

INSIDE:

CUSTOM FORMAT CHARTS DEBUT!

This week, R&R ONLINE introduces custom format charts — a service that gives you the opportunity to create the charts of your choice, based on market size, individual stations, formats, and *more*.

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The Changing Face of Urban Radio

R&R celebrates Black Music Month by examining how Urban radio has begun to mirror the diversity of African-American music. Twenty-two leading Urban radio and record execs address the phenomenon in terms of:

- Target audience
- Crossover appeal
- Percentage of currents
- Music rotations
- Imaging promotions
- Increased sales
- The format's — and the music's — future.

Begins Page 51

PREPARING FOR THE UNEXPECTED

Vandalism topples your station tower. Fire sweeps through your on-air studio. Two AC GMs share their stories about coping with disaster — and what comes after.

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IN THE NEWS ...

- Randall Bloomquist returns to R&R DC Bureau Chief post
- Justin Fontaine appointed Work Group VP/Pop Promo
- Mike O'Connor named PD for KBCO/Denver

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- Mike Campbell now VP/GM for KYYS/KC

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NEWSSTAND PRICE \$6.50



Radio Coalition Comes Out Against Radio Deregulation

■ Action comes as Senate votes to lift caps

BY MARY ANN BARTON
R&R WASHINGTON BUREAU

Radio deregulation became part of the Senate's telecommunications legislation after an amendment to the main bill passed by a 77-8 margin last Friday (6/9). That action came just one day after a coalition of radio owners voiced opposition to eliminating local ownership limits.

A final vote on the bill (S. 652) was set to take place possibly as early as Thursday (6/15).

Organized Opposition

The first organized opposition to radio deregulation surfaced last week when the Coalition for Broadcast Diversity, an ad hoc group headed by Greater Media COO Tom Milewski, wrote to members of Congress stating their opposition. "Proponents of [dereg] have a single purpose: To reduce the number of people participating in broadcast ownership."

Others who have indicated their opposition to lifting local limits include: Beasley Broadcast Group, Benchmark, Bengal Communications, Empire, Entercom, Jersey Shore Broadcasting Corp., Precision Media, and Press Broadcasting.

At R&R's Tuesday (6/13) deadline, the group was meeting in a conference call with the Washington law firm of Latham & Watkins to "plot some strategy," Milewski said.

Elimination of ownership limits "doesn't foster the goal of diversity," he explained, commenting that radio shouldn't be

TELECOM/See Page 22

Fields Takes New UNC Group VP Post



Fields

Tony Fields, OM at UNC Media's WBXX-AM & WKKV-FM/Milwaukee, has landed a corporate post as VP/Broadcast Operations for UNC. He will now oversee programming and marketing activities at all four UNC stations (the other two are WZAZ-AM & WJBT-FM/Jacksonville).

"Tony is one of the most talented and creative young programming people in the country," UNC President Connie Balthrop told R&R. "Not only is he a good programmer, but he's a good manager. He has very good people skills and is able to manage his budgets well."

"He's just a well-rounded individual, and when you've got people like that working for you, you have to do all you can to give

FIELDS/See Page 22

Cash-Rich DreamWorks/SKG Labels Sign With Geffen

BY RON RODRIGUES
R&R MANAGING EDITOR

With \$2 billion in their pockets, David Geffen, Steven Spielberg, and Jeffrey Katzenberg are open for business.

In addition to a stellar lineup of high-profile joint partnerships, DreamWorks will also give birth to two record imprints: the DreamWorks label will handle the company's soundtrack and animation output, while SKG will carry rock and other contemporary product.

To no one's surprise, the labels will be promoted and marketed by MCA-owned Geffen Records (MCA will also distribute DreamWorks' movies overseas and its home videos worldwide). MCA's Uni division will handle actual distribution globally.

Geffen said the record distribu-

tion deal was not tied to DreamWorks' movie deal. "I might have made a deal with Geffen Records even if we didn't make a film deal with MCA ... this has been my family and my home for the past

"We have an unlimited amount of money, and we'll be competitive with any record company in the world. Money is not an issue"
—David Geffen

15 years, so of course I think Geffen is the best record company in the world."

DREAMWORKS/See Page 22

Hicks Rises To CEO At SFX

BY RANDALL BLOOMQUIST
R&R WASHINGTON BUREAU CHIEF

small-market radio stations in Texas and Arkansas.

SFX Broadcasting President/COO Steve Hicks will become CEO of the Austin-based radio group, effective July 1. He assumes that title from Chairman/CEO Robert F.X. Sillerman, who will become Exec. Chairman of the group, which owns or operates 15 stations in seven markets.



Hicks

Hicks received the promotion as part of a new five-year employment deal that requires him to sell his interest in Gulfstar Communications, a privately held company with interests in

Hicks told R&R his new job pays \$300,000 per year plus bonuses and stock options. "It's a pretty nice package," he said. Hicks estimates his interest in Gulfstar, which he will likely sell to family members who already hold stock in the company, is worth about \$4 million.

Opts For Challenge

Hicks said his decision to commit fully to SFX was based largely on professional satisfaction.

HICKS/See Page 22



Fan Fair Fun For Brooks & Dunn

Arista President Clive Davis visited Nashville's Fan Fair and congratulated Brooks & Dunn on their award-winning week (they picked up a TNN/Music City News trophy and a Blockbuster Entertainment award). B&D performed at the Arista/Career showcase with other label luminaries such as Blackhawk, Diamond Rio, Alan Jackson, and Lee Roy Parnell. Backstage at the Tennessee State Fairgrounds are (l-r) B&D manager Bob Tittle, Arista/Nashville President Tim DuBois, Ronnie Dunn, Davis, Kix Brooks, and Arista Exec. VP/GM Roy Lott. (MORE FAN FAIR COVERAGE: SEE PAGE 38.)

*Where
it will
lead
love only
knows
but...*

I THINK ABOUT IT ALL THE TIME

the new single from **JOHN BERRY**
from the album **STANDING ON THE EDGE**



Going For Immediate Airplay!

Rembrandts: That's What 'Friends' Are For!



EastWest/EEG act the Rembrandts recently celebrated the R&R No. 1 status of their current single, "I'll Be There For You." The song — used as the theme for NBC-TV's "Friends" sitcom — is slated for commercial release on June 20. Reveling in NYC are (back row, l-r) EEG's Sr. VP/Promotion Greg Thompson and Steve Heldt, radio vet Ted Utz, EEG's Exec. VP Craig Lambert, Derek Oliver, National Top 40 Promotion Clarence Barnes, Alan Voss, Mike Barnes, Brian Cohen, VP/Rock Promotion Paul Brown, and Sr. National Director/Alternative Promotion Joel Klaiman; (center, l-r) band member Phil Solem, EEG Local Promotion Manager Mark Snider, the Rembrandts' Danny Wilde, and EEG's VP/Alternative Promotion Matt Pollack, Dana Brandwein, and Jay Perloff; (kneeling, l-r) manager George Ghiz and EEG's Steve Kleinberg and Cory Connerly.

Fontaine Named VP/Pop Promotion At Work Group



Justin Fontaine has been appointed VP/Pop Promotion of the Work Group imprint. He'll remain based at the company's Santa Monica headquarters.

Fontaine "Over the last three years, Justin has done an excellent job in developing the skills and relationships that are essential in promoting records in today's ever-fragmenting marketplace," noted Work Sr. VP/Promotion Burt Baumgartner. "The results he's

FONTAINE/See Page 23

O'Connor Becomes PD At KBCO/Denver

KTEG/Albuquerque PD/middayer Mike O'Connor has accepted the PD post at Progressive KBCO/Denver. He replaces Judy McNutt, who resigned two months ago.

"We're excited by his enthusiasm, programming knowledge, and previous successes," said VP/GM Mary Rawlins. "KBCO has been broadcasting for nearly 20 years, and we want to approach that milestone with a programmer who is strong and innovative. Mike will be the person to carry us into the next millennium."

O'CONNOR/See Page 23

Record Companies Ask RIAA To Review Record Labeling

■ 'Corporate and creative' balance sought

Executives from the six largest record companies asked the Recording Industry Association of America Thursday (6/8) to "review and evaluate" the current system of record labeling and to suggest changes that strike a balance between "corporate and creative responsibilities."

The meeting, held at an undisclosed location in New York, came after a recent attack on Hollywood by Senate Majority Leader Robert Dole (R-KS), who said the industry is creating music and films that are overly violent and sexual.

Dole, who is running for president, said he was surprised at the reaction to his remarks — made at a Los Angeles fundraiser two weeks ago — when he said that Time Warner had "sold its soul" by promoting gangsta rap music.

"We're trying to call it to everyone's attention, and I didn't realize it would cause so much commotion," he said last week at a speech in Washington.

Industry 'Responsible'

RIAA Chairman/CEO Jay Berman said the recording industry is a "responsible corporate community that cares about the increasing violence to which children are exposed."

The review of the industry's 10-year record labeling policy will be conducted by RIAA staff members, according to RIAA spokesman

LABELING/See Page 23

Bloomquist Returns To R&R As Washington Bureau Chief

Longtime R&R staffer Randall Bloomquist has returned to R&R fulltime as Washington Bureau Chief. He'll be in charge of R&R's business, finance, and regulatory news coverage. He'll also continue as News/Talk format editor, a position he retained on a parttime basis during his year away from the company.

"With so much going on in Washington that affects the radio industry, we are pleased to have a Bureau Chief who knows his way around," remarked R&R COO Erica Farber. "Randall is also in touch with one of the hottest formats today and, as with our other editors, we think it is important to have the leaders at R&R."

Bloomquist spent the last year as VP/Corporate Communications of Earle Palmer Brown, a Baltimore ad agency.

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R&R ONLINE Services 310-553-4056	Advertising/Nashville 615-248-6655

RADIO & RECORDS

10100 Santa Monica Blvd., 5th floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable state sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Ratings Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. © 1995. POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th floor, Los Angeles, California 90067.

1995 DEALS TO DATE

Dollars To Date: \$1,192,240,583
(Last Year: \$1,057,600,134)

This Week's Action: \$23,114,001
(Last Year: \$19,973,392)

Stations Traded This Year: 541
(Last Year: 592)

Stations Traded This Week: 21
(Last Year: 27)

DEAL DETAILS BEGIN ON PAGE 6

Deal Of The Week

• **KUFX-FM/Gilroy**
(San Jose-Monterey Bay), CA
\$9.7 million

Baycom San Jose's John McSorely acquires Marty Loughman's crosstown FM in an asset sale.

ARSC: Takin' It To The Street

□ Boston-based American Radio Systems Corp. has gone public. Its initial public offering of five million shares of Class A common stock was a sellout.

Page 6

New Flagship On The Horizon

□ Former Fairmont Communications President Mark Hubbard and ABRV Partners Inc. launch Cincinnati-based Flagship Broadcasting with \$100 million acquisition purse.

Page 6

RADIO BUSINESS

FCC Set To Vote On DAB Licensing, Service Rules

Satellite radio will likely take another step toward reality this week if, as expected, the FCC approves a notice of proposed rulemaking on licensing and service rules for the new service.

"We do hope to vote it out this week," said an advisor to Commissioner Susan Ness.

Traditional broadcasters have fought the idea, fearing competition from 30-channel or 50-channel services. However, those argu-

ments could turn stale if legislation to lift the radio ownership limits becomes law.

Private Vote

The Commission gave the green light to satellite DAB in January,

unanimously approving an S-band (2310-2360 MHz) spectrum allocation for satellite radio. The FCC was expected to address the issue at its public meeting Thursday (6/15). But for reasons that remain unclear, the proposal is being circulated among the commissioners for a private vote.

Last month, the NAB reiterated its concerns about satellite DAB in a letter from association President/CEO Eddie Fritts to FCC Chairman

These rules should have been out in January - it's been postponed almost monthly.

-Peter Pitsch

Reed Hundt, asking the commissioners to ensure safeguards against the "severe economic and public interest harm" from the new service.

One of the companies that's applied for a satellite DAB license, CD Radio Inc., says the FCC is dragging its feet. "These rules should have been out in January — it's [the rulemaking] been postponed almost monthly," said CD Radio attorney Peter Pitsch. In addition to CD Radio Inc., American Mobile Satellite Corp., Digital Satellite Broadcasting Corp., and Primosphere have also applied for satellite DAB licenses.

Programming Limits?

An advisor to Commissioner Ness said the proposed rulemak-

ing will ask:

- How much spectrum should be allotted per channel?
- How much spectrum should be allocated for each license?
- Should existing applicants be given preference?
- Should possible new applicants be given new filing windows?

Competition between the proposed service and traditional broadcasters "is raised" in the proposed rulemaking, said the advisor.

The FCC may also propose that the service be restricted to "subscription only" (no advertisers) and may also put limitations on programming.

Supreme Court Says No More Preferences For Minorities

In a ruling (6/12) that raises more questions about the future of government programs to boost minority ownership of broadcast properties, the Supreme Court this week cast doubt on the constitutionality of federal programs that award benefits on a racial basis.

The decision means such programs will be subject to "strict scrutiny" to determine if they are justified by a "compelling governmental interest." The ruling fuels a growing concern about FCC programs that foster minority broadcast ownership. Liberal watchdog groups expressed concern that the decision will hamper efforts to increase black, Hispanic, and other minority broadcasting ownership opportunities.

"We're obviously disappointed," said Minority Media and Telecommunications Council Exec. Director David Honig. "On the other hand, I don't think it will have an affect on the FCC. It just means more work for those of us in civil affairs." "We're not happy," commented Media Access Project Exec. Director Andy Schwartzman. "It certainly complicates our efforts to broaden

diversity in the ownership of the media. But then again, Congress is doing that too."

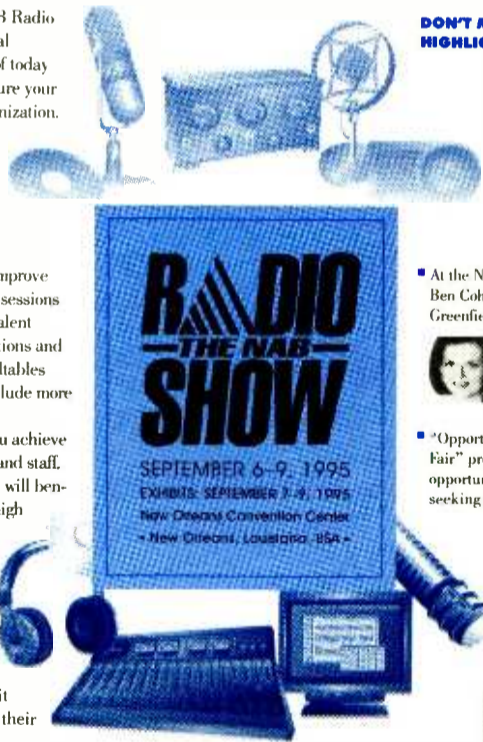
Schwartzman added that yesterday's decision "should have no bearing on" the FCC's EEO reporting requirements, explaining that they don't relate to the issues that the court considered.

The case, *Adarand Constructors Inc. v. Peña*, Secretary of Transportation, began when a Colorado construction company chose minority-owned Gonzales Construction over white-male owned Adarand Constructors as a subcontractor, even though Adarand offered a lower bid. Adarand claimed the job was given to the minority-owned company because the government offers a \$10,000 federal bonus payment for doing business with "disadvantaged" companies.

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Join the industry's best at The NAB Radio Show and find real solutions to real problems. You'll address the issues of today and discover the tools needed to ensure your success and the success of your organization. From duopoly programming, on-air personality development, and new revenue streams to regulatory, motivational and technological issues—there is something here for everyone on your staff!

- Programmers will learn ways to improve listener loyalty and market share in sessions on research, digital control rooms, talent management, marketing and promotions and production. Plus, NAB format roundtables have been expanded this year to include more varied and exciting topics!
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- Sales and marketing professionals will benefit from the tools offered in RAB's high energy sales & marketing sessions.
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- Small market stations will benefit from a series of sessions tailored to their unique needs.



DON'T MISS THESE NAB RADIO SHOW HIGHLIGHTS...

• Mel Karmazin and Lowry Mays, CEO's of two of the worlds largest, most influential radio groups, explore "Radio: Today's Trends, Tomorrow's Opportunities."



• At the NAB Radio Luncheon Ben Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their secrets to success and Nancy Widmann, President of CBS Radio, receives the National Radio Award.



• "Opportunity '95 the Complete Radio Job Fair" provides managers and owners with an opportunity to meet qualified individuals seeking careers in radio.

• Join FCC Chairman Reed Hundt at the Friday morning FCC Chairman's Breakfast and meet Commissioners James Quello and Susan Ness, along with other high level FCC staff,

as they take part in a variety of regulatory sessions.



• Celebrate everything that makes radio great today at the NAB MARCONI Radio Awards Dinner & Show. Entertainment provided by Premiere Radio Networks.

• "Radio: Profiting From Technology in the '90s" In an exciting FREE session for all World Media Expo and NAB Radio Show attendees, Dr. John D. Abel, NAB's Executive Vice President of Operations, will show you, through entertaining demonstrations, how innovations like data broadcasting, the Internet, the World Wide Web, digital compression and other exciting opportunities made possible by digital technologies can impact your business and your bottom line.



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The Branding Authority

ARSC Goes Public

Boston-based American Radio Systems Corporation (ARSC) has gone public.

The company's initial public offering of five million shares of Class A common stock at \$16.50 per share sold out on Thursday (6/9). Shares were trading for \$21.50 at R&R's Tuesday (6/13) deadline.

The company trades on Nasdaq under AMRD. CS First Boston, Alex Brown & Sons Inc., and Smith Barney Inc. manage the underwriting syndicate that offered the shares to the public. ARSC owns 13 FM and eight AM stations, including WRKO-AM, WEEL-AM, WBMX-FM & WEGQ-FM/Boston and WBMD-AM & WQSR-FM/Baltimore.

Hubbard Launches Flagship Grp.

Former Fairmont Communications President Mark Hubbard and the Boston-based ABRY Partners Inc. investment firm have formed **Flagship Broadcasting**, a new company that plans to buy and operate radio stations in medium markets.

The new firm — headquartered in Cincinnati, where Hubbard lives — starts life with enough capital resources to make over \$100 million in acquisitions. Prior to his Fairmont stint, Hubbard served six years as Exec. VP of **Osborn Communications**. He also spent 11 years with **Taft Broadcasting**.

ABRY says Flagship is the first in a series of radio investments it plans to make through its ABRY Broadcast Partners II L.P., a \$250 million private equity fund.

WW1 Sets Stock Buyback

Westwood One has announced plans to repurchase up to \$15 million of its outstanding common stock through open market purchases and possible negotiated transactions.

Westwood President/CEO **Mel Karmazin** said the buyback will help maximize shareholder value. The company currently has approximately 31.1 million shares of Class A common stock and 350,000 shares of Class B common stock. The company trades on Nasdaq as WONE.

Westwood One's divisions include the **Mutual Broadcasting System**, **NBC Radio Networks**, and **Westwood One Radio Networks**.

TRANSACTIONS

Baycom Doubles In San Jose With KUFX For \$9.7 Million

Arthur Liu's Multi Cultural Broadcasting picks up Santa Ana FM

Deal Of The Week

KUFX-FM/Gilroy (San Jose-Monterey Bay)
PRICE: \$9.7 million
TERMS: Asset sale
BUYER: Baycom San Jose L.P., owned by John McSorely of San Fran-

cisco. He has an interest in **KSJO-FM San Jose** and is selling **KSJX-AM/San Jose**. Phone: (415) 421-0680
SELLER: KOOL Communications Inc., headed by President **Martin Loughman**. He is the CEO/President of **Shamrock Broadcasting**, which owns 19 stations. Phone: (408) 297-5977
FREQUENCY: 94.5 MHz

POWER: 1230 kw at 2535 feet
FORMAT: Classic Rock

Alabama
WJBY-AM/Rainbow City
PRICE: \$62,500 for 16.6%
TERMS: Stock sale for cash
BUYER: Hinton Michem of Albertville, AL, increasing his stock interest in

TRANSACTIONS AT A GLANCE

- **WJBY-AM/Rainbow City, AL** \$62,500 for 16.6%
- **KBOV-AM & KIBS-FM/Bishop, CA** \$225,000 for 56%
- **KYMS-FM/Santa Ana** \$9.1 million
- **KTHO-AM/South Lake Tahoe, CA** \$425,000
- **KVFC-AM & KRTZ-FM/Cortez, CO** \$565,000
- **KWJM-FM/Farmerville, LA** No cash consideration for 66.6%
- **WYLD-AM/New Orleans** \$200,000
- **WALM-AM/Albion (Battle Creek), MI** \$1
- **WOXD-FM/Oxford, MS** \$230,000
- **KLFM-FM/Great Falls, MT** \$925,000
- **KVSF-AM/Santa Fe, NM** \$200,000
- **WSCM-AM/Cobleskill, NY** \$18,000
- **WZBZ-AM/Plattsburgh, NY** \$35,000
- **WMRW-FM/Westhampton (Riverhead-Sag Harbor), NY** \$28,500 for 57%
- **WKRK-AM/Murphy, NC** \$250,000
- **KZCD-FM/Lawton, OK** \$400,000
- **WRNN-FM/Murrell's Inlet, SC** \$700,000
- **WSNW-AM/Seneca, SC** \$50,000

Gadsden Broadcasting Company from 50% to 66.6%. Phone: (205) 442-1222

SELLER: Gordon Henderson of Albertville, decreasing his stock interest in Gadsden Broadcasting Company from 50% to 33.3%. Phone: (205) 442-1222
FREQUENCY: 930 kHz
POWER: 5kw
FORMAT: Religious

California

KBOV-AM & KIBS-FM Bishop
PRICE: \$225,000 for 56%
TERMS: Stock sale for \$150,000 cash and a five-year, \$75,000 promissory note at 8% interest
BUYER: John Dailey of Bishop, increasing his stock interest in **Great Country Broadcasting Inc.** Phone: (619) 873-6324
SELLER: John Young of Bishop, selling his 56% stock interest in **Great Country Broadcasting Inc.** Phone: (619) 873-5434
FREQUENCY: 1230 kHz; 100.7 MHz
POWER: 1kw; 1kw at 2960 feet
FORMAT: Nostalgia; Country

KYMS-FM/Santa Ana
PRICE: \$9.1 million
TERMS: Asset sale
BUYER: Multi Cultural Broadcasting, headed by President **Arthur Liu**. It owns three other stations. Phone: (713) 633-2020
SELLER: Interstate Broadcasting, headed by CEO **Paul Toberty**. It owns two other stations. Phone: (602) 995-0555
FREQUENCY: 106.3 MHz
POWER: 3kw at 203 feet
FORMAT: Religious
BROKER: Peter Handy of Star Media Group represented the seller and **William Schutz** represented the buyer.

KTHO-AM/South Lake Tahoe
PRICE: \$425,000
TERMS: Duopoly deal; asset sale for \$125,000 cash and a promissory note for the balance
BUYER: **KIDD Communications**, owned by **Chris Kidd** of Reno, NV. He owns **KBCH (FM CP)/Kings Beach, CA** and **KJRC-AM/South Lake Tahoe**. Phone: (702) 826-4347
SELLER: **Paradise Broadcasting Inc.**, headed by President **Thomas Gillenwater**. Phone: (916) 542-5800
FREQUENCY: 590 kHz
POWER: 2.5kw day/500 watts night
FORMAT: AC

Colorado

KVFC-AM & KRTZ-FM Cortez
PRICE: \$565,000
TERMS: Asset sale
BUYER: **Rocky Mountain Radio Company L.L.C.**, headed by managing partner **Cliff Gardiner**. It owns five other stations. Phone: (303) 949-0140
SELLER: **Delane Broadcasting Inc.**, owned by **Lan DeGeneres** and **Bill Beasley**.
FREQUENCY: 740 kHz; 98.7 MHz
POWER: 1kw day/250 watts night; 27kw at 2900 feet
FORMAT: Gold; Country
BROKER: **Norman Fischer** of **Norman Fischer & Associates** represented the seller; **Al Pery** of **Satterfield & Perry** represented the buyer.

Louisiana

KWJM-FM/Farmerville
PRICE: No cash consideration for 66.6%
TERMS: Stock sale for forgiveness of undisclosed debt
BUYER: **Don Barron** of Farmerville, increasing his stock interest in **Union Broadcasting Company Inc.** from

Continued on Page 8



THERE IS A NEW SOUND IN AMERICAN RADIO.

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Here's how it works: Six buttons on the left of the 17" computer touchscreen play what's on your program log. Scheduled spots, promos, PSAs and live copy come in automatically from your Scott System Production Bank and your traffic and copy computers. You see legible labels for everything, showing full names, intro times, lengths, endings, announcer initials, outcues, posts, years, tempos and trivia. Your jocks can rearrange anything easily by touching arrows (at mid-screen), or opening windows with the entire day's log and lists of all your recordings.

On the right, 18 "hot keys" start **unscheduled** jingles, sounders, effects, comedy or promos **on the spur of the moment**. You get 26 sets of 18 user-defined instant audio "hot keys" for your jocks' different needs.

