Capital Kids' Radio Company  
WKDL-AM and WKDV-AM  
Washington, D.C.

Want to learn more about America's fastest growing network?  
Call the Children's Satellite Network at (818) 990-3391. Stop by and see us at NAB in Booth 1031 & 1033.

**TRANSACTIONS**

**Keymarket Snaps Up L.A. Beachfront Property With \$12 Million Deal For KBLA & KNAC**

**Gordon-Thomas bids \$9.3 million for Akron duopoly; Bonneville doubles up in Kansas City for \$7.6 million**

**Deal Of The Week**

**KBLA & KNAC/Santa Monica-Long Beach (Los Angeles)**  
**PRICE:** \$12 million (estimated)  
**TERMS:** Asset sale. The sale price was not disclosed, pending the official FCC filing. But R&R's sources estimate the price at \$12 million.  
**BUYER:** Keymarket Communications, headed by Chairman Kerby Confer and President Barry Drake. Keymarket owns WWL & WLMG/New Orleans, WOXY & WRVR/Memphis, WILK-WKRZ-WEBI & WEEY/Wilkes-Barre, and is buying WSPD-WLQR & WVKS/Toledo. Keymarket also manages the Amaturo Group stations, KFRG/San Bernardino and KFGI & KKMJ/Austin. Phone: (706) 855-0555  
**SELLER:** Los Angeles real estate developer Fred Sands  
**FREQUENCY:** 1580 kHz; 105.5 MHz  
**POWER:** 50kw; 1.05kw at 453 feet  
**FORMAT:** Korean; AOR  
**BROKER:** W. John Grandy  
**COMMENT:** This AM sold for \$7.2 million in 1990 and the FM for \$1.7 million in 1983.

**Arkansas**

**KBHS/Hot Springs**  
**PRICE:** No cash consideration for 66%  
**TERMS:** Stock transfers between family members  
**BUYER:** John Bozeman of White Bluff, TN, increasing his stock ownership of J&A Inc. from 34% to 100%. J&A owns the licensee, Great American Broadcasting of Arkansas Inc. Phone: (501) 623-6661  
**SELLER:** Janet Bozeman and Robbie Swinney, the buyer's sisters, are transferring their 33% stock interest.  
**FREQUENCY:** 590 kHz  
**POWER:** 5kw daytimer  
**FORMAT:** AC

**Florida**

**Beasley-Reed Stations**  
**PRICE:** \$250,000 for 1%  
**TERMS:** Stock sale for cash. This is the first step of a two-step transaction whereby the buyer will acquire the seller's entire stock interest for 50% of nine times 12 months trailing cash flow minus the outstanding indebtedness. The second step of the buyout is to take place concurrently with the buyer's sale of KRTH/Los Angeles.  
**BUYER:** George Beasley of Naples, FL, increasing his stock ownership of Beasley-Reed Broadcasting from 50% to 51% (and eventually to 100%). He owns 11 other stations in eight markets. Phone: (813) 263-5000  
**SELLER:** George Reed of Miami, reducing his stock ownership from 50% to 49% (and eventually to zero)

**WPOW/Miami**  
**FREQUENCY:** 96.5 MHz  
**POWER:** 100kw at 1007 feet  
**FORMAT:** CHR  
**COMMENT:** This station sold for \$10.6 million in 1985.

**WJHM/Daytona Beach (Orlando)**  
**FREQUENCY:** 101.9 MHz  
**POWER:** 28.2kw at 1584 feet  
**FORMAT:** Urban  
**COMMENT:** This station sold for \$9.2 million in 1987.

**Champion Broadcasting Stations**  
**PRICE:** \$950,000  
**TERMS:** Asset sale for \$150,000 cash and an eight-year promissory note for \$800,000 at an initial interest rate of 7%, adjusted annually to one point above the prime rate of Chase Manhattan Bank (but not more than 10%)  
**BUYER:** Rama Communications Inc.,

owned by Sabata Persaud of Orlando. Phone: (407) 896-2694  
**SELLER:** Champion Broadcasting of Florida Inc., owned by Matthew and Herbert Hoffman. They also own WUNR/Brookline (Boston), MA. Herbert Hoffman also has an interest in an FM CP at Palmyra, NY. Phone: (407) 291-1395

**WXXU/Cocoa Beach**  
**FREQUENCY:** 1300 kHz  
**POWER:** 5kw day/1kw night  
**FORMAT:** Spanish  
**COMMENT:** This station sold for \$330,000 in 1987.

**WXTO/Winter Garden (Orlando)**  
**FREQUENCY:** 1600 kHz  
**POWER:** 5kw  
**FORMAT:** Spanish  
**COMMENT:** This station sold for \$850,000 in 1986.

Continued on Page 8

**TRANSACTIONS AT A GLANCE**

**1993 Deals To Date: \$1,644,612,401**  
 (Last Year: \$793,584,185)  
**This Week's Action: \$38,901,570**  
 (Last Year: \$4,400,000)  
**Total Stations Traded This Year: 967**  
 (Last Year: 843)  
**Total Stations Traded This Week: 45**  
 (Last Year: 13)

**Deal Of The Week:**  
**KBLA & KNAC/Santa Monica-Long Beach (Los Angeles), CA**  
**\$12 million (estimated)**

- KBHS/Hot Springs, AR No cash consideration for 66%
- Beasley-Reed Stations \$250,000 for 1%
  - WPOW/Miami
  - WJHM/Daytona Beach (Orlando), FL
- Champion Broadcasting Stations \$950,000
  - WXXU/Cocoa Beach, FL
  - WXTO/Winter Garden (Orlando), FL
- IQ Radio Network Acquisitions \$100,000
  - WWIQ (FM CP) Gray, GA \$75,000
  - WZIQ (FM CP) Smithville, GA No cash consideration
  - WYIQ (FM CP) Warner Robins, GA \$25,000

Continued on Page 8

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- The 13 radio station Paxson Broadcasting debt refinancing
- The nine radio station Price Broadcasting sale to Citadel Communications
- G&C Broadcasting's stand-alone radio station purchase and financing in Phoenix

...and the acquisitions, sales and financings of many other radio and television stations and related businesses.

At the NAB Radio Show, call CEA for an appointment in suite 1172 at the Loews Anatole Hotel (214) 748-1200.

**Intercontinental Radio, Inc.**

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## Presher Now KMEN & KGGI GM

Moves south from KHYL/Sacramento

American Media has transferred KHYL/Sacramento GSM David Presher into the GM slot at all-Sports/CHR combo KMEN & KGGI/Riverside-San Bernardino. Presher replaces Steve Virissimo, who is now GSM at KJQY/San Diego.



Presher

American Media co-owner Art Kern said, "Dave's energy and talent are a perfect fit for KMEN & KGGI." Kern's partner, Alan Beck, added, "Dave's a great addition to the strong management team at the stations."

Presher noted, "I'm excited to be coming home to Southern California to manage these great stations. KGGI has a tremendous, loyal audience in the Inland Empire, and KMEN is on a roll. And it's a thrill to join a staff that knows no limits which gives us great opportunities in the community."

Prior to joining American Media, Presher held sales and management posts at Sacramento outlets KROY, KPOP, and KOVR-TV.

## Kohl Gets Elektra Promotion Post

John Kohl has been chosen as Elektra Entertainment's National Director/Alternative Marketing & Promotion. Based in Seattle, Kohl will focus on helping the label's alternative acts cross to other formats; he also retains his West Coast promotion duties.

Elektra VP/Marketing & Promotion Faith Henschel commented, "With his extensive radio experience, knowledge of music, and thoughtfulness, John will no doubt become even more integral in helping Elektra increase the visibility of our artists."

Kohl, a six-year company veteran, was most recently Director/Alternative Promotion, West Coast. Before joining Elektra, he was a Seattle concert promoter.

## Convening In Coronado



MCA and Uptown execs gathered for the 1993 UNI Distribution Corp. convention in San Diego. Taking time to pose at the Los Coronado Hotel are (l-r) UNI President John Burns, Uptown CEO Andre Harrell, MCA Music Entertainment Group Chairman Al Teller, MCA/Nashville Chairman Bruce Hinton, and MCA Records President Richard Palmese.

## Butler New KACE Station Manager

Former KACE/Los Angeles account executive Elston Butler has returned to the All Pro Broadcasting Urban outlet, this time as Station Manager/GSM.

"I've been looking forward to returning to



Butler

Black radio," Butler remarked. Since his first three-year stint at KACE ended in 1991, he has spent time in sales positions at crosstown stations KLSX and KROQ. Butler began his radio career seven years ago as an account executive at KGFJ/Los Angeles.

## Jones Turns On 'FM Lite'

Jones Satellite Networks has launched "FM Lite," a live, 24-hour music format that blends contemporary instrumental, soft AC vocal, light jazz, and MOR musical styles.

According to JSN VP/GM Roy Simpson, "FM Lite" is designed to fill a market void for radio stations who are interested in targeting the 35-54-year-old audience."

## Sneed

Continued from Page 1

Summit owns WAOK & WVEE/Atlanta, WRKS/New York, KHVN & KJMZ/Dallas, and WCAO & WXYV/Baltimore.

## National Radio RADAR Ratings

### 12+ Persons

Network	Avg. Persons (000)	Change
ABC Prime	4703	-0.5
Westwood One		
Mutual	2808	-7.4
ABC Platinum	2463	-4.2
ABC Genesis	2196	-4.9
Unistar CNN**	2117	+7.8
CBS Spectrum	2078	+1.4
Westwood One NBC 1953		+38.7
Unistar Super	1664	-11.5
CBS	1495	+0.3
Westwood One		
WONE**	N/A	N/A
Unistar Power	1277	+9.4
Westwood One		
Source	1174	-14.6
ABC Excel	929	-12.7
American Urban	865	-13.0
ABC Galaxy	845	-7.9

### Top Five 25-54

Network	Avg. Persons (000)	Change
ABC Prime	2510	-1.3
Westwood One		
Mutual	1491	-9.6
ABC Platinum	1256	-5.1
CBS Spectrum	1179	-3.9
ABC Genesis	1164	-2.0

### Top Five 18-34

Network	Avg. Persons (000)	Change
ABC Genesis	1055	-10.1
ABC Prime	994	+4.7
Westwood One		
Source	777	-16.6
ABC Excel	616	-19.8
Unistar Power	576	-3.8

\*Formerly Unistar Ultimate  
\*\*WONE merged into NBC and Mutual for RADAR 47

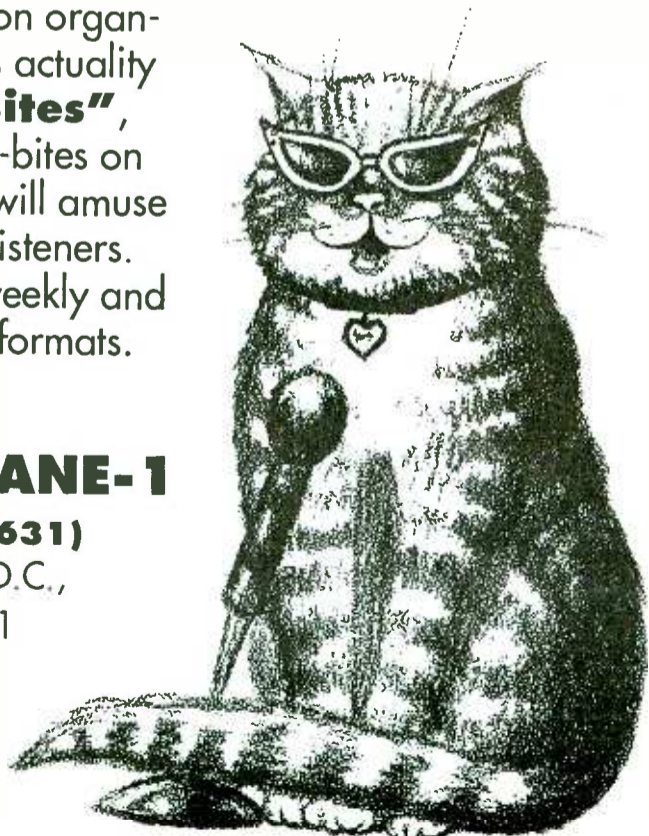
Source: Statistics submitted to R&R by the major networks and compiled by Statistical Research Inc. Figures based on telephone measurement from May 1992-April 1993 and merged with network clearance records. All tables represent Monday-Sunday, 6am-midnight.

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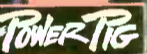
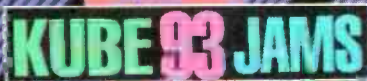
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**Buchwald**

Continued from Page 1

on a low-cuming AM station against known broadcasters on the FM band. He felt he needed terrific support to win and that it could not be done overnight. Evergreen made it very clear they understood that. In fact, they flew into New York on more than one occasion to convince him they would be in full long-range support of the program.

**Evergreen was to be responsible only for complaints received in Chicago. There were none.**

Because of that, we made a three-year deal with them. Evergreen had actually asked for more time, but we couldn't agree on the money.

Howard's success — both from a ratings point of view and his ability to generate huge advertising revenues — is no secret, and it doesn't cost the station \$5 in pro-

motion to do it. There is a rhythm to the show's climb in the ratings. In some markets it happens more quickly. In the past year, his ratings on another low-cuming AM station, **WJFK/Baltimore**, have just about quintupled. Evergreen knew we would have to tough it out in Chicago for a year or so. They made a long-term commitment with that in mind.

What was curious to us was that Howard's success on **WLUP (AM)** would have been at the expense of their own personnel on their FM.

**R&R:** Is it true that the standard Stern affiliation agreement requires stations to fight all Stern-related FCC indecency complaints they may receive?

**DB:** In this case, Evergreen was to be responsible only for complaints received in Chicago. There were none. I cannot comment on other agreements — they are confidential.

**R&R:** Do you believe the FCC is specifically out to get Howard Stern?

**DB:** The FCC recently commented that no actionable complaints had been received against the "Howard Stern Show" in more

than six months. They absolutely refused to bring any action against other affiliates in the last case.

**The FCC recently commented that no actionable complaints had been received against the 'Howard Stern Show' in more than six months. They absolutely refused to bring any action against other affiliates in the last case.**

Please be aware there have been only two complaints issued since 1988, both at the instigation of the same individual — obviously obsessed — who taped thousands of hours of the show in order to find something to petition the Commission about. And zero dollars in

BUCHWALD/See Page 20

**EXECUTIVE ACTION**

**Cohen Tapped For ERG Promo Post**

Jon Cohen has been promoted to Director of New Music Promotion & Marketing at **EMI Records Group**. Cohen will be responsible for developing and implementing national promotional and marketing strategies, reporting to ERG Sr. VP/Promotion **Ken Lane**.



Cohen

Cohen first joined the company in 1989 as an intern with **SBK Records'** promotion and video departments. He became Manager/Promotion & Marketing for the New England region in 1991, and was given similar duties for the Northeast region in January of this year.

**WQXI & WSTR Ups Kabakoff To GSM**

**Jefferson-Pilot Nostalgia/CHR** combo **WQXI & WSTR/Atlanta** has promoted **LSM David Kabakoff** to the GSM post.

**WQXI & WSTR VP/GM Mark Kanov** told **R&R**, "Over the years, David has shown himself to be a solid performer with a great understanding of the industry and this market. He can motivate the sales staff and will do a great job on the national front as well."

Kabakoff joined **WQXI & WSTR** in 1987 and has been **LSM** there since 1989. Prior to joining the combo, he'd been **Birch Regional Manager** for five years. Kabakoff has been replaced as **LSM** by **AE Rob Stearns**; also at the station, **AE Chris Schorr** has been promoted to **Sr. AE**.

**Max Radio Shuffles Norfolk Sales Staff**

**WWDE/Norfolk** Sales Manager **Michael Bump** has been elevated to **VP/Director of Sales** at the **Max Radio Hot AC** and newly purchased duopoly partner **CHR WNVZ**.

As part of a realignment of the stations' sales staffs, **Eric Mastel** joins **WWDE** as Sales Manager, while **WWDE co-LSM Bruce Berman** becomes Sales Manager at **WNVZ**.

Also at the combo, **WWDE Regional Sales Manager Pat Kimsey** and **LSM Scott Blum** have been named **Regional/National Sales Managers** for both stations.

**BET, Stratford Create Radio Net**

**BET Holdings** will team with **Stratford Research** to create the **BET Radio Network**. Expected to offer its first programming in January 1994, **BETRN** will offer both short- and long-form programming to Urban broadcasters.

view radio as a natural extension of our premium brand image. We are totally committed to building **BET Radio Network** into a dominant Urban franchise."

**BET Holdings** Chairman/founder **Robert Johnson** explained, "We

**BET Exec. VP/Operations Jeffrey Lee** has been named **CEO** of the new venture and will direct all of its day-to-day operations.

**ERG Swings Pendulum Pact**



As part of a joint venture, **EMI Records Group** will acquire 50% interest of **Pendulum Records**. Under the agreement, **ERG** will market and promote **Pendulum** releases in conjunction with the **Pendulum** staff. Finalizing the deal are (l-r) **Pendulum President/CEO Ruben Rodriguez**, **ERG President/CEO Daniel Glass**, **ERG North America Exec. VP/IGM Terri Santisi** and **Chairman/CEO Charles Koppelman**, **Pendulum Exec. VP/Business Affairs David Glinert**, and **ERG VP/IR&B Promotion Glynice Coleman** and **Sr. VP/CFO Alfred Pedecine**.

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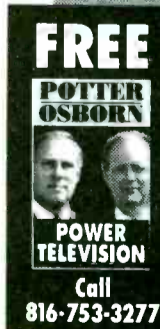
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opm	9.7	4.5
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n	6.4	3.0
s @ 5:00pm	8.4	4.0
s @ 11:00pm	12.4	4.0
	162.7	82.0



REACH: 69.3% saw the sp  
FREQUENCY: 2.4 average times  
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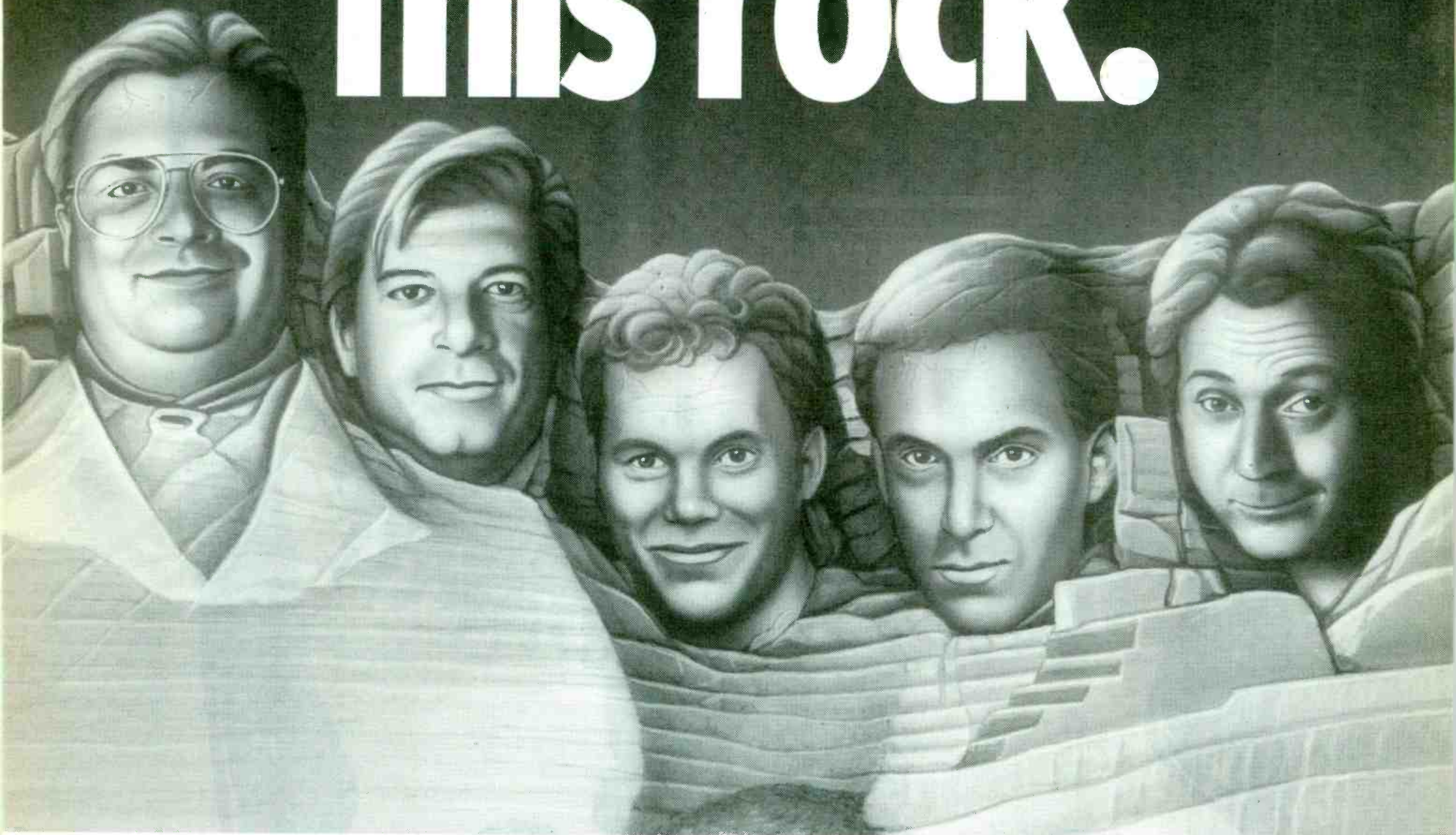
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# Get a piece of this rock.



As a program director, you've come to enjoy the finer things in life. Those little extras like food, shelter and clothing. And, let's face it, you've come to like the way "Program Director" sounds after your name. "Joe Bob-Program Director." Yeah, that has a nice ring to it.

And to keep those paychecks rolling in all you need is for those almighty numbers to stay up there. That's where the WLUP-FM Lineup can help and ensure that you don't return to college radio.

With the proven ratings and national recognition of these personalities, you can pummel the competition senseless while dealing with the deluge of new listeners and advertisers.

**Steve & Garry's** no-holds-barred attitude has made them #1 with all the money demos. And, best of all, their quick-witted send-up of everyone in the public eye will make you look smart for having them.



**Kevin Matthews** is big enough to share the spotlight with his alter ego, Jim Shorts. His listeners have a nasty habit of staying tuned forever, making his show #1 in Middays.

**Jonathon Brandmeier** is the perfect party host with a show that rules afternoon ratings. A magnet for the outrageous, his live without-a-net antics have gotten him consistently voted *Billboard Magazine's* "Radio Personality of the Year."

**Danny Bonaduce** is the former Partridge we've taken under our wing. Notorious for not mincing words on any subject, he has a reputation for causing a stir wherever he goes.

All you have to do now is call Jim deCastro or Larry Wert at (312) 951-5673. And by using any or all of these Radio Landmarks, it won't be long before you're carving out a niche in the marketplace.





**Buchwald**

*Continued from Page 16*

fines have been paid to date.

Howard Stern is certainly newsworthy. His morning radio program is the most-listened-to in the world. I don't think the FCC is out to get Howard. Because of his great success, a lot of material written about him with regard to the FCC is blown out of proportion. His objective is only to entertain and continue his success. He will continue to broadcast in an entertaining manner and certainly will be concerned with all reasonable broadcast standards. I must add that the FCC also recently indicated that effective efforts had been made to avoid further infractions with regard to the "Howard Stern Show."



**I don't think the FCC is out to get Howard. Because of his great success, a lot of material written about him with regard to the FCC is blown out of proportion.**



**R&R:** *Is Howard lending financial or other support to the effort to protect his show?*

**DB:** We think it's important that Howard not lobby this situation. Howard's performance stands by itself — he is a broadcaster, not a politician. We have always felt well-supported by our affiliates — Chicago being the exception. In turn, we have created an effective production organization that works closely with the stations to help make the show sound great and be successful in their markets. We offer our experience in selling the show, technical advice, promotion, creative, legal . . . all areas in which we can be helpful, whether

it's Howard's creative approach to commercials or **Infinity Broadcasting's** advice about a satellite system.

**R&R:** *Has Evergreen's action damaged Stern beyond depriving him of a Chicago outlet?*

**DB:** Yes. Our lawsuit with Evergreen will speak quite boldly about how we have been damaged. But I have to tell you that we have received some terrific support from broadcasters, affiliates and others. They are incredulous as to the purported reasons given by Evergreen in terminating the agreement. We are certainly grateful for that. There are many interested broadcasters with confidence in the show, its content, and its success, and we look forward to concluding deals with them and entering these new markets.

**R&R:** *Explain the structure of the entity that syndicates Howard Stern.*

**DB:** Infinity Broadcasting and Howard Stern have joined together to simulcast the radio program. Our company represents both entities in that endeavor.

**R&R:** *So who makes the key decisions about the show?*

**DB:** Decisions are made jointly by the principals. I act as an advisor and negotiator.

**R&R:** *What's the growth potential for the Stern Show? Could he*

*be like Rush Limbaugh, airing on 600 stations?*

**DB:** We don't have that in mind. As you know, most syndicated shows are sold on some time-share system. The "Howard Stern Show" is sold on a cash basis. Also, Howard is a very competitive guy. He will settle for nothing less than the show being No. 1 in each market. He is turned on by making a losing station a winner. We were attracted to certain markets because of the kind of panache that they have. And admittedly, Howard is attracted when an extraordinary challenge presents itself, i.e., [beating the seemingly unbeatable] stations like **WMMS/Cleveland** and **WMMR/Philadelphia** and individuals who claim they can dethrone the "King of All Media." I must add, as a true mercenary, I am attracted to a good deal . . . I say that with a blush and a smile.

**R&R:** *Can you give me a sense of how much affiliates are paying to air the Stern show?*

**DB:** The agreements are confidential and, as you know, we are not loose-lipped, although the Chicago deal will become a matter of public record in the lawsuit against Evergreen. However, as I am ever-gracious, I will tell you that the basic structure calls for a license fee and a performance fee. The second fee kicks in when the show is a suc-



**Howard is attracted when an extraordinary challenge presents itself, i.e., [beating the seemingly unbeatable].**



cess and the radio station earns lots of money.

**R&R:** *How do you explain Stern's appeal?*

**DB:** Howard is honest and funny, and he knows how to use the radio to communicate that. He is creative and innovative. Howard is larger than life, and people are attracted to this radio guy who has all these other show business pursuits as well.

**R&R:** *Where does Howard's career outside of radio stand? I don't hear him talking much about the "Fartman" movie anymore.*

**DB:** Let me give you an overview of how we work as agents. Our job is to build a career. We take each step in a painstaking way, and we don't rush any situation that appears to be anything less than positive.

The "Fartman" movie is a good example of that. We searched a long time before we came up with the right studio with which to do a movie. A deal was made with one of Hollywood's hot writers, **J.F. Lawton**, to create the script. We tried to cover all bets and be as sure as we could that Howard's first movie had all the elements in place for success. Not only a financial success, which didn't appear to be a problem, but from a craft point of view as well. Some things fell out of whack and we — meaning Howard — decided not to do "Fartman" as of this time.

Could we make the film? We could start tomorrow. It has been put aside. Howard has been offered several features since the announced postponement. As before, when the right package presents itself, he will be available. Howard has a very

successful relationship with **Time Warner** and **E! Entertainment Television**. His television show is in 243 markets and the growth in under a year is phenomenal.

The relationship with **Infinity Broadcasting** has been great for many years as well as enterprising. Many of the future projects are joint ventures with them. His book, "Howard Stern — Private Parts," published by **Simon & Schuster**, will be out on October 6 and will be very successful. It is a very funny book. A recording of the book will be presented as one joint venture with **Infinity Broadcasting**. So "Fartman" ain't dead at all, it's moved over to accommodate some other activities.

**R&R:** *Is Howard Stern unprecedented in his ability to successfully make a transition from radio to television and film?*

**DB:** Howard has moved into TV and books, with film on the horizon. He is not the only one to make a crossover. **Jay Thomas** is another one of our clients who has moved successfully from radio to TV and film. He's already won an Emmy Award for "Murphy Brown," and check out "Love And War" — it will be a major hit. We are in discussion with radio groups in planning a new radio venture as well.

**R&R:** *Do you feel optimistic about Howard Stern's multimedia future?*

**DB:** There's no question about it. I have represented him for a long time and since the beginning, I always thought this guy would be able to sustain for **Johnny Carson**-type years with perhaps even broader success.

**UPDATE**

**MCA, BMG Renew International Agreement**

The **MCA Music Entertainment Group** and **BMG** have renewed their international licensing and distribution agreements for the **MCA**, **Geffen**, and **GRP** labels.

**BMG** will continue to manufacture and distribute **MCA**, **Geffen**, and **GRP** product in the **UK** and **Germany**. It will also remain the exclusive licensee for those labels in all other territories outside of **North America** and **Japan**.

The five-year arrangement — which takes effect **April 1, 1994** — also has been expanded to afford **MCA** the option to open new companies in other territories.

**Platinum Fit For The King**



**RCA marketing consultant Don Wardell** visited the **Elvis Presley Birthplace (EPB) Museum** in **Tupelo, MS** to present **EPB Foundation President Janelle McComb** with a platinum award for "The King Of Rock 'N' Roll: The Complete Fifties Masters" box set.

**Meat Loaf Meets UNI Execs**



**Meat Loaf** was on hand for **UNI Distribution Corp's 1993 convention**. Smiling in **San Diego** are (l-r) **MCA Sr. VP/A&R Ron Oberman** and **Sr. VP/Marketing Randy Miller**, **UNI Sr. VP/Marketing Eddie Gilreath**, **MCA Sr. VP/Sales & Field Marketing Jonathan Coffino**, **UNI President John Burns**, **MCA President Richard Palmese**, **Meat Loaf**, and **MCA VP/Artist Development Glen Lajeski**, **Sr. VP/Public Relations Paula Batson**, **VP/Promotion Mark Gorlick**, **VP/Rock Promotion Gina Iorillo**, and **Sr. VP/Promotion Bruce Tenenbaum**.

# Top Markets Adult Formats Quality Broadcasters Short List

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# MANAGEMENT

## Employee Dissatisfaction With Bosses Rising

The economy may be tight and jobs may be difficult to find, but that hasn't stopped Americans from expressing their displeasure with their bosses.

According to a recent survey conducted by the NYC-based Roper Organization, only 30% of employed Americans label their superiors as "hard workers" — a figure that's down 15% from 1987. Slightly more (31%) say their bosses are "very good" at delegating responsibility, a 4% decline from '87.

Furthermore, only 28% describe their supervisors as experts in their fields, down from 32% in 1987. Meanwhile, the number of employees who view their bosses as "enthusiastic" fell from 34% in '87 to 27% today.

### No Respect

Since 1987, 6% fewer workers say their bosses are respected by others. And only 26% of 18-29-year-olds aspire to attain their employers' posts — a 15% decline from 1985.

### Why Work?

Along with negative feelings toward their superiors, a declining number of employees (55%) say they work to feel independent, down 5% from 1985. While 54% of workers said they held jobs to put their talents to use in 1985, only 48% feel the same way today.

Other reasons Americans give for joining today's workforce have posted similar declines: personal fulfillment (down 11% to 46%), the stimulation of the work itself (down 8% to 36%), and personal expression (down 7% to 31%).

### Business Vs. Pleasure

Meanwhile, only 30% of workers — a record low — believe their jobs are more important than leisure. This figure has plunged from 46% in 1985 and 48% in 1975, when the question first was asked.

Incidentally, 1993 marked the first year more executives and professionals (37%) than clerical and other white-collar workers (35%) reported that job-related problems — layoffs, reduced hours, pay cuts, etc. — affected their households.

## Why You Shouldn't Skip Your Lunch

If you usually skip lunch, you're not alone. According to "Eating On The Run" (Leisure Press) author/nutritionist Evelyn Tribble, although 55% of Americans bring their lunch to work, lunch-skipping has risen by 65% in the past 10 years.

However, if you go longer than five hours without eating a meal or

healthy snack, your glucose — the brain's energy source — runs out, forcing your body to use less-efficient fuel and compromising brain power.

If you're someone who skips meals — particularly breakfast — you'll end up with a lower metabolism rate, difficulty losing weight, and impaired concentration.

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You can take advantage of our extensive experience with America's newest radio format. No one in the world knows more about *Modern Oldies*<sup>sm</sup>. After all, we invented it, researched it, produced it, and launched it on our own station. For details on how you can obtain a market exclusive license to use *Modern Oldies*<sup>sm</sup>, call Bob Hughes at (619) 286-1170.