Large digital timers automatically count down intro times, and flash 60-, 45-, and 30-seconds before end warnings. You also get clear count-downs the last 15 seconds of each event.

The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. Each button on the touchscreen plays whatever you want instantly. All scheduled spots, jingles, promos and scripts come in from your traffic and copy computers.

The World's Fastest Playback!

Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the sound, spot, jingle, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule. Audio is displayed any five ways you like.

The Scott System also gives you a Make Good button that makes it quick and easy to reschedule missed spots or promos.

Instant Music on Hard Drive

Our most popular option is 9 gigabyte disks with **1,000 songs** pre-dubbed for **free!** The audio quality of digital music from the Scott System hard drive meets or beats the best CDs.

And nothing could be faster than song requests from the Scott System! You also get five "Wall of Carts" with music that plays at a touch! Songs are displayed by title, artist, year, length, category, or any ways you like.

Live Copy On Screen

Live tags, weather, promo copy, music trivia, contest copy, winners' lists and programming memos automatically pop up on your Scott System's screen.

The Best Digital Audio

When spots, promos, PSAs, or any other digital audio events are recorded, they're immediately playable in **all** your Scott System air studios. Nobody wastes time carrying carts down the hall or redubbing spots for additional stations.

One question you **don't** have to worry about with the Scott System is "What if it breaks?" The Scott Cart Replacement System comes complete with **every** spot and jingle stored **redundantly** on **two** hard disks with a **split-second** switch to the "hot standby" computer and its own backup audio outputs! You get touchscreen convenience, digital quality, and backup redundancy for no more money than cart machines and commercial carts.

Sound Better With Digital Editing

Scott Systems' graphic waveform editors work wonders with phone calls in the air studio and creative spots and promos in production.

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The Scott System **leads the industry** with the biggest broadcast groups like Shamrock, Alliance, Salem, Saga, Liggett, Regent, Tichenor, Heftel, Waterman, Max, Atlantic, and Rawlco in Canada. Our major markets include Detroit, D.C., Dallas, Miami-Ft. Lauderdale, San Diego, Denver, Oklahoma City, San Antonio, Greensboro, and others large and small from Bangor to Bakersfield.

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Dallas, Texas 75234 USA
(800) SCOTT-77

Bloch Case Update

According to the U.S. Attorney's office in Newark, NJ, the two men who pleaded guilty last week to conspiracy in the **Sonny Bloch** case also told U.S. District Judge **Nicholas Politan** that they advised Bloch in June 1994 that he was violating federal securities law by promoting a Venezuelan wireless cable venture.

Bloch was indicted for allegedly using his financial-advice broadcasts to promote wireless cable and radio station ownership schemes in which listeners and others invested more than \$21 million. He has pleaded not guilty to the charges.

FCC Updates Internet Services

The FCC recently upgraded its Internet services by adding a homepage, a doorway providing access to agency resources.

The homepage offers several selections, including "Commission's Agenda," "Rulemakings," and the "Daily Digest." If you can't find what you're looking for, there's also a "Getting Information" entry, which provides "tours" of the agency and its bureaus/offices. It also links the user to speeches, notices of proposed rulemakings, and other documents.

The homepage can be accessed by entering: <http://www.fcc.gov>. The general e-mail address is: fccinfo@fcc.gov.

Park Comm. Relocates

Seeking greener grass, and a few lucrative economic incentives, **Park Communications** will relocate from Ithaca, NY to Lexington, KY this summer.

The company, which boasts 22 radio stations, nine TV stations, and 107 newspapers, was sold last month to investors **Donald Tomlin** and **Gary Knapp** for \$711.4 million. Founder **Roy Park** died in 1993, leaving control of the media empire to a non-profit foundation.

Economic incentives offered by the state of Kentucky may cover start-up and rental costs, according to Park President/COO **Wright Thomas**.

TRANSACTIONS

Continued from Page 6

33.3% to 100%. Phone: (318) 368-3094

SELLER: **Doyle Barron** and **Bonnie Gaddis** of Farmerville, each relinquishing their 33.3% stock interest in Union Broadcasting Company Inc. Phone: (318) 368-3094

FREQUENCY: 92.7 MHz
POWER: 6kw at 328 feet
FORMAT: AC

WYLD-AM/New Orleans

PRICE: \$200,000

TERMS: Duopoly deal; asset sale

BUYER: **Clear Channel Radio Licenses Inc.**, headed by Chairman/CEO/President **Lowry Mays** of San Antonio. It owns **WODT-AM & WYLD-FM & WQUE-FM/New Orleans**, 32 other radio stations and eight TV stations. It is also the owner and operator of three satellite-delivered news networks in Oklahoma, Virginia, and Kentucky. Phone: (210) 822-2828

SELLER: **Snowden Broadcasting of Louisville Inc.**, headed by President **James Snowden**. It owns one other station. Phone: (504) 827-6000
FREQUENCY: 940 kHz
POWER: 10kw day/500 watts night
FORMAT: Gospel

Michigan

WALM-AM/Albion (Battle Creek)

PRICE: \$1

TERMS: Asset sale

BUYER: **Liggett Broadcast Inc.**, headed by Chairman **Robert Liggett Jr.** of Lansing, MI. It owns **WBCK-AM & WBXX-FM/Battle Creek; WELL-AM & FM/Battle Creek-Marshall**; and five other stations. Phone: (517) 394-4404

SELLER: **Billie Remes** as receiver. Phone: (616) 367-4408

FREQUENCY: 1260 kHz
POWER: 1kw; at 500 watts
FORMAT: AC

COMMENT: There is no city-grade overlap between WALM & WBCK or between WALM & WELL-AM.

Mississippi

WOXD-FM/Oxford

PRICE: \$230,000

TERMS: Asset sale

BUYER: **Taylor Communications Inc.**, headed by President **Jason Plunk**. Phone: (601) 234-9631

SELLER: **Amber Communications Corp. of Oxford**, headed by President **Vytas Paskus**. Phone: (601) 234-9631
FREQUENCY: 95.5 MHz
POWER: 3kw at 328 feet
FORMAT: Gold

Montana

KLFM-FM/Great Falls

PRICE: \$925,000

TERMS: Duopoly deal; asset sale for cash

BUYER: **STARadio Corp.**, headed by President **Jack Whitley** of Elmhurst, IL. It owns **KMON-AM & FM/Great Falls**. Phone: (708) 993-1650

SELLER: **ROAN Communications Corp.**, headed by Chairman **Andris Baltins** of Minneapolis. Phone: (612) 375-1138

FREQUENCY: 92.9 MHz
POWER: 100kw at 450 feet
FORMAT: AC

New Mexico

KVSF-AM/Santa Fe

PRICE: \$200,000

TERMS: Duopoly deal; asset sale for cash

BUYER: **W. Russell Withers Jr.** of Mount Vernon, IL. He is buying **KTRC-AM/Santa Fe**, owns seven other radio stations, and five TV stations. Phone: (618) 242-3500

SELLER: **Community Radio Corp.**, owned by **William Sims**. Phone: (505) 989-9396

FREQUENCY: 1260 kHz
POWER: 5kw day/1kw night
FORMAT: News/Talk

New York

WSCM-AM/Cobleskill

PRICE: \$18,000

TERMS: Asset sale for cash

BUYER: **Kevin Smith Broadcast Group Inc.**, owned by **Kevin Smith** of Burnt Hills, NY. Phone: (518) 884-2749

SELLER: **Barry Sims** of Framingham, MA as receiver. He owns one other station. Phone: (508) 872-3757

FREQUENCY: 1190 kHz
POWER: 1kw
FORMAT: AC

WZBZ-AM/Plattsburgh

PRICE: \$35,000

TERMS: Asset sale

BUYER: **Barry Lunderville** of North Quincy, MA. Phone: (617) 376-2211

SELLER: **Hometown Broadcasting Inc.**, headed by Chairman **Mark Johnson**. It owns one other station. Phone: (802) 862-8255

FREQUENCY: 1070 kHz
POWER: 5kw daytimer
FORMAT: News/Talk

WMRW-FM/Westhampton (Riverhead-Sag Harbor)

PRICE: \$28,500 for 57%

TERMS: Stock sale

BUYER: **Morey Organization Inc.**, headed by President **Ronald Morey** of Brookville, NY, acquiring a 57% stock interest in **Rose Communications Corp.** Morey owns two other stations and a 93% stock interest in two

others. Phone: (516) 228-6570

SELLER: **John Rose**, decreasing his stock interest in **Rose Communications Corp.** from 100% to 43%. Phone: (516) 579-5100

FREQUENCY: 98.5 MHz
POWER: 6kw at 282 feet
FORMAT: Rock

North Carolina

WKRK-AM/Murphy

PRICE: \$250,000

TERMS: Asset sale for \$45,000 cash and a 10-year, \$205,000 promissory note at 8.5% interest

BUYER: **Radford Communications Inc.**, owned by **Timothy** and **Ab Radford**. Phone: (704) 837-4332

SELLER: **Childress Broadcasting Corp.**, represented by Secretary **Margaret Ridenhour**. Phone: (704) 837-6200

FREQUENCY: 1320 kHz
POWER: 5kw-daytimer
FORMAT: Country

Oklahoma

KZCD-FM/Lawton

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: **KLAW Broadcasting Inc.**, owned by **C. Ronald Rogers** and **Roy Butler** of Austin. They own one other station. They have an interest in three other stations. Phone: (512) 495-1300

SELLER: **Communicorp Inc.**, headed by President **James Gardner**. Phone: (405) 357-9494

FREQUENCY: 94.3 MHz
POWER: 3kw at 297 feet
FORMAT: Country

South Carolina

WRNN-FM/Murrell's Inlet

PRICE: \$700,000

TERMS: Asset sale for cash

BUYER: **Beach Talk Inc.**, owned by **David Mitchell** of Binghamton, NY and **Joseph Reilly** of Voorheesville, NY. They have an interest in two stations; Reilly has an additional interest in two others. Phone: (607) 722-0463

SELLER: **Kings Road Radio Inc.**, headed by President **Scott O'Neil**. Phone: (803) 238-1125

FREQUENCY: 94.5 MHz
POWER: 3470 kHz
FORMAT: News/Talk

WSNW-AM/Seneca

PRICE: \$50,000

TERMS: Asset sale for cash

BUYER: **Covenant Broadcasting Inc.**, owned by **Freeman** and **Helen Martin** of Seneca. Phone: (803) 882-5522

SELLER: **Blue Ridge Broadcasting Company Inc.**, headed by President **C. Wayne Gallimore**. It is selling **WBFM-FM/Seneca (Greenville)**. Phone: (803) 882-2388

FREQUENCY: 1150 kHz
POWER: 1kw-daytimer
FORMAT: Gold

For The Record

These two transactions were inadvertently merged in last week's (R&R 6/9) issue.

Montana

KJJR-AM/Whitefish

PRICE: No cash consideration

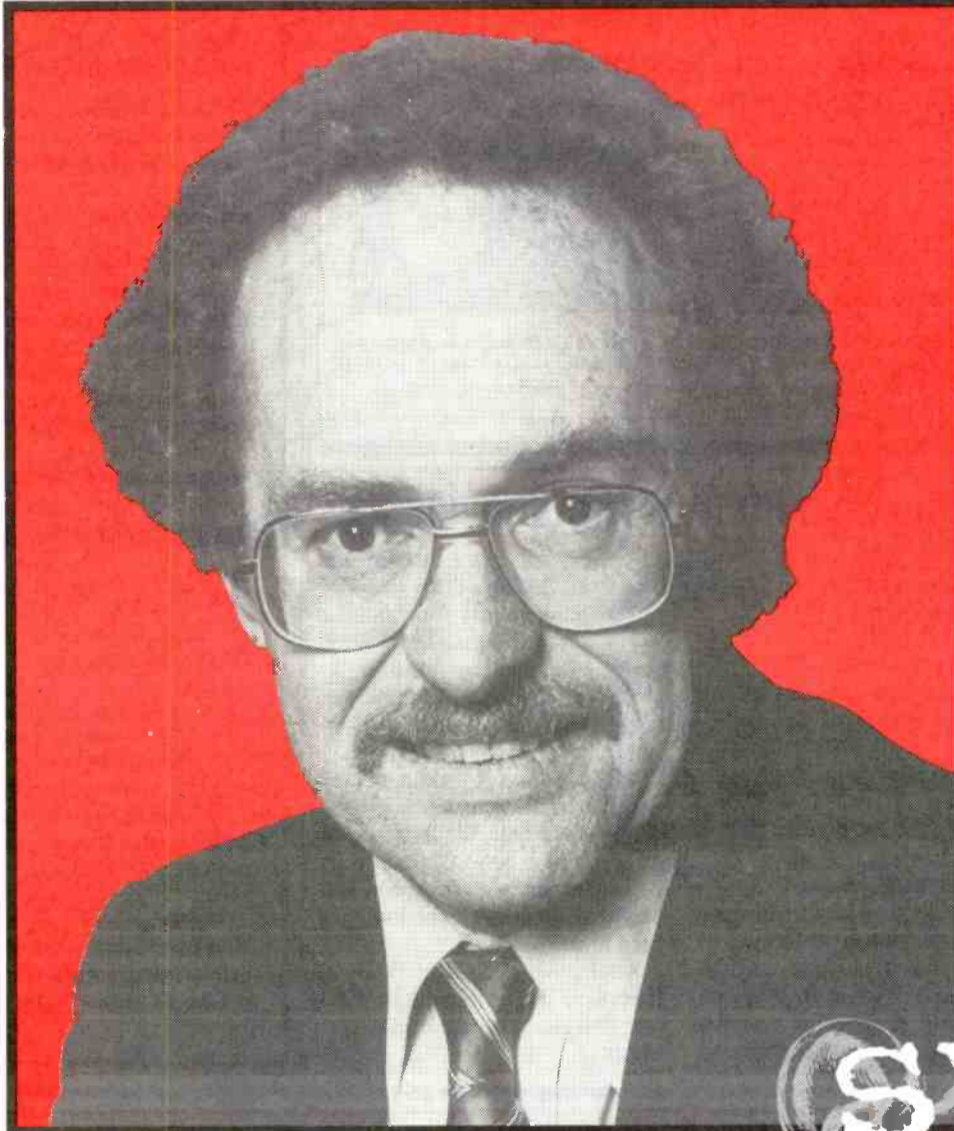


FATHERLY ADVICE — Who's going to dispute the Pope's radio choice? At least, that was the idea behind WGST/Atlanta's billboard, which generated a ton of publicity for the News station.

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Campbell Upped To VP/GM At KYYS/KC

KYYS/Kansas City GM Mike Campbell has been promoted to VP/GM of the Citicasters Rock outlet.

President David Crowl said, "Mike has done an outstanding job managing KYYS through some very competitive water and has produced excellent operating results. We look forward to more success in the future."

Campbell first joined KYYS as an AE in 1984. He advanced to GSM in 1986, became Station Manager in 1992, and was named GM in 1993.

Belcher New PD/OM Of WHAS/Louisville

Rick Belcher has been named PD/OM of legendary, Full-Service WHAS/Louisville. He succeeds Skip Essick, who recently exited the Clear Channel station to program WJR/Detroit.

Belcher told R&R his challenge is to keep WHAS flying high. "WHAS is a top performer, and my job is to keep it that way. This is a legendary station with a superb staff and great management. My predecessor did a great job with it; now I've got to build on that."

BELCHER/See Page 22

11-Hour Kiss



WXKS (Kiss 108)/Boston recently held its "Kiss Concert 16," where 19,000 fans took in 11 hours of musical performances to benefit the Genesis Fund. Thirty-one artists performed at the event, including All-4-One, Blues Traveler, Des'ree, Duran Duran, General Public, David Hasselhoff, Seal, Crystal Waters, and Amy Grant, who took time to pose with Pyramid Communications CEO Rich Balsbaugh before the show.

Q101/Chicago's Wild Palm



Following WKQX/Chicago's "Q101 Jamboree," indie Jeff McClusky hosted a dinner at the Palm. Smiling are (l-r) R&R's Shawn Alexander and wife Lisa, Q Management's Peter Katsis, A&M's Kelly Mills, TVT Director/National Promotion Jim McNeil, Geffen/DGC Director/National Alternative Promotion Ted Volk, Trauma President Rob Kahane, KTOZ/Springfield, MO & WCHZ/Augusta, GA owner SuperFrank Copsidas, MTV Manager/Music Programming Matt "26lb. Lobster" Pinfield, McClusky, Trauma/Interscope recording act Once Upon A Time's Elia Bel, and MCA-bound/former indie Mike Jacobs.

House Of 'Forever Blue'



When Chris Isaak (c) performed at L.A.'s House Of Blues to celebrate the release of his "Forever Blue" LP, Reprise President Howie Klein (l) and WB Chairman/CEO Danny Goldberg were on hand to greet him backstage.

Gosselin Now PD At WWRX/Providence

WWRX/Providence Asst. PD/Promotions Manager Don Gosselin has been upped to PD of the Radio Equity Partners Classic Rock outlet. Gosselin replaces exiting PD Ron St. Pierre.

GM Matt Chase remarked, "I really saw in Don the foundation for a great PD. His knowledge of classic rock, Selector, management aptitude, and instinct were all factors, in addition to the fact that he equalled my own conviction and passion to make WRX a great Classic Rock station. His level of commitment and desire outweighed any



Gosselin

possible risk associated with his first time at the programming helm. I feel fortunate to have an up-and-coming programming superstar."

Gosselin said, "Radio Equity Partners made an incredible investment to buy the station because they saw the tremendous growth potential. We're going to turn a good Classic Rock station into a great one, and they're giving us all the tools we need to do it."

Additionally, former WCCC/Hartford MD/afternoons Phil Marlow joins as MD/evening personality.

EXECUTIVE ACTION

D'Agostino To EMI In Communications Post

Sue D'Agostino (formerly Sue Satriano) has been appointed VP/Corporate Communications for EMI Records Group North America. She'll be based at the company's New York headquarters, overseeing public relations/corporate communications activities and serving as spokesperson to music industry publications and business trades.

"Sue brings a wealth of entertainment and corporate public relations experience," commented Chairman/CEO Charles Koppelman. "Her extensive knowledge of the music industry and insight into the emerging multimedia formats make her a welcome addition and great asset to the EMI team."

D'Agostino's background includes posts as Director/Media Relations for Sony Corp. of America and VP/Press & Public Affairs for Sony Music Entertainment. Prior to that she spent five years as VP/Public Relations & Corporate Communications for Capitol-EMI Music.



D'Agostino

Ralbovsky Joins Arista As VP/A&R

Steve Ralbovsky has been named VP/A&R at Arista Records. Ralbovsky previously served as head of A&R at Elektra Records, where he worked with such acts as Nanci Griffith, the Breeders, and Anthrax and was credited with originating Elektra's Nashville-based country label, Asylum.

Prior to his tenure at Elektra, Ralbovsky was head of A&R at A&M Records, where he signed such acts as Soul Asylum, Soundgarden, Matthew Sweet, the Neville Brothers, and Blues Traveler. He served as Director/A&R at Columbia Records from 1984 to 1987, and he began his career in artist management as tour manager for the B-52's and Talking Heads.



Ralbovsky

Rachtman Awarded Capitol VP Stripes

Karyn Rachtman has joined Capitol Records as VP/A&R and Soundtracks. Her duties will include acquiring and music-supervising new soundtracks, placing the label's music in upcoming film and television projects, and spearheading a new Capitol label for special compilations.

Rachtman's initial project with the label is the soundtrack for "Clueless," in conjunction with Capitol VP/A&R Tim Devine. "Karyn's track record in putting together some of the most talked-about and best-selling soundtracks is unmatched," remarked label President/CEO Gary Gersh. "We are thrilled to have her join us."

Rachtman previously headed her own company, Mind Your Music, where she oversaw the music for "Reality Bites," "Pulp Fiction," and "Judgment Night." She was most recently music supervisor for "The Basketball Diaries."



Rachtman

Continued on Page 22

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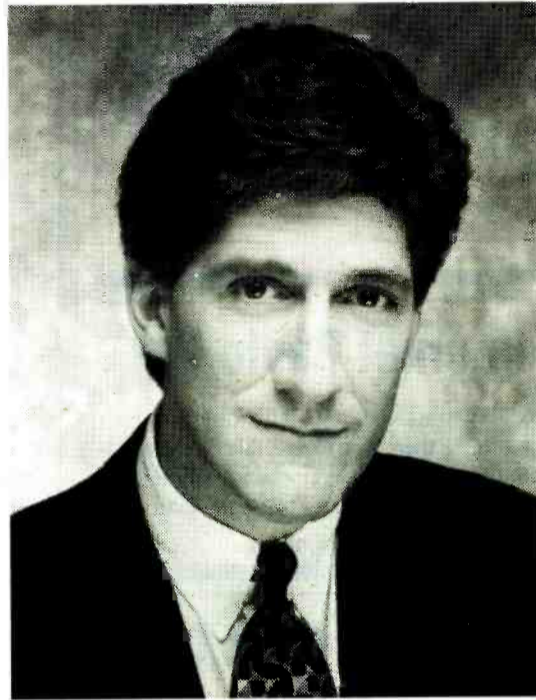
- Bob Whyley, audio director, The Tonight Show with Jay Leno

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— Steve Candullo
President & General Mgr
WYNY-FM, New York



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— STEVE CANDULLO

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* Fall 1994 - Winter 1995 Arbitron. AQH share, A25-54, M-S, 6AM-12M

Parker Appointed EMI Sr. VP/Sales

Joe Parker has been appointed Sr. VP/Sales for EMI Records, working with EMI, Chrysalis, and SBK.

"Joe has an extensive knowledge of the music industry and a great rapport with the retail community," remarked EMI Sr. VP/GM Larry Stessel. "With these assets and his drive to succeed, I am confident he will play a key role in our success."

Parker will work closely with EMI's marketing and promotions departments, CEMA Distribution, and retail customers to oversee all sales functions for the company.

Before joining EMI, Parker spent 15 years in various sales positions at PolyGram Records. He most recently served as VP/Sales at Mercury Records, a division of PolyGram.

Mile High 'Michael'



Michael Jackson look-alike E'Casenova took the "King of Pop" to new heights when he joined Classic Rock KRFX/Denver for the grand opening of the Elitch Gardens Amusement Park. Here, the imposter tours the park with security guards and some friends.

UPDATE

Cramblitt Joins Hollywood For VP/Sales Post

Dutch Cramblitt has segued to Hollywood Records as VP/Sales. In addition to overseeing the label's sales efforts, he'll work closely with PolyGram Distribution.

Hollywood President Bob Pfeifer said, "Dutch is an aggressive sales strategist whose knowledge and expertise are great assets to our company. It's great to have him join our team."

Added Cramblitt, "I'm proud to be a part of the staff at Hollywood and grateful for the opportunity to help develop the exciting artists on the roster. I especially look forward to working with the entire PGD staff. Together, PGD and Hollywood will be breaking some major artists in the years to come."

Cramblitt joins the label from EMI Records, where he was most recently VP/Retail Marketing. His background also includes a stint as Sr. Director/National Sales for SBK Records.



Cramblitt

Interrep, RadioSite Team With Internet Radio Net

Interrep and on-line providers Internet Radio Network and RadioSite are joining forces to develop and launch a wide variety of World Wide Web and other Internet services designed specifically for the radio industry.

By virtue of its association with the Internet Radio Network, RadioSite — which offers a free "basic package" to get stations on the Internet — will now be able to offer such advanced applications as Internet "RealAudio" broadcasts, full-motion video, and custom 3-D graphics and animation. Through this new agreement, stations utilizing RadioSite will be able to gain additional access to major online services and reap additional revenues from their Internet pages through services offered by Internet Radio Network.

"Together, the companies will help radio stations maximize the opportunities and advances in new technology," said RadioSite President Ted Kramer.

Internet Radio Network Pres-

ident Mark Wilhelms added, "We all believe there is no better marriage than radio and the Internet. This is the time for stations to get

started, and with this program, there's no reason that by the end of the year, every radio station in the country can't be on the Internet."

SW, Thinking Pix Meet At ROCK.COM

SW Networks and Thinking Pictures have established a creative partnership to develop new communications technology for the Internet. The first tangible result of the collaboration will be ROCK.COM, a new World Wide Web site.

ROCK.COM will enable Internet users to interact with rock & roll venues all over the world, giving participants access to real-time audio and video and an opportunity to have "virtual parties" with thousands of people across the globe.

"This announcement marks the beginning of an era in which personal computers will be a primary source of entertainment programming," remarked SW founder/CEO Susan Solomon. "This new partnership provides SW Networks with the opportunity to use its Internet site as a platform to unite the various elements of new media: Programming created using the ROCK.COM technology can be distributed via an extraordinary number of platforms, including CD-ROM, radio, television, and the Internet."

SW Networks is currently operating its own Web site at <http://www.swnetworks.com>; its site will provide a link to ROCK.COM later this year.

Atlantic Mines Gold For VP/Media Relations Post

Laura Gold has been elevated to VP/Media Relations, West Coast for Atlantic Records, reporting to Sr. VP/Media & Artist Relations Patti Conte.

"Laura has been an exceptional member of our media relations team since first arriving at Atlantic five years ago," noted Conte. "One of the most accomplished and well-liked publicists in the business, she has played a major role in implementing campaigns for new and established acts on the regional and national levels. I'm very pleased to announce this much-deserved promotion."

Gold first joined the label in 1990 as Director/West Coast Publicity, later advancing to her most recent post as Sr. Director/Media Relations, West Coast.



Gold

Epic, Nick At Nite Form New Label

Nick At Nite Records — a joint venture between Epic Records and Viacom's "Nick At Nite" cable programming — is the latest label entry to join the record industry stable. The label's product line, inspired by classic TV shows, will feature popular music from the shows themselves or their respective eras.

The label bows June 20 with two releases: "Donna Reed's Dinner Party" and "Dick Van Dyke's Dance Party." These and future releases will be sold at retail and on Nick At Nite.

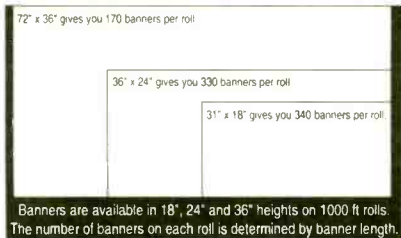
Sony Music Group VP Ted Green, who'll oversee the new line, commented, "With Nick At Nite's unique personality and Epic's marketing and promotional strengths, these entertaining compilations take the fun of retro music to the next level. Nick At Nite Records will have broad appeal to television, nostalgia, and music fans and will build on our successful relationship with Nickelodeon and MTV."

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June 19



Radio

• **CAROL WELLS** has been tapped as CFO at Ameron Broadcasting, which owns WERC-AM, WMJJ-FM & WOWC-FM/Birmingham. She comes from crosstown WVTV-TV, where she served as Business Manager/Controller.

• **GREG HERPIN** becomes GM at Guaranty Broadcasting, a new Louisiana-based broadcast group. Most recently GM at KRZY/San Jose, Herpin will manage WGGZ/Baton Rouge and oversee Guaranty's expansion.

• **MINDY JASLOVE** rises from Director/Sports Marketing to LSM at WOR/New York.

• **DAN BARRON** assumes LSM duties at WSRR-FM/Memphis. He joined the station in 1990.

• **VIC CLEMENS** — most recently MD at WGCI-FM/Chicago — heads to ABC Radio Networks as Director/Network Operations for the "Tom Joyner Morning Show."

• **RONALD DAVENPORT**, **DAVID KANTOR**, and **JEFF LAWENDA** have been named to the NAB Radio Board as radio network representatives. Davenport is Chairman of the Sheridan Broadcasting Corp./Pittsburgh; Kantor is Exec. VP at ABC Radio Networks/New York; and Lawenda is President of Westwood One Radio Networks/New York. Meanwhile, CBS Radio President **NANCY WIDMANN** has been selected as the 1995 recipient of the NAB National Radio Award.

The NAB also has mailed its "Checklist For On-Air Radio Personnel" to all radio members. Prepared by the NAB Legal Department, the booklet provides information about specific FCC rules and policies, plus other laws that affect radio broadcasting; (202) 429-5350.

Records



Horwitz



Cubillos

• **LEAH HORWITZ** returns to Zoo Entertainment as National Director/Media Relations. The four-year Zoo veteran most recently was Media Relations Coordinator at Epic Records. Concurrently, department asst. **MIKE CUBILLOS** advances to National Manager/Media Relations.

• **EVA SAKS** joins BMG Entertainment as VP/Legal & Business Affairs, North America. Prior to her appointment, she

PROS ON THE LOOSE

Jim Melendez — APD/afternoons KYMS/Santa Ana, CA (818) 968-1970

Bobby Quinn — Mornings WVIC/Lansing, MI (816) 224-8607

worked at the entertainment law firm of Grubman Indursky Schindler & Goldstein.

• **DON SCHMITZERLE** has been appointed Sr. VP/International at Capricorn Records. He previously served as the label's VP/GM.

• **GILBERT HETHERWICK** segues to Sony Classical as Sr. VP/Marketing. He formerly was VP/Sales & Market Development at Angel Records/EMI Classics.



Hetherwick

• **KING BISCUIT FLOWER HOUR RECORDS** is set to debut on July 11 with the release of six classic "King Biscuit Flower Hour" radio shows: Deep Purple, America, Lynyrd Skynyrd, Kingfish, Greg Lake, and Canned Heat. The new label is located at 18 E. 53rd St., New York, NY 10022; (212) 758-4636.

National Radio

• **ABC RADIO NETWORKS** and **PAUL HARVEY JR.** have teamed to offer "Incident At Lexington Green" on July 4. The hourlong historical drama commemorates the American Revolution; (214) 776-4644 or (214) 991-9200.

• **MEDIAAMERICA INC.** is slated to air two exclusive three-hour presentations — centering on unreleased music from Woodstock '94 — on July 4. "AllAccess" includes performances by Green Day, Collective Soul, Live, Blues Traveler, Sheryl Crow, Red Hot Chili Peppers, the Cranberries, and others; "On Stage Live" features Aerosmith, Peter Dinklage, Joe Cocker, the Band, the Allman Bros., Santana, Melissa Etheridge, Traffic, and more; (212) 302-1100.

• **PREMIERE RADIO NETWORKS** has signed a representation agreement with Sports Byline USA, effective immediately; (510) 838-7127 or (415) 434-8300.

Industry

• **BRAD CHAMBERS**, previously PD at KPLX/Dallas, segues to Dallas-based Management Associates and expects to open a Nashville office August 1.

• **ED HEINE** has been named Managing Director at Warner/Chappell Music Ltd. The 23-year company veteran has served in a similar capacity at its German subsidiary, Warner/Chappell Music GmbH, for 14 years. As a result, **JUERGEN GRUNWALD** and **NORBERT MASCH** become Co-Managing Directors in Germany.

• **EVAN LAMBERG** has been elevated from VP to Sr. VP in EMI Music Publishing East Coast's Creative Department.

• **JIM STOUT** has teamed with NewCity Communications to form On Tour Presents, for which he will serve as President. The new company — which will provide complete event development, marketing, and management of concerts, festivals, and special events — can be reached at 3701 John Young Pkwy., Suite 102, Orlando, FL 32804; (407) 644-4544.

Changes

AC: KDMX/Dallas MD **Kim Ashley** adds APD stripes, while former 'DMXAPD/MD **Steve Knoll** joins crosstown KVIL as Programming Asst. ... Former KEZR/San Jose personality **Schelby Sweeney** is Hot AC KHMV/Houston's new morning drive co-host. Marketing Director **Brooke Baumer** and Promotions Coordinator **Tim Miller** also come aboard, as do Sales Account Managers **Corina Allen** and **Terri Taylor** ... WSHH/Pittsburgh moves **Barbara Bridges** from nights to middays and **Greg Glover** from weekends to nights ... **Robin Inagaki** joins KOSI/Denver as Director/Promotions & Marketing ... KBEE/Salt Lake City weekender **Simone Seikaly** replaces **Liz Hampton** in the overnight slot ... **Chip Cook** now handles 9am-3pm on WMXB/Richmond ... WMXS/Montgomery, AL assigns 7pm-midnight duties to **Steve Kelly** ... WFAS/White Plains, NY promotes **Ron James** to Production Director/Love Songs host; **Linda Joseph** succeeds **James** in overnights ... WLYF/Miami's revised lineup: **Michael Taylor & Gayle Garton** (5-10am); **Ron King** (10am-3pm); **Don Anthony** (3-8pm); **Lisa Charles** (8pm-1am); and **Toni Parker** (1-5am) ... **Mike Larkin** joins WKJY/Long Island as Promotion Director ... Former KJQY/San Diego morning man **Jim Doyle** returns to KEZK/St. Louis for afternoon drive ... WOMX/Orlando welcomes Director/Marketing **Colette Ellis**, afternoon driver **Steve German**, and morning show producer **Darcy O'Brien** ... KVLV/McAllen PD **Roger Scott** moves from afternoons to mornings ... WGSY/Columbus PD/morning man **Dan Brennan** departs for mornings at Country WKSJ/Mobile ... **Willie Dickson** exits KKYK/Little Rock for Production Director/afternoon driver duties at KEZA/Fayetteville, AK.

CHRONICLE

BIRTHS

Loud Records and **Steven Rifkin** company President **Steven Rifkin**, wife **Nicole Lamy**, son **Alex Isaac**, June 10.

Infinity syndicated Talk show host **Mike O'Meara**, wife **Laura**, daughter **Catherine Mary**, June 8.

WLS-AM & FM/Chicago OM **Drew Hayes**, wife **Lisa**, son **Zachary Nicholas**, June 6.

KVOO/Tulsa midday personality **Charlene Lewis**, husband **David Lee**, daughter **Abigail Brook**, June 6.

WCHZ/Augusta, GA Promotion Director **Matt-Man Jones**, wife **Whitney**, son **Matt Jr.**, June 5.

McD Promotions co-owner **Kevin McDonald**, wife **McD** co-owner **Jill Ransdell**, son **Gaelan Aleigha**, May 19.

CONDOLENCES

Greenwood Performance Systems Exec. VP/Broadcasting **Stan Forrer**, 42, June 12.

Former **WVOV/Huntsville, AL** air talent and **Music Solutions** founder **Gaylon Horton**, 42, June 3.

Alternative: KTEG/Albuquerque fills its open night slot by hiring contest winner **Mike Moxey** ... Former WBRU/Providence air personality **Jason Fox** joins WRGX/Hawthorne, NY for weekends.

CHR: Former WQXA/York MD **Bobby D** becomes APD/MD at WAYV/Atlantic City ... Former KUPD/Phoenix Asst. Production Director **Lisa Trig** is now MD at crosstown KBZR ... WXLK/Roanoke middayer **Melissa Morgan** segues to crosstown WJJS as Promotion Director/middays.

Classic Rock: At WAFX-FM/Montgomery, AL: PD/morning show personality **Keith Mitchell** resigns; **Trish Carpenter** relinquishes morning drive to assume fulltime Promotion Director duties; and the **John Boy & Billy** Radio Network signs on ... WZLX-FM/Boston's new address: the Prudential Tower, Suite 2450, 800 Boylston St., Boston, MA 02199. Phone and fax remain the same.

Country: WICO-FM/Salisbury-Ocean City APD/morning co-host **Marti Ryan** adds MD duties ...

KROC/Rochester, MN morning newperson **Amy Alberts** joins the KYGO-FM/Denver morning team of **Sandy Travis** and **Chuck Leary** as newperson/sidekick.

Gold: **Lisa Dillion** joins **Jim London** to co-host mornings on WBIG/Washington ... KLOU/St. Louis taps former WFBC-FM/Greenville, SC PD/afternoon driver **Robb Stewart** MD/PM driver ... **Brian Holmes** joins WSRZ/Sarasota for overnights ... WMXF/Madison, WI's new personality roster: 5:30-9am — PD **Van Edwards** and **Ted Houston** (news); 9am-2pm — Promotions Director **Tammy Lee**; 2-7pm — MD **Diana Douglas**; and 7pm-midnight — **Bill Blake** ... WCBS-FM/New York's revised weekday air personality lineup: **Harry Harrison** (5:30-9am); **Ron Lundy** (9am-noon); **Bill Brown** (noon-3pm); **Bob Shannon** (3-7pm); **Norm N. Nite** (7-11pm); **Bobby Jay** (11pm-2am); and **Don K. Reed** (2-5:30am) ... KCBS-FM/Los Angeles morning news anchor **Lon Landis** is upped to News Director ... WMXJ/Miami afternoon drive host **Ron St. John** celebrates his 30th anniversary in radio this month.

Continued on Page 23

MUSIC DATEBOOK

MONDAY, JUNE 26

1964/The **Beatles** release "A Hard Day's Night," their first album with all original songs.

1975/**Sonny & Cher** divorce.

1977/**Elvis Presley** gives what will be his last concert, playing Market Square Arena in Indianapolis.

Born: **Mick Jones** (Clash, B.A.D. II) 1956, **Patty Smyth** 1957, **Chris Isaak** 1958, **Terri Nunn** (Berlin) 1961

TUESDAY, JUNE 27

1988/**Debbie Gibson**, 17, graduates from New York's Calhoun high school. Across town, **Cyndi Lauper**, 35, gets her diploma from Richmond high school.

1989/**Tom Jones** receives a star on the Hollywood Walk Of Fame.

1993/**Lyle Lovett** marries actress **Julia Roberts**.

1994/**Aerosmith** becomes the first act to debut a single ("Head First") on the CompuServe network.



Aerosmith — net prophets.

WEDNESDAY, JUNE 28

1969/**Crosby, Stills & Nash** release their first album and decide to tour when they find a guitarist. **Atlantic's Ahmet Ertegun** suggests **Neil Young**.

1984/**Bruce Springsteen** shoots the video for "Dancing In The Dark," which features future "Friends" co-star **Courtney Cox**.

THURSDAY, JUNE 29

1988/**Bruce Springsteen** and wife **Julianne Phillips** separate.

1994/**Barbra Streisand** sets a record for the largest-grossing single concert stand, taking in \$16 million for her shows at Madison Square Garden.

Born: **Evelyn "Champagne" King** 1960

FRIDAY, JUNE 30

1975/**Cher** marries **Greg Allman**; the marriage lasts 10 days.

1978/**Sid Vicious** releases his version of "My Way."

1988/**Beach Boys** mastermind **Brian Wilson** releases his first recording in 22 years, "Love & Mercy." Coincidentally, the Beach Boys release "Kokomo."

Born: **Stanley Clarke** 1951

SATURDAY, JULY 1

1963/The **Beatles** record "She Loves You."

1972/After 1729 performances, "Hair" ends its run on Broadway.

1994/**Sonic Youth's Thurston Moore** and **Kim Gordon** become parents to daughter **Coco Hayley**.

Born: **Deborah Harry** 1945, **Fred Schneider** (B-52's) 1954

SUNDAY, JULY 2

1981/**Bruce Springsteen** plays the first shows at New Jersey's Brendan Byrne Arena.

1991/**Guns N' Roses** leader **Axl Rose** leaps into a St. Louis audience trying to confiscate a camera. He later berates security and leaves the stage, causing a riot that does \$200,000 damage to the site.

Born: **Roy Bittan** (E Street Band) 1949

— Paul Colbert

Bobby Poe's POP MUSIC SURVEY

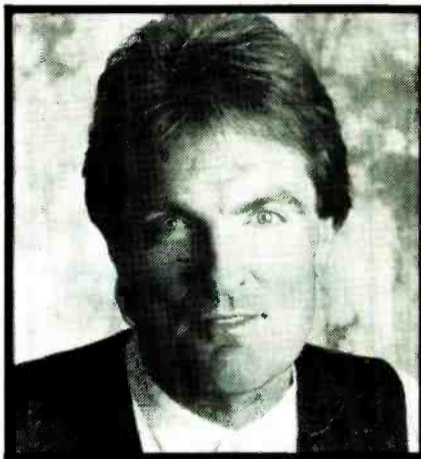
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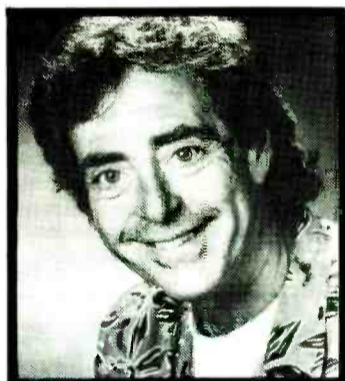
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GUEST SPEAKER



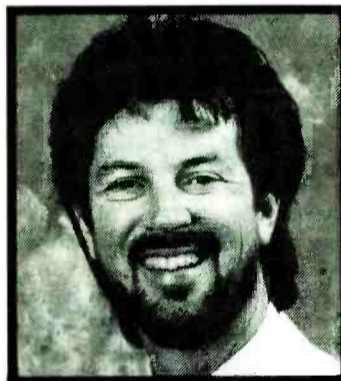
SCOTT SHANNON
WPLJ Radio

Introduction
Bobby Poe



JOHN LANDER
Z100 Radio

Introduction
Scott Shannon

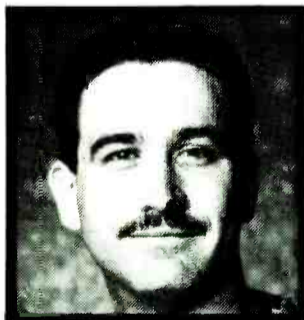


MASON DIXON
WMTX Radio

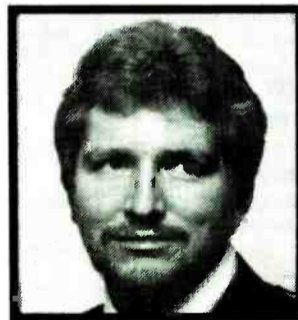
MODERATORS & PANELISTS



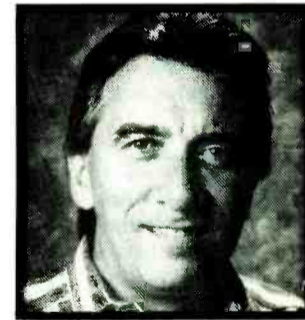
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MEDIA

'ZINE SCENE

'Playboy' Spotlights 'Sex Talk Radio'!

That *Playboy* feature on "sex talk radio" spotlights WIOD/L.A.'s "Loveline" team of Dr. Drew Pinsky & Riki Rachtman, Z100/NY's Dr. Judy Kuriansky, and R&R News/Talk Editor Randall Bloomquist, who provides this penetrating analysis:

"A lot of talk stations are looking for a younger, hipper audience, and they're going to sex talk. Then there are the music stations looking to make inroads into talk radio. They're doing it, too."

Meanwhile, *Elle* profiles KSTP/Minneapolis talk host Barbara Carlson, touching on everything from alcohol abuse, antidepressants, her current hubby's penile implant, and the KSTP calls tattooed on her butt to her \$200,000 book deal. **Rush Limbaugh** ("I don't like his politics"), **Howard Stern** ("I have a great deal more knowledge than he does"), and *more*.

"This is my story," says Carlson. "You can be anything you want to be and do anything you want to do. Your life is not over at fifty. I feel like this is my most creative time."

Elsewhere in *Elle*, the 'zine wonders about the lack of female talk hosts. Along with citing the syndicated **Judy Jarvis** program and quoting **NARTSH Exec. VP Carol Nashe** ("I think women are stereotyped by the listener as not being as smart politically as men"), *Elle* directs readers to the abovementioned Carlson profile ("see Page 000"). 'Zine Scene helpfully notes the story actually appears on Page 58.

And ... on the subject of *Entertainment Weekly* cover star **Michael Jackson's** "comeback" attempt, **KWPR/L.A. MD Bruce St. James** says, "He's taking it head-on, fighting a negative perception, and that's admirable. If he hadn't, we'd probably discuss how he didn't mention it."

Fun Couples

Ex-Motley Crue frontman **Vince Neil** had a 90-day fling with **Pamela Anderson** — two years before she married Crue drummer **Tommy Lee** (*Globe*).

Michael Jackson is exercising and gulping down vitamins so he can get **Lisa Marie** pregnant (*National Enquirer*). Similarly, the *Star* reports MJ's first anniversary present to Lisa Marie was a thermometer.

Chris Isaak and **Paula Abdul** were spotted dining and "cozying up together" (*Star*).

The highlight of **Melissa Etheridge's** 34th birthday party was galpal **Julie Cypher** taking off her blouse and inspiring a dozen other women to dance topless (*People*).

Unconventional Souls

Lumped in with **Portishead** and **Tricky**, **Des'ree** tells *Time*: "I think British soul tends to be less conventional. American soul music seems to be going through a phase now where most of the songs are quite similar. They've found a formula that works, and I don't know if they've exhausted it, but they're employing it quite a bit."

"I met **Bill Clinton**," says *Rolling Stone* cover stars **Soul Asylum's** frontman **Dave Pirner**. "And I do think my aspirations are fucking higher than his, man."

Elsewhere in the interview, **Pirner** explains, "My aspiration is to stand alone, to put myself on a pedestal, and to hate myself for standing on a pedestal."

Girls Just Want To Have Funds

Madonna spent nearly half a million dollars for three custom limos — all equipped with bulletproof windows (*National Enquirer*).

The *Star* reports **Barbra Streisand** signed a multimillion dollar deal to launch her own line of perfumes called "Memories" (for women) and "Prince Of Tides" (for men).

Whitney Houston and her personal assistant, **Robin Crawford**, went shopping and picked out an armload of men's clothes at **Barney's** in NYC. The women tried on suits, jackets, and shoes before settling on a matching pair of **Dolce & Gabbana** sweaters (*Star*).

Feelings

People cover girl **Paula Abdul** describes her battle with bulimia: "Whether I was sticking my head in the toilet or exercising for hours a day, I was spitting out the food — and the feelings."

I Predict ...

Finally, the *National Enquirer's* 10 leading psychics predict: **Bruce Springsteen** will land the starring role of a New Jersey auto mechanic in a network TV show called "Bruce" ... **Michael Jackson** and **Lisa Marie** will play the **Bogart-Bacall** roles in a remake of "Casablanca" and the movie will be a smash hit ... **Tommy Lee** will offer "Baywatch" honcho **David Hasselhoff** a parttime gig singing with **Motley Crue** in order to keep **Pamela Anderson** from being axed from the show and the **Hasselhoff-led Crue** will get a hit record!



Des'ree

TELEVISION

TOP TEN SHOWS JUNE 5-11

- 1 *Friends*
- 2 *Turning Point*
- 3 *NBA Finals, Game 1*
- 4 *Seinfeld*
- 5 *ER*
- (tie) *NBA Finals, Game 3*
- 7 *PrimeTime Live*
- 8 *Home Improvement*
- 9 *20/20*
- 10 *Roseanne*

Source: Nielsen Media Research

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

COMING NEXT WEEK

Tube Tops

Honorees **Boyz II Men**, **Vince Gill**, **Whitney Houston**, **Annie Lennox**, **Smokey Robinson** and **Bette Midler** are slated to perform live from L.A.'s Shrine Auditorium — and **Michael Jackson** is set to appear — on "VH1 Honors" (Thursday, 6/22, 8pm EDT/5pm PDT).

Friday, 6/16

- **Rodney Crowell** is profiled on TNN's "Path To Stardom" (6:30pm EDT/3:30pm PDT).
- **Ray Charles** performs and **Quincy Jones** is honored at CBS's hourlong "Horatio Alger Awards" special (8pm).
- **Keb'Mo'** and the **Tractors** perform on TBS's hourlong "Live From The House Of Blues" (midnight EDT/9pm PDT).
- **Primus**, "Late Show With David Letterman."
- **Chris Isaak**, "The Jon Stewart Show."

Monday, 6/19

- **Hal Ketchum**, **Earl** and **Randy Scruggs**, and host **Ricky Skaggs** perform on TNN's hourlong "At The Ryman" concert series (8pm EDT/5pm PDT).
- **Rembrandts**, "David Letterman."
- **Mudhoney**, "Late Night With Conan O'Brien."
- **Belly**, "Jon Stewart."

Tuesday, 6/20

- **Barbara Mandrell**: "Steppin' Out" — the artist's first performance from the Grand Ole Opry in 13 years — premieres on TNN (8pm EDT/5pm PDT).
- **Regina Belle**, **Peabo Bryson**, **Celine Dion**, **Jon Secada**, **Shanice**, and **Vanessa Williams** perform on ABC's 30-minute "Disney's Pocahontas: The Musical Tradition Continues" (8:30pm).
- **Jon B. & Babyface**, "The Tonight Show With Jay Leno."
- **Ted Nugent** is interviewed on "Jon Stewart."

Wednesday, 6/21

- **Amy Grant**, "Jay Leno."
- **Throwing Muses**, "Jon Stewart."

Thursday, 6/22

- **WPCH/Atlanta** air talent **Harvey Reaves** portrays a patrolman on "Past The Bleachers," a two-hour, made-for-TV movie (ABC, 8pm).
- **Duran Duran**, "Jay Leno."

FILMS

WEEKEND BOX OFFICE JUNE 9-11

- | | |
|------------------------------------------------|---------|
| 1 <i>Congo</i> | \$24.64 |
| (Paramount)* | |
| 2 <i>Casper</i> | \$10.92 |
| (Universal) | |
| 3 <i>The Bridges Of Madison County</i> (WB) | \$9.34 |
| 4 <i>Die Hard With A Vengeance</i> (Fox) | \$6.61 |
| 5 <i>Braveheart</i> | \$5.48 |
| (Paramount) | |
| 6 <i>Crimson Tide</i> | \$5.10 |
| (Buena Vista) | |
| 7 <i>Forget Paris</i> | \$2.52 |
| (Columbia) | |
| 8 <i>While You Were Sleeping</i> (Buena Vista) | \$2.38 |
| 9 <i>Johnny Mnemonic</i> | \$1.57 |
| (TriStar) | |
| 10 <i>Mad Love</i> | \$1.22 |
| (Buena Vista) | |

All figures in millions
* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:
This week's openers include "Batman Forever," starring Val

Kilmer as the title character, **Chris O'Donnell** as **Robin**, **Jim Carrey** as the **Riddler**, and **Tommy Lee Jones** as **Two-Face**. The film's Atlantic soundtrack features current singles by **U2** ("Hold Me, Thrill Me, Kiss Me, Kill Me") and **Seal** ("Kiss From A Rose"), along with cuts by **PJ Harvey**, **Mazzy Star**, **Nick Cave**, **Method Man**, **Sunny Day Real Estate**, the **Flaming Lips**, and **Brandy** (with **Lenny Kravitz**), among others. Covers by the **Offspring** (the **Damned's** "Smash It Up") and **INXS** frontman **Michael Hutchence** (**Iggy Pop's** "The Passenger") round out the LP.