*Modern Oldies*<sup>sm</sup> is a service mark of Compass Media Group.



### JUST MY IMAGINATION

## Fantasies At Work

If you've ever fantasized about having sex with a co-worker — or telling your boss what you *really* think — you're far from alone, according to a recent survey by *Exec* magazine.

Taking into account that nearly 90% of the survey's 1500 respondents were male, mostly age 25-40, and almost entirely lower- or mid-level managers, the results are still fascinating.

The favorite fantasy — shared by 84% of the respondents — was changing an aspect of their image to impress co-workers.

On a related note, the second-favorite fantasy was having sex with a co-worker, shared by 77% of the male respondents. (Interestingly, only half of the far smaller pool of female respondents said they thought about having sex with *their* co-workers.)

While the majority (52%) say they indulge in such sexual flights of fancy only occasionally, 24% say they daydream about having sex with co-workers on a daily basis. Another 22% say they think about it weekly, and 3% say they do it hourly!

### Who's The Boss?

The third-favorite fantasy, shared by 73% of the respondents, is being the overall boss. Nearly as many (69%), fantasize about what they'll say to *their* boss on the day they quit.

A significant majority (62%) also like to fantasize that they have secret powers (such as the ability to read minds, become invisible, or control the actions of others.)

Not all daydreaming is a waste of time, however. An impressive 71% say they've turned at least one daydream into reality.

## Revenue Forecast Software Bows

Simplify your budgeting process with Miller, Kaplan, Arase & Co.'s "1994 Revenue Forecast System," a software application that uses customized station and market data to analyze revenue trends.

The system works on IBM-compatible PCs equipped with Microsoft Windows and Excel programs. To sample a diskette, call the North Hollywood, CA-based accounting firm at (213) 877-6171.

### DATELINE

● **September 8-11** — NAB Radio Show. Convention Center, Dallas.

● **September 29** — CMA Awards. Grand Ole Opry, Nashville.

● **Sept. 29-Oct. 2** — RTNDA 48th International Conference & Exhibition. Convention Center, Miami.

● **October 12-17** — NBMC Convention. Radisson Plaza Hotel, Alexandria, VA.

● **October 23-26** — RAB Board Meeting. Arizona Biltmore, Phoenix.

● **October 27** — "Radio Station Values & Finance" Seminar by Kagan Seminars Inc. Park Lane Hotel, New York.

● **November 6** — Radio Mgrs. Round Table For Small & Medium Markets. Kansas City Airport Hilton.

● **November 11-13** — YBPC Convention. Hyatt Regency, New Orleans.

### 1994

● **January 30** — Pollack Media Group European Programming/Management Seminar. Palais des Festivals, Cannes.

● **January 30** — MIDEM '94. Palais des Festivals, Cannes.

● **February 5-6** — Dan O'Day's PD Grad School. Radisson Hotel & Suites, Dallas.

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— Mike Phillips, *President*

KNFR-FM  
Spokane, WA

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— John Winkel, *President*

KFGE-FM  
Lincoln, NE

"Well Done! The personalities are excellent!"  
— Norton Warner, *President*

WKDY-FM  
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"It's everything UNISTAR said it would be...and MORE!"  
— Jack Moran, *General Manager*

Source: WIXY-FM Arbitron Spring 92/93 Metro reports. (Mon. - Sun., 6AM - 12MID)

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# SALES & MARKETING

## Key Considerations When Forming Duopolies: Corporate Objectives & Management Skills

By Chris Beck

Stations involved in duopolies are challenged with making "one + one (+ one)" equal more than three. Unfortunately, for many the reality winds up being a sum of less than three and a loss of market rank/share.

To excel in the brave new world of duopolies, we must rethink virtually every aspect of station operations, including the ways radio is marketed to buyers. Sales and marketing skills also need to be redefined.

To begin with, you must understand the ultimate corporate goals for combining multiple operations

in a single market. Several objectives can be accomplished: protecting the format, reducing cost/overhead, increasing revenue (and share of market revenue), and committing to a particular market.

### Corporate Objectives

Many of these objectives are important in the long run. In the short

term, however, it's rare they all can be accomplished. In fact, some of them can inhibit the execution of the others.

For instance, let's say an owner's programming objective is to protect his station's format from either direct competitors or flanking attacks. While revenues may increase over the stand-alone station, the power ratio for the combination usually will drop 10%-35%.

If the owner's objective is sales-driven, however, you probably want to be involved with stations that have their own identities and relatively low duplication.



**Establish one clear priority — either sales or programming — and steer your course, budgets, and staffing based on that objective.**



Therefore, it's important to establish one clear priority — either sales or programming — and steer your course, budgets, and staffing based on that objective.

### Management Skills

Duopolies represent a true test of a GM's or a sales manager's skills. One factor that can make a major difference stems from the experience of managing multiple profit centers at one facility. You generally need experience with at least three profit centers to develop the ability to balance your day as the manager of a duopoly.

### FIVE FACTORS

#### What Makes A Duopoly Work?

Managers of duopolies must keep the following five factors in mind:

Two or more independently owned competitors programming the same format usually will increase the format's total market dollar share (excluding Sports) to 25%-30% of total market revenues.

One owner operating two or more stations with similar formats usually will increase revenues over the single station, while decreasing the second's revenue by 10%-35%.

Focusing on increasing total share almost always means sacrificing rate and, consequently, market share/rank.

To increase market-revenue rank and power ratio position through higher average unit rates, stations must control — through senior- or middle-level client/agency contacts — between 25%-38% of total revenues.

In a market housing several duopolies with unclear objectives, weak staffing, and poor execution, a single station can pick up a disproportionate share of dollars. Poorly executed duopolies focusing on duopoly share at the expense of rate actually decrease their share of market dollars, fueling market growth in lower-ranked stations.

### MIAMI & DALLAS

#### Spotlighting Success Stories

Cox Broadcasting's WHQT-WIOD & WFLC/Miami arguably is the most successful duopoly in the nation.

VP/GM Bob Green comments on the trombo's success: "We've been very fortunate that one + one + one has surpassed three. However, we've been the architects of our own good fortune, [maintaining] a strong belief in sales and management talent.

"It's our philosophy to recruit, train, and retain highly talented people. This requires exceptional sales managers with the insight and focus to coach talent. Our success was determined 60 days prior to take-over. During this period, we segmented our accounts by their proclivity to buy in a like manner and matched our account managers' specific skills to customer needs and account segmentation."

Alliance Broadcasting's Country KSNM & KYNG/Dallas use a different strategy. These two FMs —

housed in a highly competitive Country market — have succeeded in proving that one + one can equal more than two.

VP/GM Scott Savage says, "A sales manager in a duopoly situation absolutely must have a versatile background with a multitude of different experiences. I'd shy away from a manager with an eight-year, one-station background. I'd much rather have a manager who's experienced a variety of different formats, cultures, and challenges.

"Although our business may consider it somewhat of a negative for a manager to have jumped around over eight years, the two or three different management jobs might well be the key to duopoly success. You need a manager who's highly talented and very organized, one who can handle several different assignments simultaneously and do them all well."

Echoing Green's sentiments, Savage adds, "You absolutely must have a great talent pool. Duopolies definitely will filter out mediocrity."

Another vital management skill is the ability to strategically balance various personalities (and to decide where to focus your attention). Sales managers with this expertise usually work at combos with Sports or at facilities with interactive systems (e.g., News/Talk). Managers with a single-station, single-profit center background generally have great difficulty staying centered when dealing with the challenges of a duopoly.

Employing a balanced staff with diverse, but definitive, revenue-development abilities also adds to duopoly success. Sales managers not only must be exceptional interviewers and talent-finders, they also must know which characteristics and areas of expertise they need to add to the staff.

These managers must be able to assess salespeople's past performances, including what was judged as a "win." For example, one critical sales management personnel error is hiring salespeople who

perceive a win to be driving share from agency avails.

Instead, you should look for experienced salespeople who know that driving premiums with lower overall share totals is what puts you in the real winner's circle. The difference in this simple area (avails) can make or break a duopoly.



Chris Beck is President of Beck Marketing Group International, a consulting firm specializing in acquisitions, duopoly strategies, management, marketing, and sales. He can be reached at (818) 594-0851.

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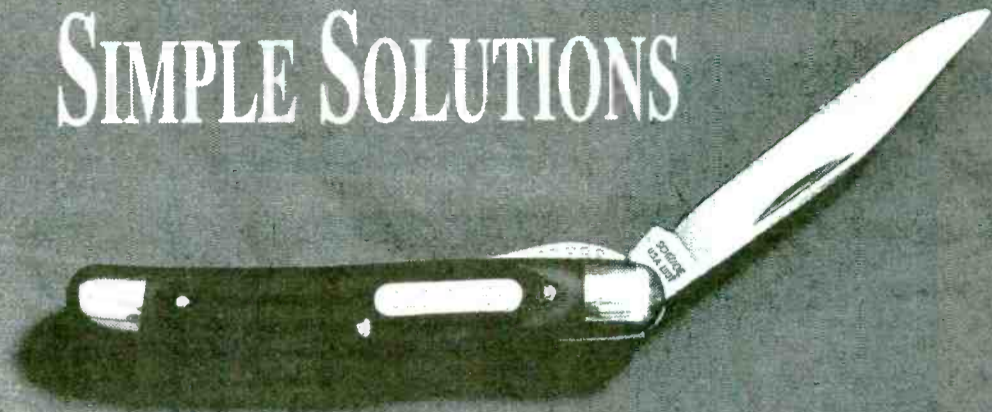
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# MEDIA

## 'ZINE SCENE

### Seinfeld On Stern!

**Jerry Seinfeld** tells *Playboy*, "People don't understand the **Howard Stern** character... That show is all playacting." He also says Stern is "a sensitive guy, if you can believe that."

Then, reminded that the multi-city morning mouth once "grilled" one of Seinfeld's ex-girlfriends for details on his sex life, the comic adds, "Come to think of it, I like **Don Imus** better. And I mention that because I know it will really irritate Howard, which is always gratifying to me."

### Sleepless In Success

Profiled in depth in *Us*, **Mariah Carey** confesses she has trouble sleeping, "because everything happened so fast for me that I haven't been able to sit back and mull it all over in my head. So when I'm going to sleep, all these thoughts come flooding into my mind, and they just keep me awake."

Yet she adds, "I like gospel music at night — I'm pretty religious in my own way. I think it's good karma when I'm sleeping."

### Hot Sex, Cold Calls

An incredible 89.8% of 400 under-40-year-olds said they wouldn't trade their sex lives for **Madonna's**, according to an *Us* "Entertainment Tonight" poll. That — and many other amusing stats and observations — are found in "(Im)material Girl," *Us*'s steely-eyed look at her current popularity.

"There's an element to life where you feel they've got you by the balls, and how do you get away? I've tried everything: music, sex, drugs, you name it" — **Billy Idol** in *Details*.

"My phone rings more often. You'd be surprised who comes out of the woodwork," says **Duran Duran's Nick Rhodes**. What about those who didn't stick by the band in the dry years? "I don't take their calls" (*Us*).

### Another Side Of Joel

**Billy Joel** tells *Entertainment Weekly* his hits have all been "bizarre, strange novelty numbers, and not particularly definitive of my work. I've never intentionally written a hit."

Apropos of his own legal difficulties, he adds, "If artists actually start to demand what is due them, the record industry will collapse like a house of cards. Look at these rock & roll awards shows. The old guys come up there, and what do they get? *Tchotchkes!* And some of them, their lives are ruined, they don't even have a decent suit to wear. And they walk away humble and grateful, when they were ripped off from day one!"

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



**TWO-STEP PROGRAM** — "I'm a recovering accountant," says **Arista/Nashville President Tim DuBois**, who's profiled in *Forbes*. "Part of me wants to grow my hair long, wear a gold earring, hang out with the guys, write music, and do things my mother wouldn't want me to do. The business side balances that."

### Bigger Babyface?

"It's satisfying to see **Boyz II Men** or **Whitney** singing one of my songs," says **Babyface** in *Entertainment Weekly*. "But I've never given my own career as an artist 100%. I do wonder if I can turn it into something bigger." Responding to rumors of a split from his partner, **L.A. Reid**, **Babyface** notes, "In some instances we won't be working together."

### Will Work For Mood

"The way we work is totally unique, which I appreciate. Even though I'm not a millionaire like **Bono**, he knows that I've got something he could never fucking have in a million years," says **New Order** bassist **Peter Hook**, who falls to elaborate on the exact nature of his priceless virtue in *Spin*.

"The better ideas I get, the more disjointed and wilder they are," **Paul Westerberg** tells *Spin*. "To try to make them succinct and mean one thing would require cutting out two lines that really are poetic and beautiful. No, I'll go with the poetic aspect every time."

### Country-Fresh Corn

Country singer **Kelly Willis** tells *Us*: "There's a real thin line between tacky and cool. What folks don't always appreciate is that a lot of country's so damned corny it's camp. You can't help but love it."

### Dr. Bray

**De La Soul** are deterring leaks and bootlegs of their next LP, "Buh-loone Mind State," by overlaying advance tapes with the sounds of a braying jackass. "With these noises, someone would be deterred from leaking it to radio stations, or actually enjoying it," says frontman **Posdnuos** (*Entertainment Weekly*).

## TELEVISION

Owing to the Labor Day holiday, this week's **Nielsen Media Research** listing of the Top 10 TV shows was unavailable at presstime.

### COMING NEXT WEEK

#### Friday, 9/10

- **Michael McDonald**, "The Arsenio Hall Show" (syndicated; check local listings).
- **Kenny Loggins**, "The Tonight Show With Jay Leno" (NBC, 11:35pm).
- **Robert Plant**, "Late Show With David Letterman" (CBS, 11:35pm).
- **Billy Joel**, **Michael McDonald**, and **Marc Cohn**, "ABC In Concert" (check local listings).

#### Saturday, 9/11

- **Phil Collins** plays a supporting role in "And The Band Played On," a two-and-a-half-hour, made-for-cable movie debuting on **HBO** (8pm).

#### Sunday, 9/12

- **Herbie Hancock**, **Wynton Marsalis**, **Thelonious Monk Jr.**, **Grover Washington Jr.**, **Bobby McFerrin**, **Rosemary Clooney**, and others perform from the White House to celebrate the 40th anniversary of "The Newport Jazz Festival" (**PBS**; check local listings).
- **Shanice** performs when the hourlong "Townsend Television" variety show premieres on **Fox** (7pm).

#### Monday, 9/13

- **Vince Gill**, "Jay Leno."

#### Tuesday, 9/14

- **Carly Simon** contributes the theme song to "Phenom," a 30-minute comedy premiering on **ABC** (8:30pm).
- **Oleta Adams**, "Arsenio Hall."
- **Kris Kross**, "Jay Leno."
- **John Hiatt**, "David Letterman."
- **Radiohead**, "Late Night With Conan O'Brien" (NBC, 12:35am, Wednesday).

#### Wednesday, 9/15

- **Elvis Costello** and the **Brodsky Quartet** are interviewed and perform 12 songs from their recent collaboration, "The Juliet Letters," in an hourlong special airing on **PBS** (check local listings).
- **Delfeayo Marsalis** provides the score for "Moon Over Miami," a 30-minute comedy debuting on **ABC** (9:30pm).
- **Los Lobos**, "Arsenio Hall."

#### Thursday, 9/16

- "Frasier" — a 30-minute sitcom starring **Kelsey Grammer** as a Seattle radio psychologist — premieres on **NBC** (9:30pm).
- **George Benson**, "Jay Leno."
- **Rod Stewart**, "David Letterman."

## FILMS

### WEEKEND BOX OFFICE SEPTEMBER 3-6

1 <b>The Fugitive</b> (WB)	\$17.23
2 <b>The Man Without a Face</b> (WB)	\$5.47
3 <b>Hard Target</b> (Universal)	\$4.40
4 <b>Jurassic Park</b> (Universal)	\$4.10
5 <b>Needful Things</b> (Columbia)	\$4.05
6 <b>Fortress</b> (Miramax)*	\$4.04
7 <b>The Secret Garden</b> (WB)	\$3.64
8 <b>In The Line Of Fire</b> (Columbia)	\$3.20
9 <b>Free Willy</b> (WB)	\$3.02
10 <b>Rising Sun</b> (Fox)	\$2.91

### COMING ATTRACTIONS:

This week's openers include "True Romance," starring **Christian Slater** and **Patricia Arquette**. The film's **Morgan Creek** soundtrack showcases **John Waite's** current single ("In Dreams"), along with songs by **Soundgarden**, **Charles & Eddie**, **Chris Isaak**, and others.

Rounding out this week's openers is "The Real McCoy," starring **Kim Basinger** and **Val Kilmer**. Look sharp for **WSM (AM)/Nashville** air talent **Larry Black** in a supporting role as a parole officer.

All figures in millions

\* First week in release

Note: Figures reflect a three-day weekend.

Source: Entertainment Data Inc.

## MUSIC & MOVIES

### CURRENT

- **FREE WILLY (MJJ/Epic Soundtrax)**  
Single: Will You Be There/**Michael Jackson** (MJJ/Epic)  
Other Featured Artists: **SWV**, **Funky Poets**, **3T**
- **SLEEPLESS IN SEATTLE (Epic Soundtrax)**  
Single: When I Fall In Love/**C. Dion & C. Griffin**  
Other Featured Artists: **Harry Connick Jr.**, **Carly Simon**, **Joe Cocker**
- **KALIFORNIA (Polydor/PLG)**  
Single: Deep/East 17 (London/PLG)  
Other Featured Artists: **Soup Dragons**, **Indians**, **Quicksand**
- **LAST ACTION HERO (Columbia)**  
Single: Two Steps Behind/**Def Leppard**  
Other Featured Artists: **Alice In Chains**, **Aerosmith**, **AC/DC**
- **METEOR MAN (Motown)**  
Single: It's For You/**Shanice**  
Other Featured Artists: **Keith Washington**, **Lisa Taylor**, **Howard Hewett**
- **WHAT'S LOVE GOT TO DO WITH IT (Virgin)**  
Single: Why Must We Wait Until Tonight?/**Tina Turner**
- **MENACE II SOCIETY (Jive)**  
Single: You Been Played/**Smooth**  
Other Featured Artists: **Hi-Five**, **Pete Rock & CL Smooth**
- **CONEHEADS (WB)**  
Single: Soul To Squeeze/**Red Hot Chili Peppers**  
Other Featured Artists: **Digable Planets**, **R.E.M.**, **Soft Cell**
- **SO I MARRIED AN AXE MURDERER (Chaos)**  
Featured Artists: **Soul Asylum**, **Ned's Atomic Dustbin**, **Spin Doctors**
- **SLIVER (Virgin)**  
Singles: Can't Help Falling In Love/**UB40**  
Oh Carolina/**Shaggy**  
Other Featured Artists: **Neneh Cherry**, **Enigma**, **Verve**

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 KFOG Radio, San Francisco


*"Research shows this spot really works."*  
 Ted Bolton,  
 Bolton Research

*"We never saw anything like it."*  
 Bill Sommers,  
 KLOS Radio, Los Angeles

*"Several of our clients have enjoyed tremendous success with the 'Fat Kid' spots."*  
 Jeff Pollack,  
 Pollack Media

*"Woof! Woof!"*  
 Arsenio Hall  
 (After having him on the show.)

*"The greatest commercial for a radio station in the history of musicology."*  
 Larry Wert, General Manager,  
 WLUP Radio, Chicago



# You'll love how this guy rocks.

Here's another chance to know a good thing when you see it.

This is Smokes. He might look old but his attitude is adaptable to any number of radio formats. Humorous and memorable,



every commercial has Smokes spotlighting your on-air talent, creating the kind of buzz that will be

drawing listeners and advertisers like flies.

Now look, you're a bright, hardworking and, oh yes, talented decision maker with a promising future.

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# LIFESTYLES

## Affluent Households Eat More Microwaveable Food

**M**icrowave-specific food products zapped 13% of total U.S. supermarket sales in 1992, according to a recent survey conducted by NYC-based Find/SVP. Interestingly, microwave popcorn alone accounted for 33% of those sales.

The survey also found that U.S. households with annual incomes of \$50,000-plus are more likely to eat microwaveable food than their lower-income counterparts.

In a survey of 15 product categories, respondents in the \$50,000-plus group were more likely to purchase microwaveable breakfast entrees, regular popcorn, light popcorn, entrees, pancakes, waffles, vegetables, dinners, and cakes/mixes.

Those in lower-income groups were more likely to consume microwaveable casseroles, brownies, pizza, soup, hamburger, chicken, and potatoes.

## What's On Teen Minds?

**T**eens were given a list of 17 issues and asked to choose the three that concerned them the most. The resulting top five teenage social concerns were:

Concern	Percentage
AIDS	55%
Race relations	31
Child abuse	30
Abortion	28
Environment	27

The five issues least important to teens — each pulling no more than a 10% response — were divorce, threat of nuclear war, suicide, unplanned pregnancy, and women's rights.

Source: Teenage Research Unlimited

## Who Takes Showers, Who Takes Baths

**T**he majority of Americans (81%) prefer taking a shower over a bath, according to a recent survey conducted by the Oxford, MS-based Institute for Technology Development.

The study also found that men are far more pronounced in their preference for taking showers than women are: 79% of men opt for the

shower vs. 61% of women. An equal proportion (12%) say either or both is fine.

Age is a big factor in tub usage. For example, 81% of Americans under age 40 favor the shower. However, that figure drops to 69% among those 55-64. And a bare majority (53%) of those over age 75 prefer a shower.

## Air Shows Draw 24 Million

**T**he 400 air shows held in North America last year attracted 24 million people — more than NFL football (14 million) or auto racing (13 million) — according to the Jackson, MI-based International Council Of Air Shows.

### Average Attendee

The majority of air show attendees are male (57%) and married (66%). More than a third (34%) have some college education, 27% sport a high school diploma, and 21% have earned a college degree.

Most (54%) air show attendees have annual household incomes between \$25,000-\$75,000. Another 4% of air show aficionados take in more than \$100,000 annually. Only 7% earn less than \$18,000 per year.

### Purchase Patterns

The majority (60%) of air show attendees reported having bought a car within the previous three years, while 40% had purchased home appliances, and 23% had bought a truck or van.

Following is a list of items or services that air show attendees reported having purchased within the last 12 months:

Item/service	Percentage
Hand tools	56%
Auto parts/supplies	53
Sunglasses	49
Camera equipment/supplies	48
Power tools	44
Video equipment	32
Computer software	29
Home/office machines	22
Courier service	14
Car phone/cellular service	11

## Brushing Up On Oral Hygiene

**O**ne of Americans' most common morning activities — besides tuning in to their favorite radio stations — is brushing their teeth.

According to a recent survey conducted by LH Research for Procter & Gamble, 81% of respondents say they brush when they wake up.

Nearly as many (80%) say they brush several times a day, with 94% brushing before bedtime. Note that 17% of brushers do so in the bathtub or shower. However, only 30% brush after each meal.

Surprisingly, 84% say they like to brush — and 50% say they enjoy visiting the dentist! Furthermore, 61% claim they feel guilty when they forget to practice good oral hygiene.

Incidentally, women are more likely than men to brush several times a day (88% vs. 72%) and to enjoy dentist visits (56% vs. 44%).

## HOW TO SPEAK HIP

### White House Correspondence

**E**ach Presidential Administration has donated its share of jargon to the English language. For example, the Watergate era popularized "stonewall" (to delay or resist) and "deep-six" (to toss out), the Reagan years donated "zeitgeist" (the spirit of a generation), and Bush was responsible for "doo-doo" (excrement). Match wits with President Clinton by learning the definitions to his Administration's buzzwords:

**Mana:** A supernatural power or force believed to dwell in a person or object. Derived from the New Zealand language Maori, this word is defined as good vibes, charisma, luck, or charm. In Washington, where it means getting a power job and attaining prestige, the *Post* used the term in this manner: "Looking at the president gives you mana. Just being from the same state gives you mana."

**Desk Potato:** A Washington bureaucrat who sits behind a desk, engaged in "word purveying" (message manipulation, legislative tracking, dispute arbitration, reportage, information dissemination, retrieval, and management, etc.). The *Washington Post* used the phrase to reveal the secret to political prosperity: "To succeed here you just need a desk. You can conquer this town without even standing. You can be a total Desk Potato and thrive, because this is the Desk Potato Capital of the World."

**Sacrifice:** First used with frequency by Jimmy Carter, this term is defined in Washington as the forfeiture of something highly valued (your money) for the sake of something considered (by Uncle Sam) to have greater value (reducing the deficit). Interestingly, this word can be traced back 6000 years to the Indo-European root *dhe-*, which also is found in the words "defeat," "difficulty," "justify," "modify," "notify," "profit," and "doom."

**"I think":** Administration people use this verbal tic as a space-filler during talk-show interviews and press conferences, usually at the beginning or end of a response. Its use has become so obtrusive, it has eclipsed even Reagan's most-often-uttered words: "Well . . ." and "What?"

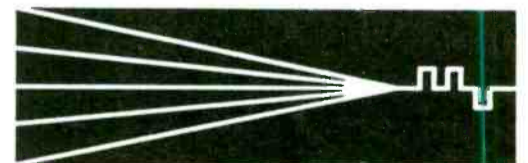
Many of the above-mentioned words and phrases can be found in the American Heritage Dictionary Of The English Language, Third Edition (Houghton Mifflin Co./\$40), of which column compiler Anne Soukhanov served as Executive Editor. For more info, call Sandy Goroff-Mallory at (617) 725-5966.

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# TECHNOLOGY

## Fax Me Your Video

Santa Monica, CA-based Mad River Post recently created a "VideoFax" system that digitizes the contents of a videotape, compresses the information via computer software, and stores the data on a built-in hard disc. Transmitting a 30-second video takes 10-20 minutes. The \$25,000 system requires digitally switched phone circuits to link the two fax machines.

## Pagers All The Rage

Although consumers currently account for only 15% of the 15.3 million pager users in the U.S., they represent the fastest-growing group of users. Consumer pager growth is pegged at 25% annually, compared with an overall industry growth of 20%.

Pagers have become a \$2.8 billion industry, according to the Yankee Group market research firm. Among the companies making and marketing pagers, Motorola is the big winner — last year, it sold 2.9 million pagers and cornered 85% of the market.



## Cordless Wrist Telephone Coming

Next month, Dick Tracy's fictional wristwatch phone becomes high-tech reality with the introduction of Panasonic's "KX-T9900" wristband cordless telephone.

The KX-T9900's wristset contains a built-in microphone and speaker, a keypad (featuring 10-number memory and instant redial), and a rechargeable battery that holds its charge for a full day in standby mode.

The phone uses 30 channels in the 900MHz band to ensure clear reception, while scrambling technology keeps others from tapping into your conversations. The base unit (inset photo, above) can accommodate up to four wristsets, each of which can be used as an intercom to the base or another wristset.

The KX-T9900 will retail for a suggested \$999; extra wristsets available for an additional charge. For more information, call Panasonic at (201) 348-7000.

## DECEMBER DEBUT

## Virtual Reality Hits Homes



Virtual reality has already begun to invade the nation's arcades in the form of large-scale interactive games. Later this year, the technology will be coming to American homes.

Sega's "VR" system hooks up to the company's "Genesis" video game and envelops you in a kind of alternate gaming universe. Objects are seen and actions take place in a 3-D 360-degree panoramic landscape. Noise comes at you from all angles through stereo surround sound headphones. Sensors in the headset (pictured) detect your motions and adjust the view and sound accordingly.

The Sega VR unit and four initial virtual reality game cartridges will be available in December. The hardware is expected to retail for less than \$200; the games at \$60-\$70. For more information, call the Redwood City, CA-based company at (415) 508-2800.

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## Computer Sound Without The Card

The Yamaha Corp. of America has come up with a way for personal computer users to get CD-quality sound out of their PCs without going into their machines to install a sound card.

The Buena Park, CA-based company recently entered the multimedia PC market with the introduction of its "Tone Generator." Roughly the size of a car stereo,

this device is capable of synthesizing the sounds of more than 192 different musical instruments in CD-quality stereo.

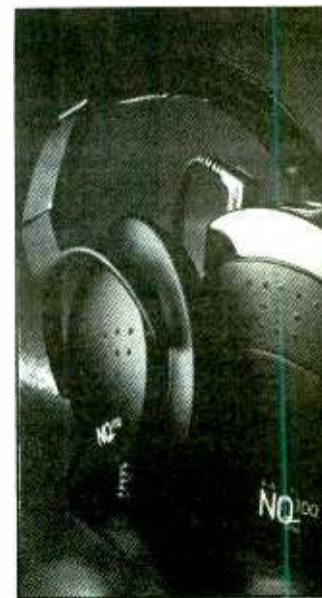
The \$449 unit — which connects to any IBM-compatible PC or Apple Macintosh — comes with software that helps you tell it which notes to play. It also accepts commands from most electronic musical instruments.

## Noise-Reducing Headset On Horizon

Next month, Phoenix-based Active Noise and Vibration Technologies (ANVT) will introduce a noise-reducing headset processor aimed at the consumer market. The "NQ100" has the capability of reducing low-frequency noise (in the 30-1400 Hz range) by up to 18 decibels.

Small microphones embedded in the earphones sense surrounding noise and signal a processor, which in turn creates mirror-image "anti-waves" that are relayed back to the headset. When sound waves and anti-waves meet, they cancel each other out, reducing — or eliminating — the outside noise.

The unit features headphones manufactured by Koss and will carry a suggested retail price of \$189. For more information, contact ANVT at (602) 470-0020.