"The Incredibly True Adventure Of Two Girls In Love," starring **Laurel Holloman** and **Nicole Parker**, opens in limited release this week. The film's forthcoming Milan soundtrack sports cuts by "riot grrrr" acts **Bratmobile**, **Scrawl**, **Lois**, and **Betty**, among others.

VIDEO

NEW THIS WEEK

• THE CROW (Miramax)

This feature film — which stars **Brandon Lee** as a musician who returns from the dead to avenge his own murder — spotlights on-screen appearances by **Medicine** and **My Life With The Thrill Kill Kult**, who

also contribute to the movie's **Interscope** soundtrack. Rounding out the LP are **Stone Temple Pilots'** "Big Empty," **Nine Inch Nails'** cover of **Joy Division's** "Dead Souls," and songs by **the Cure**, **Helmet**, **the Jesus & Mary Chain**, and others.

MUSIC & MOVIES

CURRENT

- **CASPER**
Single: Remember Me This Way/Jordan Hill (MCA)
- **THE BRIDGES OF MADISON COUNTY** (Malpas/WB)
Featured Artists: Dinah Washington, Johnny Hartman, Irene Kral
- **DIE HARD WITH A VENGEANCE**
Single: Summer In The City/Lovin' Spoonful (RCA)
- **FORGET PARIS** (Elektra/EEG)
Single: When You Love Someone/Baker & Ingram
Other Featured Artists: David Sanborn, Louis Prima
- **JOHNNY MNEMONIC** (Columbia)
Featured Artists: KMFDM, Stabbing Westward, Rollins Band
- **MAD LOVE** (Zoo)
Featured Artists: Magnapop, Grant Lee Buffalo, Kirsty MacColl
- **TALES FROM THE HOOD (40 Acres And A Mule .../MCA)**
Featured Artists: Ol' Dirty Bastard, Wu-Tang Clan, Spice 1
- **FRIDAY** (Priority)
Single: Keep Their Heads Ringin'/Dr. Dre
Other Featured Artists: Ice Cube, Scarface, Alkaholics
- **DON JUAN DeMARCO**
Single: Have You Ever Really Loved .../Bryan Adams (A&M)
- **BAD BOYS (WORK)**
Singles: Shy Guy/Diana King
Someone To Love/Jon B. & Babyface
(Yab Yum/550 Music)
Other Featured Artists: 2Pac, Da Brat, Ini Kamoze
- **NEW JERSEY DRIVE** (Tommy Boy)
Single: Can't You See/Total f/Notorious B.I.G.
Other Featured Artists: Coolio, Keith Murray, Outkast
- **TANK GIRL** (Elektra/EEG)
Single: Mockingbird Girl/Magnificent Bastards
Other Featured Artists: Hole, Bush, Portishead

COMING

- **BATMAN FOREVER** (Atlantic)
Singles: Hold Me, Thrill Me, Kiss Me, Kill Me/U2
Smash It Up/Offspring
Kiss From A Rose/Seal (ZTT/Sire/WB)
Other Featured Artists: Brandy, Nick Cave
- **POCAHONTAS** (Walt Disney)
Single: Colors Of The Wind/Vanessa Williams (Hollywood)
Other Featured Artists: Jon Secada, Shanice
- **MIGHTY MORPHIN POWER RANGERS THE MOVIE** (Atlantic)
Featured Artists: Red Hot Chili Peppers, Van Halen

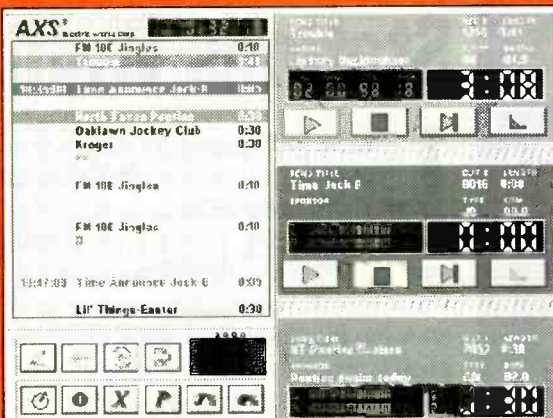
Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.

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Latest radio flare-up in the raging furor over lyrical content: **WCDX & WPLZ/Richmond** recently sent a letter to all record companies, artists, and producers stating, "Effective immediately, it is our position that if an artist uses profanity in a song, knowing that the **FCC** forbids us from airing such language, he or she did *not* intend for us to play the song on the air, and we will oblige. If editing is necessary, upon prior approval and payment by the record company, we will edit the song at \$250 per word." In a word, *hmmm*.

she's *actually* doing evenings at KUPD duopoly partner **KDKB**.

The lawsuit that new **WVEE/Atlanta** owners **Granum Communications** filed against **Mary Catherine Sneed** — GM of soon-to-debut **WQUL/Atlanta** — alleges that prior 'VEE owner **Summit** provided her with "access to and knowledge of all or virtually all of Summit's confidential and proprietary information in relation to its radio operations."

The suit also claims that "shortly before resigning from Summit, Ms. Sneed undertook an intense information-gathering effort that would provide her with extremely valuable information when she began working for a competitor."

Furthermore, the suit seeks an unspecified amount of damages for alleged "financial injuries" to Granum. ST's phone calls to both parties were unreturned.

Phoenix Fixing Follow-Up

Here's the latest on last week's Page 1 story about the contest-fixing in Phoenix: The air talent in question, **Carol Springer**, issued a statement admitting she fixed the \$1000 giveaway while doing evenings at Classic Rocker **KSLX**. After admitting the wrongdoing to her then-GM, payment on the check was stopped and she was terminated.

Then Springer went on to state, "Although it may not be enough to say that the circumstances that were the motivation behind the original decision seemed to leave me with no choice but to fix the contest, no more can be said at this time."

Exactly what *that* means has made for mucho market speculation — but nobody's talkin'. Incidentally, last week **R&R** stated that Springer works at crosstown Rocker **KUPD**;

'SHE Gets A Bad Rap

WSHE/Miami VP/GM **Gary Lewis** told ST his station has experienced obscenity-riddled talk and off-color industrial rap on its frequency several times during overnights for more than a month.

'SHE was leery of having its studio-to-transmitter link interfered with during the station's recent (6/5) transition to Alternative, so it set up a broadcast booth at the transmitter site for several hours. However, as soon as 'SHE staffers headed back to the station, the jammer struck again with "colorful rap."

WSHE took advantage of the mishap by alerting **WSVN-TV**, which did three live reports from the transmitter site. Meanwhile, the **FCC** and **FBI** are investigating, and 'SHE has taken steps to avoid future interference.

WDFN/Detroit PD **Lorna Gladstone** has announced her resignation from the **Shamrock** all-Sports station, effective early July.

Five For Foes

A federal judge in Chicago sentenced former radio superagent **Saul Foes** to 5 1/2 years in prison after Foes pleaded guilty to charges he bilked his clients — including some of Chicago's biggest radio personalities — out of more than \$20 million.

Foes reportedly told the court, "When a man loses his honor, he's a dead man. That's me, I'm a dead man. I chose the coward's way out."

Best wishes for a speedy recovery to **National Association of Radio Talk Show Hosts (NARTSH)** Prez (and **KGO/SF** host) **Gene Burns**, who's recovering in an SF-area hospital after suffering a heart attack last week and undergoing cardiac surgery.

Charlie Minor murder update: The L.A. County Sheriff's office tells ST the preliminary



PAULA ABDUL

"MY LOVE IS FOR REAL"

Her **Primetime Live** special reached millions.

Her **People** magazine cover this week reached millions.

Her album reached 13 million people.

BREAKING

On these major radio stations:

KMEL	WNCI	WSTR
KYLD	KKFR	KZHT
KKRZ	KMXV	WFLZ
B100	WBMX	WHHH
WKRQ	WXKS	B96
Q102	WWKX	KRQ
WKTI	Q106	WKSE
POWER96	KDWB	B94
Y100	WKBQ	Q105
KUBE	WJMN	PRO-FM

Album in stores June 13th.



Rumors

- Is **Evergreen** back to being the No. 1 suitor for **Pyramid** because **Gannett** wanted to cherrypick and leave the **Buffalo** and **Charlotte** properties out of that stock swap deal?

- Now that **Jacor** has purchased **WDUV/Tampa**, will **WFLZ** — formerly known as the **Power Pig** — be reinvented as a kinder, gentler CHR on the new frequency?

- Is **KBXX/Houston** trying to quietly negotiate out of its deal with current morning show hostess **Robin Breedon** to hire **Elvis Medina & JV's** "Morning Doghouse" from **KHQT/San Jose**?

- Is **WXTB/Tampa's** Classic rocker duopoly partner **WTBT/New Port Richey** about to move closer to Tampa for a city grade signal?

- Will former **WAOA/Melbourne** PD **Dan Deaton** be the next PD at **CHR KLRZ/Larose (New Orleans)**? Will **KLRZ** move its studios into **New Orleans** and increase power from 6000 to 47,500 watts this month?

- **KGGI/Riverside** GM **Dave Preshler** is o-u-t. Will his replacement be **WALK/Nassau-Suffolk** **GSM Bob Bernstein**?

- Look for **KQKQ/Omaha** GM **Marty Riemenschneider** to make his PD decision this week. Will it be former **KFMB/San Diego** PD **Tom Gjerdrum** or **KZFM/Corpus Christi** PD **Mike Steele**?

- Expect **KQMQ/Honolulu** GM **Bernie Armstrong** to make his PD decision this week. Is former **KHQT/San Jose** PD **John Christian** the dark horse?

- Will that coveted open **WSIX/Nashville** PD slot most likely be filled by a programmer who's currently in a small or medium market? Meanwhile, 'SIX morning star **Gerry House's** longtime sidekick, **Paul Randall**, has left the building. His replacement? Long-time local TV personality **Mike Bohann**.

ali campbell

that look in your eyes

the first single and video from UB40's vocalist

THE NUMBER ONE SINGLE
IN ENGLAND THIS WEEK

from his solo debut album **Big Love** "That Look In Your Eyes" produced by gerry parchment, ali campbell and pamela stark



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STREET TALK®

Continued from Page 18

hearing for defendant **Suzette McClure** is set for July 19 at Division 48 of the L.A. Criminal Courts Building.

Condolences to the family, friends, and fans of Hall Of Fame sportscaster **Lindsey Nelson**, 76, who passed away Saturday (6/10) of complications from Parkinson's disease and pneumonia. The longtime voice of Notre Dame football, Nelson worked at **NBC** from 1952-62 and later worked for **CBS**, **ABC**, and the **Mutual Broadcasting System**.

Similar condolences are in order for **KSTP-AM/Minneapolis** afternoon driver **Don Vogel**, 49, who died last Monday (6/5) after a

Rumbles

• **Apogee Communications'** Rhythmic CHR **KMXZ-AM/Tucson** flips to Alternative as "1-4-9-0 The End," consulted by **Sinton, Barnes & Associates**.

• **Tampa** will get a new NAC outlet come July 1, when **WEZY** flips to **WSJT**. By the time you finish reading this sentence, a new PD will have been announced at the **Paxson** station, which is part of a duopoly with Progressive **WHPT-FM** and AMs **WHNZ** and **WNZE**.

• **Eric Thrasher**, formerly with **Reprise**, joins **Virgin** as Sr. Dir./Field Operations, Urban.

• **KESY/Omaha** welcomes new PD **Jerry Balletta**, coming from middays at crosstown **KQKQ**.

• **KKR/Wichita** ups afternoon driver **Craig Hubbard** to MD, replacing **Greg Williams**, who's now PD at crosstown **KDLE**.

• **KZAK/Reno** ups **Max Volume** to PD, as PD **Steve Funk** segues to acting **GM/OM**.

• Look for **KOJY/L.A.** to flip from **Nostalgia** to **News KNNZ** in July.

• **KJEE/Santa Barbara** GM/APD **Eddie Gutierrez** adds PD duties and AMD **Deanne Saffren** becomes MD, replacing PD/MD **Heather Luke**.

• In the wake of **Bryan Jackson's** transfer from **Henry Broadcasting Classic Rocker KRQC/Monterey** to program **Gold KGOR/Omaha**, sister **KDON** PD **Michael Newman** is elevated to the newly created post of Dir./Ops & Programming. **Newman** now will handle programming responsibilities for **KDON** and **KRQC**. Meanwhile, **KDON** MD **Jennifer Wilde** becomes APD.

• **Hot AC WYYY/Syracuse** names **Jim Radford** PD.

• **KDDK/Little Rock** hitches ex-**KHTX** and **KFRG/Riverside-San Bernardino** programmer **Jan Jeffries** to its PD post. And in the wake of **KDDK's** sale to **U.S. Radio**, OM **Ted Jones** has left the station.

• **WYNF-FM/Sarasota** ups PD **Will Douglass** to Station Mgr. over **YNF** and sisters **WSPB-AM & WSRZ-FM**.

• **Holly Lewis** — formerly nights at **NAC CD 101.9/NY** — resurfaces in the 6pm-10pm slot at crosstown **UC WBL**.

• **Classical WQXR/NY** afternoon delight **Lloyd Moss** celebrated his 40th anniversary on-air with the station this week (6/13).

• **KDJK/Modesto** PD **Ron Harris** resigns after three weeks on the j-o-b. He returns to **Seattle** and parttime at **KNDD**.

• **KJKJ/Grand Forks** MD/morning dude **Robin Shelby** adds PD duties.

• **KMXK/St. Cloud** night stalker **Melony McKaye** becomes PD.

• **Mark (Donahue) Confer** exits **KOIT/SF** for PD/mornings at **AC KCMX-FM/Medford, OR**.

• **AC WKBC/North Wilkesboro, NC** appoints **Joe Martin** PD.

• **Hot AC WHZR/Logansport, IN** welcomes PD/morning man **Jason Addams**.

• Ex-**WXRK/NY** midday maven Jo "The Rock 'N' Roll Madame" **Maeder** is now doing weekends at crosstown **Z100/NY** and a home talk show on crosstown **WABC**.

• **Pollstar** marketing/sales exec **Dave McKie** joins the **Box** as Dir./Research.

RADIO & RECORDS



1

- **ABC Radio** drops "American Top 40" in the U.S.; begins representation of "Rick Dees Weekly Top 40."
- **Larry Stessel** named **EMI Records** Sr. VP/GM.
- **Bryan Switzer** elevated to **Atlantic/Nashville** VP/GM.
- **Darryll Green** promoted to **WGCI-AM & FM/Chicago** VP/GM.

5

- **Larry Berger** appointed **KOFY-FM/SF** OM.
- **Bill Sauer** promoted to **KXKL/Denver** GM.

10

- **Marvin Seller** appointed **WPIX/NY** VP/GM.
- **Mike Ludlum** returns to **WCBS-AM/NY** as Dir./News & Programming.
- **Doug Keil** upped to **WOKY & WMIL/Milwaukee** Station Mgr.
- **Steve Smith** promoted to **KWNK/Simi Valley** PD/afternoon driver.
- **Cajun Ken Cooper** signs a five-year, \$1 million contract to do mornings at **WEZB/New Orleans**.

15

- **Charlie Minor** returns to **A&M Records** as VP/Promo.
- **Tom Barsanti** appointed **WTIC-AM & FM/Hartford** OM.
- **Bob Christy** becomes **KCBQ/San Diego** PD.
- **WLUP/Chicago** morning man **Steve Dahl** begins simultaneous broadcast on **WABX/Detroit**.

20

- **WHN/NY** ups **John Mazor** to OM; names **Ed Salamon** PD.
- **Charlie Kendall** becomes **WMMS/Cleveland** MD.

10-month battle with cancer. **Vogel**, who had been blind since birth, previously was heard over **WMAQ/Chicago**, **WGN/Chicago**, and **WISN/Milwaukee**.

The Texas Supreme Court ruled that **KZZB-FM** (now **KYKR/Beaumont**) cannot be held liable for co-sponsoring a nightclub's "ladies' night out" that resulted in a drunken driving accident.

Renaissance Artists

Kudos to **Elektra** Exec. VP **Craig Lambert** and staff, whose favorite Renaissance artists, the **Rembrandts**, have 100% of the **R&R** CHR panel playing "I'll Be There For You."

Speaking of Renaissance-types ... **Lambert** heard the group singing the theme to the TV sitcom "Friends," got the band to expand the jingle to a single, then stopped the presses on their then-forthcoming album to include what's turned out to be a No. 1 hit.

SHANIA TWAIN

GOLD!!

The Woman In Me

Billboard

#3 Top Country Album Chart

#17 Top 200 Album Chart

“Any Man
Of Mine”

R&R #11

Billboard #12

Of BDS Spins 4132

Gavin #10



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EXECUTIVE ACTION

Continued from Page 10

KMKX/San Diego Boosts Goodrich To GSM

KMKX-FM/San Diego NSM Andrea Goodrich has been elevated to GSM. She succeeds Steve Virissimo, who soon will exit the SFX "Rock Mix" outlet.

Remaining in place are recently appointed VP/Director of Sales Coz Cappellino and Jim Higgins, GSM of Soft AC duopoly partner KYXY-FM.

GM Charlie Seraphin told R&R, "Andrea has consistently outperformed the radio station and was ready for the next logical step in the management progression. She was San Diego's outstanding NSM and has demonstrated many leadership skills."

Prior to joining KMKX (then KJQY) five years ago, Goodrich worked for several New York-based rep firms.

Telecom

Continued from Page 1

"dumped into the deregulatory underbrush."

Better Late Than Never

Asked if their opposition might be coming a little late, Beasley Broadcast Group Chairman/CEO George Beasley said an 11th-hour response was better than none. "At least we're letting the industry know how we feel," he said. "It's better that we let them know now than to wait until it happens."

Milewski said the NAB told him months ago not to be concerned about the issue "because total removal" of limits wouldn't happen. "And now it is," Milewski said. "They're going to end up with only three members. It's going to be like McDonald's, Burger King, and Wendy's."

NAB spokeswoman Lynn McReynolds said she wasn't sure who may have offered Milewski that assessment, but noted that the NAB Radio Board's position was to "go after complete elimination of the radio ownership rules."

Beasley, who currently owns 20 stations, said he's not opposed to increasing limits, but doesn't want the ownership cap completely removed. "I would hate to see radio go the way cable's gone, with 15 companies owning all the stations in the top 100 markets."

No Anarchy, Please

Benchmark Communications general partner Bruce Spector acknow-

ledged a need for deregulation in order for radio to compete with other media. "What I oppose is no rules at all. Here they are — in the spirit of deregulation — going to create the same monopolies they broke up years ago," he said, referring to television. "A media monopoly in a market is wrong. Nobody wins in that case."

Other developments this week:

■ Sen. Paul Simon (D-IL), ranking minority member on the Judiciary Committee's Antitrust, Monopolies and Business Rights Subcommittee, was expected to introduce an amendment directing the FCC to raise radio ownership limits to 50 AMs and 50 FMs. If limits are completely eliminated, a Judiciary subcommittee staffer said, "It would concern him that you wouldn't have a diversity of views." He had not offered the amendment by R&R's deadline Tuesday (6/13).

■ The Clinton administration announced its opposition to S. 652 last week. The Office of Management and Budget said the bill would, among other things, "weaken rigorous and timely oversight of broadcast licensees by the FCC. These provisions could impede competition and reduce diversity and 'localism' in broadcasting."

■ Sen. Byron Dorgan (D-ND) revealed plans to introduce an amendment that would essentially leave ownership limits intact. Dorgan, a spokesman said, "is a populist by nature, and any concentration of power is a concern."

Fields

Continued from Page 1

them as much responsibility as they can handle and make sure they're happy and in an environment where they feel like they're continuing to grow and be challenged. That's certainly what I'm trying to provide for Tony. I think he will be a tremendous asset to our company. We're trying to move into other markets, and having someone like him will really help us make the right decisions and help us maintain what we have built in Milwaukee and Jacksonville."

Fields commented, "I'm very pleased that the management recognized my talent and has given me the opportunity to help the company grow. I'm very excited about continuing my relationship with UNC Media because of the tremendous potential this company has and the aggressive nature of the management team."

Fields is a 15-year radio veteran. Stations he has programmed include KACE/Los Angeles, WBLG/Cincinnati, and WJYL/Louisville, and he was National PD for Willis Broadcasting.

Play Malpasos For Me



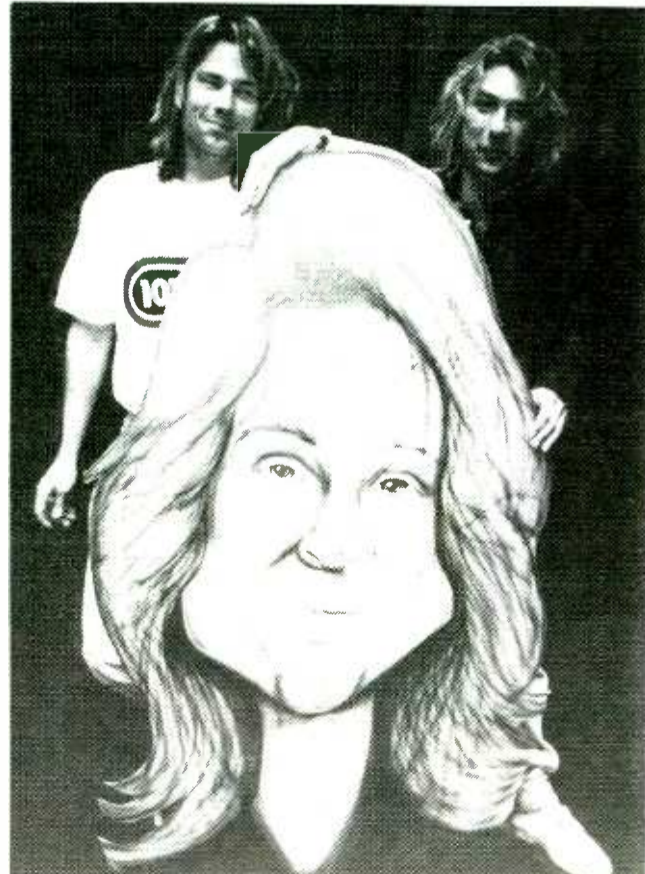
Actor/director/producer Clint Eastwood (second from left) hosted a reception at Hollywood's Georgia restaurant to launch Malpasos Records, his new WB-distributed label. Malpasos's first release was the soundtrack to the current film "The Bridges Of Madison County." Making Eastwood's day are (l-r) WB Pictures Chairman/Co-CEO Terry Semel, WB Records Chairman/CEO Danny Goldberg, and WB Pictures Chairman/Co-CEO Bob Daly.

96X's All-Day Benefit Festival



A sellout crowd of 5000 flocked to the banks of the James River in Hampton, VA for WROX (96X)/Norfolk's "96X-Fest." The all-day festival featured sets from Bush, the Caulfields, No Use For A Name, Cold Water Flat, Phunk Junkeez, local act Knuckles, and sister KROX/Austin PD Sara Trexler's band, Velour. Proceeds from the concert were divided between the Tidewater AIDS Crisis Task Force and Hampton Frolics, an organization that raises money for community events. Enjoying cold brewskies in the shade are (l-r) 96X PD Chris Corley, WGZC/Atlanta MD Jason Davis, and the Caulfields' John Faye, Sam Musumeci, Ritchie Rubini, and Michael Simpson.

Separated At Birth?



Kato Kaelin (l) discussed his comedy career, his new book ("The Whole Truth"), and his relationship with O.J. Simpson when Rocker WRIF/Detroit's morning show broadcast live from the Royal Oak Music Theater. "[Kaelin] has made my life miserable," joked 'RIF MD Mark Thompson, who took time to pose with his "twin."

DreamWorks

Continued from Page 1

Bulging Bankroll

Geffen said DreamWorks/SKG will be modeled after the success of the Geffen/DGC labels, but declined to say whether he will go on a high-profile signing spree like he did 15 years ago when he started his previous label. "It's possible ... that's a good way to get people's attention. For the most part at Geffen, we were interested in finding new artists, and we'll be interested in finding new artists here."

But with his pockets bulging, Geffen indicated he'll be ready for any competitive battle. "Let's put it this way: We have an unlimited amount of money, and we'll be competitive with any record company in the world. Money is not an issue."

Geffen/DGC President Eddie Rosenblatt said he again looks forward to a relationship with Geffen.

"I'm thrilled that I can continue my association with David," he said. "It's like a continuation of a dream for me. We had 15 amazing years together, and now to be able to go on as partners is just a fabulous thing."

Rosenblatt said he's unsure when initial releases from Geffen's new labels will be forthcoming. He said any staffing additions at Geffen Records will depend on the flow of releases from the new labels.

Hicks

Continued from Page 1

"The financial stuff is nice, but the challenge of operating stations in Dallas, Houston, and San Diego is something I've really enjoyed. Being able to compete in the largest markets is really rewarding," he said.

Sillerman said Hicks's new pact reflects Hicks's importance and commitment to SFX. "Steve has already been principally responsible for the supervision and management of all our radio stations," Sillerman explained. "His appointment as CEO is an acknowledgement of how our company has evolved and the significant contribution Steve has made."

In addition to Hicks, Sillerman and Exec. VP/CFO & Treasurer D. Geoffrey Armstrong have also signed new five-year deals. SFX also announced it is taking a \$5 million pre-tax charge against its second quarter earnings because of losses it expects to suffer on Texas Rangers baseball broadcasts due in part to the baseball strike.

Belcher

Continued from Page 10

Belcher was previously OM of Crystal Radio Group's WKMI-AM, WKFR-FM & WRKR-FM/Kalamazoo, MI. Before that he was PD/OM of News/Talk-Hot AC combo WSGW-AM & WIOG-FM/Saginaw, MI. His career also includes a tour as PD at N/T-Soft AC WSPD-AM & WLQR-FM/Toledo.



RANDALL BLOOMQUIST



Our mission is primarily to assist talk hosts. But we've expanded our scope to include program directors and managers.
— Carol Nashe



NARTSH PREVIEW

Radio Talk Hosts Circle In Houston

The National Association of Radio Talk Show Hosts seems to thrive on controversy. Born in the wake of Talk radio's much ballyhooed 1987 "teabag revolt" against a congressional pay raise, the group always seems to find its way to the center of any storm surrounding the format.

And this year is no exception. During its upcoming seventh annual convention in Houston (June 22-25), NARTSH will present its Freedom of Speech Award to Westwood One talker G. Gordon Liddy. The association, headed by KSF0/San Francisco talker Gene Burns, insists Liddy deserves the honor because of all the flak he's taken for his remarks about the best way to kill a federal agent who invades a home on an illegal search for guns. Critics, including some NARTSH board members, have complained that in honoring Liddy the group is endorsing the wrong kind of Talk radio.

Typically, the hoopla has overshadowed the substance of the confab. As a service to those attending or considering attending this gathering of the colorful NARTSH clan, I offer answers to frequently asked questions.

Networking Opportunity

• **What's in it for me?** According to NARTSH Exec. VP Carol Nashe the convention's biggest benefit is the opportunity to network. The group is expecting some 350 attendees, including 150 talk hosts. The balance of the registrants, she reports, are producers, executive producers, network/syndication executives, engineers, and exhibitors.

"Our mission is primarily to assist talk hosts," says Nashe. "But we've expanded our [scope] to include program directors

and managers. In fact, at our next election, a programmer and a general manager will be elected to our board of directors."

• **But doesn't this show primarily attract small-market folks?** Most of the attendees will hail from middle to small markets. However, Nashe insists this year's confab has lured "a good cross section" of people, including several prominent for-

mat figures. Among the "names" who have registered: ABC Radio VP/Programming Frank Raphael; KGO & KSFO/San Francisco OM Jack Swanson; KMOX/St. Louis PD Tom Langmyer; and WSB/Atlanta middayer Neal Boortz.

However, many major names in the biz will not be attending either because they don't see enough substance in the program or because they still view NARTSH with suspicion. These folks, including WBAP/Dallas OM Tyler Cox, feel the group ill-serves the medium by overemphasizing the supposed political power of talk show hosts and drawing undeserved attention to fringe personalities who are not truly representative of the format.

Those who are wary of NARTSH's past reliance on special-interest group money should know the American Petroleum Institute, which represents the oil industry, is once again underwriting part of the confab. Nashe says the NARTSH

board has had numerous debates about this issue and has concluded that API sponsoring their convention is no different than ABC Radio sponsoring part of the NAB Radio Show.

Educational Benefits

• **Will I learn anything, or is it just a schmoozefest?** Based on Nashe's description of the scheduled sessions, it seems beginners would reap the most benefit from the educational portion of NARTSH's program. Among the workshops are: "Booking Talk Guests," "The Role of Sports in Talk," "The Challenge of Producing," "The New Marketing," and "The Role of Research."

• **What about the exhibits?** As usual, the NARTSH exhibit hall will be dominated by special-interest groups, authors, and activists seeking to influence talk hosts and their audiences. The 70 scheduled exhibitors include animal welfare organizations, political groups, offbeat publishers, and tax reform advocates. Hey, if nothing else, a stroll around the hall may mean you'll run across that nutty guy who calls you every week asking to be a guest on your morning show!

The convention registration fee includes two continental breakfasts in the exhibit hall.

• **Are there any other highlights?** After years of ignoring the

format's 800-pound gorilla, NARTSH will give its Talk Show Host of the Year award to Rush Limbaugh. Alas, according to Limbaugh's Chief of Staff Kit Carson, Rush will not be attending. Carson said it's possible Limbaugh will send a representative to pick up the trophy.

G. Gordon Liddy, however, is confirmed to be on hand to receive his Freedom of Speech Award at a dinner to be held at the Houston Space Center. This could be an interesting event if any of the attendees have the nerve to press Liddy on the issues of free speech, social responsibility, and hypocrisy. Here's a sample firestarter: "Gee, Gordon, you complain about the government abusing its law enforcement power, but you still take pride in your role in the Watergate break-in and freely admit that as an FBI agent you routinely violated people's civil rights. Please explain."

There will also be a Friday night party honoring Talknet's Bruce Williams for his 25 years on Talk radio.

The NARTSH exhibit hall will be dominated by special-interest groups, authors, and activists seeking to influence talk hosts and their audiences.

More Info

• **And what is the cost?** Registration is \$129 for NARTSH members who work in Talk radio. Associate members pay \$150; non-members must pony up \$325.

For registration info call (617) 437-9757. Or fax a registration request to (617) 437-0797.

Most of the attendees will hail from middle to small markets. However, Nash insists this year's confab has lured 'a good cross section' of people, including several prominent format figures.

NewsTips

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TONY NOVIA

CONTEMPORARY HIT RADIO

What Makes Steve Rivers Tick?

Pyramid's premier programmer discusses philosophy, history, hits, and more

Steve Rivers is one busy guy. Under the guidance of the Pyramid Chief Programming Officer, **WXKS-FM (Kiss 108)** and **WJMN-FM/Boston** have become enormously successful. But Rivers also takes an active interest in all of the group's radio stations, and he's also a partner in Pyramid's **Broadcast Architecture** research firm.

What are some of the philosophies and practices that have made Rivers one of the most successful and respected programmers in the business? In the first part of a two-part series, R&R asks the questions and gets answers that you can use to achieve success.



Steve Rivers

R&R: How about a Steve Rivers background check?

SR: That might take your whole page. Here's the condensed version: I've been with Pyramid six years. Prior to that I was PD at **WZOU/Boston**, which is now **WJMN**, our sister station. I was PD at **KIIS/Los Angeles**, **KMEL/San Francisco**, **WRBQ (Q105)/Tampa**, **KOPA/Phoenix**, and **WAPE/Jacksonville**.

R&R: What was your initial attraction to the radio business?

SR: I thought it was an exciting business. When I got into radio, I never in my wildest dreams expected I would end up in Los Angeles or San Francisco doing what I'm doing now. At that time I was satisfied being on the air, playing my favorite records. I liked the business because I felt it was exciting and something I could be pretty good at. After a couple of years of being a jock, I realized I was never going to be the kind of talent that [reaches] the caliber of **Rick Dees** or somebody of that stature.

R&R: Is this about the time you hooked up with one of your mentors, **Jerry Clifton**?

SR: Yes, around 1975 I started working with Jerry Clifton as a jock in Miami at **WCJX (96X)**.

Clifton had a unique method of teaching his jocks how to get everybody on the same page, and instilled a lot of programming philosophy into us. At that time we were pre-programming all of the music on our shows, and it was at 96X that I really got the bug to become a PD.

R&R: Flash forward to 1995. As Chief Programming Officer for Pyramid, what are your duties?

SR: I am involved in the programming decisions for all of Pyramid's radio stations, which program everything from **NAC** to **CHR**. I kind of look over everyone's shoulder. I'm there to answer any questions they have. If they want to toss around some ideas, I'm there for that too. Everyone at the local level does their own programming and makes their own decisions. I'm there for feedback more than anything else.

History Repeats

R&R: What are some of your programming philosophies?

SR: I really like to study history. I believe that to be successful in this

business — and probably in any other business — you have to emulate the winners. I try to go back, take a look at different situations, and really try to piece together what made a radio station No. 1. What got it there? What formulas, basics, or principles were used?

Then take the common factors and place them into operation. They tend to bring you success.

R&R: You've learned quite a few lessons that you still use today.

SR: It's been a process of learning from the past and distilling that information. I really fine-tune a few principles and apply them everywhere I've gone. Those are the universal truths. Then you can layer the station cosmetics on top of it. Finally, you can add the idiosyncracies of each market and station upon that. Pretty soon, you have a powerful radio station.

R&R: Discuss some of your programming principles.

SR: First you've got to play the hits. The hits form the center of the radio station. To program a successful CHR, the music has to be familiar, strong, and show some passion. Try to glue all that together and form a hit music product.

As simple as that sounds, it's very complex because in any situation, it becomes a lot of hard work to really ferret out those hit records — today more than ever — because everybody's doing some form of research. Ten years ago, that wasn't the case. Few radio stations were conducting research; not everybody believed in it. Back then, if you did your research and talked to the listeners, that gave you an extra edge. Today research levels the playing field.

We also have to remember what business we're in. We're in radio, but in reality, we're entertainers. Whether you're applying that to music, news radio, or any other forum, it's the entertainment business. Sometimes we forget that. That's why you have a lot of 10-in-a-row jukebox stations that simply don't generate excitement.

R&R: Some words of wisdom for finding the hits?

SR: Finding the hits is not as easy anymore as picking up a trade mag-



To program a successful CHR, the music has to be familiar, strong, and show some passion. Try to glue all that together and form a hit music product.



Duran Duran helped make Kiss Concert 16 a success. Enjoying the party are (l-r) DD's **Simon LeBon** and **Warren Cuccurullo**, Pyramid CPO **Steve Rivers**, the group's **John Taylor** and **Nick Rhodes**, and **WXKS** night talent **Ed McMann**.

R&R Introduces First Custom Format Charts

With format fragmentation, national charts are becoming less relevant every day. Staying on the cutting edge, R&R has become the first and only trade publication to introduce custom format charts and music tracking through its **R&R ONLINE** service.

Effective immediately, you will be able to create Custom Format Charts based on market size, individual stations, formats, music tracking, or any way you choose. This week, I've run a sample chart based on the Top 20 Pop/CHR stations in America and how it compares with R&R's National Pop/CHR chart.

This service is free to all R&R reporting stations and labels that subscribe to **R&R ONLINE**. If you need more information or want to sign up for **R&R ONLINE**, call (310) 788-1675.

R&R Custom Chart

(For the airplay week 5/29-6/4/95)

Top 20 Custom Chart	National Pop/CHR Chart	ARTIST/Title
1	5	NICKI FRENCH/Total Eclipse ...
2	1	REMBRANDTS/I'll Be There For You
3	7	DIONNE FARRIS/I Know
4	2	HOOTIE & THE BLOWFISH/Let Her Cry
5	3	BOYZ II MEN/Water Runs Dry
6	4	BRYAN ADAMS/Have You Ever Really ...
7	6	BLESSID UNION OF SOULS/I Believe
8	16	GREEN DAY/When I Come Around
9	12	JAMIE WALTERS/Hold On
10	9	LIVE/Lightning Crashes
11	21	MICHAEL & JANET JACKSON/Scream
12	10	BLUES TRAVELER/Run-Around
13	20	MONTELL JORDAN/This Is How We Do It
14	8	DAVE MATTHEWS BAND/What Would ...
15	14	ALL-4-ONE/I Can Love You Like That
16	24	REAL MCCOY/Come And Get Your Love
17	17	TLC/Red Light Special
18	37	REAL MCCOY/Another Night
19	—	CORONA/The Rhythm Of The Night
20	19	REAL MCCOY/Run Away
21	13	PAULA ABDUL/My Love Is For Real
22	40	STEVIE B/Dream About You
23	26	MARTIN PAGE/In The House Of ...
24	18	BON JOVI/This Ain't A Love Song
25	30	SHERYL CROW/Strong Enough
26	31	ADINA HOWARD/Freak Like Me
27	23	BETTER THAN EZRA/Good
28	27	SOUL ASYLUM/Misery
29	45	MADONNA/Take A Bow
30	29	COLLECTIVE SOUL/December

azine and looking at the back page or doing a music test and playing the top-testing records. You really have to do a lot of complex analysis today to make sure that all of the songs you're playing have strengths, but also fit the essence of your station.

People First

R&R: You have assembled some incredibly strong staffs at your stations, past and present.

SR: I believe in finding the best people you can for every position. Great teams are built upon individual strengths, and together they make a strong unit. If I'm particularly deficient in one area, I'll look for someone who's going to help prop me up in that area — whether that's a good APD or MD, promotion director, morning jock — whomever. The really great radio stations have worked hard to eliminate any weak links in the chain. Doing that gives them extra longevity.

RR: What qualities do you

look for when you are hiring?

SR: First of all, I look for good people, meaning someone who can get along with other people. I look for enthusiasm and someone that seems willing to learn. I also look for a person who has a little something extra upstairs. If they can walk in the door with these qualities, I can usually work with their presentation skills and so forth. I've had situations where I've had great air talent who were tremendous on the radio, but off the air they really lacked social skills, interaction with other staff members, and displayed negative attitudes. I found it's better to look for a great person first and put the talent element as second priority.

CHR Asst. Editor **Paul Colbert** contributed to this column

NEXT WEEK

In part two of our discussion with **Steve Rivers**, he explores CHR's inconsistencies and how to get adult numbers.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES

Callout America® song selection is based on the Top 30 titles from the R&R CHR/Pop chart for the week of May 22-28.

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
LIVE Lightning Crashes (<i>Radioactive</i>)	4.07	4.07	4.02	4.02	72.2%	15.2%
BOYZ II MEN Water Runs Dry (<i>Motown</i>)	4.04	4.03	4.07	4.10	82.8%	22.5%
GREEN DAY When I Come Around (<i>Reprise</i>)	3.97	3.90	4.05	3.93	89.5%	27.3%
REMBRANDTS I'll Be There For You (<i>EastWest/EEG</i>)	3.87	3.86	3.87	—	81.0%	17.5%
BLUES TRAVELER Run-Around (<i>A&M</i>)	3.86	3.74	3.71	3.62	55.8%	10.2%
HOOTIE & THE BLOWFISH Let Her Cry (<i>Atlantic</i>)	3.82	3.87	3.79	3.81	76.7%	22.7%
JON B. & BABYFACE Someone To... (<i>Yab Yum/550 Music</i>)	3.82	—	—	—	51.3%	8.3%
TLC Red Light Special (<i>LaFace/Arista</i>)	3.80	3.73	3.78	3.69	71.0%	23.5%
R.E.M. Strange Currencies (<i>WB</i>)	3.68	3.50	3.58	3.51	57.2%	13.2%
ALL-4-ONE I Can Love You Like That (<i>Blitzz/Atlantic</i>)	3.66	—	—	—	64.5%	12.0%
MONTELL JORDAN This Is How We... (<i>PMP/RAL/Island</i>)	3.66	3.82	3.81	—	76.5%	25.5%
BRYAN ADAMS Have You Ever Really Loved... (<i>A&M</i>)	3.64	3.65	3.53	3.69	76.0%	26.0%
JAMIE WALTERS Hold On (<i>Atlantic</i>)	3.63	3.65	3.54	3.65	78.8%	26.7%
SHERYL CROW Strong Enough (<i>A&M</i>)	3.61	3.65	3.69	3.64	90.5%	36.5%
BLESSID UNION OF SOULS I Believe (<i>EMI</i>)	3.61	3.76	3.79	3.73	87.0%	33.8%
SOUL FOR REAL Candy Rain (<i>Uptown/MCA</i>)	3.59	3.61	3.61	3.69	64.5%	24.0%
COLLECTIVE SOUL December (<i>Atlantic</i>)	3.56	3.53	—	—	48.5%	11.0%
SOUL ASYLUM Misery (<i>Columbia</i>)	3.55	—	—	—	35.5%	6.5%
DAVE MATTHEWS BAND What Would You Say (<i>RCA</i>)	3.52	3.36	3.46	3.57	64.2%	16.3%
DIONNE FARRIS I Know (<i>Columbia</i>)	3.51	3.46	3.56	3.51	92.0%	39.8%
NICKI FRENCH Total Eclipse Of The Heart (<i>Critique</i>)	3.48	3.54	3.52	3.46	86.8%	26.5%
BON JOVI This Ain't A Love Song (<i>Mercury</i>)	3.43	3.49	—	—	42.0%	9.8%
REAL McCOY Run Away (<i>Arista</i>)	3.42	3.33	3.52	3.46	87.8%	36.0%
TOM PETTY It's Good To Be King (<i>WB</i>)	3.41	3.26	3.23	3.39	57.0%	15.7%
BETTER THAN EZRA Good (<i>Swell/Elektra/EEG</i>)	3.40	3.54	—	—	52.0%	16.8%
ADAM ANT Wonderful (<i>Capitol</i>)	3.33	3.27	3.36	3.40	39.0%	13.0%
PAULA ABDUL My Love Is For Real (<i>Captive/Virgin</i>)	3.25	3.15	3.00	—	42.2%	13.2%
VAN HALEN Can't Stop Lovin' You (<i>WB</i>)	3.24	3.40	3.35	3.25	75.8%	27.3%
YAKI-DA I Saw You Dancing (<i>Island</i>)	3.10	—	—	—	20.2%	6.8%
MICHAEL & JANET JACKSON Scream (<i>Epic</i>)	2.79	2.80	—	—	44.2%	18.8%

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5. (1= dislike very much; 5= like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34 who are weekly cume listeners of at least one R&R CHR/Pop reporting station in the following regions: EAST: WXKS/Boston, WKSE/Buffalo, WKSS/Hartford, WTIC/Hartford, WHTZ/New York, WIOQ/Philadelphia, WPLY/Philadelphia, WBZZ/Pittsburgh, WPRO/Providence. SOUTH: WSTR/Atlanta, WEDJ/Charlotte, KHKS/Dallas, KRBE/Houston, WHYI/Miami, WEZB/New Orleans, WNVZ/Norfolk, WXXL/Orlando, WFLZ/Tampa. MIDWEST: WKRO/Cincinnati, WZJM/Cleveland, WNCI/Columbus, WZPL/Indianapolis, KISF/Kansas City, KMXV/Kansas City, KDWB/Minneapolis, WKBQ/St. Louis. WEST: KIIS/Los Angeles, KKFR/Phoenix, KKRZ/Portland, KUTQ/Salt Lake City, KKLO/San Diego. © 1995, R&R Inc.

Callout America. HotScores

By TONY NOVIA

This week, I'd like to give you some background information on CALLOUT AMERICA, including several benchmarks that will assist you in analyzing the results more closely.

When you break out demographic information for the month of May, the grand mean score varies by demographic. There's a 3.65 grand mean favorability score among women 12-17, 3.51 among women 18-24, and 3.57 among women 25-34.

Looking at familiarity percentages, 74% is the average among women 12-17, 73% among women 18-24, and 61% among women 25-34. As you might expect, women 25-34 are slower to become familiar with songs.

With burn, the trend is slightly different. Women 18-24 seem to tire of a song with an average burn of 26%. The average burn among women 12-17 is 22.5%; for women 25-34, it's 17.8%.

CALLOUT AMERICA data can be used as a barometer for retail sales as well. During the month of May, 88% of women 12-34 purchased at least one piece of recorded music during the last 30 days; 30% of women 12-34 purchased at least three pieces of music.

Forty-one percent of CALLOUT AMERICA's May respondents were P1 or primary listeners of an R&R CHR/Pop reporter. In addition, 44% of the women surveyed were between the ages of 12-17, 28% were 18-24, and 28% were 25-34.



P · R · E · M · I · E · R · E

CHR

COMEDY

N · E · T · W · O · R · K



BIG TIME COMEDY

BIG TIME COMEDY

FOR INFORMATION CONTACT YOUR PREMIERE REPRESENTATIVE AT (818) 377-5300

HOTTEST NEW & ACTIVE

MADONNA Human Nature (Maverick/Sire/WB)
Total Plays: 930, Total Stations: 61, Adds: 8

MATTHEW SWEET Sick Of Myself (Zoo)
Total Plays: 900, Total Stations: 57, Adds: 3

EDDIE MONEY After This Love Is Gone (Wolfgang)
Total Plays: 892, Total Stations: 58, Adds: 4

SOPHIE B. HAWKINS As I Lay Me Down (Columbia)
Total Plays: 815, Total Stations: 44, Adds: 3

VANESSA WILLIAMS Colors Of The Wind (Hollywood)
Total Plays: 725, Total Stations: 90, Adds: 29

DURAN DURAN Perfect Day (Capitol)
Total Plays: 716, Total Stations: 63, Adds: 12

JON SECADA Where Do I Go From You (SBK/EMI)
Total Plays: 681, Total Stations: 48, Adds: 3

JILL SOBULE I Kissed A Girl (Lava/Atlantic)
Total Plays: 632, Total Stations: 44, Adds: 10

NINE INCH NAILS Hurt (Nothing/TVT/Interscope)
Total Plays: 600, Total Stations: 52, Adds: 4

RUSTED ROOT Send Me On My Way (Mercury)
Total Plays: 600, Total Stations: 50, Adds: 7

BRANDY Best Friend (Atlantic)
Total Plays: 477, Total Stations: 38, Adds: 6

CRANBERRIES Ridiculous Thoughts (Island)
Total Plays: 450, Total Stations: 53, Adds: 20

MONICA Don't Take It Personal... (Rowdy/Arista)
Total Plays: 434, Total Stations: 29, Adds: 6

MELISSA ETHERIDGE Like The Way I Do (Island)
Total Plays: 381, Total Stations: 12, Adds: 3

SF SPANISH FLY Crimson And Clover (Upstairs/WB)
Total Plays: 279, Total Stations: 15, Adds: 2

GREEN DAY She (Reprise)
Total Plays: 275, Total Stations: 11, Adds: 1

PORTRAIT How Deep Is Your Love (Capitol)
Total Plays: 248, Total Stations: 17, Adds: 2

ROSIE GAINES I Want U (Motown)
Total Plays: 228, Total Stations: 20, Adds: 5

BRIAN MCKNIGHT Crazy Love (Mercury)
Total Plays: 224, Total Stations: 21, Adds: 2

MADONNA Don't Stop (Maverick/Sire/WB)
Total Plays: 195, Total Stations: 6, Adds: 1

U.N.V. So In Love With You (Maverick/WB)
Total Plays: 195, Total Stations: 16, Adds: 6

SELECTED NEW RELEASES

Here are a few hot releases for the next couple of weeks. Some release dates are subject to change.

JUNE 20

- Dionne Farris** "Don't Ever Touch Me Again" (Columbia)
- Gillette** "You're A Dog" (Zoo)
- Boxing Ghandis** "If You Love Me Why Am I Dying" (Atlantic)
- Tina Hicks** "Home" (Critique)
- Elton John** "Made In England" (Rocket/Island)
- Kut Klose** "I Like It" (EastWest/EEG)
- Joel Mae** "Promise Me Your Heart" (After Dark/Priority)
- Manhattan Transfer** "Hot Fun In The Summertime" (Atlantic)
- N-Trance** "Set You Free" (Critique)
- Pearl Jam** "Immortality" (Epic)
- Radiohead** "Fake Plastic Trees" (Capitol)
- Snow** "Sexy Girl" (EastWest/EEG)
- Soul For Real** "Every Little Thing I Do" (Uptown/MCA)

JUNE 27

- Ali Campbell** "That Look In Your Eye" (Virgin)
- Sheryl Crow** "Can't Cry Anymore" (A&M)
- Deep Forest** "Marta's Song" (550 Music)
- Firehouse** "Here For You" (Epic)
- Bette Midler** "To Deserve You" (Atlantic)
- Londonbeat** "Build It With Love" (Radioactive)
- Martin Page** "Keeper Of The Flame" (Mercury)
- Power Rangers Orch.** "Go Go Power Rangers" (Fox/Atlantic)
- Selena** "I Could Fall In Love" (EMI/Latin)
- Tony Thompson** "I Wanna Love Like That" (Giant)



BUTT SERIOUSLY —WKQB/St. Louis mooning men Steve & D.C. (l-r, seated) wanted replicas of the chairs used by O.J. Simpson's lawyers, so they had butt molds made for a custom fit. Watching them make an impression are (l-r) local TV host Vernell Valentino, TV producer Jackie Poor, and TV host Candace Coleman.