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**R&R '93 RADIO INDUSTRY SALARY SURVEY****BY  
MARKET SIZE**

	Position	1-15	16-30	31-50	51-75	76-100	101+	Avg. Of All Markets	
<b>M A N A G E M E N T</b>	General Manager	\$184,835	\$144,574	\$112,749	\$96,411	\$74,912	\$90,794	\$127,771	
	General Sales Manager	129,494	94,328	89,901	71,043	65,283	75,163	91,877	
	Program Director	105,523	70,094	56,692	47,310	34,961	33,483	65,393	
	Operations Director	89,099	74,205	55,060	43,551	30,217	37,976	61,872	
	Promotion Director	46,499	32,252	28,141	26,981	19,671	22,874	33,321	
<b>P R O G R A M M I N G</b>	News Director	57,813	37,084	30,969	27,983	23,922	24,855	37,260	
	Research Director	31,696	20,586	21,231	15,538	—	—	25,473	
	Production Director	44,441	33,323	27,762	28,434	24,313	24,477	33,059	
	MD/Assistant PD	43,652	34,814	24,380	30,096	20,159	18,743	33,659	
	Morning Show Producer	33,546	27,762	24,261	21,972	15,533	—	27,974	
<b>O N A I R</b>	Morning Talent	138,434	96,229	66,986	53,482	35,994	33,370	80,862	
	Midday Talent	66,998	42,215	31,749	27,431	22,723	25,882	39,519	
	Afternoon Talent	79,795	53,510	41,899	31,266	23,949	30,917	49,400	
	Evening Talent	52,598	31,716	28,768	21,852	17,632	19,428	31,498	
	Late Night Talent	39,151	21,505	18,697	17,933	14,577	17,398	23,049	
	News Reporter	37,147	27,334	25,059	24,785	17,360	15,721	27,208	
	Sports Announcer	56,264	43,672	35,326	30,740	19,600	17,562	42,308	
	Parttime Hourly Rate	21	9	7	7	7	7	10	
	<b>S A L E S</b>	Local Sales Manager	102,233	82,485	68,332	56,991	52,330	52,541	79,243
		National Sales Manager	87,661	76,364	57,267	58,458	—	57,648	75,845
Retail/Co-Op		63,361	48,581	46,368	42,650	—	—	51,721	
Highest Paid AE		106,636	78,930	67,622	55,239	48,636	48,844	73,105	
2nd Highest AE		84,591	65,826	54,583	44,130	44,395	38,662	59,629	
Average AE/Others		51,203	40,258	33,927	30,326	29,219	27,864	37,690	
<b>O P E R A T I O N S / S U P P O R T</b>	Chief Engineer	55,483	41,362	38,211	33,031	26,485	26,458	40,748	
	Technician	31,146	27,848	17,933	24,153	—	—	28,192	
	Traffic Director	31,536	25,555	22,693	21,204	22,105	20,391	24,807	
	Continuity Director	25,666	20,292	19,571	21,752	22,267	20,030	22,274	
	Bus. Manager/Controller	49,959	37,985	30,890	31,133	27,786	29,766	36,612	
	Asst. Business Mgr.	31,087	22,718	21,400	20,765	—	21,675	25,127	
	Exec. Asst. to GM	31,259	24,389	22,530	22,424	17,477	26,600	25,918	
	Program Assistant	26,847	22,600	23,240	25,426	21,811	17,990	24,543	
	Promotion Assistant	24,077	18,219	15,934	17,116	—	15,792	19,637	
	Sales Assistant	22,506	19,600	18,395	18,920	13,815	19,209	19,861	
	Receptionist	17,671	15,784	14,751	14,645	15,955	14,967	15,733	


Data gathered for R&amp;R by Miller, Kaplan, Arase &amp; Co., Certified Public Accountants

Continued on Page 34

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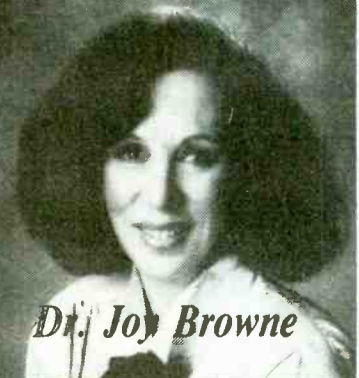
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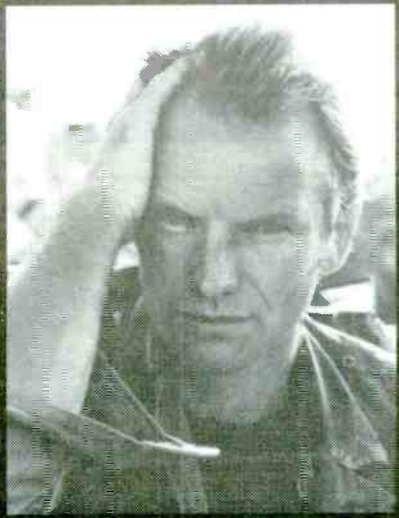
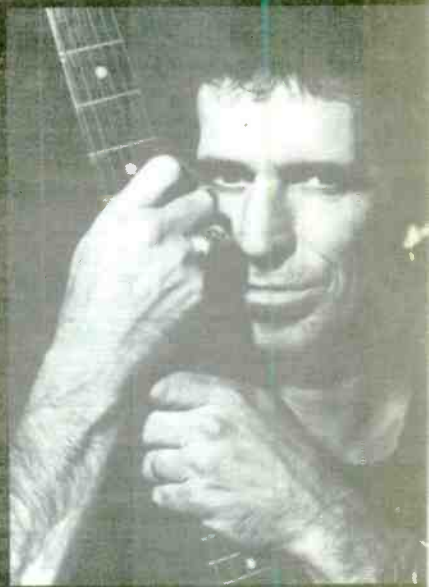
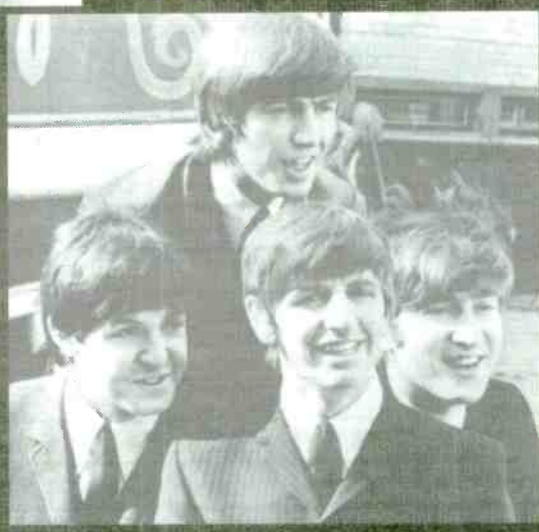
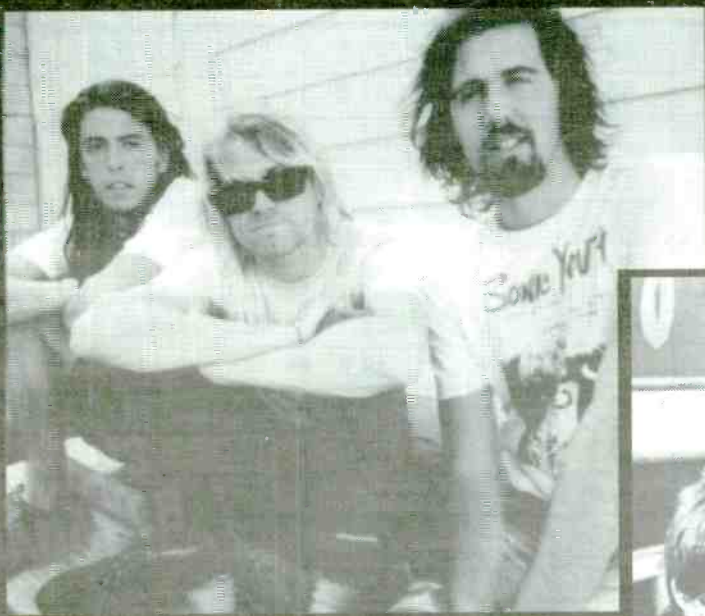
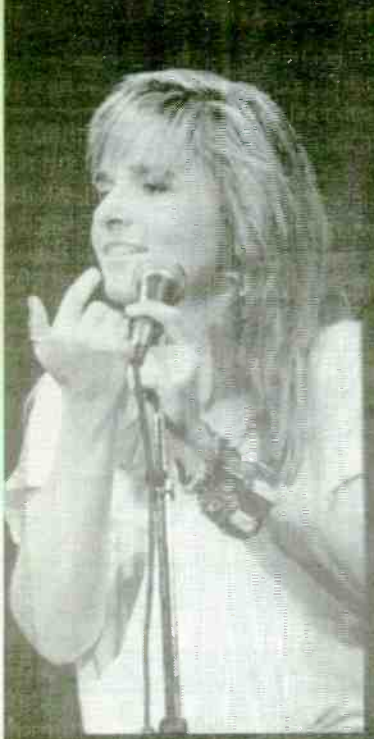
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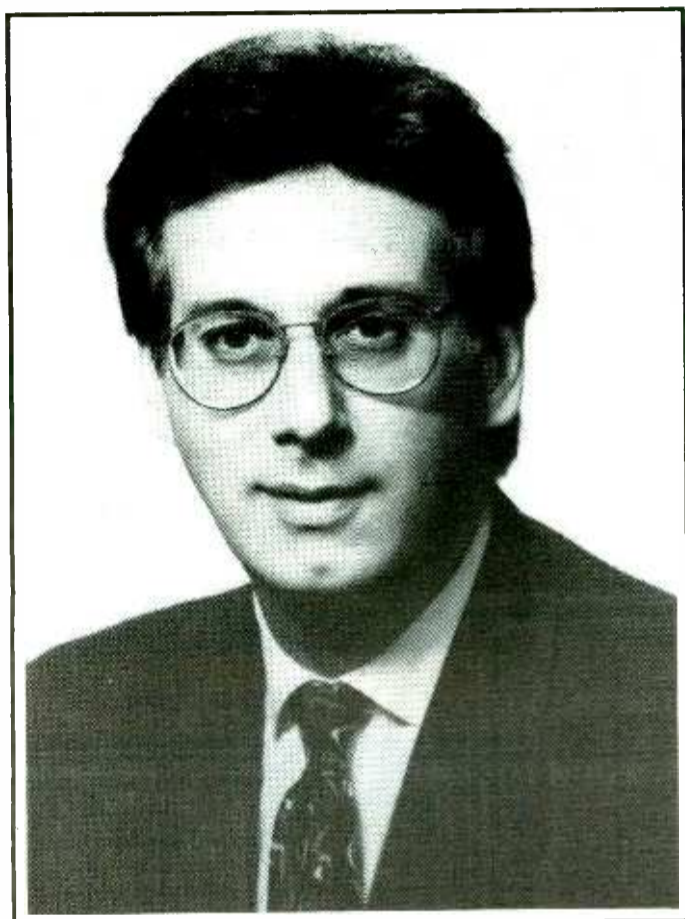


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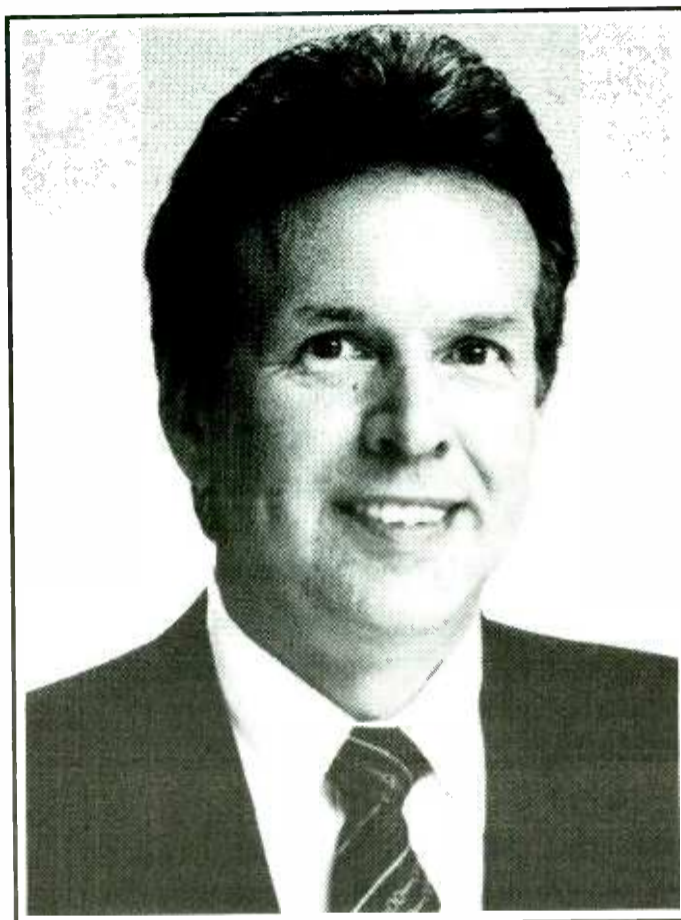


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# R&R MANAGEMENT/SALES SURVEY '93

## Radio Station Spotloads Increase Again In 1993

Lower per-unit rates force station managers to loosen spotloads to meet budgets. Sales forces grow in dawn of LMA/duopoly operations

In order to compensate for lower per-unit ad rates, radio stations increased their spotloads dramatically in 1993, according to the results of R&R's fourth annual Management/Sales Survey. The increases occurred virtually across the board in all markets and dayparts, and were most noticeable in markets 16-30 [where the typical station is playing two more units in morning drive than last year].

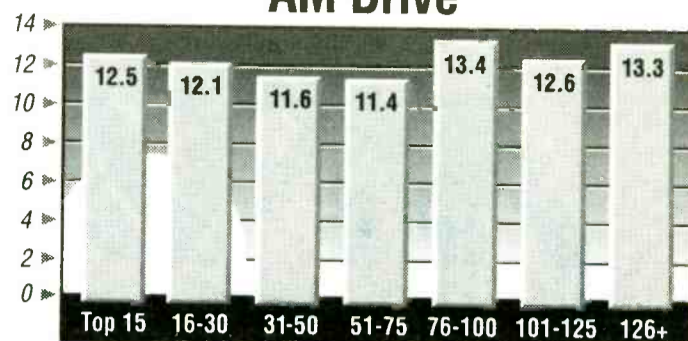
Among the other findings:

- The average sales staff is also larger this year, thanks in part to LMA and duopoly consolidations.
- Commission rates have remained stable. R&R does not monitor compensation in the Management/Sales Survey, but does in its companion Salary Survey (see Page 33). Average GSM compensation rose 12.5% this year, LSM pay rose 13.4%, and the typical highest-billing salesperson's paycheck was up 10%.
- Stations are increasing their dependence on national networks. Last year, just 1.8% of stations dedicated more than two minutes of their hourly spotloads to network inventory. That number has ballooned to 10% this year.
- Racial minority employment in the radio sales industry is up slightly this year. Radio hires minorities in about the same proportion they represent in the general population.

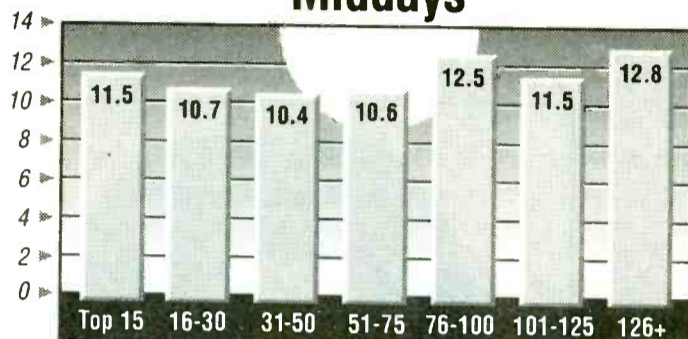
See the detailed breakouts on these three pages.

## Station Spotloads Units Per Hour By Daypart & Market Size

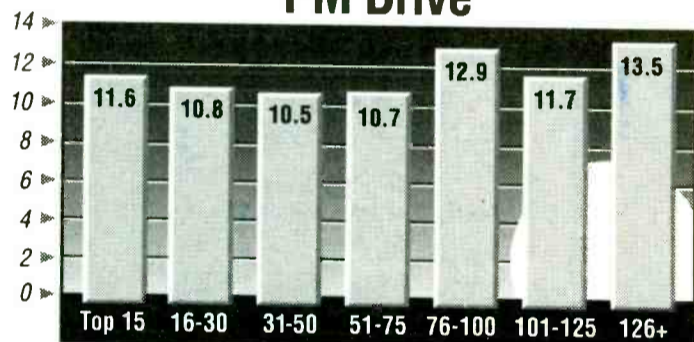
### AM Drive



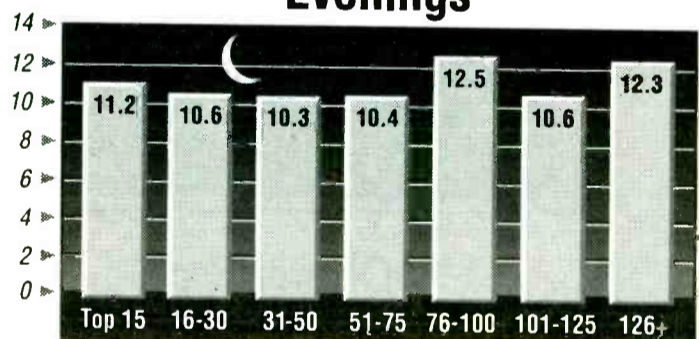
### Middays



### PM Drive



### Evenings



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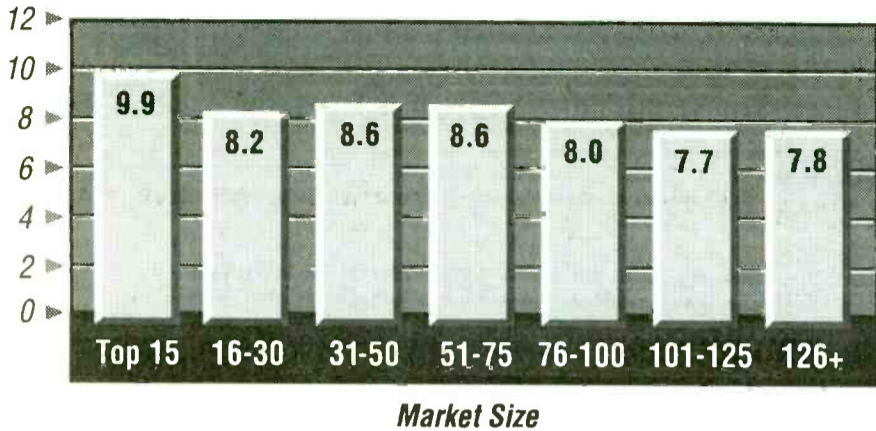
For information call:  
**(800) TM CENTURY**



The World Standard<sup>®</sup>

# R/R MANAGEMENT/SALES SURVEY '93

## Number Of Salespeople On Staff



The typical sales team has 7.8 employees, a 14% gain from last year. The increases were paced by stations in markets 16-30 with a 24% jump and stations in markets 126+, bearing a 23% increase. Why the sizable gains? Mostly because of consolidation, our respondents said. With the ever-rising number of duopoly and LMA operations, these combos are being staffed by larger sales teams.

## How Often Does Your Sales Team Meet?

Once A Week	28%
Twice A Week	40%
Three Times Weekly	17%
Four Times Weekly	2%
Five Times Weekly	8%

(5% meet less than once per week or more than five times per week.)

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## THE EUROPEAN HIT SURVEY

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News...Trends...Lifestyle Tips...  
Hottest Music...  
Interviews with the Hottest stars...  
and more about the latest in Europe

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**SOUND & STATIONS**

For more information contact Dan Springer

During the NAB Convention at 214-631-2222      After the NAB Convention at 202-333-0700

## Sales Commissions By Market Rank

	Top 30	31-100	100+	Total
Agency Billings	10.1%	12.7%	13.8%	12.2%
Direct Billings	15.7%	16.6%	16.6%	16.3%
Average Of All Billings	12.3%	14.8%	16.5%	14.6%

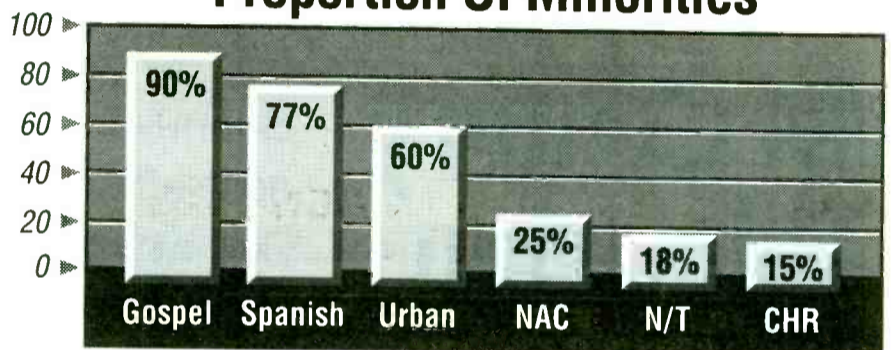
Do You Have A New Business Development Person?

**YES 24%**

Do You Have A Co-op/ Vendor Person?

**YES 28%**

## Formats That Employ The Largest Proportion Of Minorities



(Overall Industry Percentage: 14.6%)

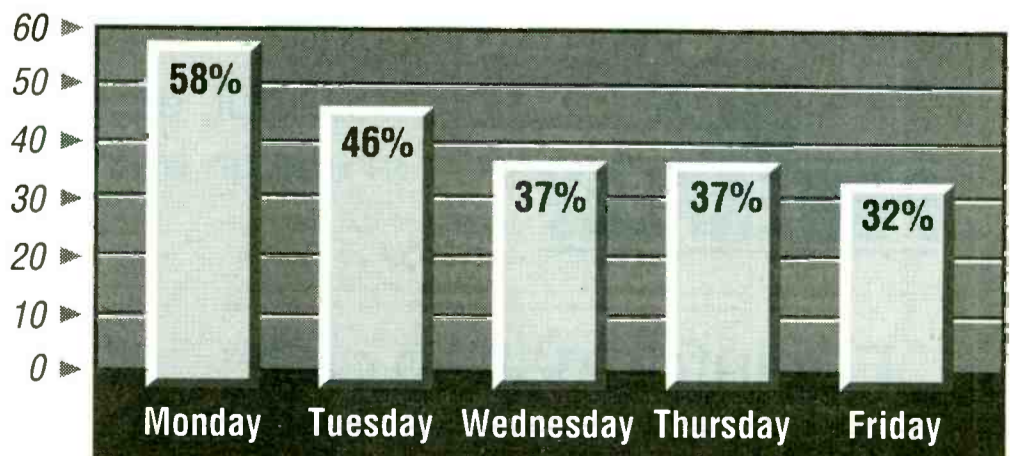
Does Your Station Have An In-House Sales Training Program?

**YES 83%**

Does Your Station Use A Sales Consultant Or Send Staff To Off-Site Training Programs?

**YES 73%**

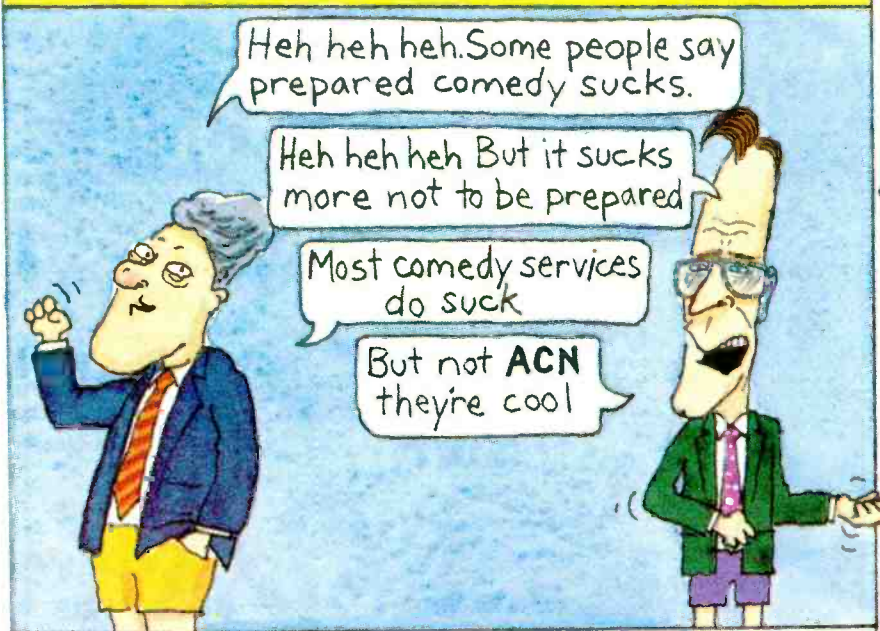
## When Sales Staffs Gather For Sales Meetings



(Figures exceed 100% because most stations meet several times per week.)

# NAB Radio Comedy Seminar

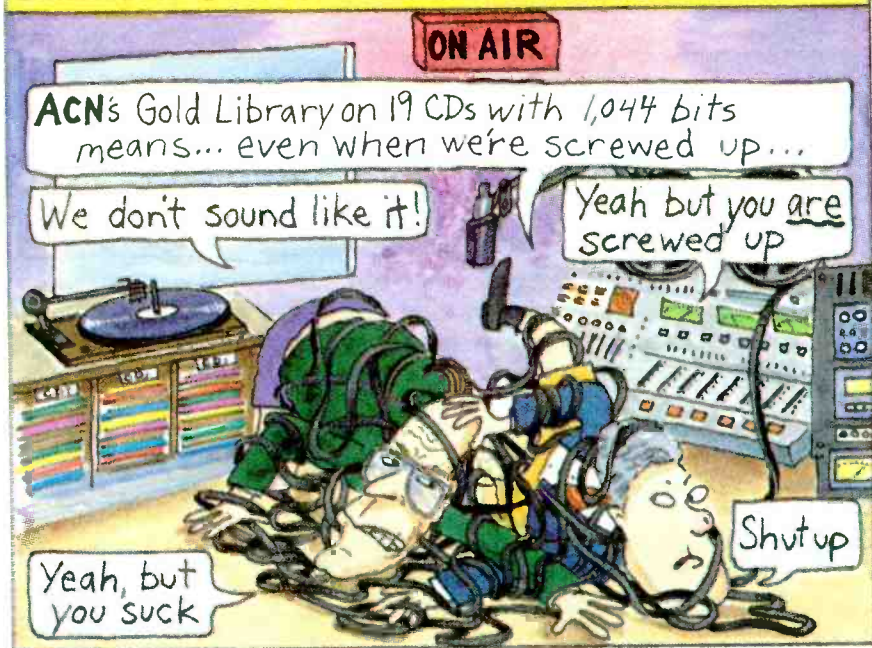
BUBBA AND BUSH-HEAD DISCUSS THE VICISSITUDES OF MORNING RADIO



BUBBA AND BUSH-HEAD TACKLE THE COOKIE CUTTER MYTH



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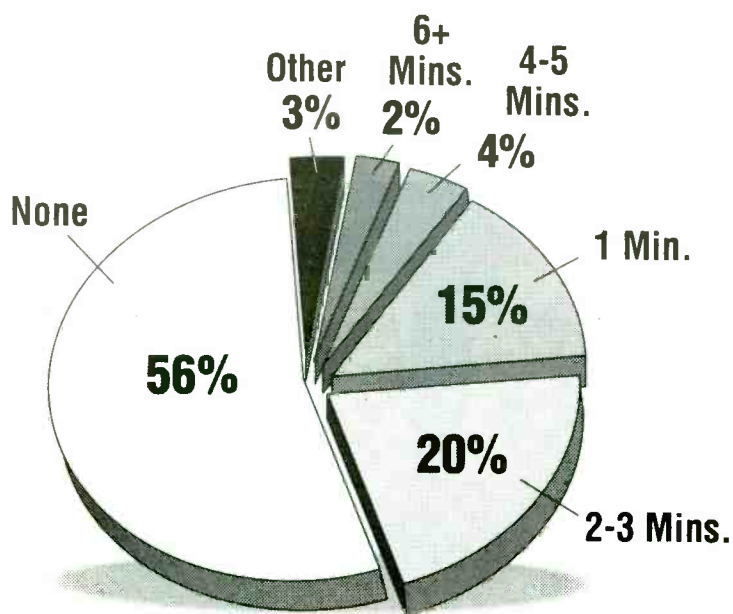
Ask About Live Calls  
For Your Market

Call 203-384-9443,  
get a demo, and you'll say...

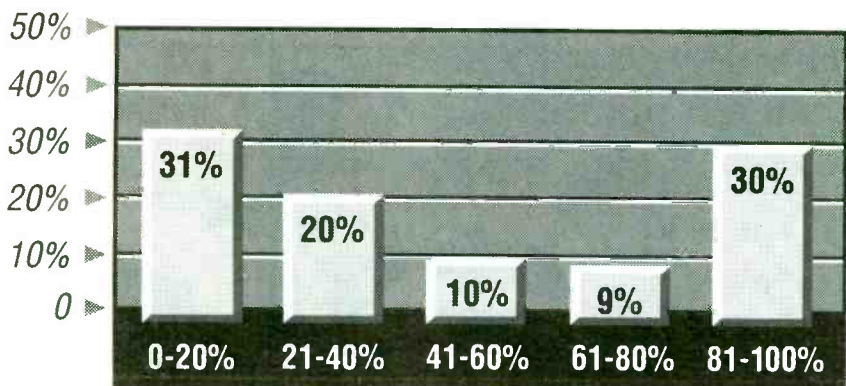


# R/R MANAGEMENT/SALES SURVEY '93

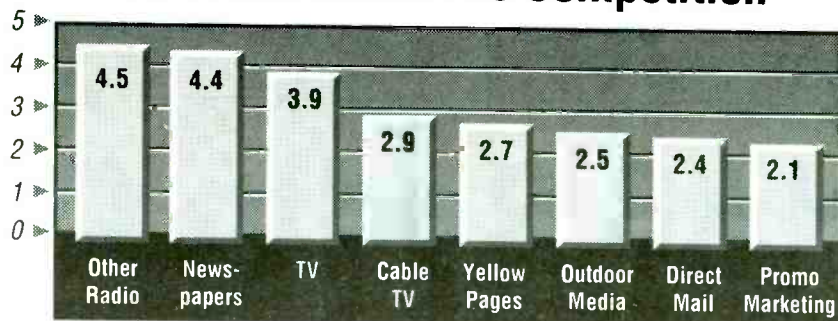
## How Much Of Your Hourly Inventory Is Committed To Network?



## What Percentage Of Your Business Is Priced And Sold In Combo?

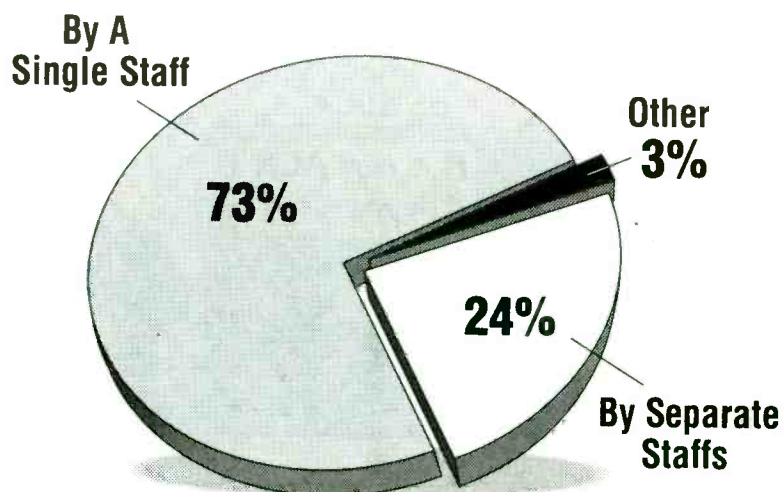


## How Radio Rates The Competition



Managers were asked to rate various competitive media on a scale of 1 [insignificant competition] to 5 [very strong competitor]. Cable TV, by the way, was voted as radio's fastest-growing media competitor.

## How A Combo Is Sold



## What Percentage Of Your Business Requires Added Value Of Any Kind?

**40%**

MA/duopoly deals are hot [a 53% increase over last year] but the revenue results are decidedly mixed. Just one-fifth of LMA/duopoly operators are making more money than they expected to from their super-combos, and twice that number are making less money than they hoped for.

### Is Your Station Involved In An LMA?

**YES 14.6%**  
(Last Year: 9.5%)

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## The SOUND & STATIONS Interview Library

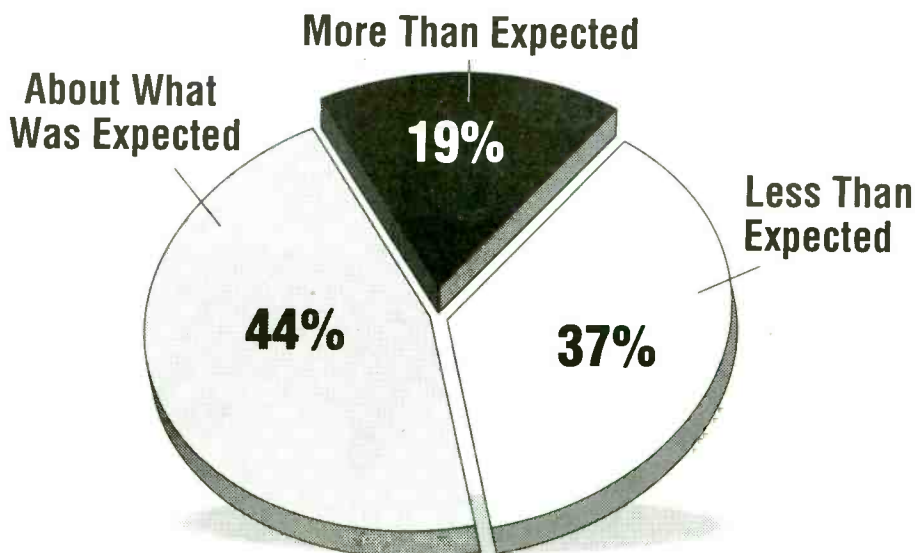
inx metallica johnny gill paris red  
 boyz II men 2 unlimited toad the wet sprocket army of lovers  
 annie lennox spin doctors bruce hornsby consolidated

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## The Increase In Revenue After You Took On An LMA Partner Was ...



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left to right: *Plan Developers* Chris Ackerman, Vice President, Jon Coleman, President and Pierre Bouvard, Executive Vice President of Coleman Research, one of America's top two radio research companies.

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# STREET TALK®

## Stern Vs. Evergreen = \$20 Million+

A source close to the **Howard Stern/ Evergreen Media** dispute tells ST that Stern's looming breach of contract suit will seek "\$20 million-plus" in damages. The complaint — supposed to be filed any day now — stems from Evergreen's decision to drop Stern from **WLUP (AM)/Chicago**.

Stern agent **Don Buchwald** has refused to discuss specifics of the suit, but has repeatedly said Evergreen's

public declaration that Stern posed too great a threat of **FCC** indecency fines has damaged the syndicated morning man's marketability. Evergreen honchos declined to comment. (Buchwald is interviewed at length in this week's **R&R**, beginning on Page 1).

### KYOT Howls

**Sundance's** purchase of **CHR KOY-FM/ Phoenix** was completed last Tuesday (8/31), and two days later the station went dark in preparation for its new format.

At Friday noon, **KYOT-FM (The Coyote)** debuted — sans airstaff, which will be announced soon — with the help of PD **Larry Snider** and consultants **Guy Zapoleon** and **Jon Sinton**. Although there's no on-air labeling, the mix is described to



Larry Snider

advertisers as "Rhythm & Rock" — a lot of fast-paced soulful gold along with currents and recurrents. The target is adults 30-44. Snider told ST, "The sound will evolve as the market dictates in the next few weeks."