Do you have some hot pics you'd like to see in R&R? We'd love to see 'em. Black & white shots are preferred, but clear color shots are fine, too. Send them to **Tony Novia, R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.**



HOT SAUCE FOR THE EARS —KRBE/Houston's Audio Barbecue was a success due, in part, to Toad The Wet Sprocket's appearance. Savoring that smokehouse scent are (l-r) Columbia's John Michael, KRBE's Larry Davis, the group's Randy Guss, Columbia Dir./Pop Promotion Lee Leipsner, Toad's Dean Dinning and Glen Phillips, overnigher Michelle Fisher, KRBE APD Scotty Sparks and PD Tom Poleman, and the group's Todd Nichols.



BACKSTAGE JUICE —Everyone had a great time at WXKS/Boston's Kiss Concert 16. Pyramid Comm. CEO Richie Balsbaugh (l) and WXKS & WJMN VP/GM Matt Mills pose with some guy who wonders how he can get a gig like theirs.

CHR/POP REPORTERS

Stations and their adds listed alphabetically by market

KCDB/Abilene, TX PD: Tony Alexander MD: Tracy Michaels BRIAN MCKNIGHT "Crazy" CRANBERRIES "Ridiculous" DEL AMITRI "Roll" U2 "Thrill" MADONNA "Human" CHRIS ISAAK "Crying" BUCKSHOT LEFONQUE "Cow"	WMRV/Binghamton, NY PD: Bill Sheridan MD: Don Jones SEAL "Kiss" DEL AMITRI "Roll" DIANA KING "Shy" A HOUSE "Strong" MAX-A-MILLION "Time"	WKNX/Dothan, AL PD: Phil Thomas MD: Tim Gohwin AARON NEVILLE "Heart" MADONNA "Human"	WDX/Green Bay, WI PD: Dan Stone MD: Steve Lutzke 13 VANESSA WILLIAMS "Colors" 12 BON JOVI "This" 9 COLLECTIVE SOUL "December"	KRRG/Larado, TX PD/MD: Michael J. Lang FUN FACTORY "Wanna" BROWNSTONE "Tel" FOREIGNER "Need"	WFHN/New Bedford, MA PD: Jim Reitz MD: Christine Fox U2 "Thrill" COLLECTIVE SOUL "December" INTONATION F/JOE "Arms" CHRIS ISAAK "Crying" FUN FACTORY "Wanna" U.N.V. "Love"	WBZZ/Pittsburgh, PA Interim PD: David Edgar BLUES TRAVELER "Run"	KHTY/Santa Barbara, CA PD: John Fredericks MD: Damien Young 36 BUSH "Lite" 35 GREEN DAY "She" DEL AMITRI "Roll" FOREIGNER "Need" HUMAN LEAGUE "Heart" A HOUSE "Strong"	KWTV/Waco, TX PD: Tom Martens MD: Flash Phillips 10 DEEP BLUE SOMETHING "Breaker" TLC "Waterfalls"	KOKZ/Waterloo, IA PD: Dan Olson 8 SEAL "Kiss" 7 VANESSA WILLIAMS "Colors" 5 BUCKSHOT LEFONQUE "Cow" 5 COLLECTIVE SOUL "December" EDDIE MONEY "Love"	KZUU/Spokane, WA PD: Ken Hopkins APD: Casey Christopher MONICA "Personal" SOUL ASYLUM "Misery"	WIFW/Wausau, WI PD: Duff James MD: Jackie Johnson SEAL "Kiss" TLC "Waterfalls"	WONP/Wheeling, WV PD: Allen Pugh DEL AMITRI "Roll" EDDIE MONEY "Love" FOREIGNER "Need"	KKRD/Wichita, KS PD: Jack Oliver MD: Greg Williams DEL AMITRI "Roll" EAGLES "Learn" U2 "Thrill"	KNIN/Wichita Falls, TX PD: Coll West MD: Jeff Hughes SPONGE "Molly" DEEP BLUE SOMETHING "Breaker" VANESSA WILLIAMS "Colors" CRANBERRIES "Ridiculous" HUMAN LEAGUE "Heart" FUN FACTORY "Wanna" U2 "Thrill"	WBHT/Wikes-Barre, PA PD: Kid Kelly APD/MD: Danny Ocas 19 TLC "Waterfalls" 12 NEW IRIDER "Bizarre" 10 MATTHEW SWEET "Sick" 8 SEAL "Kiss" 5 DURAN DURAN "Perfect"	WKWZ/Wilkes-Barre, PA PD: Ken Shultz MD: Jerry Padden SEAL "Kiss" FOREIGNER "Need" DEL AMITRI "Roll" TLC "Waterfalls" BROWNSTONE "Tel" A HOUSE "Strong"	WHTO/Williamsport, PA PD: Woody McCandless APD: Jeff Rutenow FOREIGNER "Need" DEL AMITRI "Roll" TLC "Waterfalls" BROWNSTONE "Tel" A HOUSE "Strong"	WSTW/Wilmington, DE PD: Mike Somers MD: Mike Rossi CHRIS ISAAK "Crying" DEL AMITRI "Roll" MATTHEW SWEET "Sick"	KFFM/Yakima, WA PD: Michael Jack Kirby APD: Lisa Adams 5 SOUL ASYLUM "Misery" 5 FUN FACTORY "Wanna" BROWNSTONE "Tel" CHRIS ISAAK "Crying"	WYCR/Work, PA PD: Rick McCaslin MD: Dave Crotwell 17 SEAL "Kiss" 12 TLC "Waterfalls" VANESSA WILLIAMS "Colors"	WHOT/Koussstown, OH PD/MD: Tom Pappas 6 SOUL ASYLUM "Misery" DIANA KING "Shy" JILL SOBULE "Kissed" VANESSA WILLIAMS "Colors"
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156 Total Reporters
156 Current Reporters
155 Current Playlists

Reported Frozen Playlist (1):
WBSS/Atlantic City, NJ

HOTTEST NEW & ACTIVE

MARY J. BLIGE You Bring Me Joy (Uptown/MCA)
Total Plays: 277, Total Stations: 14, Adds: 2

NAUGHTY BY NATURE Feel Me Flow (Tommy Boy)
Total Plays: 272, Total Stations: 19, Adds: 8

E-40 Sprinkle Me (Sick Wid' It/Jive)
Total Plays: 271, Total Stations: 8, Adds: 3

INTONATION F/JOEE Died In Your Arms (Metropolitan)
Total Plays: 256, Total Stations: 10, Adds: 3

XSCAPE Feels So Good (So So Def/Columbia)
Total Plays: 245, Total Stations: 13, Adds: 4

YAKI-DA I Saw You Dancing (London/Island)
Total Plays: 216, Total Stations: 8, Adds: 1

SMOOTH Mind Blowin' (Jive)
Total Plays: 213, Total Stations: 18, Adds: 3

BLOODHOUND GANG Mama Say (Underdog/Columbia)
Total Plays: 190, Total Stations: 13, Adds: 1

VANESSA WILLIAMS Colors Of The Wind (Hollywood)
Total Plays: 181, Total Stations: 16, Adds: 6

BOYZ OF PARADISE Shining Star (MCA)
Total Plays: 179, Total Stations: 3, Adds: 0

NUTTIN' NYCE Froggy Style (Pockettown/Jive)
Total Plays: 174, Total Stations: 8, Adds: 0

FUN FACTORY I Wanna B With U (Curb)
Total Plays: 173, Total Stations: 10, Adds: 3

FAITH You Used To Love Me (Arista)
Total Plays: 171, Total Stations: 4, Adds: 0

ROSIE GAINES I Want U (Motown)
Total Plays: 169, Total Stations: 8, Adds: 0

QUESTIONMARK ASYLUM Hey Lookaway (RCA)
Total Plays: 163, Total Stations: 16, Adds: 3

AFTER 7 Til You Do Me Right (Virgin)
Total Plays: 162, Total Stations: 13, Adds: 8

BROWNSTONE I Can't Tell You Why (Epic)
Total Plays: 155, Total Stations: 15, Adds: 6

EVERYTHING BUT THE GIRL Missing (Atlantic)
Total Plays: 154, Total Stations: 5, Adds: 1

PURE SOUL We Must Be In Love (Stepsun)
Total Plays: 151, Total Stations: 3, Adds: 0

LA BOUCHE Fallin' In Love (Logic)
Total Plays: 140, Total Stations: 8, Adds: 2

SELECTED NEW RELEASES

Here are a few hot releases for the next couple of weeks. Some release dates are subject to change.

JUNE 20

Buju Banton
Gillette
Tina Hicks
Ice Cube
Level 6
Ziggy Marley
Mobb Deep
Keith Murray
N-Trance
New Power Generation
2Pac

"Champion" (Island)
"You're A Dog" (Zoo)
"Home" (Critique)
"Friday" (Priority)
"Who Be Da Dopest" (Jive)
"Power To Move Ya" (EastWest/EEG)
"Survival Of The Fittest" (RCA)
"This That & Sh-t" (Jive)
"Set You Free" (Critique)
"The Good Life" (NPG)
"So Many Tears" (Interscope)

JUNE 27

DJ Quik
Lordz Of Brooklyn
G-Mo
Luniz
Mighty Dub Cats
Nine
Prince Markie Dee
Selena
Vybe

"Summer Breeze" (Profile)
"Saturday Nite Fever" (American/WB)
"Ballin'" (Zoo)
"I Got 5 On It" (Virgin)
"Magic Carpet Ride" (Profile)
"Ova Confident" (Profile)
"Crunch Time" (Motown)
"I Could Fall In Love" (EMI)
"Warm Summer Daze" (Island)



SERIOUS I.N.C. — Masta Ace (l) shows his serious side while kickin' it with WQHT (Hot 97) /New York's DJ Red Alert and (kneeling) Capitol Natl. Dir./Rap Promo. Clint Works.



JOEI MAE IN THE HOUSE — Joie Mae (second from left) visited the folks at WPOW (Power 96)/Miami during a promotional swing. Hanging out in the studio are (l-r) WPOW mixer Jammin' Johnny, middayer Kid Curry, night talent Dimas Martinez, and mixer Mohamed Moretta.

Want to see your smilin' face in R&R? Send shots of station promotions, artist visits, or other intriguing activities to **Tony Novia, R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.**

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

<p>KKSS/Albuquerque, NM PD: Roy Jaynes MD: Jacque James 20 TOTAL F/NOTDRIOUS... "Can't" MARY J. BLIGE "Joy" LA BOUCHE "Fallin" BROWNSTONE "Tell" FUN FACTORY "Wanna"</p> <p>KIOX/Bakersfield, CA PD: Chris Squires MD: Kozman REAL MCCOY "Come"</p> <p>WERQ/Baltimore, MD PD: Russ Allen MD: Camille Cashwell 23 QUESTIONMARK ASYLUM "Hey" 19 GRAND PUBA "Like" 17 ROOS SCOLA "Personai" 7 PORTRAY "Deep" AFTER 7 "Right"</p> <p>WJMN/Boston, MA PD: Cadillac Jack McCartney MD: Cat Collins 6 NAUGHTY BY NATURE "Flow"</p> <p>WBBM-FM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley 8 TLC "Waterfalls"</p> <p>KZFM/Corpus Christi, TX PD: Mike J. Steele MD: Charlie Mezz MCKENSTEF "Mine" EVERYTHING BUT... "Missing" VANESSA WILLIAMS "Colors" MADONNA "Human" QUESTIONMARK ASYLUM "Hey"</p>	<p>KQKS/Denver, CO PD: Mark Feather APD: Michael Hayes MD: John Dickinson 11 SMOOTH "Mind" 6 BRYAN ADAMS "Crazy" YAKI-DA "Dancing"</p> <p>KPRR/EI Paso, TX PD: John Candelaria 26 BRYAN ADAMS "Have" 8 KUT KLOSE "Like" TONY THOMPSON "Like" VANESSA WILLIAMS "Colors" BUCKET HEADS "Bomb"</p> <p>KBOS/Fresno, CA PD/MD: Mark Adams 18 VANESSA WILLIAMS "Colors" FUN FACTORY "Wanna"</p> <p>WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 25 ADINA HOWARD "Down" 23 MAD C.J. MACK "Ride" 22 HEATHER B "Glocks" 22 SKEE-LO "Wish" 10 NAUGHTY BY NATURE "Flow"</p> <p>KIKI/Honolulu, HI PD: Alan Oda MD: James Coles No Adds</p> <p>KBXX/Houston, TX PD: Rob Scorpio MD: Greg Head 16 TLC "Waterfalls" 9 LUNIZ "Got"</p>	<p>WHHH/Indianapolis, IN PD: Scott Wheeler MD: Carl Frye E-40 "Sprinkle" AFTER 7 "Right" NOTORIOUS B.I.G. "More"</p> <p>WHJX/Jacksonville, FL PD: Mickey Johnson MD: Greg Brady 12 NOTORIOUS B.I.G. "More" BLOODHOUND GANG "Mama" BROWNSTONE "Tell"</p> <p>KLUC/Las Vegas, NV PD: Jerry Dean MD: Cal Thomas 18 NOTORIOUS B.I.G. "More" 14 BRANDY "Best"</p> <p>KXTZ/Las Vegas, NV PD: Jay Stone MD: Tony Manero 60 DIANA KING "Shy" 40 SOUL FOR REAL "Thing" 24 JON B. "Pretty" 20 MCKENSTEF "Mine" 13 SMOOTH "Mind" 6 BUCKET HEADS "Bomb"</p> <p>KPWR/Los Angeles, CA PD: Michelle Mercer MD: Bruce St. James 33 BRAT "Give" 14 BUCKET HEADS "Bomb" 9 TLC "Waterfalls" NAUGHTY BY NATURE "Flow" SOUL FOR REAL "Thing"</p>	<p>WPOW/Miami, FL PD: Frank Walsh MD: John Rogers 7 2PAC "Me" 7 TLC "Kick" 2PAC "Tears" JODECI "Freek'n" SEAL "Kiss" NOO TROPIC "See"</p> <p>KHTN/Modesto, CA PD: Pete Jones MD: Allen Chase 23 AFTER 7 "Right" XSCAPE "Good" NAUGHTY BY NATURE "Flow" BUCKET HEADS "Bomb" NOTORIOUS B.I.G. "More"</p> <p>KDON/Monterey-Salinas, CA PD: Michael Newman APD/MD: Jennifer Wilde 8 INTONATION F/JOEE "Arms" NAUGHTY BY NATURE "Flow" SF SPANISH FLY "Crimson" AFTER 7 "Right" U.N.V. "Love"</p> <p>WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Cloberty 18 JUNIOR MAFIA... "Party" 17 SPECIAL ED "Neve" 11 MIC GERONIMO "Masta" 11 KING JUST "Rodeo"</p> <p>KCAQ/Oxnard-Ventura, CA PD: Rooster Rhodes MD: Lucy B. AFTER 7 "Right"</p>	<p>WWXK/Providence, RI PD: Joe Dawson MD: Naughtby 20 NOTORIOUS B.I.G. "More" H-TOWN "Emotions" 2PAC "Tears" XSCAPE "Good" VANESSA WILLIAMS "Colors"</p> <p>KGGI/Riverside, CA PD: Carmy Ferreri MD: Sonia Jimenez 8 2PAC "Mama" WJJS/Roanoke, VA MD: Russ Brown MD: David Lee Michaels 13 ADINA HOWARD "Down" 9 BUCKSHOT LEFONQUE "Cow" INTONATION F/JOEE "Arms" BROWNSTONE "Tell" BAKER & INGRAM "Someone"</p> <p>WOCQ/Salisbury-Ocean City, MD PD: Don Duckman MD: Marlo AFTER 7 "Right" XSCAPE "Good" OL DIRTY BASTARD "Shimmy" D'ANGELO "Brown"</p> <p>KZHT/Salt Lake City, UT PD: Brian DeGeus MD: Gary Michaels 9 XSCAPE "Good" 9 LA BOUCHE "Fallin" 7 FUN FACTORY "Wanna" VANESSA WILLIAMS "Colors"</p> <p>KTFM/San Antonio, TX PD: Cliff Trudway APD/MD: Charles Chavez BROWNSTONE "Tell" AFTER 7 "Right" C & C MUSIC FACTORY "Robi-Robs"</p>	<p>XHTZ/San Diego, CA PD: Lisa Vasquez MD: Jeff Nelson 20 INTONATION F/JOEE "Arms" 5 MCKENSTEF "Mine" 5 NIJU "Never" QUESTIONMARK ASYLUM "Hey" MAX-A-MILLION "Time" BROWNSTONE "Tell"</p> <p>KMEL/San Francisco, CA PD: Michelle Santosuosso MD: Joey Arbagey 26 TLC "Kick" 11 2PAC "Tears" 11 MADONNA "Human" 11 SOUL FOR REAL "Want"</p> <p>KYLD/San Francisco, CA PD: Bob Hamilton MD: Michael Marlo 21 MADONNA "Human" AFTER 7 "Right"</p> <p>KHQT/San Jose, CA PD/MD: Bob Perry NAUGHTY BY NATURE "Flow" NONCE "Bus"</p> <p>KUBE/Seattle, WA PD: Mike Tierney MD: Shellie Hart 17 NAUGHTY BY NATURE "Flow" MCKENSTEF "Mine"</p> <p>KWIN/Stockton, CA PD: Bob Lewis MD: Mark Medina 20 MADONNA "Human" 7 BROWNSTONE "Tell" 6 PORTRAIT "Deep"</p>	<p>WOVV/West Palm Beach, FL PD: Nell Sullivan MD: Scott Chase SMOOTH "Mind" VANESSA WILLIAMS "Colors" MCKENSTEF "Mine"</p> <p>FLAV/Washington, DC PD: Aaron Williams MD: Albie D. 28 KEITH MURRAY "Sh-t" 25 SHAGGY "Boombastic" 18 MAD LION "Own" 13 BIG MIKE "World" 9 ICE CUBE "Friday" 8 E-40 "Sprinkle" 7 INI KAMOZE "Listen"</p> <p>WPGC/Washington, DC PD: Jay Stevens MD: Albie D. 45 E-40 "Sprinkle" 39 TLC "Kick" 12 BRANDY "Best" 10 TLC "Waterfalls" 7 MARY J. BLIGE "Joy" 7 NAUGHTY BY NATURE "Flow"</p> <p>38 Total Reporters 38 Current Reporters 37 Current Playlists</p> <p>Did Not Report, Playlist Fraction (1): KSFM/Sacramento, CA</p> <p>Note: KMXZ/Tucson, AZ has flipped to a satellite format, and is no longer a Rhythmic reporter.</p>
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LON HELTON

Fan Fair '95: In Words & Pictures

Heat, humidity, thunder, lightning, torrential downpours, and fans — thousands and thousands of folks who love country music in a way that even most of us in this business barely understand. Yep, a week of all of the above means another Fan Fair has come and gone.

More than 24,000 fans packed the Tennessee State Fairgrounds for the annual lovefest. This time, though, they got more than ever before. With all the new country labels in town, more acts graced the Fan Fair stages — over 100 by my count — than at any time in the event's history.

Showcases were held Tuesday-Thursday (6/6-6/8) at 10am, 2pm, and 7pm, and ran between two and three hours. Fan Fair's Friday began with a 10am Polydor show. At 1pm, the stage played host to a Multi-Label Showcase, featuring artists from River North/Nashville, SOR, Sug-

ar Hill, and Rounder. Performing were Holly Dunn, Steve Kolander, Don Cox, Western Flyer, Sweethearts Of The Rodeo, Riders In The Sky, and Alison Krauss.

A reminder about next year's event: It moves back a week and is slated for June 11-16, 1996. Now here's a look at what went on last week.

P.S.: To those of you who were here and suffered through sweltering 90+ temperatures with humidity to match: Nashville's high temps over the last few days have hovered in the mid-70s, with nightly lows in the 60s. Figures, huh?



SONY POWER — Following Sony Music's showcase, stars from the Columbia and Epic rosters converged to visit with the label's staff. Spending time together are (front row, l-r) Sony Music Exec. VP Paul Worley, Epic VP/Nat'l Promotion Jack Lameier, and Dir./Nat'l Promotion Rob Dalton; (back row, l-r) Ken Mellons, Epic VPA&R Doug Johnson, Patty Loveless, Collin Raye, Sony Music Exec. VP/GM Allen Butler, Joe Diffie, Epic VP/Marketing & Artist Development Connie Baer, James House, Ty Hemdon, and Sony Music VP Scott Siman.



CHECKING THE RIVER — Following the Decca Records Fan Fair showcase, Frazier River's show at the Ace of Clubs attracted a crowd that included fans and industry executives. Showing their support are (front row, l-r) Frazier River's Jim Morris, Brian Beaverman, Greg Amburgy, and Chuck Adair; (middle row, l-r) Decca artist Helen Darling, Frazier River lead vocalist Danny Frazier, Decca Sr. VP/GM Shelia Shipley Biddy, MCA artist Mark Chesnutt, MCA/Nashville Chairman Bruce Hinton, Frazier River co-manager John Dorris, Frazier River's Bob Wilson, and Frazier River co-manager Rich Goldman; (back row, l-r) Buddy Lee Attractions VP Tony Conway, MCA Records VP/Sales & Marketing Dave Weigand, Decca Sr. VP/A&R Mark Wright, Uni Distribution VP/Sales Joel Hoffner, Uni Distribution Exec. VP/Sales & Marketing Bob Schneiders, Mark Chesnutt co-manager Joe Ladd, and MCA Dir./Advertising Stephen McCord.



SHANIA SOARS — Mercury/Nashville's Shania Twain left the label's Fan Fair show carrying Canadian gold and platinum album awards for "The Woman In Me." On hand for the ceremony were (l-r) Mercury/Nashville President Luke Lewis, Twain, and Mercury/Polydor Records, Canada Product Mgr. Russ Prowse. Hosted by Sammy Kershaw, the Mercury showcase featured performances by Billy Ray Cyrus, Kathy Mattea, the Staller Brothers, Keith Stegall, Wesley Dennis, Kim Richey, Terri Clark, and John & Audrey Wiggins.



AFTERNOON DELIGHT — MCA/Nashville's Trisha Yearwood was among more than 65 artists who dropped by the Fan Fair edition of the multistation remote, "Live From Nashville!," produced by Huntsman Entertainment. Stations broadcasting live from Nashville's Union Station Hotel included WESC/Greenville, SC; KPLX/Dallas; WYCD/Detroit; KYCY/San Francisco; WQYK/Tampa; and WCOL/Columbus, OH. Taking a breather from the interviews are (l-r) WESC OM Jeff Garrison, Ron Huntsman, Yearwood, and KYCY PD Larry Paregis.

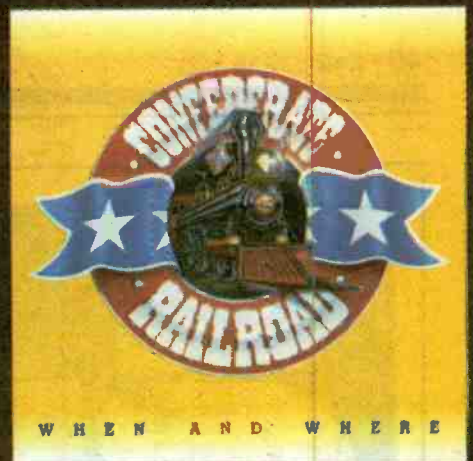


PLATINUM BERRY — John Berry had cause to celebrate before his performance at the Capitol/Nashville show when label executives presented him with a platinum album for his self-titled debut release. Sharing the moment are (l-r) Capitol/Nashville Exec. VP/GM Walt Wilson, Berry, and Capitol/Nashville Pres./CEO Scott Hendricks. Also on the Capitol bill Wednesday morning were George Ducas, Chris LeDoux, Lisa Brokop, Shenandoah, and label newcomer Emilio.

More Fan Fair photos on page 40

The NEW Album From

CONFEDERATE RAILROAD



82774

IN STORES NOW



82335

**CERTIFIED
DOUBLE
PLATINUM**



82505

**CERTIFIED
PLATINUM**

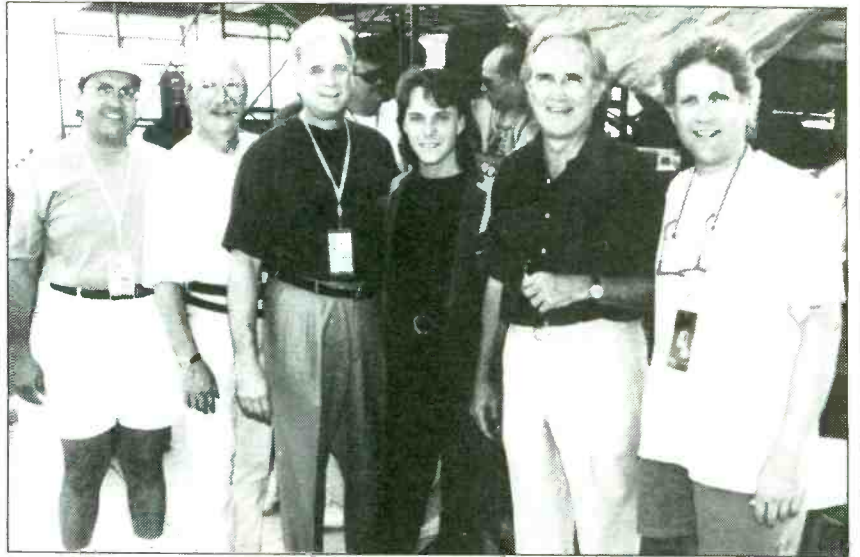


PRODUCED BY BARRY BECKETT

International Management Services, Inc.



BRAVING THE BOOTHS — While the autograph lines snaked through the Fan Fair exhibit area, RCA Label Group executives kept tabs on the pace at the RCA/BNA booth. Behind the lines are RLG/Nashville VP/Sales Ron Howie, BNA VP Dale Turner, BNA artist Kenny Chesney (seated), RLG/Nashville VP/GM Randy Goodman, and RCA artists Lari White, Ty England, and Aaron Tippin (seated), RCA VP Tommy Daniel, and RLG/Nashville Chairman Joe Galante.



COMMITTED TO ASYLUM — Asylum artist Bryan White received ample support prior to his appearance during the Warner Bros./Reprise/Asylum showcase. Beating the heat backstage are (l-r) WEA Sr. VP/Sales Fran Aliberte, Asylum VP/GM Kenny Hamlin, White's manager Marty Gamblin, White, host Ralph Emery, and Asylum Pres. Kyle Lehning. Among the others appearing were David Ball, Faith Hill, Russ Taff, Victoria Shaw, Terry Radigan, the Cox Family, and Mandy Barnett.



TOGETHER AGAIN — George Jones and Tammy Wynette sang together onstage for the first time in 17 years during the MCA/Nashville's showcase. The appearance kicked off a national tour to support their MCA album, "One," slated for release June 20. Others performing for Tuesday night's MCA/Decca showcase were Rhett Akins, Tracy Byrd, David Lee Murphy, Mark Chesnutt, and Wynonna.



4RUNNING — Rolling into Polydor/Nashville's Fan Fair showcase with forceful vocal harmonies, 4Runner added to the fan base created by its debut single, "Cain's Blood." Passing the time backstage are (l-r) KAYD/Beaumont, TX personality Jay Bernard, 4Runner baritone Billy Crittenden, KAYD PD, Von "Hot Rod" Cook, tenor Lee Hilliard, Polydor VP/Promotion Ralph Carroll, bass vocalist Jim Chapman, and lead singer Craig Morris. Others performing included Amy Comeaux, David Daniel, the Moffatts, Shane Sutton, Clinton Gregory, Chely Wright, and Toby Keith.

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "Wink" - Neal McCoy

5 YEARS AGO

• No. 1: "Love Without End, Amen" - George Strait (second week)

10 YEARS AGO

• No. 1: "Dixie Road" - Lee Greenwood (second week)

15 YEARS AGO

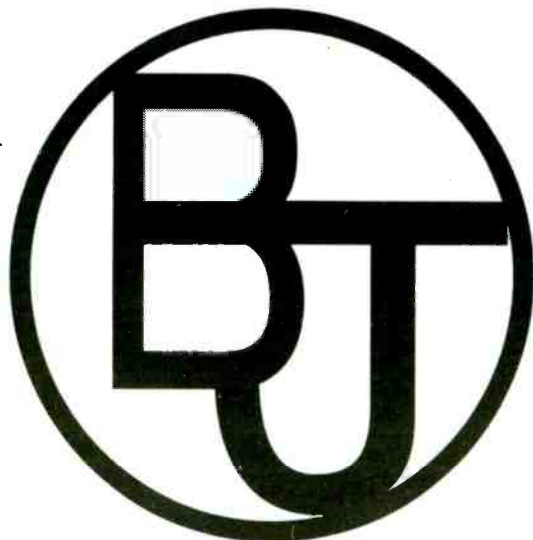
• No. 1: "He Stopped Loving Her Today" - George Jones

20 YEARS AGO

• No. 1: "Lizzie & The Rainman" - Tanya Tucker

The talk
has
already begun
at radio.

The
excitement
keeps
growing
around town.



FEMALE BONDING

ADD DATE: 6/26



EXPERIENCE THE
P **O** **W** **E** **R**

4 r u n n e r



ADD DATE JUNE 26TH

“A HEART WITH 4 WHEEL DRIVE”

produced by BUDDY CANNON & LARRY SHELL

**LOOK FOR THE RADIO SPECIAL IN
YOUR STATION THE WEEK OF JUNE 19th**



carlene carter

Love like this"

PRODUCED BY
**Carlene
Carter**
AND
**James
Stroud**

"LITTLE ACTS OF TREASON"

AIRPLAY DATE
June 30...

if you can hold out that long!

THE DEBUT SINGLE FROM

NEW & ACTIVE

PHILIP CLAYPOOL *Swingin' On My Baby's Chain (Curb)*

Total Stations: 37, Total Adds: 2, Total Points: 1499, Adds: KKAT 5, KRPM 6
Plays: WWYZ 5 (5), WPKX 7 (7), WQBE 11 (9), WRKZ 5 (5), WIOV 8 (8), WSOC 14 (8), WKCN 10 (10), WROO 12 (12), WDEN 5 (5), WYAK 6 (6), WXBW 12 (10), WQDR 7 (7), WCHY 7 (7), WRBQ 7 (7), WBWN 6 (6), WJOD 9 (9), WFMB 14 (12), WTHI 6 (6), WKDQ 13 (11), KHAK 8 (8), WAVC 11 (11), KFKF 6 (6), KFDI 5 (5), KAGG 11 (11), KIKK 17 (17), KTEX 10 (10), KVOO 5 (5), KLUR 14 (14), KWNR 10 (10), KUPL 5 (5)

SHELBY LYNNE *Slow Me Down (Magnatone)*

Total Stations: 34, Total Adds: 26, Total Points: 1475, Adds: WWYZ 10, WQBE 16, WAYZ 10, WRKZ 5, WIOV 8, WOVK 14, WXBQ 18, WTRS 9, WDEN 5, WGTR 11, WYAK 5, WRBQ 7, WAXX 16, WXCL 6, WTVY 7, WKDQ 20, WTCR 5, WSIX 6, WAVC 11, KTWB 21, KVOO 5, KLUR 14, KQFC 7, KSKS 7, KTOM 8, KSON 7
Plays: WTHI 6 (6), WTCM 16 (10), WVLK 5 (5), KDDK 10 (10), WKSJ 8 (8), WSM-FM 7 (7), KTTS 5 (5)

GEORGE STRAIT *Lead On (MCA)*

Total Stations: 12, Total Adds: 7, Total Points: 1346, Adds: WSSL 14, WAMZ 24, KIXQ 12, KRYS 45, KYNG 20, KTEX 10, WACO 10
Plays: WWYZ 5 (5), KXKC 19 (18), KPLX 27 (27), KIKK 17 (17), KILT 15 (15)

SHANE SUTTON *I've Got Your Number (Polydor Nashville)*

Total Stations: 29, Total Adds: 28, Total Points: 965, Adds: WWYZ 5, WRKZ 5, WKCN 10, WDEN 5, WGTR 11, WYAK 5, WRNS 18, WRBQ 7, WBWN 6, WAXX 16, WXCL 6, WFMB 10, WTHI 6, WTCM 10, KKIX 7, WTCR 5, WVLK 5, KJLO 6, WSIX 6, WAVC 11, WBOB 7, KFDI 5, KGNC 10, KAGG 5, KOUL 5, KVOO 5, KLUR 14, KKAT 5
Plays: KTTS 5 (5)

CHRIS LeDOUX *Dallas Days And Fort Worth Nights (Capitol)*

Total Stations: 28, Total Adds: 19, Total Points: 941, Adds: WIOV 8, WGTY 14, WYAK 5, WVLK 5, WAVC 11, KTWB 21, KFDI 5, KAGG 5, KOUL 5, KTEX 7, KNFM 5, KVOO 5, KLUR 14, KYGO 5, KSOP 7, KIKF 10, KRWQ 11, KHAY 8, KTOM 8
Plays: WDEN 5 (5), WGTR 14 (14), WTCM 10 (10), KKIX 7 (7), KQFC 7 (7), KBUL 10 (8), KKAT 5 (5), KJUG 15 (14)

JONES & WYNETTE *One (MCA)*

Total Stations: 19, Total Adds: 15, Total Points: 808, Adds: WRKZ 5, WGTY 10, WKML 13, WDEN 15, WCMS 11, WQYK 5, WTVY 10, WAVC 11, WDAF 10, KTTS 5, KFDI 5, KASE 5, KOUL 5, KVOO 5, KLUR 14
Plays: WWYZ 5 (5), WFMB 12 (10), KEAN 17 (17), KHAY 10 (10)

BOY HOWDY *She Can't Love You (Curb)*

Total Stations: 11, Total Adds: 11, Total Points: 640, Adds: WBCS 15, WWYZ 5, WSSL 6, WKOA 16, WTCM 10, KXKC 16, KEYE 5, WBOB 7, KEAN 17, KMPS 16, KXDD 7

DON COX *The Jukebox Has A 45 (SOR)*

Total Stations: 11, Total Adds: 1, Total Points: 433, Add: WTCR 5
Plays: WWYZ 5 (5), WRKZ 5 (5), WIOV 8 (8), WDEN 5 (5), WRNS 18 (18), WFMB 14 (12), KTTS 5 (5), KFDI 5 (5), KVOO 5 (5), KLUR 14 (14)

ALBUM TRACKS

Artist Title (Label)	Album Title
CLINT BLACK <i>Hey Hot Rod (RCA)</i>	<i>One Emotion</i>
COLLIN RAYE <i>Let It Be (Capitol)</i>	<i>Come Together</i>
TANYA TUCKER <i>Something (Capitol)</i>	<i>Come Together</i>
LITTLE TEXAS <i>Help! (Capitol)</i>	<i>Come Together</i>
STEVE WARINER <i>Get Back (Capitol)</i>	<i>Come Together</i>
JOHN BERRY <i>The Long And Winding Road (Capitol)</i>	<i>Come Together</i>
DAVID BALL <i>I'll Follow The Sun (Capitol)</i>	<i>Come Together</i>

Station call letters followed by number of plays this week.
(last week's plays - if any - in parentheses)

NATIONAL RADIO FORMATS

ABC/SMN

Mark Edwards • (214) 991-9200

Coast-To-Coast

MARK COLLIE/Three Words, Two Hearts, One Night
TY HERNDON/I Want My Goodbye Back
BRYAN WHITE/Someone Else's Star

Hottest:

PATTY LOVELESS/You Don't Even Know Who I Am
TRACY LAWRENCE/Texas Tornado
COLLIN RAYE/If I Were You
TRAVIS TRITT/Tell Me I Was Dreaming
NEAL McCOY/They're Playin' Our Song

Real Country

Dave Nicholson • (602) 966-6236

JOE DIFFE/I'm In Love With A Capital "U"
PAM TILLIS/In Between Dances

Hottest:

TOBY KEITH/You Ain't Much Fun
KENNY CHESNEY/Fall In Love
PATTY LOVELESS/You Don't Even Know Who I Am
VINCE GILL/You Better Think Twice
JOHN M. MONTGOMERY/Sold (The Grundy County ...)

ALTERNATIVE PROGRAMMING

Steve Knoll • (214) 252-1426

JOE DIFFE/I'm In Love With A Capital "U"
ALAN JACKSON/I Don't Even Know Your Name
SHANIA TWAIN/Any Man Of Mine

ALTERNATIVE PROGRAMMING CONTINUED

Hottest:

TOBY KEITH/You Ain't Much Fun
CLINT BLACK/Summer's Comin'
TRACY LAWRENCE/Texas Tornado
VINCE GILL/You Better Think Twice
PATTY LOVELESS/You Don't Even Know Who I Am

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Super Country/Pure Country — Ken Moultrie

BROOKS & DUNN/You're Gonna Miss Me ...

Hottest:

KENNY CHESNEY/Fall In Love
TRACY LAWRENCE/Texas Tornado
PATTY LOVELESS/You Don't Even Know Who I Am
VINCE GILL/You Better Think Twice
JOHN M. MONTGOMERY/Sold (The Grundy County ...)

Digital Country — L.J. Smith

CHRIS LeDOUX/Dallas Days And Fort Worth Nights
PERFECT STRANGER/You Have The Right To Remain Silent
MARTY STUART/If I Ain't Got You
SHANE SUTTON/I've Got Your Number

Hottest:

KENNY CHESNEY/Fall In Love
VINCE GILL/You Better Think Twice
WADE HAYES/I'm Still Dancin' With You
TRACY LAWRENCE/Texas Tornado

BROADCAST PROGRAMMING CONTINUED

Digital New Country — Ken Moultrie

CHRIS LeDOUX/Dallas Days And Fort Worth Nights
PERFECT STRANGER/You Have The Right ...
MARTY STUART/If I Ain't Got You
SHANE SUTTON/I've Got Your Number
VARIOUS ARTISTS/Save The Eagle

Hottest:

PATTY LOVELESS/You Don't Even Know Who I Am
TRACY LAWRENCE/Texas Tornado
COLLIN RAYE/If I Were You
NEAL McCOY/They're Playin' Our Song
KENNY CHESNEY/Fall In Love

JONES SATELLITE NETWORKS

(800) 766-3251

CD Country — John Hendricks

BROTHER PHELPS/Not So Different After All
CONFEDERATE RAILROAD/When And Where
4RUNNER/A Heart With A 4-Wheel Drive
SHANE SUTTON/I've Got Your Number

Hottest:

BLACKHAWK/That's Just About Right
VINCE GILL/You Better Think Twice
JOHN M. MONTGOMERY/Sold (The Grundy County ...)
SHANIA TWAIN/Any Man Of Mine
BRYAN WHITE/Someone Else's Star

JONES SATELLITE NETWORKS CONTINUED

U.S. Country — Jim Murphy

RHETT AKINS/That Ain't My Truck
DAVID BALL/What Do You Want With His Love
MARK CHESNUTT/Down In Tennessee

Hottest:

KENNY CHESNEY/Fall In Love
TRACY LAWRENCE/Texas Tornado
JOHN M. MONTGOMERY/Sold (The Grundy County ...)
COLLIN RAYE/If I Were You
TRAVIS TRITT/Tell Me I Was Dreaming

MAJOR NETWORKS

Vance Koretos • (312) 755-1300

BROOKS & DUNN/You're Gonna Miss Me ...

4RUNNER/A Heart With A 4-Wheel Drive
SHELBY LYNNE/Slow Me Down
VICTORIA SHAW/Forgiveness
MARTY STUART/If I Ain't Got You

Hottest:

TOBY KEITH/You Ain't Much Fun
PATTY LOVELESS/You Don't Even Know Who I Am
WADE HAYES/I'm Still Dancin' With You
JOHN M. MONTGOMERY/Sold (The Grundy County ...)
KENNY CHESNEY/Fall In Love

WESTWOOD ONE RADIO NETWORKS

Bob McNeill • (805) 294-9000

Country — Steve Penny

BROOKS & DUNN/You're Gonna Miss Me ...
LITTLE TEXAS/Southern Grace
LORRIE MORGAN/I Didn't Know My Own Strength
TRISHA YEARWOOD/You Can Sleep While I Drive

Hottest:

TRACY LAWRENCE/Texas Tornado
TRAVIS TRITT/Tell Me I Was Dreaming
NEAL McCOY/They're Playin' Our Song
COLLIN RAYE/If I Were You
PATTY LOVELESS/You Don't Even Know Who I Am

Hot Country — Steve Penny

BROOKS & DUNN/You're Gonna Miss Me ...
MARK CHESNUTT/Down In Tennessee
JAMES HOUSE/This Is Me Missing You
PERFECT STRANGER/You Have The Right...

Hottest:

NEAL McCOY/They're Playin' Our Song
COLLIN RAYE/If I Were You
JOHN M. MONTGOMERY/Sold (The Grundy County ...)
KENNY CHESNEY/Fall In Love
TRAVIS TRITT/Tell Me I Was Dreaming

TO RADIO AND RETAIL:

The explosion in consumer demand for the Perfect Stranger album, "You Have The Right To Remain Silent" is by far the biggest retail record Curb Records has seen since TIM MCGRAW and has really caught us off guard. Stock is being rushed and will begin arriving in stores June 13. We appreciate your patience and understanding.



COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #1 WYNY/New York (212) 237-2900 Kampfeier/Sandiford. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like WADE HAYES/Sill Dancin' With...

MARKET #2 KIKF/Los Angeles (714) 835-1300 Dunne. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like TRACY LAWRENCE/Texas Tornado...

MARKET #2 KZLA/Los Angeles (818) 246-0939 Curtis/Roife. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like COLLIN RAYE/I Were You...

MARKET #3 WUSN/Chicago (312) 649-0099 McNeil/Biondo. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like COLLIN RAYE/I Were You...

MARKET #4 KFSN/San Francisco (415) 991-0202 Sledge/Ryan. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like CLINT BLACK/Summer's Comin'...

MARKET #5 WXTU/Philadelphia (610) 667-9000 Hart/Brophy. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like JOHN M. MONTGOMERY/Sold (The Grundy)...

MARKET #6 WWWW/Detroit (313) 259-4323 Hamlin/Scollin. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like JOHN ANDERSON/Mississippi Moon...

MARKET #6 WYCD/Detroit (810) 799-0600 Casey/Haskell. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like JOHN BERRY/Standing On...

MARKET #7 KPLX/Dallas (214) 526-2400 Chambers/Huff. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like TRACY LAWRENCE/Texas Tornado...

MARKET #7 KSCS/Dallas (817) 640-1963 James/Kinder. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like TRACY LAWRENCE/Texas Tornado...

MARKET #7 KYNQ/Dallas (214) 716-7800 Pearman. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like COLLIN RAYE/I Were You...

MARKET #8 WMZQ/Washington (202) 362-8330 McCarrie/Daniels. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like CLINT BLACK/Summer's Comin'...

MARKET #9 KIKK/Houston (713) 772-4433 Moss. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like DAVID LEE MURPHY/Party Crowd...

MARKET #9 KILTFM/Houston (713) 526-3461 Murray. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like JOHN BERRY/Standing On...

MARKET #10 WBOS/Boston (617) 542-0241 Nelson/Rogers. Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like BLACKHAWK/That's Just About...



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Focusing On Format Fragmentation

The entrepreneurial spirit saluted in last year's Black Music Month special has fostered a change in the Urban radio landscape — namely, increased format fragmentation. And that's the focus of this year's special.

This burgeoning Black radio phenomenon has been buoyed by the success of Urban AC (WRKS/New York, WVAZ/Chicago) and new takes on Urban Gold (KACE/Los Angeles), as well as other offshoots. On the following pages, station owners, managers, and programmers reflect on the rewards and challenges, tackling subjects ranging from audience mix, imaging, and increased competition to music rotations and breaking sales barriers. Then record label executives weigh in with thoughts on how this is affecting Urban music departments.

My thanks to all the Urban radio and record executives who participated, and to my assistant Lanetta Kimmons and other R&R staff members who helped coordinate this undertaking: Gail Mitchell, Don Waller, Jeff Axelrod, Julie Gidlow, Margo Ravel, Greg Burt, Angela Crawford, Scott Lenz, Tanya O'Quinn, Joanna White, and Jay Levy.



How Do You Define Urban AC & Urban Gold?

Who better to define "Urban Gold" and "Urban AC" than those working in the trenches? Various execs compare and contrast the two formats.

"There are probably two major differences between Urban Gold and Urban AC: the time frame of the music being played and music tempo," states KMJQ/Houston VP/GM Ernie Jackson. "On the [Urban Gold], you're going to hear a majority of music from the '50s and '60s, mixed with some '70s, '80s, and currents. But the heaviest emphasis is going to be on the '50s and '60s ... more of a Motown-based Oldies format. Your Urban AC is going to have some of that, but to a much lesser degree. There's more of a blend between currents and '80s music."



Ernie Jackson

Jackson's PD, Carl Conner, would define Urban Gold as "what [ABC Radio 24-Hour Formats] is running: It's an Oldies format, period. There are no currents and no recurrences. Urban AC appeals to adults, but it must be applicable to whatever's in the market. There's no set definition I know of that [outlines] what an Urban AC is supposed to be. Some of the elements are 'no rap,' playing more music, and programming a good mix of oldies and currents — and that mix depends on the market."

'Hits' Vs. 'Image'

KFI-AM, KACE-FM & KOST-FM/Los Angeles VP/GM Howard Neal notes, "Urban Gold is essentially older-era urban music without a contemporary [counterpart]. Urban AC has a contemporary base to it. You can do Urban Gold or Urban Oldies and still have a contemporary feel to the station, using elements besides music."

KACE PD Kevin Fleming concurs. "Urban Gold is playing tried-and-true, tested music ... bona fide hits. Urban AC is more of an image, with new and contemporary kinds of music. We have a contemporary presentation with Urban Gold, but we don't play contemporary music."

"Urban Gold would probably tend to have more of an oldies presence than an Urban AC," says WALR/Atlanta OM Kris McClendon. "And an Urban AC would probably either have more of a current or jazz-type flavor to it — something that would be much

more contemporary."

President Lew Dickey defines Urban Gold by describing WALR: "Our station is Gold-based AC, a mixture of hits and oldies. But the station definitely has a predominantly Gold feel and flavor to it."

For WDIA-AM & WHRK-FM/Memphis OM Bobby O'Jay, there's a timeline involved. "Urban Gold means no new music — just R&B from the '60s and '70s. Urban AC means music from the '60s, '70s, '80s, and '90s."

'Mellow, Not Sleepy'

"Urban AC is very difficult to define," says WHUR/Washington GM Jim Watkins. "WHUR's version consists of R&B, jazz, and various album cuts that are geared to adults. We give special attention to popular music for the metro that may not be popular nationally. The tempo is mellow, but not sleepy. The format can play uptempo songs, depending on the circumstances."

According to WRKS-FM/New York PD Vinnie Brown, "The Urban AC format is targeted primarily toward adult black females. And it receives great passion from the audience. It's a combination of some of the greatest artists of our age."

Emmis Broadcasting Sr. VP Judy Ellis, who's in charge of WQHT-FM & WRKS agrees: "It's 'Smooth R&B and Classic Soul,' adult contemporary music targeted to the Urban community. I don't think there's a formula; it's market by market. I'd probably describe it using artists like Luther Vandross and Anita Baker."

'The Era Is The Key'

"Our Urban AC basically was developed to generate a 25-54 audience," says WDAS-AM & FM/Philadelphia VP/GM Kernie Anderson. "It's a format that obviously avoids more of the high-intensity music, which appeals to the younger teen audience."

WDAS-FM PD Joe Tamburro adds, "An Urban Gold would feature more '50s and '60s music than an Ur-

ban AC. The era is the key to that format at this point in time. As an Urban AC, we play a certain percentage of currents; our gold is more focused in the '70s, '80s, and early '90s."

"Urban AC is a relatively new format that has made some significant inroads in that elusive 25-54 demo," states WMXD/Detroit PD Skip Dillard. "Basically, we're an adult black music station."

And WQUE-AM & FM & WYLD-AM & FM/New Orleans VP/GM Earnest James remarks, "Our music and presentation are aimed toward the adult urban listener — the listener who likes music that's not 'young end' like hip-hop and rap are."

Market Differences

"Urban AC is an interesting format because there are slightly different spins on it in different markets," notes KSOL/San Francisco OM/PD Larry Berger. "Compared to Chicago, Detroit, Philadelphia, and New York, the African-American population here is less. We have to contend with an ethnic mix that includes African-Americans, Asians, Caucasians, and Hispanics. Another factor in this market is the gay population, which has traditionally had a strong affinity toward black music."

"Our station probably has more tempo than the typical Urban AC because there's a soft 'Quiet Storm' station [KBLX] already in this market. And in some ways, I think we're different from very vanguard Urban ACs like WVAZ/Chicago and WDAS-FM. We're doing a San Francisco version of the format, but I think it's probably the same basic idea: to play music predominantly by black performers, and present/package it in a way that's appealing to a large group of people."

And KSOL's GM, Ali Shepherd, asks: "Remember when MOR was MOR? Interestingly enough, Urban is redefining itself. We just came back from an Interep seminar. And if there's anything I came away with, it was to define our station more clearly. We've changed our Urban AC to 'Soul AC.' We don't play any hip-hop or rap. And I think from the advertiser's standpoint, it makes it very clear exactly what we are."



Bobby O'Jay

'Let The Format Grow'

Urbans embrace fragmentation as way to clarify image and focus on future

In some ways, Urban radio execs are wholeheartedly embracing the format's growing fragmentation — many of those interviewed feel Urban radio's image needed to be clarified.

Maximizes Potential

"[Urban AC's] a great format. It allows a station to maximize its potential," suggests WDAS-AM & FM/Philadelphia VP/GM Kernie Anderson.

"I find the problems encountered in selling the Urban format surely are diminished with the so-called Adult Urban format, particularly if you're successful at it."