### Be True To Your School

**KFI/L.A.** PD **David Hall** won't be programming **KIRO-AM & FM/Seattle** after all. Hall told ST that while KFI did offer him a bit more money to stay on, his change of heart was actually prompted by the realization that he has a deep loyalty to the **Cox** station, which he joined four years ago as ND.

Expressing similar sentiments was **KASE & KVET-AM & FM/Austin** General Ops Mgr. (and KVET-AM & FM morning co-host) **Bob Cole**. Although he was named OM at **WSM-AM & FM/Nashville** two weeks back, Cole's decided to remain in Austin, citing "how important this community and these radio stations" are to him.

**Ron Gregory** gets the official nod as **Elektra** VP/CHR Promo.

Continued on Page 50

## Rumbles

- **Jazz-FM (KAJZ & KBJZ)/L.A.** names **Andrea Siegel** GSM, coming from the Retail Sales Mgr. post at crosstown **KZLA**. **Christine Tondelli** — most recently NSM at **KESZ/Phoenix** — takes a similar post at Jazz-FM. Meanwhile, Promotions Coord. **Alison Horn** becomes Promotions Dir. and sales asst. **Stephen Parker** takes Horn's old chair.

- **John DeBella** will exit **WMMR/Philly** on September 30; PD **Joe Bonnadonna** will reassume DeBella's afternoon drive slot. Meanwhile, night rocker **Gonzo Greg** segues to mornings at **KRXX/Minneapolis** and weekender "Planet M" host **Matt Cord** becomes 'MMR's new night slammer.

- **KABL (AM)/SF** picks up **Unistar's** "AM Only" MOR format via satellite. The **Shamrock** outlet previously simulcast sister **KABL-FM's** AC format.

- **WWJ/Detroit** News/ PD **Tom Bell** exits to pursue the proverbial "other interests."

- **KPOI/Honolulu** and PD **J.J. Michaels** part company. MD **George Sepulveda** becomes acting PD.

- **KISX/Tyler, TX** PD **Randy Ricci** segues to a similar slot with **KTSR/Bryan-College Station, TX**. **Larry Kent** — Corporate PD for **Broadcasters Unlimited**, which is in an LMA with **KISX** — replaces Ricci. Meanwhile, **KISX MD Chris Ryan** exits for the Production Dir. slot at **KDGE/Dallas**. Ryan's replacement will be 'ISX night hurricane **Michael Storm**, who also moves into afternoons. Over-nighter **Dave Stone** rolls into nights.

- **KNFM/Midland-Odessa, TX** MD **Julie Rich** becomes PD/MD in the wake of PD **Keith Montgomery's** exit for afternoons at **KAJA/San Antonio**. Joining Rich for mornings is **Johnny Shiloh**.

- Longtime **CHR WCGQ/Columbus, GA** flips to AC as "Lite 107.3"

- **WNNK (AM)/Harrisburg** segues to the Urban AC "Touch" format under the new calls **WTCY**.

- **City Of Brothery Cheesesteaks** radio legend **Georgie Woods** segues from a **WHAT/Philly** talk show to mornings at crosstown **Gold WPGR**.

- **KACE (103.9)/L.A.** night hotshot **Mark Gunn** adds MD duties.

- **KYYS/KC** Mktg. Dir. **Jim Marchyshyn** segues to the same duties at **Great American** sister station **WRIF/Detroit**.

# BRUCE HORNSBY

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AC Debut 30

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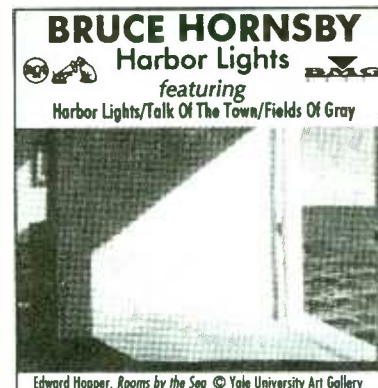
## FIELDS OF GRAY

Already On These CHR's:

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WQGN	KAYI	KIXY
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WBBQ	KQIZ	KLYV
K106	WZKX	WBIZ
WQUT	KMCK	WKFR
WHHY	WJMX	KMGZ
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*reconvene their classic multi-Platinum*

*sound with the debut single from*

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CHR  
CHART

23

URBAN  
CHART

17

AC  
ONE OF THE  
MOST ADDED  
44/7



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## STREET TALK®

### AN OPEN LETTER TO OUR SUBSCRIBERS

## R&R: Looking Forward While The Rest Look Back

Over the last several days, R&R reporting stations in six formats received letters giving them an advance outline of R&R's revolutionary ONLINE airplay information system. As we begin to roll it out over the next several weeks, we want the entire industry to get acquainted with the basic elements of the new system and the philosophies behind it.

R&R's goal is to provide the most comprehensive, timely national airplay information available. That's been a key part of R&R's mission for 20 years . . . but now we're taking a giant step into the future with the industry's ultimate information service. R&R ONLINE will deliver to you:

- Accurate airplay forecasts from an individually weighted panel of the leading music stations in the nation

- New ways to analyze that information: airplay and chart data for formats, format fragments, demographic cells, dayparts, lifestyle groups, and more . . . all easy to change and customize according to your individual research needs

- Monitored airplay audits from R&R's state-of-the-art AirCheck system covering currents, recurrences, and gold

- National and ADI retail sales data fully integrated into all formats

- Daily news, ratings, business transactions, and Street Talk updates.

For R&R subscribers unable to access the ONLINE system, many new music research features will appear in R&R the weekly newspaper and our various HOTFAX publications.

This is the information that will meet the industry's research needs well into the next century. Delivering it means changes for us and for the radio stations we serve.

Reports to R&R have always been forecasts of *next week's airplay*. We've always had a mission of helping the industry make decisions based on the most credible and accurate advance music information available.

We've been aware for years that our methods of gathering this information, while reliable, could be improved. Rather than make repeated small adjustments, we decided to revamp the entire system from the ground up to fit the vastly enhanced information capabilities of the ONLINE system.

The revamping includes:

Replacing the 1-40 numbered playlist and heavy/medium/light rotation reports with *estimated* plays for the week to come. Most reporters already plot out their rotations on their internal programming systems and have already agreed that plays-per-week is the way to go.

Of course, 100% accuracy is impossible in a forecast system; unforeseen scheduling and musical events will throw off a few estimates. Any flagrantly distorted estimates can be detected via our AirCheck audit system, however, and the overall margin of error will be minimal and more than offset by the timeliness of the advance information.

R&R believes you can't continue to meet the challenges of the future by looking only in the rearview mirror to see what happened last week. Plays-per-week forecasts make the difference.

We're also taking a fresh look at all reporters, evaluating them not only by the time-honored R&R standards of ratings success and market size, but also by such factors as geography, ethnicity, lifestyles, and more. We'll establish the best possible representation of America's radio listening and music buying, further enhancing the information we'll be providing.

Our reporters will no longer simply be categorized by the 20-year-old Parallel 1/2/3 system. They'll be individually weighted to reflect the size of their audience and their effectiveness in reaching it.

New Rock will be the first format utilizing the new methodology and analysis software, with other formats quickly following. As the changeover approaches, all our subscribers will be kept fully informed.

We know it's been a long time coming. But good things take time . . . and revolutionary things take even more time. Our readers expect R&R to take the leading role. We're ready.

The contributions of our radio reporters and the abilities of our ONLINE system will combine to create the most comprehensive body of information . . . well beyond anything currently available. We thank all our reporting stations for their continued support during this transition period. It will be well worth it to them . . . and to the entire industry.

—Bob Wilson  
Publisher

(advertisement)

### McVay Media Winners

Programming consultants **McVay Media** announced the winners of their 1992-1993 radio competition. Group Broadcaster of the Year for Major Market is **Renda Broadcasting**, Medium Market **Liggett Broadcasting**, Small Market **New South Communications**. Station of the Year Award Major Market to **KBZS/San Diego**, Medium Market **WEJZ/Jacksonville** and **KMGL/Oklahoma City (tied)**, **KRMD/Shreveport Small**. General Manager of the Year went to **Gary Robb KLSY/Seattle**, **Larry Garrett WEJZ/Jacksonville** Medium Market, Small Market **GM Mark Levy WQXK/Youngstown**. The Program Director of the

Year Award for Major Market to **Bobby Irwin KLSY/Seattle**, **Ron Foster WEJZ/Jacksonville** for Medium and **Chuck Stevens WQXK/Youngstown Small**.

Promotion Director of the Year Award to **WJII/Ft. Wayne's Barb Richards**. International Broadcaster of the Year Award was picked up by **Doug Gold of MORE-FM Radio Group/New Zealand**. The Special Achievement Award went to **KBZS/San Diego** for forcing their primary competitor out of the Oldies format.

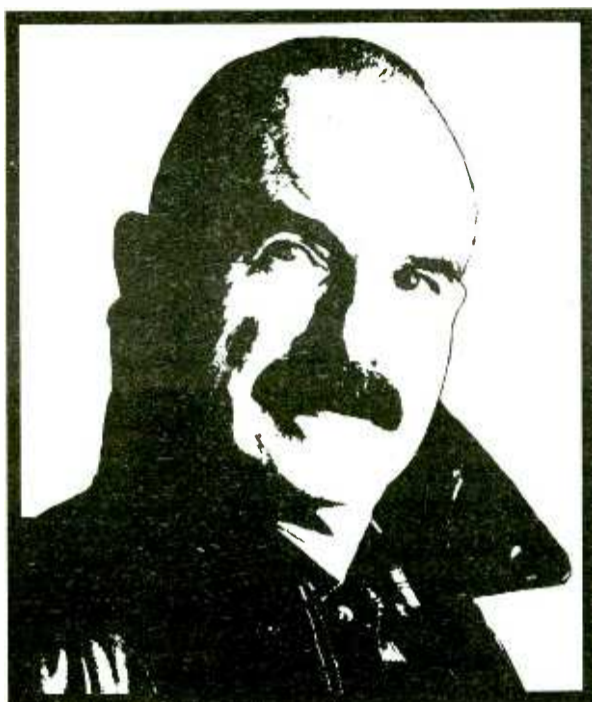
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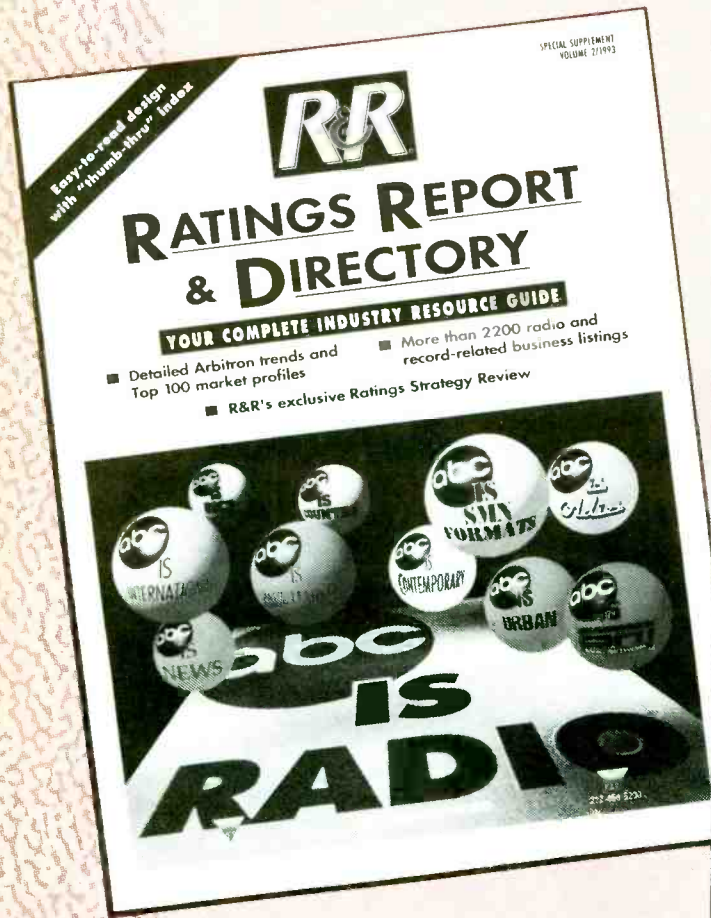
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With Next Week's R&R

# YOUR COMPLETE INDUSTRY RESOURCE GUIDE



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## STREET TALK®

### Rumors

- Is ex-99X/Atlanta PD Rick Stacy headed to Cox's WYNF/Tampa?
- With KKFR/Phoenix PD Steve Smith headed to the PD slot at Hot 97/NY, will acting KKFR PD/afternooner Supersnake slither into the permanent PD hole? Or will it be KDON/Monterey PD Michael Newman? Or former crosstown KOY-FM PD Steve Douglas?

Continued from Page 47

### 'QMF Too

WQMF/Louisville has LMA'd with new sign-on WVSL, a 3000-watt Class A signal. The new station has been mimicking 'QMF's Classic Rock format, but is targeted to become a low-end hard-rocker. WQMF PD Gary Guthrie will consult the new outlet, and both stations will use the same jocks for now. WVSL is billed as "QMF, Too."

The bidding war is over — look for Pyramid to take ownership of CHR WAQQ (95QQ)/Charlotte within the next 120 days. Word is that crosstown Pyramid Classic Rocker WRFX's staff and studios will consolidate in 95QQ's facilities. Until then, it's business as usual.

However, the direction in which Pyramid VP/Programming and WXKS/Boston PD Steve Rivers will take 95QQ is still unknown. Dance-leaning CHR and some version of young-skewing AOR are possibilities.

Gannett and UC WGCI/Chicago are breathing easier now that a "not guilty" verdict has been handed down in the \$2.9 million sex-discrimination lawsuit filed two years ago by midday personality Shannon Dell. Dell was upset over her \$48,000 salary, especially in comparison to those earned by morning driver Doug Banks and

### Records

- Former WNVZ/Norfolk PD Wayne Coy cops the A&M SF promo rep nod. He replaces Randy Spendlove, who becomes Perspective's VP/Promo.
- Look for Elektra to tap promo asst. Margie Weatherly for the L.A. local promo gig. She'll replace Gary Spivack, who segues to Nat'l Dir/Alternative & Rock Promo for MCA.
- Imago Detroit promo rep Reggie Blackwell joins Motown to cover the SE, working out of Atlanta. Blackwell replaces Rick Smulian.

RADIO & RECORDS



1

- Nick Hunter named Giant/Nashville GM.
- Bill Mayne becomes WB/Nashville VP/Promo.
- Quincy McCoy takes KBXX/Houston OM reins.

5

- Gary Krantz elevated to MJJ Broadcasting GM.
- Rick Carroll again exits KROQ/L.A. to reopen consultancy.
- Steve Hegwood named KHYS/Port Arthur-Houston PD.

10

- Richard Palmese becomes MCA Records Exec. VP/Mktg. & Promo.
- Phil Hall takes KLAC/L.A. PD post.
- Jack Silver elevated to KSHE/St. Louis PD.
- Mark McEwen lands overnights at WNEW-FM/NY.

15

- Dick Bartley named WFYR/Chicago Asst. PD.

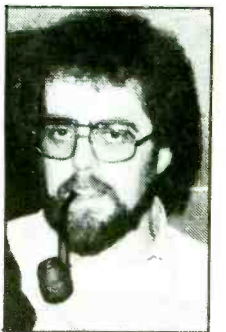
fly-jock afternooner Tom Joyner (who will flip shifts with Banks once his SMN syndicated wakeup show launches in January).

WGCI President/GM Marv Dyson told ST, "We're relieved and we're glad it's over." Dell — who, following the verdict, took last week off — has returned to the air, but didn't return calls.

### Turn Up The Bass

Here's an unusual radio angle. Former CHR programming honcho J.J. Jordan (WRKO/Boston, WHBQ/Memphis, etc.) resurfaces at Talk outlet KGBS/Dallas hosting a Thursday evening call-in show ... about fishing.

Jordan — who'll use the *nom de aire* Jay Durkin — has been a prominent bass-fishing guide in East Texas for some time, and promises to reel in fresh listeners with tournament news, product info, fishing conditions reports, and interviews with top bass fishermen. Talk about an all-star cast.



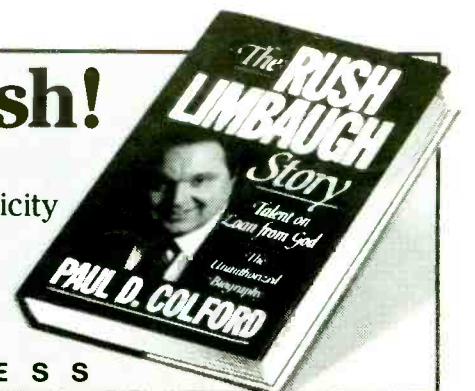
Jay "J.J." Durkin

## Make Rush Blush!

To arrange an interview with Paul D. Colford, contact St. Martin's Publicity Department at fax (212) 420-9314

THE RUSH LIMBAUGH STORY:  
Talent on Loan from God, The Unauthorized Biography  
by Paul D. Colford

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# 10 QUESTIONS WITH...

**Bob Fox**  
NAB Radio Board Chairman



It's been nearly four decades since a young salesman named **Robert Fox** entered the radio business, and 28 years since he bought **KVEN & KHAY/Ventura, CA**. Today, not only does he still own and operate that combo, but the active and outspoken executive is also the **NAB's** newly elected Radio Board Chairman.

In this interview with **R&R** Washington Bureau Chief **Randall Bloomquist**, Fox outlines NAB's work on behalf of the radio industry and once again presses the case for his favorite cause — an overhaul of the **FCC's** FM allocation process designed to slow what he sees as a "ruinous flood" of new stations.

**Q** What is NAB's radio agenda for the coming year?

**A** We're working very hard to support in-band, on-channel DAB. That's a priority.

Another priority is to get the **FCC** to understand NAB's call for a temporary suspension of FM allocations while they revisit the entire allocation process. Too often, frequencies are being allocated that are short-spaced, so they're inferior physical facilities before they even go on the air. And medium and small markets are being flooded with stations they can't support.

We're also working to develop an educational program with respect to alcohol abuse and [drunk driving]. We hope this will offset proposed legislation that would involve long warnings after each beer or wine ad on radio or television.

Also, we're going to diligently attack the pending performers royalty rights legislation. The performers have lucrative contracts with the record companies and are making millions of dollars. There's no reason why the radio industry — which promotes their records — should have to pay a royalty to air them.

We already pay licensing fees to **ASCAP** and **BMI**, and it's interesting that most of the recording artists are also authors and composers of the tunes, so they're already getting a royalty from **ASCAP** or **BMI**.

We're also working with Congress to provide relief with respect to automobile leasing advertising. It'll take some change in the laws for automobile leasing ads to appear on radio without the long disclaimers that are involved.

**NAB** is also working to relax the **FCC's** small-market ownership rules to give owners in those markets more flexibility to enter into duopoly and **LMA** deals.

**Q** Acting **FCC** Chairman **James Quello** has expressed support for an FM allocation freeze, but the other two commissioners seem hesitant, and there appears to be some opposition in Congress. Do you think your request for a temporary suspension of FM allocations will be granted?

**A** Eventually, but it's going to take a great deal of educational work on our part. I believe the petition is misunderstood.

We would like to see it adopted quickly, but in working with a bureaucracy, some things work faster than others. The petition has a much higher profile at the **FCC** than it did six months ago, and we're making progress.

**Q** How concerned is **NAB** that the pending performers royalty legislation will become law?

**A** We are very concerned. We've prepared quite a bit of information that we've sent to broadcasters, asking them to meet with their elected representatives in their home offices and discuss this issue. It's a serious threat.

**Q** Are you worried that **NAB's** inability to block legislation imposing **FCC** user fees may indicate that the industry has lost some influence on Capitol Hill?

**A** No, it's no reflection on us. It's a reflection on the political process.

That legislation was introduced in the middle of the night, and it happened without warning. Our government relations department was in contact with the proper committees, but this happened so quickly — it was part of the reconciliation act and couldn't be changed. It happened two days before the vote and there were never any hearings. It was done in a manner that gave no one a chance to do anything about it... and we're going to fight it.

**Q** What would you say to those who complain that radio plays second fiddle to television at **NAB**?

**A** Let me explain this. We have a radio executive committee meeting in Washington prior to each **NAB** executive committee meeting.

At our [most recent] meeting, there were more than 30 individual items on the [radio]

**“ [The FCC user fees legislation] was done in a manner that gave no one a chance to do anything about it... and we're going to fight it. ”**

agenda. The television side does not have a meeting. I believe we're much more diligent on the radio side in addressing the radio industry's issues. We make an effort far beyond what would be anticipated.

At our meeting, we met for four straight hours with all members of the **NAB** staff, discussing everything from the **AMAX** standard to experimental 25-watt/second adjacent channel FM stations to the 50% ownership cap in small markets. We do a very diligent job of representing the radio industry. It's almost like a separate association.

“

**I believe we're much more diligent on the radio side in addressing the radio industry's issues. We make an effort far beyond what would be anticipated. It's almost like a separate association.**

”

**Q** So you don't think that radio would be better off with its own association?

**A** No — and I'll tell you why. When the **National Radio Broadcasters Association** existed, some of my good friends were directors. They were a very dedicated, motivated, intelligent group of broadcasters. However, they had just 700-800 members. They couldn't generate the revenues to support a staff in Washington. They didn't have a legal department or a government relations department. When they wanted to lobby, the directors would attempt to come into Washington and lobby. But they couldn't provide the myriad services the **NAB** could provide with its resources drawn from both radio and television.

If radio was to split off from the **NAB**, it would be almost impossible to develop a staff. So we have the advantage of having all of those facilities for the radio industry because we are a united industry with one trade association.

**Q** Is there anything you think **NAB** should or could be doing for radio and isn't?

**A** We address every single possible issue that exists — and may exist in the future — with respect to radio. I can't think of anything that we could not do now. I don't have a crystal ball, but we are very diligent. I wouldn't be involved in the manner I am if I didn't feel we were diligent on radio's behalf.

**Q** What kind of mood do you anticipate at the **Radio Show**?

**A** I think it's going to be up. In a large part of the country, the economy has turned around. There's still a problem in New England, still a problem in California, but by and large it's going to be very upbeat.

**Q** What do you see as the biggest challenge to this industry and the survival of individual stations today?

**A** For years, I've heard from people in medium and small markets that their greatest challenge is finding and training motivated, pro-

ductive salespeople. Most small stations, medium stations, and even most of the larger stations hire salespeople with no prior background in our industry, and there's no formal training program.

**Q** How has this business changed since you bought your stations in 1965?

**A** Number one is the proliferation of stations in the market.

Number two is the change in the research available for our industry. When I got into this market, the research was provided by **PULSE**, which is no longer in business. There was **Arbitron**, **Mediastat**, and **Birch**. However, the demographic breakouts and the qualitative breakouts have become more and more sophisticated.

The proliferation of niche programming over what was available 20 years ago has also changed the industry to some extent.

**Q** Where do you see the real opportunities in radio today?

**A** With the proliferation of stations, one of the major priorities is to look for a good physical facility that may be underdeveloped or provide the opportunity for growth.

You have to look for a place where there's a stable market in terms of the economy, and where you can realize the opportunity to generate enough dollar volume to put back into the business — in addition to retiring debt.

**Q** Would you encourage a young person to go into radio today?

**A** Yes. I like this business because it's challenging. The challenges within our industry are broad, and there are interesting things happening every day. There's the programming side, the marketing side, the regulatory side. If you want to get involved, it's an invigorating, exciting, and rewarding business.

If you're interested in money — and nothing else matters — become an investment banker. I like what I do, and I intend to stay in the business. In fact, I'm looking forward to perhaps expanding my interests in this business.

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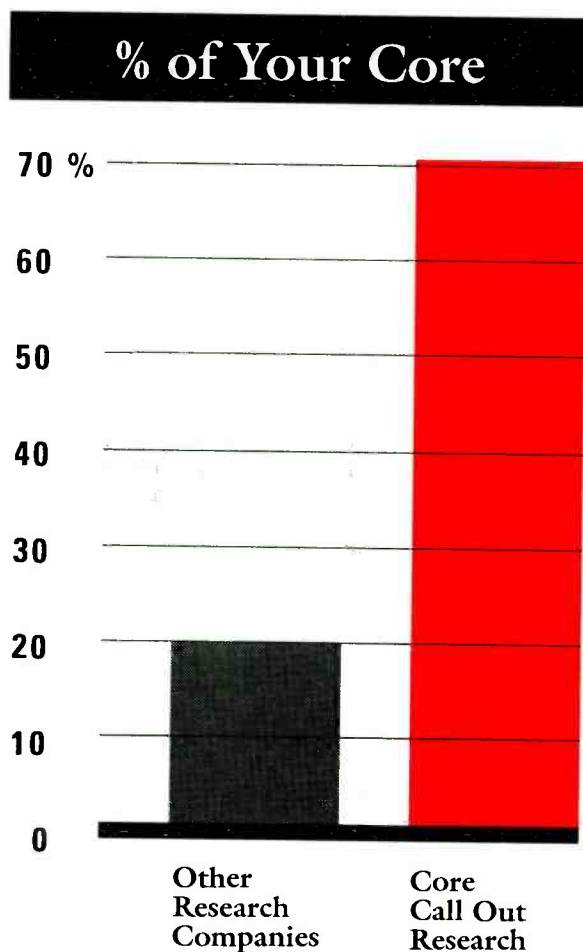
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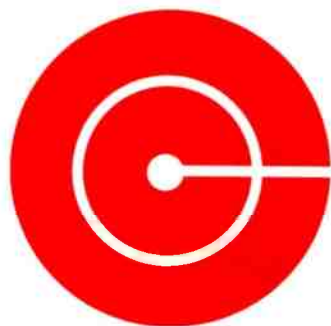
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## The ABCs Of Perceptual Research

By Mike Henry

For the research buyer — typically group managers, GMs, or PDs — deciphering the options in perceptual research has become quite complicated. Methodological advances have drastically improved the sophistication of data available through research companies. But increasingly, it seems less and less attention is paid to the basic rules of perceptual research.

Splashy presentations make great sales pitches, but do nothing for the quality of the research. If a perceptual study produces data that has little or no basis for solving problems, the final product is a worthless conclusion to an expensive, time-consuming process.

While it's primarily the research company's role to guide a station through the intricacies of a perceptual study, an educated research buyer can have greater control over the situation.

With this in mind, the following steps outline the correct flow of a well-conceived perceptual project. Disregarding this flow practically guarantees the project will not benefit your station to the extent it should. In fact, an ill-conceived project may lead a station down the road to failure.

Remember — meticulous, painstaking care must go into each and every step. No step is more important than another, but mistakes or oversights in the beginning stages can change the course of the project from that point forward.

### Identify The Study's Purpose

Begin by answering the basic question, "Why do you think your station needs a perceptual study?" The station may not need a perceptual study. It may need an auditorium music test, focus groups, or — in some cases — no research. It's sometimes best to allow a changing marketplace to settle before conducting research, and sometimes a station should focus on marketing rather than research. Most importantly, the answer to the question will provide the knowledge needed to build the foundation for the project.

Here's a brief list of questions that will help identify the need for or purpose of a perceptual study:

- What do you expect the research to do for your station?
- How does the station plan on using the information?
- What are the tangible goals — higher cume, longer TSL, or both?
- Are there ratings expectations and a time frame for achieving them?

While this list is certainly not exhaustive, it can be used as a starting point for identifying the project's purpose.

### Understand The Marketplace

Before designing a perceptual project, an in-depth knowledge of the competitive situation is absolutely necessary. Here are examples of the information you need to obtain a solid grasp of the situation:

“**It's impossible to overstate the importance of building the correct sample. If the wrong people enter the sample, the entire project will be skewed.**”

- What are the station's preconceived strengths and weaknesses?
  - What are the station's broad and narrow target demographics?
  - What is the announcers' presentation style — foreground or background? How does the morning show differ from the rest of the day? Are there any stars?
  - What has been the marketing theme of late, and how does the station communicate the messages internally and externally?
  - Which stations compete directly and indirectly? Describe all of the competing stations.
- Once the general goals and the competitive environment are clear, then you can begin narrowing the focus of the research.

### Understand The Project's Scope

Again, the best tactic is to answer a few basic questions. Is

the station open to a format change? Is the project needed to identify a format opportunity, or is it designed to strengthen the position already occupied? If it's a format opportunity study, are there format options that are out of the question?

This step may seem simplistic, but this is a phase where the project can easily take a wrong turn and never make it back on the correct track.

### Itemize The Areas Of Investigation

Since most managers have lingering and unanswered questions about their own station and the competition, most also know exactly what they want the research to address.

Of course, every station will have unique concerns. It's important to understand and communicate them to the research company so it can write a focused perceptual questionnaire. Through experience, the research company should know which questions can and cannot be answered and how to best word and lay out the questions.

### Build The Sample

It's impossible to overstate the importance of building the correct sample. If the wrong people enter the sample, the entire project will be skewed. But if the project design has followed the steps outlined to this point, it should be relatively clear who should be included. (See "Studies And Samples," upper right.)

Regardless of the sample characteristics, you must decide when building your study sample whether or not quotas should be imposed on the sample.

Whenever quotas are imposed, the study is slanted to the degree to which quotas were imposed. Pro-

## Studies And Samples

Generally speaking, a perceptual study will fall into one of three categories:

### Market (Demographic) Study

— The study investigates an entire market (e.g., 15-64) or a narrower demo (e.g., 25-44). The thrust of a market study is to gather information on a broad target, regardless of format preference. Therefore, the study is usually used as a first-step "big picture" project or when a station is entertaining the idea of a format change. This study provides the "lay of the land" in a radio market, but can also zero in on specific cells once they are identified.

**Format Study** — This project screens listeners into the sample based on their preference for a

particular format or stations within that format. This type is appropriate when a station needs to determine its position within the immediate competitive landscape. It is also useful when the goal is increased cume. Again, individual cells can be targeted for a specific line of questioning.

**Station-Specific Study** — As stations mature and need to increase TSL, it becomes appropriate to include 100% cumers or, in some cases, all fans. If a station needs to increase cume, this is not the sample to use. A station-specific study provides the most in-depth analysis of your current listening audience.

portionate sampling refers to samples that are allowed to "fall as they may" in terms of age, sex, race, and station listening cells. The goal is to match the demographic and geographic makeup of the market. This method provides an unbiased look at a particular target.

Disproportionate sampling allows for cell quotas and implies that the sample may not reflect the reality of a particular target. What it ensures is that, in the case of, for instance, a station-specific study, a predetermined number of station cumers and partisans are included.

If a station conducting a format study needs to understand its position within a competitive field of stations, station quotas for age, sex, race, station cuming, and partisans should not be imposed. Neither sampling method is more correct. But depending on the situation, one will be more desirable.

### Determine Sample Size

Sample sizes should be based on this formula:

Number of cells × 50-75 respondents/cell (minimum) = total sample size

For example, a 25-54 market study may include six cells (males 25-34, 35-44, and 45-54, females 25-34, 35-44, and 45-54), in which case the minimum total sample should be 300-450 respondents.

While most researchers are comfortable with 50-75 respondents per cell, a larger number will help reduce sampling error — up to a point of diminishing returns. In addition, consideration should be given to the stability obtained by the total sample size. For instance, a 225-person sample has a sampling error rate as high as 6.7%; with a 500-person sample, this drops to 4.5%.

### Design The Questionnaire

The questionnaire should include upfront screening questions that reflect the decisions made regarding sample characteristics and sizes. It should also reflect the strategic decisions made in the flow of designing the project. Questions must satisfy the purpose and scope of the project as well as cor-

rectly addressing marketplace conditions and the specific issues under investigation.

"Skip patterns" must be built into the questionnaire so that a specific series of questions are asked only of respondents who are qualified to answer them. Termination points are necessary to end the questioning with particular respondents at the correct spot in the questionnaire.

### Pretest The Questionnaire

Once a questionnaire has been approved by all parties, it should be tested prior to the actual fielding. Pretesting serves two purposes: It will determine the length of the questionnaire (which should be no longer than 20 minutes) and identify any wording ambiguities or skip pattern confusions.

### Field The Study

It's finally time to send the questionnaire into the field. There are whole books written on fielding a telephone study, so suffice it to say you must have confidence in the company doing the calling. Unprofessional interviewing methods — such as improper telephone etiquette, interviewing times, or interviewer instructions — will adversely affect the results of a perceptual study.

## Key Issues To Confront

These represent a few of the issues typically tackled by perceptual research:

### Marketwide Issues

- What images and positions are important/unimportant to the target audience?
- What are the competitors' strengths/weaknesses?
- Who are the market's top personalities?
- How many audience segments exist in the market? What are the segments' relative sizes, listenership characteristics, and preferences?
- How much 'phantom cuming' exists in the market?

### Station-Specific Issues

- Are listeners getting enough music from the station?
- Is there too much talk?
- Is the morning show appropriate for the station? How well-liked or disliked are the personalities?
- What are the station's favorite and least favorite attributes?
- How well does the station represent itself through on-air liners and positioners?



Mike Henry is VP of Paragon Research, a Denver-based broadcast research firm specializing in customized programming and marketing research for radio stations nationally. He can be reached at (303) 922-5600.

## 10 Don'ts For Research Projects

By Tommy Hedges

Believe it or not, radio used to be programmed without research! Having begun in this industry in the mid-'60s, I can attest to the fact that many stations were routinely and successfully programmed using "gut" instincts. Some programmers still approach research with a great deal of skepticism.

However, as competition has increased, it's become increasingly important to exploit every available advantage. Thus, for most radio broadcasters, research has become a part of business as usual in the '90s.

However, while most programmers and managers are now comfortable with the basic idea of doing research, it's imperative that the process not become a rote habit that's repeated year after year. Even though you may have budgeted for some annual research projects, economic pressures demand that every project produce actionable findings.

In addition, while the information obtainable through a successful research project can be invaluable to achieving success, all too often we fail to insist upon statistically valid results. To minimize the risks and maximize the accuracy, here are 10 "don'ts" to consider when making your research plans.

### 1 Don't take short cuts in finding participants

We've all heard the expression "Garbage In, Garbage Out." When doing research, the screening process is critical in determining the outcome of the project. Yet many programmers and managers simply let "someone else" do it, without scrutinizing how participants are chosen.

As a result, mall intercepts may be used, resulting in the recruitment of many "friends," which

### 2 Don't make the mistake of quickly turning to the 'executive summary' and basing your decisions on a few paragraphs of opinion.

could skew the results. Alternatively, many local research firms rely on research "professionals" as participants, using them on a regular basis for different studies for different clients. Many stations want to include contest entrants as part of their sample base. But because they have gone out of their way to contact a station, contestants are clearly not "normal" people.

In every case, the use of participants who are not chosen at random severely limits the research's statistical validity. Based on the relatively small sample sizes used in most radio research, it's critical that the subjects be chosen ran-

### 3 To get the most for your money, leave your opinions at the door, and let the public lead you in the right direction.

domly in order to provide results that are within reasonable limits of probability.

Every study will provide some results, but unless your sample is chosen randomly, you can't be sure your results reflect the general population or any subsection of it you wish to study. The extra money you spend on the time necessary to find the most appropriate participants in a truly random fashion will result in more accurate and reliable results.

### 4 Don't interview people whose opinions don't matter to you

Every research study has a budget, and every budget limits the total number of people who can be studied. Yet when more participants are included in any study, the laws of probability create more reliable results. Thus, it is important that you determine what information really matters to you. If you run a soft AC, do you really care about the opinion of someone who prefers CHR? If you run an AOR, would you change your programming based on the opinions of females, if they were opposite to the opinions of males?

Although any study results can be broken out into more precise demo and age cells, remember that each cell will be smaller and thus less reliable. By deciding in advance the sex, age, and/or musical preferences of your true target audience, and then only talking to them, you'll be achieving the most relevant data.

### 5 Don't interview the same people too often

An interesting effect often happens to someone who has participated in a research project: He begins to consider himself an "expert" in the field. His radio usage changes, and his awareness of the market becomes more acute as he begins to pay more attention to radio than the general population does. Clearly, this new approach can result in certain changes in attitudes, which can skew participants' opinions away from those held by the general population.

This is not to say that the same participant cannot be used more than once, but you must resist the

temptation to go to the same well too often, simply to reduce costs.

### 6 Don't take opinions literally

All too often, programmers and managers overreact to the opinions expressed in research projects. For example, most research projects uncover complaints about song "repetition" being a major problem. Yet the stations that have wildly expanded their playlists in response to such complaints have suffered, compared to the stations that are playing well-chosen, hit-oriented lists.

The problem? Most complaints about repetition are inspired by songs that the participant doesn't like, rather than by any understanding about the timing of actual rotational patterns. "Variety" is another term participants frequently use to describe a desired music mix. Rather than demanding a playlist of thousands of titles, however, they're usually talking about a mix of their best-liked songs or a variety of tempos.

Interpreting all opinions with a sense of programming reality is critical in isolating the public's true wishes.

### 7 Don't ask participants to think like PDs

Because we are all so immersed in radio, it's easy to forget that the public doesn't share our awareness or appreciation of the medium. When planning research topics, one must avoid asking participants to speculate as to how they would

### 8 It's important to ask questions to establish the 'how' of your data, as well as the 'what.'

react to a hypothetical programming idea or change.

All too often, the public expresses an openness to change or even a willingness to embrace bizarre concepts. When the changes are actually implemented, however, the public fails to appreciate the new programming.

A better approach: Offer very specific alternatives which allow participants to choose one possibility over another, rather than simply endorsing some hypothetical ideal. This technique also helps remind participants that any change comes at the expense of something else (which they may or may not prefer).

### 9 Don't ask questions with answers that are not actionable

In the interest of saving money, limit yourself to the questions that really matter to you. By carefully isolating the questions that really matter and that you are genuinely willing to act on, you can shorten your study's questionnaire, investigate other areas of interest in a

## Research Taboos

- Take short cuts in finding participants.
- Interview people whose opinions don't matter to you.
- Interview the same people over and over again.
- Take opinions literally.
- Ask participants to think like radio programmers.
- Ask questions with answers you can't act on.
- Begin the project with specific expectations.
- Follow the "results" without analyzing them yourself.
- Push the limits of statistical validity.
- Rely on the findings long after they've stopped being relevant.

study of the same length, or perhaps even include more participants (thus creating more statistical validity) for the same price.

### 10 Don't begin a project expecting the answers you want to hear

Just as the scientific and unbiased gathering of data is important, the proper interpretation of your results is critical in making the right programming and marketing decisions for the future. All too often, people enter a research study with their own personal agenda and then "bend" the data to support their desires. To get the most for your money, leave your opinions at the door, and let the public lead you in the right direction.

### 11 Don't follow research blindly

As a programmer or manager, your experience counts. Thus, while it's wonderful to consider the data analysis your research company will provide, it's only one view of the situation. Be sure you separate the "facts" of the data from the "opinion" expressed in the published report. Most important, don't make the mistake of quickly turning to the "executive summary" and basing your decisions on a few paragraphs of opinion.

Similarly, rather than just looking at how the research company ranks songs in a music study, look at each song's data to establish how various criteria (i.e., burn, unfamiliarity, favorite status, etc.) were used to create the list. A research study produces data, and that's what your team of programmer, manager, marketer, consultant, and researcher should consider when establishing the optimum plan of action.

### 12 Don't push the limits of statistical validity

Whenever a report provides conclusions based on subsets of the total data pool, remember that these more precisely defined demos are derived from smaller samples than the whole. This means the results are less reliable. Thus, you should rely on your overall numbers to make most decisions, only relying on individual demo cells as occasional tie-breakers.

Don't forget to look at (or ask about) the limits of probability that apply to your individual study. These figures will help you appreci-

ate that every result is actually a range of probable answers, rather than an absolutely definite reality. For example, "cluster" analyses are very interesting, but they may be calculated with any of several algorithms – it's not an exact science. Thus, the same set of data could produce different answers for different researchers.

It's important to ask questions to establish the "how" of your data, as well as the "what."

### 13 Don't rely on outdated findings

Every research project is a snapshot. Once the picture is taken, the study's connection to reality diminishes as the market changes. While major changes – like a new competitor – will certainly render results obsolete, even supposedly stable marketplaces will shift over time. Cost-cutting may postpone or eliminate some studies, but just remember that your old studies will no longer be as valid or as helpful in getting your product precisely on target.

Ultimately, we must accept the fact that bad research is worse than no research. We must also accept responsibility for gauging the effectiveness of every research project we begin. If you ignore the basics of statistical validity and neglect to watch how the data is gathered and interpreted, you could be spending a lot of money on research that won't really be any more effective than the old "gut" instinct.

Good research is the most valuable information any broadcaster can have, but it's critical that you follow the process carefully from start to finish, rather than simply accepting the printed results as the ultimate truth.



Tommy Hedges is President of Pollack Media Group (310-459-8556), an international programming advisory firm consulting all radio formats in nine countries.

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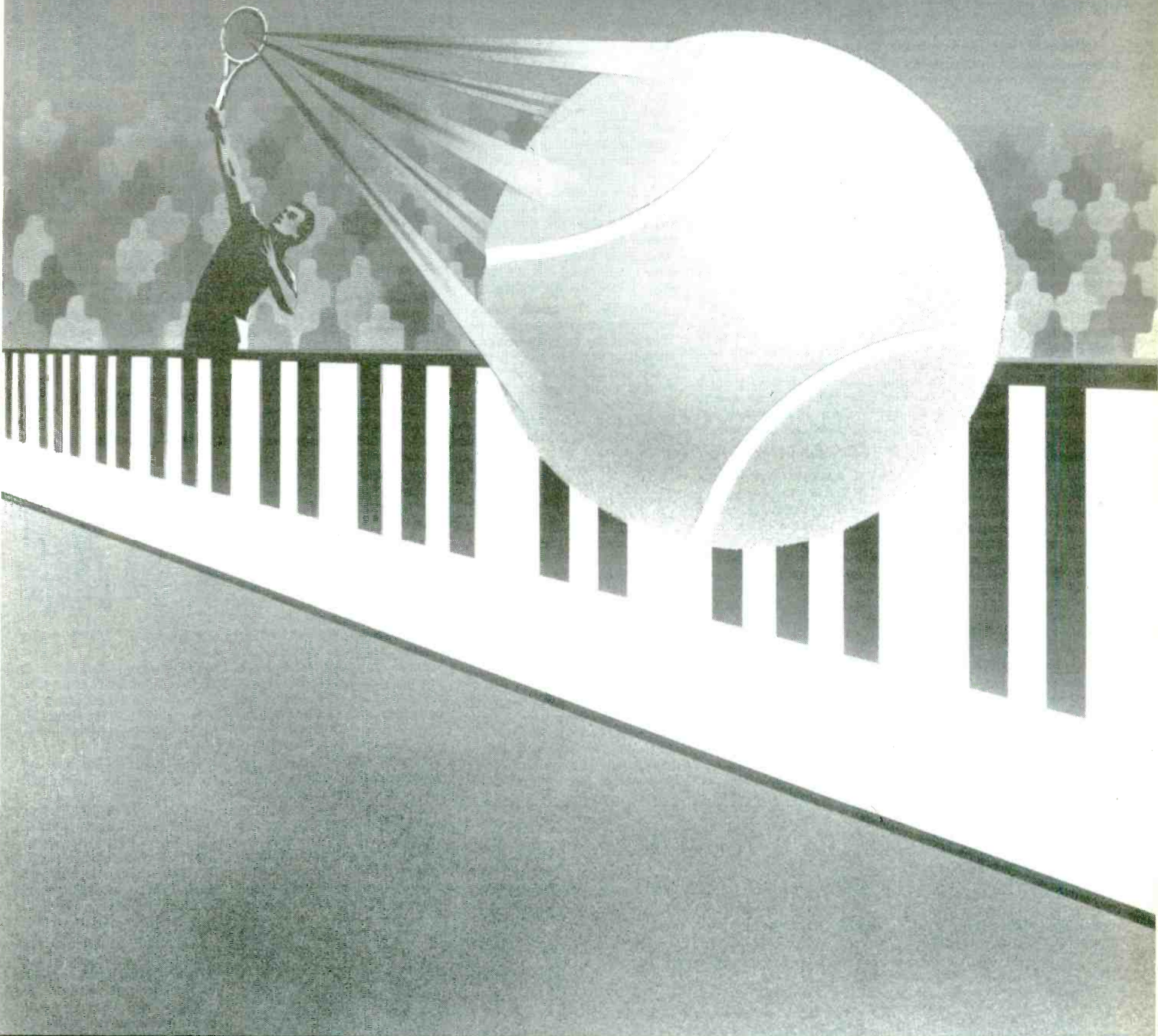


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WALT LOVE

# Breaking Through Barriers

Two women who have surmounted the stigma of being 'double minorities' and become station GMs

Although progress has been made, it's traditionally been more difficult for minorities — whether by race or gender — to advance into radio management positions. So the accomplishment of overcoming both racial and sexual barriers is particularly noteworthy. On this page, I speak to two African-American women who beat those odds and run their respective stations.

## Ro Nita's 'ROUTE

WROU/Dayton owner/GM Ro Nita Hawes-Saunders was, as she says, "bitten by the broadcasting bug" while at Ohio State University earning her postgraduate degree in broadcasting. And so began a lengthy process that finally led to WROU's sign-on. How did she first become interested in ownership? "In the late '70s, I attended a seminar where the speaker talked about Dayton being an 'undermediaed' market. After the seminar, I went up to the speaker and asked him to explain. And he told me about the process of how to bring a new frequency into the market.

"I was fascinated with what he said. I took a lot of notes, then contacted a friend from college who was a communications attorney. He sent me some information, and we researched frequencies in the Dayton market. And that began what a friend of mine calls 'a 10-year odyssey' of bringing 92.1 FM to reality."

Hawes-Saunders put WROU on the air almost two years ago after submitting the winning application for a Docket 80-90 drop-in frequency. Others applied, but she triumphed at comparative hearings in Washington. Her excitement was tempered somewhat by an ap-



Ro Nita Hawes-Saunders

peal attempt, but "I hung in there — and learned passion and perseverance."

It was worth the wait. In its first full Arbitron book, the station debuted with a 7.2 12+ rating. This spring, that figure reached 8.8, good for second place overall in the market. In the key 18-34 and 25-54 demos, the station is tied for third. And the station dominates the 7pm-midnight daypart with close to a 13 share.

## The Plus Factor

Hawes-Saunders was aware of the obstacles she faced as an

African-American female seeking to get into management. But with faith and hard work, she was able to fulfill her dream. "I think this truly was part of God's plan for me to be where I am today. But I believe African-Americans have to be more prepared to accomplish their goals. You have to work harder and smarter. You have to spend more hours doing the job so that you not only get to do what you want now, but also in the future. It's always been difficult trying to get in the door. So I've always tried to be prepared for not just now, but the future as well once I'm in the door. People have been willing to give me information, but only after I know what information I'm looking for. Knowing what you need and where to find it is a job in itself.

"I call this the 'plus factor.' I do a lot of training seminars with young black kids, and I tell them how they need to have something more to offer than just a basic education or knowledge of something. You have to have something extra to get the job. I've always tried to



**African-Americans have to be more prepared to accomplish their goals. You have to work harder and smarter.**



## Armstead's Ascent In Norfolk

Janet Armstead was promoted from GSM to VP/GM at **WOWI-WSVY-AM & FM/Norfolk** last September. The 12-year radio veteran and first-time GM presides over a station that has won 14 consecutive Arbitron 12+ battles (the station registered a 9.5 this spring) and is a market leader in the 18-34, 18-49, and 25-54 demos.



Janet Armstead

"It was difficult getting here," says Armstead, who also spent time as GSM at **WHRK & WDIA/Memphis**. "Being a woman working in what is termed a man's world, I've often found that I've been the only female on the management team. I've also been the only black on the management team. So the double minority factor has come into play quite a bit.

"I've always found myself under the gun to overachieve. I had to do better than my male counterparts. And even then, sometimes it's not readily recognized by your superiors. The desire to achieve and succeed is what kept me going. I knew I could do it — it was just a question of being in the right place at the right time and dealing with the right people who were willing to take a chance on Janet."

## Double-Edged Sword

Although being a "double minority" presented its share of negatives, Armstead realizes there were some positive aspects as well. "Women have always been in kind of a supportive role. When you look around the country, there are a lot of women in sales management capacities. I've heard some industry managers say they think women are a little more detailed, and some men feel women make better sales managers because of their maternal instincts — although that can sometimes count against you.

"I think in my situation, being a black woman helped elevate me into the management arena. I sold as an account executive for only one year at a small station in Memphis and was offered a job as LSM at **WDIA**. That opportunity was afforded me by [current **KMJQ/Houston** VP/GM **Ernie Jackson**, with whom I] established a very good working relationship. And as he progressed, so did I. He took me along with him because we were a good team.

"The first time I had the opportunity to be a GM, I didn't get the job. The chemistry wasn't right with the powers that be. But the next time was here in Norfolk . . . and this time it worked out."

give the person interviewing me additional reasons why I should be the one to get the job. That's the 'plus factor' I was talking about.

"All my life, I've had at least two jobs at all times. Sometimes I've had three. It's been very hard for me. I wouldn't be here today in this position if I didn't have a strong support system in the form of my husband [and partner] Don and the understanding of my seven-year-old daughter Donnica."

## It's Not Easy

Hawes-Saunders's advice to other women interested in management is quite direct: "You have to be honest about your strengths and weaknesses as a manager. You have to be extremely capable of handling multiple tasks at any

given time. And most important, you have to treat people the way you would want to be treated."

Accordingly, Hawes-Saunders credits her staff with much of WROU's instant success. "I've been blessed with a staff of people who are extremely committed to doing a professional job. We also have a strong commitment to our community. We do radio today the way that radio was done years and years ago. Radio is a people business. It's in your face, on the streets, doing what needs to be done in the community.

"Radio, as a business, has to have a sense of purpose that goes beyond the whole area of just doing music. We have to be able to give a lot to the people who listen to us."



**VESTED INTEREST** — WJLB/Detroit hosted a listening party for A&M's Vesta (c). Posing with the vocalist are (l-r) WJLB's Mason and MD Frankie Darcell, writer/producer Michael Powell, and WJLB's PD Steve Hegwood, Janet G, and Motown Mike.



**FOUR NON-BLONDES** — WRKS/New York air talent Wendi Williams (second from left) took time out to pose with recording artists (l-r) Malaika, Ava Cherry, and Tene Williams.

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# Format's Anti-Niche Philosophy

## Radio execs suggest ways to rise above the competition

Some stations have found success programming to a niche audience, while others have prospered by being broad-based. But when faced with an overload of competition — and all niches are taken — what other programming options are there?

**Dave Lange**  
D.L. Consulting

Dave Lange says, "In a competitive battle, when you can't find a new niche, one option is to reposition the competition. A less expensive alternative is to find a coalition: Look for combinations of musical styles, of personalities and music, or a presentation that will attract groups of people other than your traditional listeners. Some may say that's creating a new niche; but you're not finding a group of people who aren't listening to radio or who are extremely dissatisfied with their station."

Can your market support a coalition? Lange says, "Look at cume duplication, demographic research, and perceptuals to determine what people are listening to other than their core stations. Their second and third choices won't necessarily be what you expected. Find common ground elements among those P2 and P3 listeners that can bring people together to form a new target audience."

"Once you start working with a coalition philosophy, it's important to build cume as well as improve TSL. We've become so TSL-oriented — concerned about getting people over the hump on the stopset and recycling into other dayparts — but sometimes we just have to get fresh listeners. That

**When selling against some niche stations, we consider our personalities' popularity, ratings strengths, reach, and frequency. Each situation calls for a different strategy.**  
—Randy Becker

doesn't necessarily mean big outside advertising; it can be done on your own air.

"Don't copy someone else's strategy. It must be customized. Every competitive market has a different makeup of stations, population, station loyalties, etc. All of those elements play into building coalitions."

**Curtiss Johnson**  
KUPD/Phoenix

A veteran of an over-niched market, PD Curtiss Johnson explains how a musical coalition has worked for his station. "We've always been alternative- and heavy metal-fringed. We've covered both ends

of 18-24 music and been a straight ahead AOR, too.

"It's been tough since the first of the year, when an FM Z-Rock and an FM New Rock came into the market. We've taken some hits. But with everybody else being so niched, it's still that '51% of the people, 51% of the time'-type of thing. We provide a broad spectrum of music — hits from all genres, so to speak. We get some pretty good numbers from it. Not everybody's a core alternative or metal listener. Some people like to listen to different things, and we give them that.

"It's a precarious balance. It happens to work well for us because we're the heritage AOR. Along with that heritage, we've broken a lot of records. So people expect us to be more adventurous. I'm still playing to a majority of the public, but I'm taking the best of the three worlds in which we exist."

Johnson won't label KUPD. "I don't have any slogans that say 'The best of the old and the best of the new.' Most of what we've done is because my morning man and I have been here 12 years; my midday's been here nine. People have grown to expect certain things from us.

"There always will be new listeners, but we're just a rock station. We don't give it a long handle or one moniker. If you start pigeonholing yourself with slogans, you won't have room to adjust to different market situations without hurting your credibility."

**Randy Becker**  
KXRK/Seattle

NSM Randy Becker — whose station is one of five market AORs — notes, "When selling against some niche stations, we consider our personalities' popularity,



**HANGIN' AT THE H.O.R.D.E.** — Socializing during the recent H.O.R.D.E. tour stop in Vermont are (l-r) WIZN/Burlington MD Mike Luoma and Big Head Todd & The Monsters' Todd Park Mohr, Brian Nevin, and Rob Squires.

ratings strengths, reach, and frequency. Each situation calls for a different strategy.

"I talk a lot about this market's share of rock listening. The AOR share is so huge here, buyers have to use more than one station. To reach men 18-34, it's not a question of choosing between KISW and KXRK — it's important to use both. In adults 25-54, Seattle has a higher AOR share than any other format. I tell buyers that although

**We're not just trying to find that one tiny space to live in. We're trying to be as wide as possible.**  
—Joe Bonnadonna

Country ranks No. 1 and Oldies No. 2. AOR represents 20% of all adults 25-54 radio listening and is the No. 1 format for that demo. In 18-34, AOR represents 31% of the market.

"If the advertiser's goal is to mirror the listening habits of the market, it's important to have more gross rating points on rock stations than any other format. I'm not selling against another AOR, I'm trying to position the inclusion of a lot of rock stations into a buy because the total share of AOR listening is so high. It's also ratings-driven: If I'm No. 1 in a demo, KXRK must be used over anybody else. If I'm No. 3 in a demo, more

than one AOR station must be included in a buy in order to mirror the market."

**Joe Bonnadonna**  
WMMR/Philadelphia

PD Joe Bonnadonna credits his station's spring-book rebound to an anti-niche approach. "We've always had the benefit of being the mass appeal rock 'n' roll station in town. There's a Classic Rock, a New Rock, and every other derivation of AC, CHR, etc. But we're a quality rock 'n' roll station with a mass-appeal edge.

"We're not just trying to find that one tiny space to live in. We're trying to be as wide as possible. When you already own a key position, you need to protect it."

### For The Record

The AOR Scoreboard (R&R 8/27) excluded **WKLT/NW Michigan's** simulcast with **WKLZ**. Their combined 12+ share was 11.5, and the combo was No. 1 in Men 18-34 and Men 25-54.

Also, **WQWK/State College, PA's** ratings were inadvertently omitted. They climbed 10.1-11.0 12+ and ranked No. 1 in Persons 18-34 and Men 18-34; No. 2 among Men 25-54.

The amended Top 5 highest-rated AORs are:

- WIZN/Burlington, VT 17.6
- WBLM/Portland, ME 17.3
- WWCT/Peoria, IL 16.9
- KSQY/Rapid City, SD 16.2
- WCMF/Rochester, NY 16.0

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WHO WAS THE FIRST PD TO TAKE YOUR CALL?  
DAVE: Larry Snider, KREM-FM/Spokane, WA (AOR).

WHAT WAS YOUR FIRST PAID RADIO JOB?  
DAVE: Morning news at KXRK-AM/Spokane.

WHAT WAS THE FIRST CONCERT YOU ATTENDED?  
DAVE: ZZ Top "Fandango" tour complete with live animals onstage.

WHAT WAS YOUR FIRST SEXUAL EXPERIENCE?  
DAVE: The back row of the theatre while watching "The Sting."

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Track 49 - 44 Top 5 phones at KSHE, WTPA, KAZY, KIBZ



**CRYIN' IN JACKSON** — Columbia artists Cry Of Love took a break from their U.S. tour to visit WSTZ/Jackson, MS. Taking a quick pic are (l-r) bassist Robbie Kearns, drummer Jason Patterson, MD Pam Rivers, guitarist Audley Freed, PD Bob Fonda, vocalist Kelly Holland, and Columbia's Lee Durham.

# **lennykravitz**

**isthereanyloveinyourheart**

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SHAWN ALEXANDER

## CAPITAL GAINS

## KWOD/Sacramento's Evolution From CHR

KWOD/Sacramento used to be known as a progressive CHR. More than two years ago, however, the station's focus intensified toward New Rock.

PD/MD Alex Cospers recalls the transition to what is now a full-fledged New Rocker: "There were three CHR's in the market, and our ratings were low. We thought we'd compete with FM102 [KSFM] after KROY dropped out. But they maintained a large audience — we didn't even go up. We figured we had to do something different. The most logical thing was a format that wasn't being presented to the market: New Rock."

## Library Expansion

KWOD began by playing only New Rock hit singles that crossed over to the CHR chart. Cospers says, "We had tight rotations — our 10-record hot rotation was every 2:15. Our philosophy was to play hit records. We eliminated the Mariah Careys and Michael Boltons; they were getting enough



Alex Cospers

"We didn't play any album cuts. We only had 200 songs in our whole library, gold and recurrent. It was tough to listen to, but we thought we were doing the right thing, believing this was the next CHR. After several months of faxes, letters, and phone calls from people complaining, we began to pay more attention to our listeners. In Fall '91, we broadened the library to about 700 and loosened the hot rotation to 3:15, but they still complained.

"A year later, we increased the library to 1300 titles, and our hot rotation expanded to 5:15-6:30. We made a conscious effort to move away from artists outside of New Rock. We started mixing in a lot of album cuts, presenting ourselves as an artist-oriented station, not a singles-oriented one. Many songs had past exposure — the market

housed New Rock KPOP in 1983. It didn't last long, but it exposed a lot of records. People remember that station."

A few months ago, Cospers felt KWOD had become completely New Rock. "It got to the point where we were playing only five CHR records. We loosened the music a little more and became slightly more recurrent-based. We were approximately 60% current — now we're about 50% depending on the daypart. At night, we're about 70% current. We increased the library to 2000; we've gradually moved toward the guitar sound. We still play dance records, but they no longer dominate the mix.

"We're playing the popular music in this market. The dance music doesn't sell, except Urban. We're playing cuts off of 25 of Sacramento's Top 100-selling albums. It's the second biggest chunk of music you could categorize, right behind Urban."

## Presentation Changes

Cospers models his on-air presentation after XTRA-FM (91X)/San Diego's AOR approach. "We moved away from the CHR presenta-



tion and high energy level. We're still personality-oriented, but not like CHR. We break after every three songs to back-sell. We try to identify every record and go deep into artist information. We've kept our conceptual positioners, but we didn't start saying we were 'modern rock' or 'alternative' until recently. Some of our new positioners include: 'Sacramento has never had a better alternative'; 'Only one station plays today's most innovative music'; and 'Music of the modern era.'

"We had to change some personalities, and several jocks quit.

**We're hoping people who were burnt on overexposed music will discover we're completely fresh.**

We're no longer just looking for a slick, polished voice, we want people who have knowledge of the music. I don't feel the audience has changed much. People say, 'I've listened to you for years, but I really love the way you sound now.

## Marketing The Product

KWOD's new focus creates sales inroads

**K**WOD/Sacramento owner/GM Ed Stolz describes the marketing qualities inherent in the station's transition from CHR to New Rock.



Ed Stolz

"It's easier to market the product now that we're specifically defining who we are musically. It was difficult to communicate whether we were fish or fowl to people who weren't eminently familiar with our programming — especially people who hadn't done business with us on a national scale. For marketing purposes, we're now clearly identifying who we are and what we're doing.

"We're able to point the qualitative characteristics of today's CHR with our New Rock audience. We get calls for a progressive, employed audience possessing a discretionary income. The word is out concerning the qualitative aspects of our audience — an audience that's coveted by progressive businesspeople who seek clientele with discretionary income. They come to us because we're consistently able to deliver the more upscale clientele.

"[Businesspeople] see we regularly promote sales promotional events and club activities. The club events show immediate response, which identifies our type of audience. This format is the CHR of the '90s and beyond. Today's CHR apparently isn't so blessed — socioeconomic indicators seem to be falling."

This is the best you've ever sounded.' We're hoping people who were burnt on overexposed music will discover we're completely fresh."

Despite the station's CHR history, Cospers says it doesn't use billboards, direct mail, or TV. "We do a lot of club promotions, personal appearances, and remotes with our clients. We didn't have to change clubs; there are more alternative clubs in this town than Top 40 clubs. The biggest difference in promotion is now we have a visible presence at concerts; our listeners are concertgoers. As a CHR, all we did was give away tickets.

"We set up booths at shows and ask our listeners to fill out questionnaires. It's our way of doing research. We ask them their favorite

artists, what other stations they listen to, if they have DMX, and their favorite clubs, air personalities, and station features. There's also a section for additional comments."

Another change for KWOD: listener-appreciation parties. "We've done four or five since we've been leaning New Rock," notes Cospers. "It's our way of giving our listeners something special. CHR doesn't have a lot of one-hit artists who can fill a 500-seat venue. Our artists can — our listeners are more loyal. I don't think our lifestyle is much different than before. The scene doesn't compare with San Francisco or L.A. — we don't have as many clubs to exhibit that lifestyle. We've captured a part of the mainstream audience and led them into this music."



**TEST YOUR OWN EARS** — Dog Society treated WBRU/Providence to a "plugged" lunchtime set. Hanging outside the station are (l-r) Dog Society's Bruce Erik Bauer, EastWest's Joel Klaiman, 'BRU MD Frank Huang, DS's Guerson, 'BRU PD Mike Osborne, EastWest's Mark Snider, and the band's Ryan Bay and Joe Raineri.

**We started mixing in a lot of album cuts, presenting ourselves as an artist-oriented station.**

market airplay. We spiked in records like Madonna, Tom Cochrane, etc., because we needed to play 'X' amount of records to be a CHR reporter. We were trying to blend in the best of the CHR universe.

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# Subjectivity Meets Science In Sacramento & Seattle

When dealing with music libraries that span more than 50 years — and lacking the financial resources to do research on a grand scale — how do Jazz stations make the right programming decisions?

Two stations have met the challenge by striking a balance between gut instinct and limited research.

## Gary Vercelli KXJZ/Sacramento

"I use common sense when it comes to programming," says PD Gary Vercelli. "I've been in this market for 13 years; I know it pretty well. People can get overly involved in research, but I'm not sure how much faith I place in it. Besides, we can't afford to do research like commercial stations. We can't fill up an auditorium with people.

"I rely more on gut feeling and announcer feedback. We break albums as soon as they come out, as opposed to testing the waters on a release. I don't like to waste time — I'll go right into heavy rotation with something I feel strongly about.



Gary Vercelli

what is and isn't selling, and I tell him what we're playing. We have a Tower in-rack displaying our 'Top 40,' consisting of our heavy and medium rotations. I also get listener input at concerts or other events. Still, I listen more to how a record fits our overall sound than to listener response."

### 'No Set Formula'

Determining rotations in an album-based format presents certain challenges. Vercelli says, "We have no set formula saying if something's in heavy, it'll get an exact number of rotations each week. It's easier to justify an album in heavy rotation if we're on numerous tracks. Some releases might have only one or two playable tracks — which we might be playing a lot — but I don't think that justifies putting it in heavy.

"When adding a record to light rotation, I'll play it during my airshift to see what response I get [from listeners] and other jocks. Generally, we'll hang with a record until it starts to feel stale. Being an MD with an airshift keeps you in touch with the pulse of other jocks, but it also can cause you to burn out on a record [before] listeners do.

"I restrict the tracks but leave it up to the jock's good taste and knowledge to combine the right mix within that framework. They can't just play anything they want; they look at the current sheet and know we're playing nine-10 songs an hour. They know they must play two vocals an hour and that 60-70% of what they play must come the new-release pile.

"For instance, a Pat Metheny CD will have a sticker on the back which says medium rotation or medium-heavy. This means the announcer should refer to this week's playlist for the emphasis tracks. The sticker will say tracks two, five, and seven; track seven will be circled, indicating it's the power track."

### Flex Time

Vercelli continues, "Our music mix is about 70% mainstream jazz and 25% NAC. We're a lot more se-

lective with NAC. For instance, we might play one or two tracks from a Bob James or Fourplay album, while we might play nine or 10 from a Freddie Hubbard or Horace Silver release.

"Our formula is pretty elastic. When we get that truckload of Christmas releases, we'll play more currents. During the summer drought, we're library-intensive. When there's a lot of current music available, we'll play up to 75% current. If less new product is available, we're closer to a 50/50 mix of currents and library stuff.

"I look at the trades to see what other stations are doing, but I won't add something just because every-

comes in, we know it'll work for us.

**We rely on previous tests as guidelines . . . We occasionally do focus groups, which almost always mirror the results of earlier research.**

—Joe Cohn

one else is playing it. I'll reconsider something that's getting good response at other stations — sometimes a record doesn't hit you on the initial listen. Chances are, however, that record won't hit your listeners the first time they hear it."

## Joe Cohn KPLU/Seattle

Although he shares Vercelli's predilection for basing programming decisions on instinct, APD/MD Joe Cohn says that research still plays a role. "We aren't doing research on a regular basis, but we've done auditorium and focus group tests. Our priority was to pinpoint exactly what style of jazz our listeners wanted to hear.

"We used a tiered method, focusing on improvisation. We started with Kenny G as a pop-jazz example, moved up to something more improvisational like David Sanborn, then gradually climbed the improvisational ladder — Hank Crawford to Stanley Turrentine to John Coltrane to Ornette Coleman.

"The tests proved our audience wanted to hear Turrentine, Crawford, even Coltrane, and occasionally Sanborn. They said no to Kenny G and Coleman. Basically, they cut off the top and the bottom. With the help of this research, we've come to play acoustic, melodic, straight-ahead jazz."

Because Jazz radio isn't as susceptible to musical trends as commercial formats are, Cohn says regular music testing isn't as critical. "We rely on previous tests as guidelines. If a new Horace Silver



**JAZZLIGHTS IN THE PARK** — KYFX (Foxy 99 FM)/Little Rock recently held an evening of jazz under the stars, featuring Verve artist Art Porter. Taking a break from the celestial evening are (l-r) air personality Brandi Alexander, MD Mercedes Taylor, Porter, and PD Lyn Henry.

comes in, we know it'll work for us. If we get something in that leans pop-jazz or is very freeform, we won't play it. We occasionally do focus groups, which almost always mirror the results of earlier research."

### System Set-Up

Cohn adds, "If a PD or MD is trying to take control of the music presentation, there must be a system in place. If not, you'll have a free-for-all. When a new CD comes into a control room, everyone will go for that CD if there's no system in place. Everybody wants to play the new Miles Davis CD. A system guarantees an album will get spread out and played evenly during the course of the day.



Joe Cohn

"The computer rotates 70% of what we do. I've left the other 30% open so jocks can fill in what they want. If you play a song from a 20,000-album library on the morning show, then file the CD, that song won't be played again for months; it gets lost. A system lets the station's left hand know what the right hand is doing and spreads the music out evenly over 24 hours, guaranteeing the entire audience will hear a particular song.

"I can put together a show that I feel would be better musically than anything the computer puts together. But when you're concerned about what your doing around the clock, and there are a number of announcers involved, you have to sacrifice a little in the way of creating segues and shows with a hu-

man touch in order to accomplish overall goals."

Cohn describes his rotations: "Heavy CDs here get played three times a day. We try to find as many tracks of a CD as possible, giving the CD more shelf-life. We rarely rotate a single track three times a day. Mediums get two plays per day, lights get one. If we get an album with only one track that really suits the station, I'll report it heavy if we're playing it three times a day. But it won't stay in heavy as long as a release with more playable tracks will.

"The art of programming is determining which songs to play from a CD. It's my job to know the station's sound and listeners' expectations. I listen for melodically strong songs, musicianship, and interpretation. Jazz is improvisation and interpretation. If a piece of music has a great melody and is well played — but is mechanical or stiff and lacks spontaneity and energy — we'll pass on it. There has to be something in it that'll arouse you emotionally."

—Geoff Schackert

**KXJZ**  
JAZZ & NEWS 88.9 FM

## KXJZ Sample Hour

4pm:

JOEY CALDERAZZO/Black Nile  
WAYNE SHORTER/Fee-Fi-Fo-Fum  
CHARLES FAMBROUGH/  
Dolores Carlos Maria  
BOBBY WATSON/Conservation  
JON LUCIEN/  
Would You Believe In Me?  
RAY BARRETTO/  
On A Sunday Afternoon  
JOHN COLTRANE/Giant Steps  
MULGREW MILLER/Return Trip  
NNENNA FREELON/Girl Blue  
DAN PAPAULA/  
That's The Way Of The World

NATIONAL  
**KPLU**  
88.5  
PUBLIC RADIO

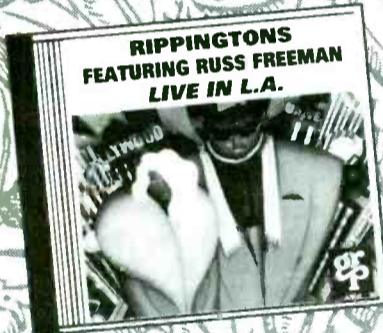
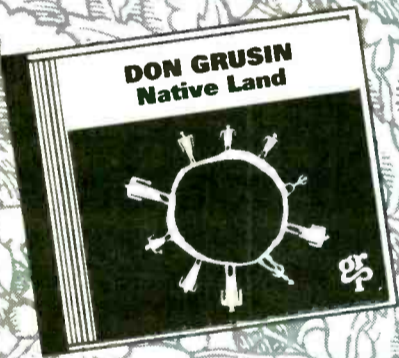
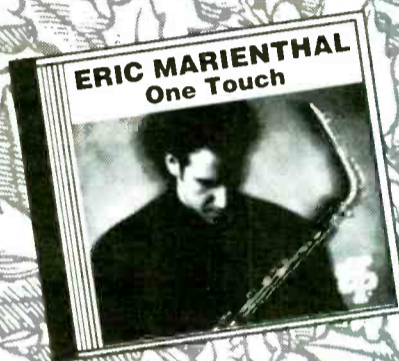
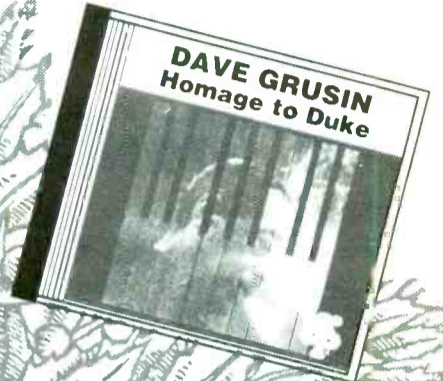
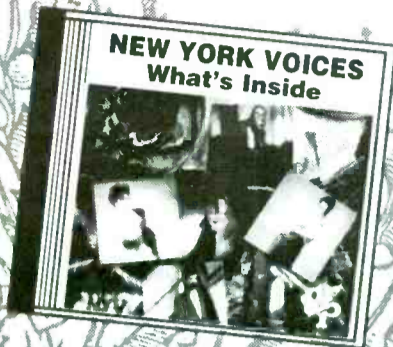
## KPLU Sample Hour

2pm:

LEE MORGAN/Sidewinder  
BILLIE HOLIDAY/Day In, Day Out  
EDDIE DANIELS/Dreaming  
DAVIS & JONES/Summertime  
JOE WILLIAMS/  
Everyday I Have The Blues  
J.J. JOHNSON/  
May I Have Dis Dance?  
MONGO SANTAMARIA/Afro Blue  
HORACE SILVER/Funky Bunky  
KEVIN MAHOGANY/  
Since I Fell For You  
MARIAN McPARTLAND/  
When Lights Are Low



# THE FRUITS OF OUR LABOR



COMING THIS MONTH:  
AMERICAN JAZZ PHILHARMONIC,  
SPYRO GYRA "Dreams Beyond Control",  
CHICK COREA "Paint The World",  
ROBBEN FORD & THE BLUE LINE "Mystic Mile"



## HOME GROWN ON GRP





MIKE KINOSHIAN

AC

ADULT CONTEMPORARY

## Managing And Marketing In The Mainstream

Fragmentation continues to make AC look like radio's answer to Baskin-Robbins. But what about the original flavor? Fortunately, even in these demanding and challenging times, Mainstream ACs, with all their tradition and history, continue to prosper.

"Mainstream ACs are ratings-driven, so managers and programmers must work hard on marketing to keep up the numbers," advises WMGK/Philadelphia VP/GM Dean Tyler. "Since we're music-intensive most of the day, there aren't many avails and all must be maximized. Inventory control is a major problem."

Finding good Mainstream AC programmers is also a significant concern. "AC is probably the most boring format, and some good programmers can't get very excited about it. People who make programming Mainstream AC an art-form aren't easily found.

"In addition, many record companies don't care about AC. They usually promote music that isn't appropriate, so we must go looking for music ourselves."

### Personality Plus

Unlike most Mainstream ACs, WMGK (the original "Magic" station) boasts two high-profile air personalities. "From my perspective as a GM, it gives us hooks to sell beyond ratings and music.

"Harvey In The Morning" scores well with our target demo.



Dean Tyler

**By design, heritage Mainstream ACs typically play the safest, least passionate, and least distinctive music mixes.**

He's very foreground and clean — which is unique these days. He plays games with listeners, does interviews, and plays music."

Once Harvey leaves the airwaves at 9am, WMGK shifts into music-intensive mode until 7pm-midnight personality Delilah's arrival. "She takes requests, gives advice, and plays music appropriate for the mood she creates."

But Tyler cautions that high-profile talent may not be effective for every Mainstream AC. "Everyone shouldn't necessarily jump on the personality bandwagon. In most cases, stations competing with high-profile personalities should try beating the personality with music. That's what [cross-town rival] WBEB is trying to do with Harvey."

A key factor, Tyler stresses, rests with the selection of the personality. "John Lander, for example, claims he can do any format. He's very talented, but I don't think what he does would fit here. Our target is a mellow woman in her early 30s. It's difficult to find unique and outstanding personalities who don't need high energy and off-the-wall craziness."

### Power Of Relationships

Agencies and Philadelphia's local ad community, Tyler comments, understand the concept of mass appeal stations like WMGK.

## Charting Hot AC's Progress

Hot AC appears to be providing our format with its most significant growth. A growing number of Hot ACs/Adult CHRs enjoyed fine spring books.

Here's a quick cross section of Top 75 market stations doing some variation of Hot AC or Adult CHR.

Also noted below are their Arbitron spring-spring 25-54 movements and overall spring '93 25-54 market ranks.

WPLJ/New York	+1.3	#6	WMTX-FM/Tampa	+1.2	#2
KYSR/Los Angeles	Flat	#9	WKTJ/Milwaukee	-0.5	#2
KIOI/San Francisco	Flat	#6	WNCI/Columbus	-0.1	#2
WYXR/Philadelphia	-0.1	#3	KISN-FM/ Salt Lake City	+1.1	#5
WKQI/Detroit	+0.3	#4	WMC-FM/Memphis	+3.5	#2
WRQX/Washington	+1.4	#2	WKZL/Greensboro	+0.8	#3
KDMX/Dallas	+0.8	#8	KYIS/Oklahoma City	+2.4	#8
KHMX/Houston	+0.7	#2	WGRD-FM/ Grand Rapids	+1.7	#7
WHYI/Miami	+2.1	#2			
KYKY/St. Louis	+1.0	#4			

**Mainstream ACs are ratings-driven, so managers and programmers must work hard on marketing to keep up the numbers.**

"We had a good book and business is very good, but our ratings aren't always fantastic. But the bulk of an AC's national business is generated by ratings.

"That's where the intangible of relationships between your sales staff and the reps and buyers comes into play. Even in bad times, WMGK has done well with local sales, and to a lesser degree, national business. We continue to maintain high rates and do extremely good business."

## Detroit's Mainstream Nice Guys

WNIC/Detroit VP/GM Gary Fischer calls his battle with Hot AC WKQI, Lite AC WLTI, and B/EZ-turned-Soft AC WJOI the "tightest in America." He employs broad familiarity, wide variety, and personalities to compete.

In the spring Arbitron results, WNIC ranked sixth 25-54 while scoring both spring-spring and book-book demo gains.

"Our heritage and longevity allow us to roam far and wide without violating listener expectations," notes Fischer, who joined the station last October. "WNIC plays the widest variety of music of any station in America. Our basic mix is '70s-'80s pop and ballads, but we have daily features focusing on '60s oldies and vintage Motown. During [8pm-midnight show] 'Pillow Talk,' we play a lot of Luther Vandross and Anita Baker.

"By design, heritage Mainstream ACs typically play the safest, least passionate, and least distinctive music mixes. Much has been written about how dispassionate today's 25-54 AC listeners are about music."

### Veteran Staff

During his long tenure as GM at WHTZ/New York, Fischer observed the emphasis Gold legend WCBS-FM placed on personalities like Bruce Morrow, Harry Harrison, Dan Ingram, and Ron Lundy. "We're doing the same thing here to rekindle the market's love for radio. For Mainstream ACs to prosper, they need to lock in the heritage appeal position with well-known, affable personalities."

WNIC's personalities have logged considerable Detroit airtime. The numbers: 12 years for morn-



Gary Fischer

ing team Harper & Gannon, 15 for middayer Gene Maxwell, and a mere 10 for afternoon driver Chris Edmonds.

Fischer believes he scored a major coup by bringing Alan Almond, who'd hosted Pillow Talk host from 1975-86, back to the station. "He's the ratings wildcard for 1993-94. When he returned a few months ago, our nighttime shares skyrocketed."

Fischer has also instituted a number of marketing and research programs to keep the station on track. "I wanted to keep 'NIC 'high touch' on-air, but wanted to be much more high-tech off-air. We immediately started direct-mail advertising, database marketing, and intensive auditorium music testing to re-establish what WNIC once was and will be again in Detroit."

## Consistency Powers WENS Music Machine

Emmis's WENS/Indianapolis, in its 12th year as a Mainstream AC, enjoyed a solid spring book. It cracked double digits 25-54 and placed third behind AOR WFBQ and Country WFMS.

"WENS is mass appeal and predictable, with a bright up-beat presentation," comments VP/GM Christine Woodward-Duncan. "Musically, there are no surprises because generally, AC listeners aren't intensely loyal. Even though we've been in the format a long time, we still need to promote ourselves consistently."

"People get a good indication of what we're about any time they listen. There's some information in the morning, but basically listeners come to us for a lot of music."

Woodward-Duncan is convinced that Mainstream AC is in line with what she perceives as a return to conservative family values, pointing out, "We have many mothers listening who don't want their kids listening to smut radio. When I hear what [KPWR/Los Angeles PD] Rick Cummings is doing, it makes my



Christine Woodward-Duncan

cottage cheese format look like fun."

### Selling Quality

On the street, Woodward-Duncan arms her sales staff with quali-

tative data. "Advertisers know our demos and that our listeners tend to be more educated with higher incomes. Nothing's easy to sell, but our clients know what they're getting and like our consistency."

Frustrated by many ad agencies' cost-per-point mentality, Woodward-Duncan remarks, "A major reason for them to buy is rate and cost. There's far less of a conceptual understanding of the format."

When confronted with the inevitable down book, Woodward-Duncan suggests you view the big picture. "Look at four-book trends. AC people within certain cells are fickle. In this market, 35-39s seem to go here, there, and everywhere. One bad book could be the luck of the draw. Two consecutive bad books would be more of a concern.

"There are no quick fixes in this format. It doesn't come out of the box super hot, nor does it stay that way. If done correctly, it's very consistent."



RANDALL BLOOMQUIST

## Weighing The Costs Of 'Fairness'

In recent weeks, Talk shows have been buzzing with discussion about mounting congressional efforts to reimpose the Fairness Doctrine, which the FCC abandoned in 1987 as an unconstitutional infringement on broadcasters' free speech rights.

Much of that chatter, including copious amounts of the Rush Limbaugh program, have centered on hosts' fears that the return of the policy will destroy the Talk format by emasculating its most outspoken talkers. They fear it will force them to tone down their opinions in order to protect stations from Fairness Doctrine complaints that could conceivably cost anything from thousands of dollars in legal fees to station licenses.

That same fretfulness was heard in testimony by the RTNDA and others before a congressional hearing. It was also evident in a recent *Wall Street Journal* editorial that blasted Fairness Doctrine legislation as the "Hush Rush Law."

With some Washington observers predicting such legislation will be enacted during the current Congress, this seems like a good time to attempt to gauge accurately the policy's potential impact on Talk radio.

While conversations with experts on both sides of the issue yield a multitude of opinions, it seems safe to say this much: A revived Fairness Doctrine wouldn't kill Talk radio as we know it — and it needn't change Limbaugh's act. But it would present a new series of challenges and considerations which could affect a station's programming decisions.

In short, it will be a pain — one no other medium has to endure — but it won't be a death blow.

### What It Says

Under a reactivated Fairness Doctrine, broadcasters would once again be legally obligated to offer a

**“If there are 17 sides to an issue and you present 16, you're vulnerable to a complaint from [proponents of] the 17th.”**

—David Bartlett

“reasonable opportunity for the presentation of contrasting viewpoints” on “controversial issues of public importance.” Groups or individuals who feel a station has not met that obligation would be able to file a complaint with the FCC, which could prompt an investigation by the agency.

According to critics of the Doctrine, including RTNDA President David Bartlett, the threat of having to spend thousands of dollars to defend against such complaints will have a “devastating” effect on the Talk format.

Bartlett says stations will become hostage to threats from all manner of extremist special interest groups that will use the threat of a Fairness complaint to force their views onto the airwaves. Broadcasters that can't afford to budget “enormous sums” to fend off such charges, he says, will be forced to abandon opinion-oriented issues in their talk programming.

“If there are 17 sides to an issue and you present 16,” he complains, “you're vulnerable to a complaint from [proponents of] the 17th.”

Not surprisingly, proponents of the Fairness Doctrine contend Bartlett, Limbaugh, and others have grossly overstated the threat posed by the policy's looming return.

Andrew Schwartzman, Exec. Director of the Media Access Project, says fearful broadcasters are forgetting about a key word in the Fairness Doctrine: “reasonable.” According to Schwartzman, so long as broadcasters are open-minded and thoughtful in considering how issues are presented, they won't run afoul of the Commission.

“The key is a broadcaster's reasonableness,” says Schwartzman. “The Commission isn't going to overrule a station's carefully considered news judgment [on which opinions should be represented]. Stations aren't obligated to have every fringe view on the air.”

### The Big Picture

The threat of facing a Fairness complaint is further diminished, he adds, by the fact that the policy only applies to discussions of specific public controversies. Thus, for example, a pro-choice group could not file a complaint based on the contention that a station's programming is uniformly and generically anti-abortion. However, it might be successful complaining that the station had not presented all sides of a pending local ballot issue that would outlaw abortion.

Schwartzman also disputes the notion that the Fairness Doctrine will force outspoken hosts like Limbaugh to tone down their acts or include opposing viewpoints. In assessing whether a station has met its Fairness obligations on a particular issue, he notes, the Commission examines how the issue was covered across all of the station's programming — not just one show.

**“A big part of the equation is how the Commission will enforce [the Doctrine]. Will they be aggressive, or will it be lax, like it was in the Reagan years?”**

—Tim Dyk

Indeed, according to FCC Fairness/Political Programming Branch Chief Milton Gross, in the past the agency dismissed a significant number of Fairness complaints without even contacting the target stations. In those cases, the gripes focused on alleged bias in single programs without taking into account how the issues were handled elsewhere on the stations.

“No program had to be internally balanced,” says Gross. “The station's overall programming had to be balanced. If they did an hour [of Talk] and 15 minutes of news [on the opposing side] it could meet the obligation.”

Of course, notes NAB Assoc. General Counsel Steve Bookshester, if a station carries just one issues-oriented talk show, it will

other side of the issue counts — as long as the environment isn't overly hostile,” says Gross.

### Tough Or Lax?

Another major factor in calculating the Doctrine's impact on Talk radio is the Commission's attitude toward the policy. “A big part of the equation is how the Commission will enforce [the Doctrine],” says Washington attorney Tim Dyk, who specializes in free speech issues. “Will they be aggressive, or will it be lax, like it was in the Reagan years?”

One factor that might set the regulatory tone: Even if the Commission is inclined to take a casual approach to enforcement, it answers to Congress, which will no doubt be watching for any lack of enthusiasm on the agency's part. That scrutiny would no doubt be encouraged by Sen. Ernest Hollings (D-SC) and Rep. John Dingell (D-MI), long-time Fairness Doctrine proponents who oversee committees with jurisdiction over the FCC's budget and operations.

### Will It Be?

Of course, it still remains to be seen whether the Fairness Doctrine legislation actually becomes law. While the conventional wisdom says the prospects are extremely good, Bartlett says he's beginning to have some hope that Congress will reject the policy — thanks to Talk radio.

“If you'd have asked me several weeks ago, I would have bet that it was going to pass. But now, with all the discussion about it on talk shows, people understand that this is an attempt to take Rush Limbaugh off the air, and they are taking notice. I hope the politicians respond to that.”

**“The key is a broadcaster's reasonableness. The Commission isn't going to overrule a station's carefully considered news judgment.”**

—Andrew Schwartzman

have to be alert to creating opportunities for airing opposing views — particularly if it doesn't have a strong news commitment.

According to Bookshester and Gross, listener phone calls voicing opposing views count towards the Fairness obligation — so long as the callers are given a reasonable hearing. “Any discussion of the



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LON HELTON

## Only A Few Thorns In The Rosy View From The Top

GMs share thoughts on ratings, revenues, what's next

Country radio is enjoying unprecedented high ratings and revenues. Amidst the euphoria there is one person designated to maintain a somber attitude and stoic eye on the business — the GM.

This week some of the nation's leading Country radio GMs share their thoughts on ratings and revenues, as well as the concerns and challenges of leading their stations.

**Curt Brown, VP/GM,  
KTTS-AM & FM/  
Springfield, MO**

"There's good and bad news with the format being on such a high. The good news is there's a great deal of interest in the music. The bad news is that a lot of stations that didn't have a clue about what they were doing before have now jumped on the bandwagon. In Springfield for instance, there are eight Country signals getting into town. A year ago there were five, and two years ago there were three. Fortunately, our percentage of the revenue pie has remained stable.

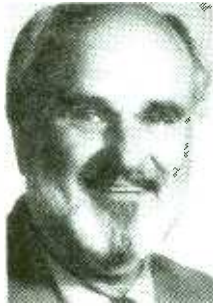
**The FCC has allowed too many stations on the brink of bankruptcy to survive.**  
—Curt Brown

"Country's popularity has also attracted a number of marginal operators to the format. One of the biggest concerns from an operator's standpoint is that the FCC has allowed too many stations on the brink of bankruptcy to survive through duopoly and other means. If a shoe store goes under, it's not replaced by another shoe store. If a radio station goes bankrupt, another fool comes along and keeps it on. It never goes away. In the real business world it would go away. But the FCC props 'em up. That's true in all markets.

"Country radio needs to focus on providing services that are untouchable by satellite formats or competitors who don't have the wherewithal or guts to do it."

**Carol Logan, Pres./GM,  
WFGY/Altoona &  
WFGI/State College**

"Overall things are pretty good. We're No. 1 (12+) in three markets — Altoona, State College, and Johnstown (WFGY and WFGI simulcast). Stripping State College



Curt Brown



Charlie Ochs



Michael Owens



Victor Sansone



Laura Wilkinson

and Altoona together has given us a wonderful presence in the market and a chance to increase our revenues enormously.

"Amazingly, we're still fighting the stereotype among oldline retailers who cling to the belief that Country listeners have no teeth, chew tobacco, and carry a six-pack of PBR under their arms. We still hear, 'Your listeners aren't the kind we need' from fine furniture retailers and upperend car dealers.

"But it's important to always look to the future rather than getting too giddy about the [ratings] numbers. After all, the book is history when it's published. The challenge is to stay focused and involved, make sure the music is right, and pay attention to detail. We also have to make sure we pay more attention to the audience than to advertisers; the listeners are first and foremost and should always be treated as such."

**We're still fighting the stereotype among oldline retailers . . . that Country listeners have no teeth, chew tobacco, and carry a six-pack of PBR under their arms.**  
—Carol Logan

**Charlie Ochs, VP/GM,  
WMZQ/Washington**

"The format's doing well, the music is great. The growth of Country may be slowing, but it's not dying off. I now find that the business side of the format is taking most of the time.

"Our biggest concerns are the same concerns every business person has — the economy. Is it going

to crater or not? What happens to the economy has a lot to do with how many advertising dollars are

available. Often times that's the first thing to go.

"Most frustrating for a lot of people in this format are the people trying to lap up all the hard work done by the existing Country stations. We spend years building something and then someone with a failing CHR decides to take advantage of the work we've done. But that's what happens when things are good."

**Our biggest concerns are the same concerns every business person has — the economy.**  
—Charlie Ochs

**Michael Owens, VP/GM,  
KCWW & KNIX/Phoenix**

"The biggest challenge is fending off potential ratings declines because of TSL losses caused by people listening to stations other than Country. The format's biggest threat comes not from other music formats, but from Sports, Talk, and News. Even when the cume remains rock-solid, it's a tough problem: Just how do you program against News, Talk, Sports, AC, etc., while also programming against a strong Country competitor?

"Also complicating the programming task is the number of niche formats out there in AC, CHR, and AOR. Everything is becoming so narrowly and specifically targeted that remaining broadbased — as so many Country stations are — is becoming increasingly difficult. At some point we may have to decide how much longer we're going to be able to serve a 30-year demo spread.

"And on the horizon is a threat from digital cable radio as it grows



**HOLDIN' ON TO DUDE** — Arista artist Dude Mowrey (second from left) stopped by KCLR/Columbia, MO to chat. Pictured (l-r) Arista's Denise Nichols, KCLR MD Teresa Davis, PD Michael Daughtery, and Arista's Bobby Kraig.

and improves the quality of programming. It will have the ability to capitalize on any type of music that's hot at any given time and put it into people's homes commercial-free.

"One of our biggest revenue challenges is that many national buys are going to media-buying companies. There are a lot of stations in Phoenix, and it's being priced in a way so there are stations that will take it. KNIX can't afford to take it from buying services. Many times we have to pass on a buy [from media-buying companies] because we get higher rates from local advertisers as well as regular national agencies."

**Victor Sansone, VP/GM,  
KSCS/Dallas**

"Here are a few of the things I think about every day: I wonder about focus. When I think about the way we do business, I'd like to think we're focusing on the listener — and not the competition.

"I'm concerned about the way the music is wearing on Country listeners. Country is so hot — many markets now have three or four stations playing the hits. The burnout factor concerns me greatly. It means we have to pay even closer attention to the music."

**I also question the rules of doing business today. I'm afraid integrity is going out the window.**  
—Victor Sansone

"I also question the rules of doing business today. The competition is so fierce because the stakes are so high, I'm afraid integrity is going out the window. It's one of the few things we have left, and I'd hate to see us lose that for the sake of a few dollars.

"I'm still not sure what the real impact of duopolies and multiple ownership will be. On the surface, it may sound great to some, but I don't think enough is known about the long-term effects, and the uncertainty of it all worries me.

"I'm concerned about revenue flow and whether the economy can keep us all healthy. I wonder whether there's enough support for all the Country outlets in each marketplace. And I sincerely worry about each employee. They count on me to have good judgment in making decisions that affect their lives. And I hope I don't disappoint them."

**Country stations are faring better than most stations because we had the nerve to weather the change in both music and presentation.**  
—Laura Wilkinson

**Laura Wilkinson, VP/GM,  
KALF & KZZP/Chico, CA**

"Country stations are faring better than most stations because we had the nerve to weather the change in both music and presentation — unlike CHR and AOR who have found their shares eroding. So Country is fairly healthy in comparison to the industry — which is not to say the industry is healthy.

"Now more than ever, time is spent with governmental regulation. The FCC and other branches have come up with a lot of changes and potential changes that will drastically affect the bottom line. We have to be concerned about digital audio broadcasting, performance royalties, beer and wine [advertising] regulations, the pending fairness doctrine, spectrum fees, and the relaxation of the duopoly rules.

"The electronic revolution has changed a lot of things, including the rep industry. The proliferation of fax machines and computers has resulted in more and more clients directly asking a station for avails. Technology not only makes things happen so much quicker but it cuts out the middleman, which can also make it cheaper. Many are finding it necessary to eliminate the middleman just to survive."

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## First West Coast Country Fanfest Set

Country fans can look forward to another event devoted solely to them when Fanfest '94 kicks off May 4 at the Los Angeles County Fair and Exposition Complex.

Touted to be the largest-ever fan-driven event in country music history, Fanfest will be similar to Music City's Fan Fair, with live performances and autograph signings by many of today's top country stars. The idea came to fruition with the help of the Academy of Country Music, according to Fanfest President Bob Alexander.

The event has been long overdue according to Alexander, whose background includes event promotion and TV production with artists such as James Brown, the Eagles, Fleetwood Mac, INXS, and others. "We started talking about having this type of event over two years ago but it wasn't until we

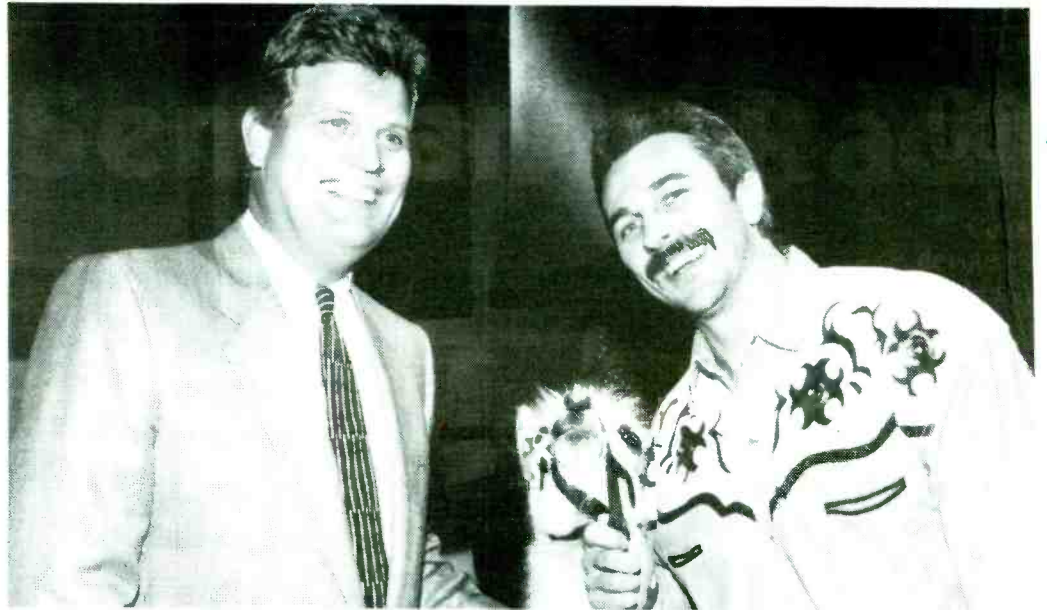
were able to involve the Academy that the seeds started to bloom." The four-day festival will be tied in with the ACM's annual awards ceremony in May, when many country artists will already be on the West Coast. Organizers expect crowds of around 50,000 per day at the three exhibit halls, which will be filled with artist, fan club, record company, and vendor booths, plus two performance stages.

Several radio tie-ins and sponsorships are currently in the works, says Alexander, and Fanfest will be connected with a major Southern California charity, to be announced in the next few weeks. Anticipated revenue from the first Fanfest venture is approximately \$15 million, with some of the proceeds going to the Academy of Country Music.

Organizers hope to release a complete list of performers and labels involved by the first of the year. The Disney organization will market the event through its 9000 travel agencies throughout the West. The four-day ticket package will include a Fanfest pass, admission to Disneyland, and transportation between the two attractions for around \$75. For more information, call 1-800-505-3267.

### All Aboard

Clint Black, Aaron Tippin, Restless Heart, Shenandoah, Martina McBride, Larry Stewart, and Lari White will salute TNN's 10th anniversary with a special concert aboard the USS Kitty Hawk in San Diego September 20. The show will be made into a one-hour special, "Southern California Spectacular," which will air November 3 on the network.



**I LOVE TO SEE YOU SMILE** — RCA/Nashville hosted a party for Aaron Tippin to celebrate the platinum certification of his album "Read Between The Lines," and the release of his new LP, "Call Of The Wild." Party animals present were pythons, llamas, miniature horses, and other creatures of the wild. Hamming it up for the cameras are (l-r) RCA/Nashville VP/Operations Thom Schuyler, Lorenzo Llana, and Tippin.

• Shenandoah and White are also slated to perform at the Harvest Jam II concert at the Alabama Hall of Fame on October 2, along with William Lee Golden and the Goldens, and other artists. Ralph Emery will emcee the show, which will benefit the Hall of Fame and several Muscle Shoals-area charities.

### All American (Express)

Kathy Mattea performed in New York for the first time in two years last night (9/9) at an American Express Gold Card Grammy Festival concert. Guy Clark was also on the bill for the show, part of an eight-city national tour. Other Grammy-winning headliners performing in the next few months include Harry Belafonte, David Crosby & Graham Nash, Tina Turner, Chris Isaak, and Harry Connick Jr.

### All 'Broken' Up

Andy Childs's latest video, "Broken," filmed in Nashville, highlights the city's Police Athletic League's (PAL) boxing program for children. The script for the clip

called for a boxing ring, and when Childs learned of the program he decided to feature it in the video. PAL is a nationwide organization that offers children a chance to stay off the streets and channel their energy into athletics. After filming ended, Childs taped a PSA for the organization, and as a result of his efforts, the PAL has established an "Andy Childs Sportsmanship Award" to be presented at its major boxing events.

### Countdown To The Countdown

The new country music series from Buena Vista Television, "Countdown At The Neon Armadillo," is set to premiere in syndication September 17. Former Miss Tennessee Carrie Folks has been tapped as host of the weekly one-hour series, which taped several shows last week in Nashville with Deborah Allen, Sawyer Brown, Billy Dean, John Anderson, Pam Tillis, and Lorrie Morgan. Regular series production takes place at the newly created Neon Armadillo stage at the Disney-MGM Studios in Florida.

### Bits & Pieces

Thanks to Ralph Emery, the Country Music Hall of Fame is now in possession of the clock from the plane that crashed carrying Patsy Cline. Emery came across it while doing research for his new book, "More Memories," which was released last week. . . . The seemingly superhuman John Michael Montgomery performed five shows in 24 hours last week. He did two two-hour shows in Des Moines, IA, then flew to Minneapolis to do three 45-minute sets. Montgomery is currently in the studio working on a new Atlantic/Nashville album. . . . In his next movie, "At Risk," Randy Travis will portray a homeless man who watches two friends die of AIDS. No word yet on an airdate. . . . Little Texas's new video for "God Blessed Texas" was filmed, appropriately enough, on the famed Southfork ranch outside of Dallas. . . . Reba McEntire's new TV movie, "The Man From Left Field," is set to air October 15. Look for her in an *Entertainment Weekly* feature in the coming weeks as well.

— Lorie Hollabaugh

## COUNTRY FLASHBACK

### 1 YEAR AGO

- No. 1: "Could've Been Me" — Billy Ray Cyrus

### 5 YEARS AGO

- No. 1: "Addicted" — Dan Seals

### 10 YEARS AGO

- No. 1: "Night Games" — Charley Pride

### 15 YEARS AGO

- No. 1: "Blue Skies" — Willie Nelson



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## NEW & ACTIVE

### AARON NEVILLE "The Grand Tour" (A&M) 129/9

Rotations: Heavy 12, Medium 56, Light 61, Total Adds 9: WPKX, WHKZ, WQYK, WTXT, WWQQ, WHOK, WGEE, KSKS, KFMS. Heavy: WPOC, WQBE, KRRV, WXBQ, KHEY, KTCS, WIVK, WNOE, WKNN, WAVC, WDDD, KXXY. Medium: WWYZ, WMZQ, KSSN, KTEX, WSIX, WSM, WITL, KMLE, KSN. *Moves 46-44-42-37 on the Country chart.*

### TURNER NICHOLS "Moonlight Drive-In" (BNA Entertainment) 120/22

Rotations: Heavy 0, Medium 16, Light 104, Total Adds 22: WFGY, WHWK, WWNC, WEZL, KYKS, WYAK, WRNS, WWKA, WTNT, KKYR, WWQQ, KHAK, WUSN, WJOD, KIQK, WWJO, WDEZ, KEKB, KFMS, KWNR, KNCI, KSN. Medium: WWYZ, WFRG, KEAN, KLUR, WUBE, WAXX, WFMB. *Moves 49-47 on the Country chart.*

### MARK COLLIE "Something's Gonna Change Her Mind" (MCA) 106/51

Rotations: Heavy 0, Medium 3, Light 103, Total Adds 51, including WFGY, WCTK, WOVK, KASE, KAYD, KOUL, WGNE, WHLZ, WYGC, WIVK, WSIX, WSM, WCMS, WCHY, WACO, KLUR, WBTU, KEEY, KEBC, WTCM, KZSN, KRST, KKCS, KYGO, KNAX, KFMS, KATM, KSOP, KRTY. *Debuts at number 48 on the Country chart.*

### CHRIS LaDOUX "Every Time I Roll The Dice" (Liberty) 75/10

Rotations: Heavy 0, Medium 3, Light 72, Total Adds 10: WQSI, WTCR, WDSY, WWQQ, WUSW, KOEL, KMON, KFMS, KATM, KJIM. Medium: KVOO, KFDI, KUGN. Light: WWYZ, KRYS, WVLK, WGH-FM, WXBM, KLUR, KQDY, WAXX, WTHI, KRST, KCTR, KYGO, KNAX, KMIX, KRAK, KKAT.

### GIBSON/MILLER BAND "Small Price" (Epic) 73/67

Rotations: Heavy 0, Medium 2, Light 71, Total Adds 67, including WWYZ, WIOV, WDSY, WCTK, WGTY, WEZL, WHKZ, KTCS, WYGC, WMSI, WVLK, KYKS, WCMS, WGH-FM, KIXS, KQDY, WBTU, WITL, KEBC, WOW, KIQK, WTHI, KFDI, KUZZ, KCTR, KWNR, KRWO, KRTY, KMPS.

### ROGER BALLARD "Two Steps In The Right Direction" (Atlantic Nashville/AG) 69/7

Rotations: Heavy 0, Medium 2, Light 67, Total Adds 7: WQBE, WXBQ, KKIX, KTCS, KOOV, WGH-FM, KMON. Medium: WFMB, KVOO. Light: WWYZ, WRKZ, WGTY, KEAN, KRRV, WYNK, WHKZ, WVLK, WWKA, WOWW, WCHY, KQDY, WDAF, KXXY, KTTS, WTHI, KYGO, KNAX, KRAK.

## SIGNIFICANT ACTION

### ALAN JACKSON "Mercury Blues" (Arista) 66/60

Rotations: Heavy 1, Medium 5, Light 60, Total Adds 60, including WGNA, WPOC, WWYZ, KEAN, KYKR, WTDR, WUSY, KRYS, WGNE, WDRM, WIVK, WAMZ, WSM, KKYR, WIRK, WUSN, WUBE, KJY, WWWW, WBTU, WITL, KEBC, WTCM, KYGO, KNAX, KHAY, KUPL, KNCI, KMPS.

### RICK TREVINO "Just Enough Rope" (Columbia) 62/24

Rotations: Heavy 0, Medium 2, Light 60, Total Adds 24: WXXK, WOVK, WGTY, KAYD, KOUL, KYKS, WDEN, WYAK, KQDY, KIXQ, KCJB, WXCL, WWJO, KTPK, WTCM, KNAX, KEKB, KWNR, KMIX, KSN, KRTY, KMPS, KDRK, KORD.

### LARI WHITE "Lay Around And Love On You" (RCA) 60/2

Rotations: Heavy 0, Medium 3, Light 57, Total Adds 2: KMUS, KMON. Medium: WWYZ, WKAK, KVOO. Light: WQSI, WRKZ, WIOV, WDL, WOVK, KEAN, WHKZ, KOOV, KTEX, WRNS, WQYK, WDDD, WMUS, WTHI, KFDI, KYGO, KFMS, KWNR, KHAY, KBUL, KRAK, KRTY.

### JOHN BERRY "Kiss Me In The Car" (Liberty) 59/18

Rotations: Heavy 0, Medium 0, Light 59, Total Adds 18: WPOC, WAYZ, WTCR, KPLX, WYAK, KTEX, WSIX, WXBM, WCHY, KLUR, WTQR, KIXQ, KCJB, WTHI, KNAX, KSKS, KZLA, KORD. Light: WWYZ, WFRG, WQIK, WVLK, KSSN, KYKX, WRNS, WWKA, KYGO, KRAK, KMPS.

### CLINTON GREGORY "Master Of Illusion" (SOR) 52/44

Rotations: Heavy 0, Medium 0, Light 52, Total Adds 44, including WAYZ, WWYZ, WRKZ, WTCR, WDSY, WICO, WOVK, KEAN, WEZL, WVLK, KYKX, WSIX, WCMS, KGKL, KLUR, KQDY, WHOK, WOW, KTTS, WTHI, KZSN, KVOC, KUGN, KRWO, KMIX, KNCQ, KSOP.

### RONNA REEVES "He's My Weakness" (Mercury) 51/15

Rotations: Heavy 0, Medium 0, Light 51, Total Adds 15: WTCR, WOVK, WGTY, WCKT, WYGC, WVLK, KYKX, WDEN, KTEX, KIXS, KRST, KYGO, KNAX, KRWO, KORD. Light: WAYZ, WRKZ, WRWD, WKAK, WTXT, WWQQ, WAXX, WOW, KIQK, WTHI, KTPK, KFDI, KMIX.

### DALE DANIEL "Coming Back To Haunt Me" (BNA Entertainment) 42/13

Rotations: Heavy 0, Medium 2, Light 40, Total Adds 13: WQSI, KOUL, WVLK, KYKX, KQDY, WMUS, KEBC, KTTS, WTHI, WTCM, KSOP, KOLT, KORD. Medium: WAVC, WFMB. Light: WWYZ, WRKZ, WRWD, WGTY, KRRV, KMML, KTEX, KGKL, KLUR, WXCL, KSUX, KFDI, KUZZ, KRWO.

### HIGHWAY 101 "You Baby You" (Liberty) 36/34

Rotations: Heavy 0, Medium 1, Light 35, Total Adds 34: WQCB, WAYZ, WWYZ, WRKZ, WIOV, WXXK, WRWD, WOVK, WGTY, KEAN, WKAK, KRRV, KMML, WVLK, WBKR, KGKL, KLUR, KQDY, WAXX, WOW, WGTC, KTTS, WWJO, KTPK, WTCM, KVOO, KIK-FM, KEKB, KRWO, KMIX, KHAY, KNCQ, KMPS, KXDD.

### BILLY BURNETTE "The Bigger The Love" (Capricorn/WB) 18/0

Rotations: Heavy 0, Medium 0, Light 18, Total Adds 0. Light: WWYZ, WRKZ, WRWD, KEAN, WKAK, KMML, KYKX, WKSJ, KTEX, WRNS, KGKL, KIXS, KLUR, WXCL, KVOO, KFDI, KRWO, KMIX.

### JEFF KNIGHT "Easy Street" (Mercury) 13/13

Rotations: Heavy 0, Medium 0, Light 13, Total Adds 13: WFGY, WRKZ, WIOV, WRWD, KMML, KYKX, KGKL, KIXS, KLUR, KTTS, KVOO, KRWO, KMIX.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
GARTH BROOKS/American Honky-Tonk Bar Association (Liberty)	<i>In Pieces</i>
GARTH BROOKS/The Night I Called The Old Man Out (Liberty)	<i>In Pieces</i>
GARTH BROOKS/Standing Outside The Fire (Liberty)	<i>In Pieces</i>
LITTLE TEXAS/God Blessed Texas (WB)	<i>Big Time</i>
GARTH BROOKS/Calling Baton Rouge (Liberty)	<i>In Pieces</i>
RAY STEVENS/If 10% Is Good Enough For Jesus (Curb)	<i>Breakfast With Ray Stevens</i>
ALAN JACKSON/Tropical Depression (Arista)	<i>A Lot About Livin' (And A Little 'Bout Love)</i>
GEORGE STRAIT/Overnight Male (MCA)	<i>Pure Country</i>
WYONNNA/Girls With Guitars (Curb/MCA)	<i>Tell Me Why</i>
BROOKS & DUNN/Rock My World (Little Country Girl) (Arista)	<i>Hard Workin' Man</i>
WYONNNA/Rock Bottom (Curb/MCA)	<i>Tell Me Why</i>
SHENANDOAH/If Bubba Can Dance (RCA)	<i>Under The Kudzu</i>
DWIGHT YOAKAM/Pocket Of A Clown (Reprise)	<i>This Time</i>
BROOKS & DUNN/Heartbroke Out Of My Mind (Arista)	<i>Hard Workin' Man</i>
GARTH BROOKS/The Red Strokes (Liberty)	<i>In Pieces</i>



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Continued from Page 87

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Shawn Condon
WVXX/Memphis, TN (801) 747-4532
Shawn Condon

P3

WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis
WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis

MERCURY MOMENTS



RICK MIZE, PD/WKNN, Biloxi, MS
What was the last record you bought?
'The Charlie Daniels Band 'Night Rider.'

AND LAST (BUT NOT LEAST)...

JEFF KNIGHT 'Easy Street'

ADD IT NOW!



P2

KRNKLas Vegas, NV (702) 782-0040
Gary Moss
KRNKLas Vegas, NV (702) 782-0040
Gary Moss

P3

WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis
WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis

P2

WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis
WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis

P3

WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis
WTKY/Fayetteville, AR (501) 521-0104
Foz/Travis

\* designates stations reporting album cuts.

231 Current Reporters

212 Current Playlisters

Called In Frozen Playlist (8):

- KKAT/Salt Lake City
KMDL/Lafayette, LA
KNU2/Tyler, TX
KXKY/Oklahoma City
WQXX/Kingston
WYAV/Atlanta
WYNY/New York
WYRK/Bufalo

Did Not Report, Playlist Frozen (11):

- KALF/Chico, CA
KHUE/Paso
KJLO/Monroe, LA
KLLL/Lubbock, TX
KRAK/Sacramento
KSSN/Little Rock
WBGT/Grand Rapids
WFRG/Utica-Rome, NY
WKQC/Saginaw, MI
WTVN/Dothan, AL
WVYN/Baton Rouge









# levert

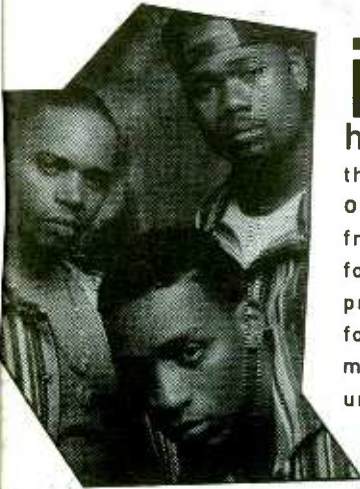
goes for a three-peat after their #1 smashes **GOOD OL'DAYS** and **ABC-123** with **Do The Thangs** off the gold- plus album **FOR REAL THO'**

produced & arranged by: marc g., gerald levert and edwin nicholas for Trevel Production Company, Inc.

**URBAN CHART: 33**  
**70 UC REPORTERS — 80%**  
**INCLUDING:**

WBLK	WPEG	KSJL	WJLB
WBLS	KJMZ	WZAK	WTLC
WDAS	KMJQ	WCKX	KPRS
WKYS	WEDR	WVKO	WKKV
			KMJM

**...AND MANY MORE!**  
**CONVERSION FACTOR: +17**



# intro

has an offer you can't refuse **COME INSIDE** the seductive new single off the self-titled debut album from the group who helped pen hits for father m.c. and mary j. blige produced and recorded by dave "jam" hall for **untouchables entertainment** management: jeff christie/u.r.b.a.n management **untouchables entertainment**

**URBAN CHART: 34**  
**78 UC REPORTERS — 89%**  
**INCLUDING:**

WILD	WUSL	K104	WOWI	WTLC
WBLK	WAMO	KJMZ	KSJL	KPRS
WBLS	WKYS	KMJQ	WGCI	WKKV
WRKS	WVEE	WEDR	WIZF	KMJM
WDAS	WPEG	WQUE	WCKX	KKBT

**...AND MANY MORE!**  
**CONVERSION FACTOR: +14**



# the real seduction

tells it like it is **AIN'T NUTHIN WRONG** the first single from the forthcoming debut album **It's Real**

produced by Eddie "DJ Eddie F." Ferrell & Nevelle Hodge for **untouchables entertainment** management: gordy c. love **love parade music**

**LAST WEEK:**  
**URBAN BREAKER**

**THIS WEEK:**  
**URBAN CHART: DEBUT 39**  
**58 UC REPORTERS INCLUDING:**

WBLK	WAMO	WQUE	WZAK	WKKV
WDAS	WEDR	WIZF	WCKX	KMJM

**... AND MANY MORE!**



# HEAVEN MUST BE LIKE THIS

the imaginative guitar of

# paul jackson, jr.

and the fluid vocals of **GLENN JONES** from the new album **A River in the Desert** management: earl s. cole, jr.

**URBAN**  
**NEW & ACTIVE**  
**EARLY BELIEVERS:**

WDAS	WRKE	WPAL	KFXZ	KJMS	WEAS
WEDR	WJIZ	Z93	Z16	WDIA	K98-FM
WOWI	KBCE	WJTT	KIPR	WBLX	WVAZ
KPRS	WFXA	WJMG	WFXM	WQQK	KVSP
	WENN	WEUP	K97	WQOK	WTLZ

**URBAN**  
**MOST ADDED!**

**45 UC REPORTERS AND**  
**BREAKER-BOUND!**

WBLK	WZAK	WPAL	WZFX	KIPR	WBLX
WAMO	WCKX	Z93	WJMG	WGZB	WQQK
WKYS	WJLB	WJTT	WEUP	WFXM	KVSP
WEDR	KPRS	WAGH	WKGN	K97	WTLZ
WOWI	WKKV	WFXE	U102	WDIA	KJLH

**... AND MANY MORE!**



# robin s

**love for love** the follow-up to her gold top-five smash **SHOW ME LOVE** now exploding



*so many hits...so little time*  
THE ATLANTIC GROUP division of atlantic recording corporation © 1993 atlantic recording corp. a time warner company  
[www.americanradiohistory.com](http://www.americanradiohistory.com)







## CURRENT-BASED

<h3>MIDWEST</h3>		<b>WMMX/Dayton</b> James/Taylor none Hottest: BRUCE HORNSBY JON SECADA MARIAH CAREY DION & GRIFFIN BILLY JOEL BRIAN MCKNIGHT	<b>KGBX/Springfield, MO</b> Baker/Summers none Hottest: BILLY JOEL MARIAH CAREY DION & GRIFFIN JON SECADA BRIAN MCKNIGHT	<b>KZLT/Grand Forks, ND</b> Hennen/Michaels BRUCE HORNSBY SOUL ASYLUM JODECI DWAYNE YOKAM MOODSWINGS TOWER OF POWER Hottest: BILLY JOEL MARIAH CAREY ROD STEWART BRIAN MCKNIGHT MICHAEL JACKSON
<b>P1</b> <b>WPNT/Chicago</b> Murray/Spears TONI BRAXTON Hottest: AARON NEVILLE JON SECADA HUEY LEWIS & THE BILLY JOEL MICHAEL JACKSON <b>WARM98/Cincinnati</b> Michael Grayson STING BRUCE HORNSBY LUTHER VANDROSS Hottest: DION & GRIFFIN BILLY JOEL MARIAH CAREY JON SECADA ROD STEWART <b>WWNK/Cincinnati</b> Mathews/Maxwell DARYL HALL Hottest: MICHAEL JACKSON DION & GRIFFIN JIMMY BUFFETT BILLY JOEL RICK ASTLEY <b>WLTC/Cleveland</b> Popovich/Kennedy RICK ASTLEY SOUL ASYLUM Hottest: BILLY JOEL ROD STEWART PETER DINKEL DION & GRIFFIN MARIAH CAREY <b>WQAL/Cleveland</b> Ervin/Kowalski MADONNA Hottest: JON SECADA MARIAH CAREY MICHAEL JACKSON BILLY JOEL DION & GRIFFIN <b>WKQJ/Detroit</b> Steve Weed SOUL ASYLUM BRUCE HORNSBY Hottest: BILLY JOEL ROD STEWART MARIAH CAREY JOSHUA KADISON MICHAEL JACKSON <b>WENS/Indianapolis</b> Knight/Eagan none Hottest: DION & GRIFFIN JON SECADA BILLY JOEL ROD STEWART ROD STEWART <b>KMXV/Kansas City</b> Tom Land none Hottest: TINA TURNER JON SECADA MICHAEL JACKSON BILLY JOEL MARIAH CAREY <b>WKTU/Milwaukee</b> Clayton/Harrison MEAT LOAF ROBERT PLANT BLIND MELON Hottest: UB40 MICHAEL JACKSON MARIAH CAREY JON SECADA MADONNA	<b>WLTE/Minneapolis</b> Gary Nolan none Hottest: BILLY JOEL DION & GRIFFIN JON SECADA MARIAH CAREY BRIAN MCKNIGHT <b>KYKY/St. Louis</b> Rivers/Hewitt none Hottest: DURAN DURAN BILLY JOEL AARON NEVILLE DION & GRIFFIN MARIAH CAREY <b>WROE/Appleton, WI</b> J. Davis BRUCE HORNSBY GARDEN OF JOY Hottest: ROD STEWART BRIAN MCKNIGHT RICK ASTLEY LAURA BRANIGAN BETH NIELSEN CHAP <b>WHBG-FM/Canton, OH</b> Benson/Lewis SOUL ASYLUM AARON NEVILLE DWAYNE YOKAM LISA KEITH STING BRUCE HORNSBY Hottest: BILLY JOEL MARIAH CAREY ROD STEWART RICK ASTLEY MADONNA <b>KMGL/Oklahoma City</b> O'Brien/Bennett BRUCE HORNSBY Hottest: BILLY JOEL MARIAH CAREY ROD STEWART BRIAN MCKNIGHT DION & GRIFFIN	<b>WCRZ/Flint, MI</b> Patrick/McIntyre EW&F DAN HILL Hottest: MARIAH CAREY MICHAEL JACKSON BILLY JOEL BRIAN MCKNIGHT ROD STEWART <b>WLHT/Grand Rapids</b> Dirksen/Sirianni none Hottest: BILLY JOEL JON SECADA MARIAH CAREY ROD STEWART BRIAN MCKNIGHT <b>WFMK/Lansing</b> Ray Marshall none Hottest: BRIAN MCKNIGHT DION & GRIFFIN BILLY JOEL JON SECADA MADONNA <b>WNGN/Madison, WI</b> O'Neill/Vaughn none Hottest: MARIAH CAREY DION & GRIFFIN BILLY JOEL JON SECADA ROD STEWART <b>WMT-FM/Cedar Rapids</b> Randy Lee MICA PARIS BRUCE HORNSBY AARON NEVILLE Hottest: STING DION & GRIFFIN BILLY JOEL ROD STEWART GEORGE BENSON <b>WHMS/Champaign, IL</b> Jay/Ewing BRUCE HORNSBY PENNY FORD Hottest: BILLY JOEL MARIAH CAREY ROD STEWART MADONNA DAVE KOZ	<b>WLQR/Toledo</b> Kendall/Cooper BRUCE HORNSBY Hottest: BILLY JOEL JOSHUA KADISON ROD STEWART BRIAN MCKNIGHT DAVE KOZ <b>WWWM/Toledo</b> Ron Finn none Hottest: BILLY JOEL DION & GRIFFIN JON SECADA MARIAH CAREY ROD STEWART <b>WQLR/Kalamazoo, MI</b> Lanphear/Wertz BRUCE HORNSBY Hottest: MARIAH CAREY JOSHUA KADISON ROD STEWART BILLY JOEL MICHAEL JACKSON <b>WLDN/NW Michigan</b> Angle Handa BRUCE HORNSBY LAURA BRANIGAN TERENCE TRENT D'A MICA PARIS Hottest: BILLY JOEL MARIAH CAREY ROD STEWART JOSHUA KADISON BRIAN MCKNIGHT	

## ASSOCIATE REPORTERS

### MOST ADDED

BRUCE HORNSBY (8)  
TAYLOR DAYNE (3)  
R.E.M. (3)  
STING (3)  
EARTH, WIND & FIRE (2)  
LISA KEITH (2)  
MICA PARIS (2)  
TINA TURNER (2)

### HOTTEST

BILLY JOEL (16)  
MARIAH CAREY (14)  
ROD STEWART (11)  
MICHAEL McDONALD (6)  
DION & GRIFFIN (5)  
MICHAEL JACKSON (5)  
MADONNA (5)  
BRIAN MCKNIGHT (4)  
JON SECADA (4)

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### EAST

**WGMT/Burke Mountain, VT**  
Steve Chizmas  
TONI BRAXTON  
MICA PARIS  
TERENCE TRENT D'A  
Hottest:  
BILLY JOEL  
TEARS FOR FEARS  
ROD STEWART  
MICHAEL McDONALD  
MARIAH CAREY  
**WEIM/Fitchburg, MA**  
Jack Raymond  
none  
Hottest:  
BILLY JOEL  
DION & GRIFFIN  
JON SECADA  
MARIAH CAREY  
BRIAN MCKNIGHT  
**WHAJ/Greenfield, MA**  
Deane/Archer  
STING  
BRUCE HORNSBY  
Hottest:  
BILLY JOEL  
ROD STEWART  
MARIAH CAREY  
MADONNA  
MICHAEL McDONALD  
**WAFU/Milford, DE**  
Jeff Farrow  
RICK ASTLEY  
Hottest:  
DION & GRIFFIN  
JON SECADA  
BILLY JOEL  
TINA TURNER  
STING  
**WSUL/Monticello, NY**  
Mulharin/Wilson  
TAYLOR DAYNE  
BRUCE HORNSBY  
LISA KEITH  
Hottest:  
BILLY JOEL  
ROD STEWART  
MARIAH CAREY  
MICHAEL JACKSON  
BRIAN MCKNIGHT  
**WTSX/Port Jervis, NY**  
Liz Foxx  
BRUCE HORNSBY  
TAYLOR DAYNE  
R.E.M.  
Hottest:  
BILLY JOEL  
MARIAH CAREY  
ROD STEWART  
DION & GRIFFIN  
RICK ASTLEY  
**WTTR/Westminster, MD**  
Brian Beddow  
EW&F  
OLETA ADAMS  
SOUL ASYLUM  
Hottest:  
BILLY JOEL  
MICHAEL McDONALD  
MADONNA  
TEARS FOR FEARS  
DARDEN SMITH

### SOUTH

**WYKZ/Beaufort, SC**  
Mark Robertson  
none  
Hottest:  
JON SECADA  
DION & GRIFFIN  
BILLY JOEL  
ROD STEWART  
MARIAH CAREY  
**WKCX/Rome, GA**  
Mills Fitzner  
LISA KEITH  
TINA TURNER  
AARON NEVILLE  
Hottest:  
DION & GRIFFIN  
BILLY JOEL  
MICHAEL JACKSON  
MARIAH CAREY  
ROD STEWART  
**KKIS/Concord, CA**  
John Yazel  
none  
Hottest:  
BILLY JOEL  
MARIAH CAREY  
MICHAEL McDONALD  
MADONNA  
ROD STEWART  
**KATW/Lewiston, ID**  
Bob McCoy  
BOB DYLAN  
BRUCE HORNSBY  
Hottest:  
DARDEN SMITH  
BOB DYLAN  
MARC COHN  
ROBERT PLANT  
BILLY JOEL  
**KTID/San Rafael, CA**  
Scott Murray  
none  
Hottest:  
BILLY JOEL  
ROD STEWART  
UB40  
MARIAH CAREY  
MICHAEL McDONALD  
**KSCQ/Silver City, NM**  
Joseph F. Narvaez  
BRUCE HORNSBY  
R.E.M.  
VIVIENNE MCKONE  
GO WEST  
STING  
Hottest:  
BILLY JOEL  
DARDEN SMITH  
MARIAH CAREY  
MADONNA  
MICHAEL McDONALD  
**KBLQ/Logan, UT**  
Mike Carver  
BRUCE HORNSBY  
DARDEN SMITH  
KINKS  
Hottest:  
MARIAH CAREY  
ROD STEWART  
BRIAN MCKNIGHT  
MICHAEL JACKSON  
RICK ASTLEY

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### MIDWEST

**WCMJ/Cambridge, OH**  
D.J. Helriggle  
none  
Hottest:  
BILLY JOEL  
JON SECADA  
MARIAH CAREY  
RICK ASTLEY  
SOUL ASYLUM  
**WFRQ/Fremont, OH**  
Larry Ziebold  
EW&F  
TAYLOR DAYNE  
BRUCE HORNSBY  
STING  
MICA PARIS  
Hottest:  
BILLY JOEL  
MICHAEL JACKSON  
MADONNA  
ROD STEWART  
MARIAH CAREY  
**KSCB/Liberal, KS**  
Mark David  
TINA TURNER  
BRUCE HORNSBY  
R.E.M.  
Hottest:  
BILLY JOEL  
MARIAH CAREY  
ROD STEWART  
BRIAN MCKNIGHT  
MICHAEL JACKSON

### WEST

17 Current Reporters  
13 Current Playlists  
Did Not Report, Playlist Frozen (4):  
KKIS/Concord  
KTID/San Rafael  
WEIM/Fitchburg  
WYKZ/Beaufort

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### NEW ARTISTS

Reports/Adds

- LISA KEITH/Better Than You (Perspective/A&M) ..... 37/5
- SOUL ASYLUM/Runaway Train (Columbia) ..... 37/8
- PENNY FORD/I'll Be There (Columbia) ..... 21/1
- R.E.M./Everybody Hurts (WB) ..... 14/5
- MOODSWINGS/Rain Song (Arista) ..... 10/3
- DEF LEPARD/Two Steps Behind (Columbia) ..... 9/1
- GARDEN OF JOY/Eyes Of A Child (SBK/ERG) ..... 9/3
- TOWER OF POWER/Please Come Back (To Stay) (Epic) ..... 9/2
- DINO/Ooh Child (EastWest/Atlantic Group) ..... 8/1
- JODECI/Lately (Uptown/MCA) ..... 8/3

*New artists have not yet had an AC Breaker.*

### ASSOCIATE REPORTERS

Associate Reporters are AC stations in unrated markets with aggressive approaches toward new music. Although they do not contribute to the AC chart, their consensus Most Added and Hottest records serve as advance indicators of format hits.



# MICA PARIS

## Whisper A Prayer

### Most Added AC, Again!

WLIF  
WLTT  
KVIL  
KQ102  
KOSI  
KSFI








stanley  
clarke

ottmar  
liebert

WHAT DO THESE  
TWO ARTISTS  
HAVE IN COMMON?

**\*1 Most Added NAC**

**One Week *BREAKER***

**EPIC Recording Artists**

SEEING IS  
BELIEVING!









*Because half the fun of going to hell is getting there.*

# the Breeders

## *Last Splash*

NEW ROCK 21

HEAVY AT

WDRE

CIMX

WOXY

KTOZ

WHFS

KROQ

WLAVAM

WBER

KDGE

KXRK

KLZR

WRAS

100,000 SOLD

the new album featuring  
**c a n n o n b a l l**

produced by kim deal and mark freegard



Elektra



On 4 A D, Elektra Compact Discs and **digalog** Cassettes

NEW ARTISTS

- 1 CANDLEBOX/Change (Maverick/Sire/WB) 96/7
2 RADIOHEAD/Creep (Capitol) 87/2
3 DOG SOCIETY/When You're Dead (EastWest/AG) 75/2
4 SMASHING PUMPKINS/Cherub Rock (Virgin) 73/10
5 BABY ANIMALS/Don't Tell Me What To... (Imago) 60/4
6 BLACKFISH/Sweet Sixteen (Epic) 55/6
7 WHITE ZOMBIE/Thunderkiss '65 (Geffen) 53/5
8 ANTHRAX/Black Lodge (Elektra) 40/2
9 VAI/In My Dreams With You (Relativity) 38/7
10 GHOST OF AN AMERICAN.../King... (Hollywood) 33/12
11 LILLIAN AXE/Crucified (Grand Slamm/IRS) 28/2
12 TOOL/Sober (Zoo) 21/5
13 SAVATAGE/Edge Of Thorns (Atlantic/AG) 18/0
14 JULIANA HATFIELD.../My Sister (Atlantic/AG) 17/3
15 PRIMUS/Mr. Krinkle (Interscope/AG) 17/1
16 I MOTHER EARTH/Rain Will Fall (Capitol) 16/0
17 QUICKSAND/Dine Alone (Polydor/PLG) 16/0
18 PARIAH/Make Believe (Geffen) 15/2
19 GALACTIC COWBOYS/You Make Me... (DGC) 12/1
20 TV IN FLAMES/Love In Motion (Reprise) 12/1

New Artists have not yet had an AOR Breaker. The chart is based on the number of stations reporting airplay. Ties are broken by the number of adds.

NEW ARTISTS

- WYNY/Baltimore (410) 809-0098
WMMR/Philadelphia (215) 238-8000
WBAN/Boston (617) 266-1111
WVDE/Pittsburgh (412) 937-1441
WVBE/Portland, ME (207) 774-8364
WVIZ/Burlington, VT (802) 877-6800
WVLA/Atlanta (404) 325-0980
WVIA/Dover (201) 445-1055
WVOR/Orlando (407) 438-6110
WVHJ/Providence (401) 438-8110
WVY/Albany (518) 785-9061
WVAP/Buffalo (716) 885-1400
WVMB/Philadelphia (215) 238-8000
WVDE/Pittsburgh (412) 937-1441
WVBE/Portland, ME (207) 774-8364
WVIZ/Burlington, VT (802) 877-6800
WVLA/Atlanta (404) 325-0980
WVIA/Dover (201) 445-1055
WVOR/Orlando (407) 438-6110
WVHJ/Providence (401) 438-8110
WVY/Albany (518) 785-9061
WVAP/Buffalo (716) 885-1400
WVMB/Philadelphia (215) 238-8000

GIN BLOSSOMS
RADIOHEAD
SMASHING PUMPKINS
WHITE ZOMBIE
WZZJ/Atlantic City (809) 522-1418
WZLX/Atlantic City (809) 522-1418
WZLX/Atlantic City (809) 522-1418
WZLX/Atlantic City (809) 522-1418

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WRCN/Long Island (516) 727-1570
WRCN/Long Island (516) 727-1570
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WRCN/Long Island (516) 727-1570

WRXK/Myers, FL (813) 332-3698
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WRXK/Myers, FL (813) 332-3698

WRXK/Myers, FL (813) 332-3698
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WRXK/Myers, FL (813) 332-3698

WRXL/Richmond (804) 756-8400
WRXL/Richmond (804) 756-8400
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WRXL/Richmond (804) 756-8400
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WRXL/Richmond (804) 756-8400







We've found the next **NIRVANA**



# Heart-Shaped Box

THE First Track & Video From THE New Album **IN UTERO**

New Rock #1 Most Added  
Debut **13**

AOR #1 Most Added  
BREAKER Debut **18**



WHTZ/New York City
Z100 21st Anniversary
VP/Dir. Ops & Prog: Steve Kingston
APD/MD: Frankie Blue
Asst. MD: Andy Shane

WBZZ/Pittsburgh
94 FM
PD: Buddy Scott
APD/MD: Jeff Tyson
MD: John Cline

WQHT/New York
HOT 97 FM
PD: Steve Smith
MD: Tracy Clothery

KIX 106 FM
WVXX/Providence
PD: Geronimo
MD: Tom "Jammur" Naylor

104 KRBE Houston
Hits. Without the hype.
PD: Steve Wyrastok
APD: Tom Poleman
Music Coord: Cubby Bryant

WJMN Boston
JAMM 94.5
Today's Hottest Music
PD: Mike Colby
APD: Dallas Kincaid
MD: Erick Anderson

WIOQ/Philadelphia
PEACE ON THE STREETS
PD: Jefferson Ward
APD/MD: Glenn Kalina
APD/Creative Services: David Jay
AMD: Maurice DeVoe

95.5 FM WJGC
Continuous Music
Washington, D.C.
OM: Jay Stevens
APD: Paco Lopez
MD: Albie D.
AMD/Research Dir.: M.D. Throb

WFLZ/Tampa
POWER 93 FM
Dir. Ops: Marc Chase
PD: B.J. Harris
APD: Jeff "Booger" Kapugi
MD: Hawk Harrison

STAR 94 FM WSTR Atlanta
Today's Best Music
OM: Tony Novia
PD: Lee Chesnut

WXKS-FM/Boston
108 FM
PD: Steve Rivers
MD: Cadillac Jack McCartney
Music Coord: Tad Bonnie

WPRO-FM/Providence
92.2 FM
PD: David Simpson
MD: Tony Mascaro

WERQ/Baltimore
92.3 FM
PD: Jeff Ballentine
MD: Kristie Weimar
APD/Research Dir.: Joe Edwards

WPOW/Miami
PD: Funk E. Frank Walsh
MD: John Rogers

WEZB/New Orleans
89.7 FM
PD: Scott Wright
APD: Robert Maher
MD: Joey Giovingo
Music Coord: Lee Cagle

CHR P1 PLAYLIS'S

97.9 FM THE BOX KBXX Houston Stopless Music PD: Quincy McCoy PD: Rob Scorpio MD: Greg Head

103.3 KTFM San Antonio PD: Rick Upton APD: The Janitor MD: Steve Anthony

107.3 FM KISS Today's Hottest Music PD: Mark Feather KISF/ APD: Kip Taylor Kansas City MD: Alex Valentine Prog Asst.: Alan Smith

99.5 WAPL INDIANAPOLIS PD: Gary Hoffmann APD/MD: Jim Cerone

1296 CHICAGO WBBM-FM PD/MD: Todd Cavanah

104 FM WNVZ/Norfolk PD: Wayne Coy MD: Larry Davis

95.0 DOUBLE WAQQ/Charlotte APD: Anne Kelly MD: Eddie Munster

106.3 FM WHHH Indianapolis PD: Scott Wheeler MD: Carl Frye

96.3 FM Detroit RADIO WHYY OM/MD: Rick Gillette APD/MD: Mark Jackson

HOT 102 WLUM/Milwaukee Dir. Ops/Prog: Jamie Hyatt APD/MD: Dakota Music Coord: Tommy Wilde

106.1 KISS FM KHKS/Dallas PD: J.J. McKay MD: Sean Phillips

KISS 102 WCKZ/Charlotte PD: Bob "Maxx" Sweeten MD: Erik Bradley

WJMO/Cleveland PD: Keith Clark APD: J.R. Randall MD: Action Jackson Music Coord: Tim Virgin

102.1 FM Cincinatti WKKR-FM PD: Jimmy Seal MD: Brian Douglas

101.3 KWNB Minneapolis PD: Mark Bolke MD: Kevin Peterson

106.5 WKBQ/St. Louis PD: Cruze MD: Kenny Knight Prog. Asst.: Debbie Martin



San Jose KHQT PD: Bob Perry APD: Trevor Carey

- MARIAH CAREY/Dreamlover
CYRESS HILL/Insane In The Brain
ICE CUBE/Check Yo Self

ADDS 28, 29
ON TAYLOR DAYNE/Send Me A Lover
KRASH MAN/Booby Mac



Salt Lake City KUTQ GM/PD: Gary Waldron MD: Gary Michaels

- MARIAH CAREY/Dreamlover
SOUL ASYLUM/Runaway Train
AEROSMITH/Cryin'

ADDS BLIND MELON/No Rain
JAZZY JEFF & FRES/Boom! Shake The R



Denver KQKS PD: Chris Davis

- TONI BRAXTON/Another Sad Love Song
UB40/Can't Help Falling In Love
TONY TONI TONE/If I Had No Loot



San Diego KKLQ OM/PD: Tracy Johnson APD: JoJo 'Cookin'' Kincaid MD: Tom Gjerdrum

- BIG MOUNTAIN/Touch My Light
MARIAM CAREY/Dreamlover
JANET JACKSON/If

ADDS 19
ON DARYL HALL/I'm In A Philly Mood
JODECI/Lately



Sacramento KSFN PD: Dr. Dave Ferguson OM: Chuck Field

- MARIAH CAREY/Dreamlover
JANET JACKSON/If
TAG TEAM/Whoop! (There It Is)

ADDS 20
ON GURU I/N'DEA DAVE/Trust Me



San Francisco KMEL VP/Programming: Keith Natlaly PD: Dave Shakes Music Coord.: Efen Sifuentes Program. Coord: Joey Arbagey

- JANET JACKSON/If
ICE CUBE/Check Yo Self
MARIAM CAREY/Dreamlover



Phoenix KKFR APD: Supersnake MD: Jerry Moran Prog. Coord: Mike Abrams

- BIG DADDY KANE/Very Special
JODECI/Lately
ICE CUBE/Check Yo Self

ADDS SHAGGY/Oh Carolina
PRINCE/Pink Cashmere



Salt Lake City KZHT PD: Sue Kelly

- ONXX/Slam
BIG DADDY KANE/Very Special
MARIAM CAREY/Dreamlover

ADDS 29
ON N.U.V./Something's Goin' On



San Francisco KSOL PD: Rick Thomas APD/MD: Michael Martin

- SHAI/Baby I'm Yours
SW/Right Here/Human Natu
CYRESS HILL/Insane In The Brain



Seattle KATZ OM/PD: Casey Keating APD: Mark Allan MD: Randy Irwin

- MARIAH CAREY/Dreamlover
JODECI/Lately
JANET JACKSON/If

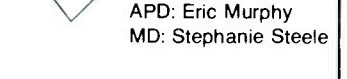
ADDS NONE
ON BLIND MELON/No Rain
RICK ASTLEY/Hopelessly



Seattle KUBE93 JAMS OM/PD: Bob Case APD: Chet Buchanan MD: Shellie Hart

- ONXX/Slam
BIG DADDY KANE/Very Special
MARIAM CAREY/Dreamlover

ADDS 23
ON GURU I/N'DEA DAVE/Trust Me
PRINCE/Pink Cashmere



Portland KKRZ PD: Ken Benson APD: Eric Murphy MD: Stephanie Steele

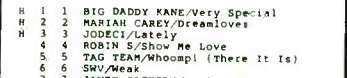
- MARIAH CAREY/Dreamlover
MICHAEL JACKSON/Will You Be There
SHAI/Baby I'm Yours



San Diego XHTZ PD: Steve Wall MD: M.C. Scrappy

- MARIAH CAREY/Dreamlover
UNLIMITED/It's A Shame
JAZZY JEFF & FRES/Boom! Shake The R

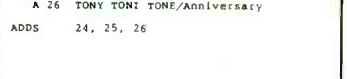
ADDS 25, 26, 27, 28



Riverside 99.1 KGGI FM OM/PD: Larry Martino APD/MD: Mike Marino

- BIG DADDY KANE/Very Special
MARIAM CAREY/Dreamlover
JODECI/Lately

ADDS NONE



Los Angeles POWER 106 FM PD: Rick Cummings MD: Michelle Mercer

- TAG TEAM/Whoop! (There It Is)
BIG DADDY KANE/Very Special
ICE CUBE/Check Yo Self



Los Angeles KISFM PD: Jeff Wyatt APD: Gwen Roberts MD: Brian Bridgman





197 REPORTERS

AEROSMITH Cryin' (Geffen) LP: Get A Grip Total Reports 132 67%

Regional Reach E 80% S 72% M 79% W 32% Chart Summary P1 P2 P3 Tot

RICK ASTLEY Hopelessly (RCA) LP: Body And Soul Total Reports 133 68%

Regional Reach E 66% S 82% M 71% W 44% Chart Summary P1 P2 P3 Tot

Regional Reach E 61% S 43% M 77% W 41% Chart Summary P1 P2 P3 Tot

BLIND MELOON No Rain (Capitol) LP: Blind Meon Total Reports 117 59%

Regional Reach E 57% S 73% M 65% W 34% Chart Summary P1 P2 P3 Tot

TONI BRAXTON Another Sad Love... (LaFace/Arista) LP: Toni Braxton Total Reports 162 82%

Regional Reach E 75% S 85% M 77% W 93% Chart Summary P1 P2 P3 Tot

Regional Reach E 75% S 85% M 77% W 93% Chart Summary P1 P2 P3 Tot

MARIAH CAREY Dreamlover (Columbia) LP: Music Box Total Reports 191 97%

Regional Reach E 95% S 97% M 96% W 100% Chart Summary P1 P2 P3 Tot

TAYLOR DAYNE Send Me A Lover (Arista) LP: Soul Dancing Total Reports 76 39%

Regional Reach E 39% S 45% M 38% W 29% Chart Summary P1 P2 P3 Tot

Regional Reach E 61% S 43% M 77% W 41% Chart Summary P1 P2 P3 Tot

TERENCE TRENT D'ARBY Delicate (Columbia) LP: Symphony Of Damn Total Reports 109 55%

Regional Reach E 52% S 65% M 67% W 32% Chart Summary P1 P2 P3 Tot

DEF LEPPARO Two Steps Behind (Columbia) LP: Last Action Hero ST Total Reports 135 69%

Regional Reach E 77% S 73% M 81% W 37% Chart Summary P1 P2 P3 Tot

CELINE DION & CLIVE GRIFFIN When I Fall In Love (Epic Soundtrax) LP: Sleepless In Seattle ST Total Reports 122 62%

Continued On Next Column

Regional Reach E 59% S 72% M 69% W 32% Chart Summary P1 P2 P3 Tot

Regional Reach E 59% S 72% M 69% W 32% Chart Summary P1 P2 P3 Tot

Regional Reach E 66% S 73% M 73% W 41% Chart Summary P1 P2 P3 Tot

Regional Reach E 66% S 73% M 73% W 41% Chart Summary P1 P2 P3 Tot

Regional Reach E 66% S 73% M 73% W 41% Chart Summary P1 P2 P3 Tot

Continued On Next Column



Earth, Wind & Fire Continued. KPLZ 19 fr, KUBE 17-17, KXII 26-26, etc.

EN VOGUE 1/FMOB Runaway... (EastWest/Atlantic Group) EP: Runaway Love. Total Reports 160 81%

Regional Reach E 75% S 80% M 81% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 2 3 4 5, P2 7 8 9 10, P3 11 12 13 14 15.

Regional Reach E 75% S 80% M 81% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 2 3 4 5, P2 7 8 9 10, P3 11 12 13 14 15.

Regional Reach E 75% S 80% M 81% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 2 3 4 5, P2 7 8 9 10, P3 11 12 13 14 15.

GIN BLOSSOMS Hey Jealousy (A&M) LP: New Miserable. Total Reports 127 64%. Regional Reach E 73% S 70% M 85% W 84%.

Regional Reach E 73% S 70% M 85% W 84%. Chart Summary: Pos 1 2 3 4 5, P1 2 3 4 5, P2 7 8 9 10, P3 11 12 13 14 15.

Regional Reach E 73% S 70% M 85% W 84%. Chart Summary: Pos 1 2 3 4 5, P1 2 3 4 5, P2 7 8 9 10, P3 11 12 13 14 15.

H HADDAWAY What Is Love (Arista) Total Reports 120 61%. Regional Reach E 52% S 73% M 58% W 56%. Chart Summary: Pos 1 2 3 4 5, P1 56% P2 61% P3 64%.

Regional Reach E 52% S 73% M 58% W 56%. Chart Summary: Pos 1 2 3 4 5, P1 56% P2 61% P3 64%.

Regional Reach E 52% S 73% M 58% W 56%. Chart Summary: Pos 1 2 3 4 5, P1 56% P2 61% P3 64%.

DARYL HALL I'm In A Philly Mood (Epic) LP: Soul Alone. Total Reports 77 39%. Regional Reach E 34% S 37% M 42% W 41%.

Regional Reach E 34% S 37% M 42% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 21% P2 33% P3 66%.

Regional Reach E 34% S 37% M 42% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 21% P2 33% P3 66%.

Regional Reach E 34% S 37% M 42% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 21% P2 33% P3 66%.

Inner Circle Continued. SOUTH STAR94 26-23, 9500 11-10, KXII 22-22, etc.

Regional Reach E 41% S 42% M 31% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 52% P2 41% P3 21%.

Regional Reach E 41% S 42% M 31% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 52% P2 41% P3 21%.

Regional Reach E 41% S 42% M 31% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 52% P2 41% P3 21%.

Regional Reach E 41% S 42% M 31% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 52% P2 41% P3 21%.

JAZZY JEFF & THE FRESH PRINCE Boom! Shake The Room (Jive) Total Reports 76 39%. Regional Reach E 41% S 42% M 31% W 41%.

Regional Reach E 41% S 42% M 31% W 41%. Chart Summary: Pos 1 2 3 4 5, P1 52% P2 41% P3 21%.

Jazz Jeff Continued. SOUTH WYFF 4-21, WNCN 21 fr, KQED 22-14, etc.

Regional Reach E 70% S 70% M 63% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 81% P2 72% P3 64%.

Regional Reach E 70% S 70% M 63% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 81% P2 72% P3 64%.

Regional Reach E 70% S 70% M 63% W 90%. Chart Summary: Pos 1 2 3 4 5, P1 81% P2 72% P3 64%.

BILLY JOEL The River Of Dreams (Columbia) LP: River Of Dreams. Total Reports 147 75%. Regional Reach E 84% S 85% M 85% W 44%.

Regional Reach E 84% S 85% M 85% W 44%. Chart Summary: Pos 1 2 3 4 5, P1 38% P2 79% P3 98%.

Regional Reach E 84% S 85% M 85% W 44%. Chart Summary: Pos 1 2 3 4 5, P1 38% P2 79% P3 98%.

LISA KEITH Better Than You (Perspective/A&M) LP: Walkin' In The Sun. Total Reports 119 50%. Regional Reach E 55% S 68% M 73% W 39%.

Regional Reach E 55% S 68% M 73% W 39%. Chart Summary: Pos 1 2 3 4 5, P1 29% P2 57% P3 94%.

Regional Reach E 55% S 68% M 73% W 39%. Chart Summary: Pos 1 2 3 4 5, P1 29% P2 57% P3 94%.

MEAT LOAF I'd Do Anything For Love... (MCA) LP: Bat Out Of Hell II: Back In Hell. Total Reports 91 46%. Regional Reach E 61% S 53% M 50% W 15%.

Regional Reach E 61% S 53% M 50% W 15%. Chart Summary: Pos 1 2 3 4 5, P1 15% P2 43% P3 79%.

Regional Reach E 61% S 53% M 50% W 15%. Chart Summary: Pos 1 2 3 4 5, P1 15% P2 43% P3 79%.

Regional Reach E 61% S 53% M 50% W 15%. Chart Summary: Pos 1 2 3 4 5, P1 15% P2 43% P3 79%.

John Mellencamp Continued
MIDWEST, WEST, EAST, SOUTH, CHART SUMMARY

R.E.M. Everybody Hurts (WB)
LP: Automatic For The People
Total Reports 78 40%

Darden Smith Continued
MIDWEST, WEST, SOUTH, CHART SUMMARY

SWV Right Here/Human Nature (RCA)
LP: It's About Time
Total Reports 167 85%

Tears For Fears Continued
MIDWEST, WEST, SOUTH, CHART SUMMARY

PRINCE Pink Cashmere (Paisley Park/WB)
LP: The Hits 1
Total Reports 64 32%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

TINA TURNER Why Must We Wait Until... (Virgin)
LP: "What's Love Got To Do With It" ST
Total Reports 50 25%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

ROBIN S Love For... (Big Beat/Atlantic Group)
LP: Show Me Love
Total Reports 59 30%

RED HOT CHILI PEPPERS Soul To Squeeze (WB)
LP: "Coneheads" ST
Total Reports 104 53%

TEARS FOR FEARS Break It Down Again (Mercury)
LP: Elemental
Total Reports 146 74%

2PAC I Get... (Interscope/Atlantic Group)
LP: Strictly 4 My Niggaz
Total Reports 56 28%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

DARDEN SMITH Loving Arms (Chaos)
Total Reports 66 34%

STING Nothing 'Bout Me (A&M)
LP: Ten Summoner's Tales
Total Reports 82 42%

TEARS FOR FEARS Break It Down Again (Mercury)
LP: Elemental
Total Reports 146 74%

2PAC I Get... (Interscope/Atlantic Group)
LP: Strictly 4 My Niggaz
Total Reports 56 28%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

DARDEN SMITH Loving Arms (Chaos)
Total Reports 66 34%

STING Nothing 'Bout Me (A&M)
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Total Reports 82 42%

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LP: Elemental
Total Reports 146 74%

2PAC I Get... (Interscope/Atlantic Group)
LP: Strictly 4 My Niggaz
Total Reports 56 28%

ROD STEWART Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 135 69%

SIGNIFICANT ACTION

B

BELL BIV DEVOE
Something In Your Eyes (MCA)
LP: Hootie Mack

BJORK
Human Behaviour (Elektra)
LP: Debut

CAPTAIN HOLLYWOOD PROJECT
Only With You (Imago)
LP: Love Is Not Sex

CEREMONY
Could've Been Love (DGC)
LP: Hang Out Your Poetry

DR. DRE
Let Me... (Death Row/Interscope/AG)
LP: The Chronic

E

EAST 17
Deep (London/PLG)
LP: Walthamstow

E.Y.C.
Feelin' Alright (Gasoline Alley/MCA)
LP: Express Yourself Clearly

FABULON
In A Mood (EMI/ERG)
LP: Harbor Lights

4 NON BLONDES
Spaceman (Interscope/Atlantic Group)
LP: Bigger, Better, Faster, More

GABRIELLE
Dreams (Go! Discs/London/PLG)

GURU I/N'DEA DAVENPORT
Trust Me (EMI/ERG)
LP: Jazzmatazz Vol. 1

JULIANA HATFIELD THREE
My Sister (Atlantic/AG)
LP: Become What You Are

BRUCE HORNSBY
Fields Of Gray (RCA)
LP: Harbor Lights

ICE CUBE I/OAS EFX
Check Yo Self (Priority)
LP: The Predator

INTRO
Come Inside (Atlantic/AG)
LP: Let Me Be The One

J

JANET JACKSON
Again (Virgin)
LP: Janet

JANET JACKSON
Where Are You Now (Virgin)
LP: Janet

JEREMY JORDAN
Try My Love (Giant/Reprise)
LP: Try My Love

JOE
I'm In Luv (Mercury)
LP: Everything

KRISS KROSS I/SUPERCAT
Alright (Ruffhouse/Columbia)

M

MC LYTE
Ruffneck (First Priority/Atlantic Group)
LP: Janet

ME-2-U
Want U Back (RCA)
LP: Me-2-U

MIDNIGHT OIL
Outbreak Of Love (Columbia)
LP: Earth And Sun And Moon

NEW ORDER
World (The Price Of Love) (Qwest/WB)
LP: Republic

PET SHOP BOYS
Can You Forgive Her (EMI/ERG)
LP: Pet Shop Boys - Very

H

I

N

K

P

SIGNIFICANT ACTION

PROCLAIMERS
I'm On My Way (Chrysalis/ERG)
LP: Sunshine On Leith

SWEET N LO'
40 Dog (Atlantic/AG)
LP: Pucker Up

W
JOHN WAITE
In Dreams (Imago)
LP: "True Romance" ST

R
REMEDY
Tiniest Grain Of Sand (Hollywood)
LP: Remedy

T
TONY TONI TONE
Anniversary (Wing/Mercury)
LP: Sons Of Soul

ZAPP & ROGER
Mega Medley (Reprise)
LP: All The Greatest Hits

S
SHAGGY
Oh Carolina (Virgin)
LP: "Sliver" ST

2 UNLIMITED
Tribal Dance (Critique)

Z
ZHANE
Hey Mr. DJ (Epic)
LP: Roll Wit Da Flava

SILK
It Had To Be You (Elektra)
LP: Lose Control

V
LUTHER VANDROSS
Heaven Knows (LV/Epic)
LP: Never Let Me Go

SPIN DOCTORS
Jimmy Olsen's Blues (Epic)
LP: Pocket Full Of Kryptonite

P1

EAST

92Q (WERQ)/Baltimore, MD
894 (WBZZ)/Pittsburgh, PA
HOT97 (WQHT)/New York, NY
PRO-FM (WPRO)/Providence, RI
WIOQ/Philadelphia, PA
WJMN/Boston, MA
WPGC/Washington, DC
WWKX/Providence, RI
WXKS/Boston, MA
Z100 (WHTZ)/New York, NY

SOUTH

95QQ (WAQQ)/Charlotte, NC
897 (WEZB)/New Orleans, LA
KBXX/Houston, TX
KHKS/Dallas-Ft. Worth, TX
KRBE/Houston, TX
KTFM/San Antonio, TX
PWR96 (WPOW)/Miami, FL
PWRPIG (WFLZ)/Tampa, FL
STAR94 (WSTR)/Atlanta, GA
WCKZ/Charlotte, NC
WNVZ/Norfolk, VA

MIDWEST

896 (WBBM-FM)/Chicago, IL
HOT102 (WLUM)/Milwaukee, WI
KDWB/Minneapolis, MN
KISF/Kansas City, MO
Q102 (WKHQ)/Cincinnati, OH
WHHH/Indianapolis, IN
WHYT/Detroit, MI
WJMO/Cleveland, OH
WKBQ/St. Louis, MO
WWHT/Columbus, OH
WZPL/Indianapolis, IN

WEST

FM102 (KSFM)/Sacramento, CA
HOT977 (KHQT)/San Jose, CA
KGGI/Riverside, CA
KIIS-FM/Los Angeles, CA
KKFR/Phoenix, AZ
KKRZ/Portland, OR
KMEL/San Francisco, CA
KPLZ/Seattle, WA
KS104 (KOKS)/Denver, CO
KSOL/San Francisco, CA
KUBE/Seattle, WA
PWR106 (KPWR)/Los Angeles, CA
Q99 (KUTQ)/Salt Lake City, UT
Q106 (KKLQ)/San Diego, CA
Z90 (XHTZ)/San Diego, CA

WQUT/Johnson City, TN
WRHT/New Bern, NC
WRVQ/Richmond, VA
WWZZ/Knoxville, TN
WXXB/Ft. Myers, FL
WYKS/Gainesville, FL
WZAT/Savannah, GA
WZYP/Huntsville, AL
XL1067 (WXLL-FM)/Orlando, FL
Y107/Nashville, TN

MIDWEST

96STO (WSTO)/Evansville, IN
CK105 (WWCK)/Flint, MI
KAYI/Tulsa, OK
KJ103 (KJYO)/Oklahoma City, OK
KKRD/Wichita, KS
KQKQ/Omaha, NE
KWTO/Springfield, MO
KZ93 (WKZW)/Peoria, IL
US3 (WNUD)/South Bend, IN
WGTZ/Dayton, OH
WHOT/Youngstown, OH
WIFC/Wausau, WI
WIXX/Appleton-Oshkosh, WI
WKDD/Akron, OH
WMEE/Ft. Wayne, IN
WNGV/Appleton-Oshkosh, WI
WPXR/Davenport, IA
WRQK/Canton, OH
WTCF/Saginaw, MI
WVIC/Lansing, MI
WVKS/Toledo, OH
Z104 (WZEE)/Madison, WI

WEST

895 (KBOS)/Fresno, CA
HOT105 (KHTN)/Modesto, CA
I94 (KIKI)/Honolulu, HI
KDON/San Jose, CA
KMMG/Colorado Springs, CO
KSSS/Albuquerque, NM
KXXK/Bakersfield, CA
KLUC/Las Vegas, NV
KPSI/Palm Springs, CA
KMQQ/Honolulu, HI
KRQ (KRQQ)/Tucson, AZ
KWIN/Stockton, CA
KWNZ/Reno, NV
KZHT/Salt Lake City, UT
KZMG/Boise, ID
KZZU/Spokane, WA
Q105 (KCAO)/Oxnard-Ventura, CA

P3

EAST

95WAY/Atlantic City, NJ
95XIL (WXIL)/Parkersburg, WV
95XXX (WXXX)/Burlington, VT
103CR (WCR)/Beckley, WV
WHTO/Williamsport, PA
WMME/Augusta, ME
WPRR/Hoona, PA
WYYS/Ithaca, NY

SOUTH

KCHX/Midland-Odessa, TX
KISR/Ft. Smith, AR
KIXY/San Angelo, TX
KMCK/Fayetteville, AR
KNIN/Wichita Falls, TX
KQZ/Amarillo, TX
KSMB/Lafayette, LA
KWTX/Waco, TX
KZHI/Lubbock, TX
Q101 (WJDQ)/Meridian, MS
WBPR/Myrtle Beach, SC
WFHT/Tallahassee, FL
WJMX/Florence, SC
WKMX/Dothan, AL
WKSF/Asheville, NC
WYAV/Myrtle Beach, SC
WZXX/Bloix, MS

MIDWEST

106KH/Charlevoix, MI
KFRX/Lincoln, NE
K95 (KGLI)/Sioux City, IA
KGGG/Rapid, City, SD
KLYV/Dubuque, IA
KMGZ/Lawton, OK
KOKZ/Waterloo, IA
KROC/Rochester, MN
KYYV/Bismarck, ND
KZIO/Duluth, MN
WAZY/Lafayette, IN
WBIZ/Eau Claire, WI
WBNQ/Bloomington, IL
WCL/Carbondale, IL
WDBR/Springfield, IL
WFR/Kalamazoo, MI
WLRW/Champaign, IL
WRKY/Staubenville, OH
WZOO/Lima, OH

WEST

KFFM/Yakima, WA
K80T/Anchorage, AK
KPCX/Anchorage, AK
KQX/Grand Junction, CO
KTMT/Medford, OR
KTRS/Casper, WY
OK96 (KION)/Tri-Cities, WA
Y93 (KYTA)/Billings, MT
Y97 (KHYY)/Santa Barbara, CA

P2

EAST

93Q (WNTQ)/Syracuse, NY
98PX (WPXY)/Rochester, NY
FLY92 (WFLY)/Albany, NY
FUN107 (WFHM)/New Bedford, MA
JET-FM (WJET)/Erie, PA
KC101 (WKCI)/New Haven, CT
PWR92 (WGLU)/Johnstown, PA
TIC-FM (WTIC)/Hartford, CT
WAAL/Binghamton, NY
WAEB/Allentown, PA
WERZ/Exeter, NH
WKEE/Huntington, WV
WKHI/Ocean City, MD
WKRZ-FM/Wilkes-Barre, PA
WKSE/Buffalo, NY
WKSS/Hartford, CT
WLAN-FM/Lancaster, PA
WNNK/Harrisburg, PA
WPST/Trenton, NJ
WQGN/New London, CT
WRCK/Utica, NY
WSPK/Poughkeepsie, NY
WSTW/Wilmington, DE
WVSR/Charleston, WV
WYCR/York, PA
Y102 (WRFY)/Reading, PA

SOUTH

G105 (WDCB)/Durham-Raleigh, NC
I95 (WAP1)/Birmingham, AL
K92 (WXLK)/Roanoke, VA
K106 (K10C)/Salem, TX
KBFM/McAllen-Brownsville, TX
KHFI/Austin, TX
KISX/Tyler, TX
KPRR/El Paso, TX
KTUX/Shreveport, LA
KZFM/Corpus Christi, TX
WA1A (WAOA)/Melbourne, FL
WABB/Mobile, AL
WAPE/Jacksonville, FL
WBBQ/Greenville, SC
WBBQ/Augusta, GA
WDX/Louisville, KY
WFNF/Baton Rouge, LA
WHNY/Montgomery, AL
WJMH/Greensboro, NC
WMBZ/Gainesville, FL
WNOK-FM/Columbia, SC
WQVW/Vest Palm Beach, FL



P1 Major Markets

P2 Secondary Markets

P3 Smaller Markets

Table with 2 columns: LW, TW. Lists top 40 songs for Major Markets, including Mariah Carey, Janet Jackson, SWV, etc.

Table with 2 columns: LW, TW. Lists top 40 songs for Secondary Markets, including Mariah Carey, Janet Jackson, Madonna, etc.

Table with 2 columns: LW, TW. Lists top 40 songs for Smaller Markets, including Mariah Carey, Billy Joel, Madonna, etc.

48 REPORTERS

96 REPORTERS

53 REPORTERS

Table with 2 columns: MOST ADDED, HOTTEST. Lists artists like Prince, Mariah Carey, Janet Jackson.

Table with 2 columns: MOST ADDED, HOTTEST. Lists artists like Prince, Mariah Carey, Janet Jackson.

Table with 2 columns: MOST ADDED, HOTTEST. Lists artists like Bruce Hornsby, Mariah Carey, Billy Joel.

PERFORMING WHERE PLAYED

Table with 5 columns: Artist/Song/Label, Reports, Report %, Conversion %, Top 15 %. Lists performing artists like Blind Melon, Terence Trent D'Arby.

Note: See Parallels for a complete picture of station activity. New records with large add totals won't show in Performing Where Played until those adds convert to chart.

PERFORMING WHERE PLAYED is a weekly listing of records in New & Active and Significant Action with:

- 25 or more reports
• Chart positions at 50% or more of stations reporting them.
• No more than five fewer total reports than the previous week's.

See Parallels for a complete picture of all station activity.

NEW ARTISTS

Table with 2 columns: Rank, Artist/Song/Label, Reports. Lists new artists like Blind Melon, Darden Smith.

New artists have not yet had a CHR Breaker.



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