WMXD/Detroit PD Skip Dillard asserts, "Fragmentation is already old news; we have to start focusing on the future. We have to continue to develop personalities not only for mainstream Urban, but for the Urban Gold format. The Adult Urban format will increase the life expectancy for a lot of DJs out there."

"Don't be afraid to let the format grow. It's something I'm learning every day. There are new ways to branch out. And who knows? Maybe one day down the road five years from now, the audience needs may be different — 25-54s are never the same."



Skip Dillard

Fragmentation is already old news; we have to start focusing on the future. — Skip Dillard

Major-Market Phenomenon

"The format really has legs," says KSOL/San Francisco OM/PD Larry Berger. "It's going to be around for a long time. Each market is going to have its own little spin on it, just as in other formats. CHR in this market is all Churban; in other markets you have stations like a KIIS-FM/Los Angeles."

"We had to elbow our way into this market. There was already a long-time soft 'Quiet Storm' station [KBLX] in the market. We did what we thought would position us in a different way. My best read is that [fragmentation] is more of a major-market phenomenon rather than a medium- or small-market phenomenon."

KSOL GM Ali Shepherd concurs. "Fragmentation will continue. I think the national perception of the typical Urban station is it's a 'black thing' — and being on the road I've certainly felt this. You have to define what Urban is depending on your marketplace. And because of that, I think the format will continue to redefine itself, especially since many advertisers aren't as educated about who the Urban consumer is."

The format really has legs; it's going to be around for a long time. Each market is going to have its own little spin on it. — Larry Berger

Label Execs Bullish On Urban Format's Future

■ Foresee room for multiplicity of formats & diversity of playlists as stations draw strength from community

What changes are in store for Urban radio — and Urban music departments — during the next three to five years?

Capitol VP/Urban Music Promotion Manny Bella doesn't foresee the Urban radio landscape taking a much different shape: "I think Urban radio is going to be where it's at today. A lot of the stations that we deal with are very community-oriented. And I think if they stay in touch with what the community wants, they're going to be where they are today. I think what they do is look to serve the community.

"Smaller markets in particular are really in the middle of the community. And, for a major market, one example of that is WEDR/Miami. They're really in tune. When I was down there something had happened within Carol City, and James Thomas totally shut the music down and just went on for the community. But I don't think most stations are really going to vary too much from what they're doing now."

Mercury VP/R&B Promotion Michael Johnson likewise expresses confidence in the format, but would like to see some musical changes: "I think Urban radio stations will still be viable, still strong. I think their signal goes out to people who are undergoing a lot of pressure and are fickle — so we really can't put a gauge on how



Dwayne Cunningham

people are going to react in the next month or so.

"I would like to see Urban radio realize that people can take more than what they give them. I'd like to see them stretch out, play more kinds of music, open it up again to instrumentals — some of the things that I grew up with in Buffalo, when it was much more of a broadcast — and I still feel that by stretching the playlist and not concentrating on 25 records, people won't tune out if you play the best music that you can possibly present."

Youth Must Be Served

Although he accepts fragmentation as a fact of future life, Epic VP/Black Promotion Dwayne Cunningham adds a note of alarm: "In most major markets, there's

The Changing Face of Urban Radio

room for all of the formats, because the kids who want to hear rap — or rather the adults who *don't* want to hear rap — are the reason why there's a lot of success at the Urban AC stations these days. But you also have people in their 20s and early 30s who want to hear current product. So there's room for a traditional Urban station, too.

"I also feel there should be separate charts for Urban AC. That way I wouldn't have to be soliciting Urban AC stations to play and report uptempo records or current artists, and vice versa.

"But the problem is deeper than that. As we all know, most Urban stations are community-minded. But with most of the teens listening to the rap-oriented stations or rhythmic/crossover stations, I'm concerned with how much those stations are concerned with the issues of the community and the things that are being fed into black kids' minds.

"I feel that with all of the teens listening to those stations, they are losing a part of their heritage as far as black music is concerned. I'm concerned that this generation of teens might not be getting a real education on the history of black music by listening to those stations, because they're only going to play music from the last five, six years at the most."

Running The Numbers

After looking at the numbers, MCA Sr. VP/Black Music Promotion & Marketing A.D. Washington sounds a similar note: "If you use what's going on now to get a read on what's going to happen in the future, you're going to see Urban radio become more like white radio. You're going to have Urban stations that target 12+, that target 18-34, that target 25-59 with their focus on 25-34, and you're going to have Urban Golds that want 25-59s.

"The degree of fragmentation is going to depend upon market size. In markets that would support the different fragments of Urban radio, you're going to have all of them in there.

"But I also think that in the future you're going to see some Urban stations going in for that 12+ audience. Because it's unrealistic to believe that if you raise a person from 12-18 that when he turns 18 he's going to say, 'I'm not going to listen to this station anymore; I'm automatically going to switch to another one.' And if we don't get some younger music on Urban ra-

Let's Work Together

"There will always be a need for black record execs, black promotion departments, artist development, and publicity. Many labels are rebuilding now, given the new surge and new direction in black music.

"We need to ensure that these departments will continue to have a life for the next three to five years — and beyond. We need to share information and help each other to enhance the success of these divisions. We need to put egos in our back pockets, roll up our sleeves, get together, and enhance the success of these divisions."

— Ardenia Brown, WB VP/Black Music Promotion

dio, we're going to lose all our audience to the Churban stations that are offering 12+ music."

Fragmenting Alongside Radio

"We're going to have to rise up to meet the fragmentation of radio. I think there is going to have to be a good mixture of the older artists and the younger artists. We're going to have to have black music to fit all of the formats that originate in Urban radio. Black music divisions and companies are going to have to go to the same place that Urban radio is going."

— A.D. Washington, MCA Sr. VP/Black Music Promotion & Marketing

It's Who We Hire

"It goes back to the individuals at the lower level who are able to broaden their base and become players in all aspects. They will determine the fate of Urban music departments.

"I think the VPs have the responsibility to make sure that we make money, make the right decisions, hire the right people, and train those people to be total marketing/promotion people.

"If they're able to do that — and continue to be the person that pushes the button — then we'll be around.

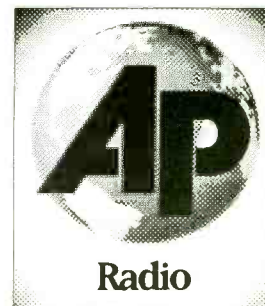
"But it's up to us to realize that the future of black business, of black music departments, three to five years from now lies in the hands of the new people that we hire."

— Michael Johnson, Mercury VP/R&B Promotion

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AUDIENCE MIX

Crossing Over: By Design Or Chance?

Besides an African-American core, Urban radio and its offshoots do attract listeners from other ethnic groups. Is this by design?

R&R asked a panel of radio execs to discuss their stations' audience mix — and whether they aim for crossover audience.

Core Comes First

• **WDAS-AM & FM/Philadelphia VP/GM Kerner Anderson** estimates his station's black/non-black ratio to be about 90%/10%. "I don't think we [aim for crossover listeners] per se. We play our music, do our format, and generate as large an audience as we can. We don't specifically play a record that's done well on the AC charts to try and pull some white listeners. We're fooling ourselves when we try and do that."

"We make no attempt to hide our so-called blackness. We'll stop the music to do things that are important to our core audience, the African-American community. And we do it without any real concern about 'are we going to offend our white audience?' We know who our target is, and that's who we go after."

• **KSOL/San Francisco OM/VP Larry Berger** says his audience is 45% black, 15% Hispanic, and "about 40% white/Asian — or as Arbitron calls it, 'other.'"

"In this market, we have to target crossover listeners. That's just the nature of the market; the potential is there. And I think most of the stations in this market — young-skewing or old-skewing — do try to cross over."

• **PD Vinnie Brown** says **WRKS/New York's** audience is "61% black, 19% Hispanic, and the rest is other, which includes whites, Asians, and everything else."

Risk Factor

• **KMJQ/Houston PD Carl Conner**, whose station just entered the Urban AC arena, notes, "I think it's going to take until the fall for us to accurately measure the percentage of blacks versus whites and Hispanics here in Houston."

As far as serving a crossover audience goes, Conner says, "I'm aiming to serve our core audience. You have to superserve your core. Make them happy first. And the other people who like your station? Great, you're going to get spillage. But if you start chasing other pieces of the audience, it's like chasing a bucket of steam ... and you're missing the boat. If you're doing what you're supposed to do — [playing] the type of music they like — they're going to listen to you for what you're doing. You don't have to go out and chase them."

• **Lew Dickey**, whose **WALR/Atlanta** caters to a 96% black audience, says, "Anyone we attract who isn't black just happens. We research the radio station very heavily — musically and strategically. All those things have enabled us to develop a very powerful brand in the marketplace."

The Changing Face of Urban Radio

• **WMXD/Detroit PD Skip Dillard** assesses the station's black listenership at 90%-95% black. Does Dillard make a concerted effort to attract others? "No, but we're happy to get them. We don't turn off anybody. But at the same time, it's important in any Urban format to let your audience know you are there for them. If you try to do a lot of things that are targeted away from black audiences, you automatically put yourself at risk because so many ACs now are playing a lot of the same music in Detroit. I can punch up four or five ACs that play music from the '70s and '80s, and you'll hear a lot of Motown product on them."

• **Emmis Broadcasting Sr. VP Judy Ellis**, who oversees Rhythmic CHR **WQHT-FM (Hot 97)** and Urban AC **WRKS-FM** in New York City, pegs 'RKS audience composition at 61% black. "Our target is black women 25-54, but our goal is to get everybody who loves good music. We've known all along this was going to be a big crossover station."

• **KACE/Los Angeles PD Kevin Fleming** says, "I want anyone who's interested in listening to this music. We play R&B music from the '60s and '70s. If that touched you in your life, then please come and listen. I'd be crazy to say, 'I only want blacks between this age and this age.'"

Female Focus

• **Ernie Jackson**, GM at **KMJQ/Houston**, which has an 88% black audience, says, "If we get [crossover listeners], it's a bonus. But we're not specifically targeted for anything other than black adults."

• According to **WQUE-AM & FM & WYLD-AM & FM/New Orleans VP/GM Earnest James**, "The vast majority of our listeners are urban listeners. But Urban is defined differently according to the marketplace — black and white is a real strange question down here in New Orleans because

you have so many mixes. You've got blacks, Creoles, Cajuns. So we have a tremendous audience who's black, but we have a lot of audience who may not be defined as black in some other cities.

"We're aiming for all people who like good music and good community involvement. We think the majority of people we attract because of our presentation would be adults — and we want them all."

• **WALR/Atlanta OM Kris McClendon** places his station's black listenership at "upwards of 85% black." And he has a different outlook on crossover listening: "For us, a crossover listener would be someone under 25 who likes what we're doing. But we don't necessarily look for pop hits or pop oldies. When we research, we research the core — all African-Americans and if not 100% women, probably 90%, depending on the test."

• **Maxx Myrick**, the new PD at **WVAZ/Chicago**, takes over a station with a 90% black audience. And he plans to continue "targeting black adult females."



Maxx Myrick

Welcome Mat

• **Howard Neal** is VP/GM of Los Angeles's **KFI-AM, KOST-FM**, and recent Cox acquisition **KACE-FM/Los Angeles**. He notes, "[KACE's] target isn't particularly Anglos. However, the response I'm getting from them is very favorable. You aim for who you aim for. In this case, the target is based on signal limitations. But I'll take crossover listeners."

• **WDIA-AM & WHRK-FM/Memphis OM Bobby O'Jay**, whose stations' audiences are 98% and 99% black, respectively, flatly states, "No, we are not aiming for crossover."

• The ethnic composition at **WDAS-FM/Philadelphia** is approximately 92% black. And **PD Joe Tamburro** says he isn't looking for a larger crossover audience. "There are 20-some radio stations in Philadelphia and enough people looking for general audience. I'm looking to serve the black community. If whites, Hispanics, or Asians find what they're looking for without me having to deviate to please them, we welcome them."

• **GM Jim Watkins** describes **WHUR/Washington's** audience as "84% black, 16% white. We don't aim for crossover listeners — we feel non-blacks already listen because they want to hear what this Urban station is doing."

For us, a crossover listener would be someone under 25 who likes what we're doing.

— **Kris McClendon**

Who's Your Target?

Urban ACs

Our target is 25-54. I don't think Urban Gold and Urban AC appeal to the same audience. When people listen to an Urban AC, they're looking for an alternative to the straight-up Urban station. If you look at the 25-54 demo, the center is 36, 37, 38 ... somewhere in there. The 25-54 demo has a bell effect — you hit the center of that demo and everything kind of bells off to both sides of it. And I think that's what Urban AC is doing.

— **Joe Tamburro, WDAS-FM/Philadelphia PD**

Our target demo is 25-44. The most recent book came in at 48% male-52% female. It's a sliding scale. If you're asking me to compare our station with stations that play 100% gold — including things going back to the '50s and '60s — that would be different. Most of the so-called Urban ACs play a fairly high percentage of gold. We're around 30% current/recurrent; that seems to work for us.

— **Larry Berger, KSOL/San Francisco PD**

Our target demo is 30+, although we're doing very well with 18-34s. I don't necessarily think Urban ACs and Urban Golds appeal to the same target audience because Urban AC could skew a little younger. With Urban AC, you have to be a certain demographic to remember and appreciate some of those old songs that were recorded 20 years ago.

The older audience remembers the music, appreciating it for what it was. But the younger audience appreciates the music because it is new, fresh, and different.

— **Vinnie Brown, WRKS/New York PD**

We're primarily a 25-54 radio station. But we're strong 18-24 and also 35+. I think Urban ACs and Urban Golds share audience. Sometimes — according to market composition and presentation — there can be a very different appeal, because some Urban Golds focus their music in such a way that they limit their appeal. Others have a broader appeal. The same with Urban ACs.

— **Earnest James, WQUE-AM & FM & WYLD-AM & FM/New Orleans VP/GM**

Our target demo is 25-54. Urban Gold and Urban AC appeal to the same target audience. Urban Gold should skew more on the higher end of the demo, whereas an Urban AC should skew a little younger and maybe roll off at 45. It depends on how deep the radio stations go into the gold; that's the determining factor.

— **Carl Conner, KMJQ/Houston PD**

Our target is 25-54. Urban Gold is older, probably 35-54.

— **Maxx Myrick, WVAZ/Chicago PD**

Urban Golds

Our demo target is 35-54; we're on the upper end. In a way, I think Urban ACs and Urban Golds share a tremendous amount of audience. But now with more fragmentation, they're split a little more. Urban Golds appeal more to the 35-54s and Urban AC appeals more to the 25-34s. I target a little bit almost out of the demo because we're a Gold-based station.

— **Skip Dillard, WMXD/Detroit PD**

Our demo target is 25-54. The target audience is definitely a shared thing between the two formats. There's something to be offered in both genres of music.

— **Kevin Fleming, KACE/Los Angeles PD**

The big picture is 25-54, but we actually target 30-44s and 35-45s. In general, Urban ACs and Urban Golds appeal to the same target, because they're both appealing to somebody over the age of 30. Depending on your market and positioning, the Urban AC approach is probably more high end and more contemporary whereas an Urban Gold approach might be more street level to attract the average person.

— **Kris McClendon, WALR/Atlanta OM**

Our broad target is 25-54, male and female. You try to achieve an equal balance between the two. In more cases than not with the Urban Gold image, you probably have a greater preponderance of males. With the more contemporary Urban AC, I'd think there's a closer balance between male/female, skewing more toward females.

— **Howard Neal, KFI-AM, KACE-FM & KOST-FM/Los Angeles VP/GM**

Our target for **WDIA-AM** is 25-54. The latest Arbitron has **WDIA No. 2** in Memphis with a 9.0. Our target for **WHRK-FM** is 18-34. Urban AC and UC appeal to a small portion of the same audience — maybe 30%.

— **Bobby O'Jay, WDIA-AM & WHRK-FM/Memphis OM**

We've been Urban AC for 2-1/2 years now. Our target demo is primarily 25-44 with a broad range of 25-54. Urban Golds tend to target 25-54 primarily and 35-64 secondarily.

— **Jim Watkins, WHUR/Washington GM**

STATION PRESENTATION

UAC Vs. Mainstream UC:
Radio 'Minus The Hype'

Presentation can make or break a station. And it's even more crucial if your Urban AC is going up against a mainstream format rival that's also aiming for an adult presence.

Several managers and programmers share their philosophies and how they work to make their station presentations different.



"I don't listen to other radio stations, and I'm not really concerned with their presentations," declares Sr. VP Judy Ellis of WRKS parent Emmis Broadcasting. "I'm concerned with ours and how we can be the best that we can be. I'd rather listen to us as the competition."

"Comparing UAC to mainstream, there's more of an adult presentation. It's a little smoother, easier. The goal is to make you feel relaxed rather than like you want to jump out of your skin. Kiss is presented as a very elegant station designed to make listeners feel good about themselves. We present it all in a classy, upscale way — champagne and roses."

"Our presentation is a bit older," adds PD Vinnie Brown. "And it might be a little more mature in production values and on-air announcers' delivery. Mainstream Urbans basically try to be all things to all people. They're primarily lively, up-tempo, energetic, fast-paced, and more promotionally active than perhaps a more adult-targeted station."



PD Maxx Myrick says his station stays focused on 18-34s. "Mainstream stations that target adults are a little broader. Our target is 18-34. Depending on the competition level of each individual market [a mainstream] station might skew a little older, but they are still appealing to the 18-34s. We are a very narrow station."



OM/PD Larry Berger has the luxury of no mainstream Urban competition. But there is opposition from "Quiet Storm" outlet KBLX. "We needed to make ourselves clearly different," recalls Berger. "We decided to take almost a Hot AC approach and position the station so it sounds bright. We're very foreground, with DJs who actually have personalities.

They're not just announcers reading liner-cards. A number of them have been in the market for years and are well-known commodities."

"The presentation is very different," agrees GM Ali Shepherd. "I think that's why upscale advertisers have bought this station so quickly. It's a very sophisticated, upscale presentation. You're not going to hear a lot of bells and whistles. We don't do contesting, but we'll do ticket giveaways in the morning. It's clean, classy — very uncluttered."



"We're going after an adult audience with an adult sound," says VP/GM Kernie Anderson. "Our station has a great heritage — WDAS has been a fixture for over 40 years. So to that extent, our audience expects us to be adult in presentation. We probably spend — and this might not be typical of all Urban ACs — a significant amount of effort in news, public affairs, and public service. We look at these elements as basic format components. Meanwhile, many of your mainstream stations will do an hour [of news] daily and then — bam, bam, play the music."

"Everybody can play the same music," says PD Joe Tamburro. "But I try to have my air talent relate to the audience and deliver the music in their own personal style. I'm not into hype radio or screaming and hollering at my audience. I'm into delivering a sound they can not only listen to at home or in their car, but that they can take to work. Right now, we're enjoying the highest TSL in the city: 14 hours and 15 minutes."

"The key to AC radio — the key to adult radio — is to inform and entertain. That's something we're doing with newsbreaks and traffic in the mornings and afternoons. Mainstream Urbans, although they may be playing adult music, sound like they're trying to be everything to everybody. And when they do news/info, it's 60- or 90-second morning updates once an hour."



PD Skip Dillard opts for a more "mellow presentation. The jocks are still up. But I'd say it's sort of a minus-the-hype presentation. We're

The Changing Face of Urban Radio

more communicators. We don't want to give the perception that we're just 'jamming.' We're very gold-driven — our jocks focus a lot on, 'Hey, remember when ...' from 1965, 1982, or whatever. Our jocks tend to take your mind back thoughtwise."



"We're a pure Urban AC that co-exists in a duopoly with a commonly owned, straight-ahead 18-34 Urban," notes VP/GM Ernie Jackson. "But in a market like a Philadelphia, where an Urban AC may be competing with a crosstown 18-34 Urban, that's going to require a different philosophy."

PD Carl Conner adds, "It depends on the market ... each has to serve its own needs. We're an Urban AC that presents a good variety of current hit songs, oldies that fit, and no rap. A hit is a hit. You have to be mainstream first to be adult. And you still have to have that hit-oriented base, because it doesn't make any difference if the listeners are 40 or 45 ... they like Brownstone; they like Brandy. There are a lot of things they like that mainstream Urbans are going to play."



"Originally, most markets just had one Urban Contemporary station — Top 40 for African-Americans," remembers Lew Dickey. "It's analogous to the days when there was only Top 40 radio. Top 40 radio fragmented, and AC and Oldies radio came about; then there was AC fragmentation. Urban radio is undergoing the same type of fragmentation that Top 40 underwent many years ago."

"It's no longer 'one size fits all.' Those days are gone forever. Now broadcasters and advertisers alike are waking up to the fact that Urban radio is a very powerful marketing vehicle. And the one thing you find in Urban is that the real dividing line between kids and adults is rap. That's really the key differentiator between Urban Contemporary radio and Urban Adult Contemporary radio."

"I don't think you can be a mainstream outlet that's targeting adults," continues OM Kris McClendon. "If you're a mainstream outlet, you're mainstream. I guess the biggest difference in our presentation is that we're a committed adult station — that's what you get 24 hours a day.

66

I don't listen to other stations, and I'm not really concerned with their presentations. I'd rather listen to us as the competition.

- Judy Ellis

On a mainstream station that's trying to target adults or have an adult presence, you'll find a lot more day-parting. You'll find that maybe mid-days and late-evenings after 10pm are more similar to the adult station in the market."



"We play music from the '60s and '70s and don't include current music," explains PD Kevin Fleming. "With that in mind, we don't do the kinds of things a general adult UC station does."



"The difference between our station and others attempting to go for the Urban adult is in the variety of music we play and the elements in our programming and presentation," outlines WQUE AM & FM & WYLD AM & FM VP/GM Earnest James. "We play a mix of currents, oldies, and some specialty kinds of music. Our presentation includes community involvement and activism. Some Urbans have a more

vanilla or hands-off type of approach in that they only play the music and don't get involved with the community."



"Our UAC presentation is basically the same as our mainstream Urban with the exception of music," notes OM Bobby O'Jay. "Our jocks are up and bright. Our promotions are basically the same, with a slight twist to fit the target."



"That's hard to answer," laughs GM Jim Watkins. "We have so many Urban stations in DC. So we're [trying] to create our own niches."

"We call our approach the 'adult mix.' And it differs from mainstream Urban in several ways. One, we do not rely on rap music, hip-hop, or high-energy announcers to appeal to our audience. We consider ourselves an alternative to mainstream programming. And we also search out adult music that other stations may not take a risk on — that's our alternative approach."

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Something Old, Something New

■ But how much of each completes the recipe for adult demo success?

What's the right mix of currents and oldies for an Urban adult audience, and how substantial should that gold library be? Our group of programmers and managers tackles those issues here.

'Judgment Call'

• OM/PD Larry Berger programs a 30% current/recurrent-70% gold mix on KSOL/San Francisco, but explains, "That's subject to change depending on the maturity of the radio station. Over time, we may have to slide that up a bit and play more current/recurrent music. I think probably we would end up taking the same approach as WRKS/New York, sliding that mix up to maintain and sustain the vibrancy of the station. You can't just keep playing the same oldies over and over again."

• WRKS/New York PD Vinnie Brown says he plays only "a handful" of currents on the station. Does he think currents have a place on Urban Gold stations? "That's a judgment call. I can only speak in terms of my station, based on the marketplace, our position in it, who we're targeting, and the station's personality. But I've found that it works for me."

Gold content, he says, "depends on the market."

There are songs that are compatible from the late '50s — James Brown, Sam Cooke. This is a format that's basically built song by song. It's not necessarily all the music from one particular artist or era, and the accumulation of songs could be from the late '50s through the '90s."

• KMJQ/Houston PD Carl Conner tries to keep an even mix of currents and gold on the station. Regarding the depth of Urban AC gold libraries, Conner

says, "It depends on what your age cutoff is as to how far back you go, which also depends on the market and what else is in the market. That's how I would make the determination."

VP/GM Ernie Jackson, who adds that KMJQ's mix "depends on the daypart, and it varies from weekends to weekdays," doesn't think currents have a place on Urban Gold radio, and the extent to which UACs should play oldies "depends on the scope of

The Changing Face of Urban Radio

the competitive landscape. We are commonly owned with the straight-ahead Urban, so our emphasis is on the upper end. We don't have to worry about a young end competitor dominating 25-30-year-olds."

Provide A Mixture

• According to WALR/Atlanta President Lew Dickey, "We play one current an hour, sometimes two, with one or two recurrences an hour. So the station is probably 75% gold." The currents, Dickey maintains, are an important part of the

mix: "Absolutely. Think about it this way ... in a lot of markets, if you get to the point where there are six or seven Urban radio stations, then there's a market for a Gold-only station. But in most markets, there are only two. So why would you want to go all the way to the other extreme and play only gold? You want to provide a mixture. The station is predominantly a '70s and '80s station, flavored with '60s and '90s."

WALROM Kris McClendon's estimate of the station's music is close to Dickey's: about 80% oldies and 20% current. How extensive does he feel the oldies category should be? "It would depend on your market and your competitive situation. But I would say generally maybe 1970, which would take you back about 25 years." And do currents belong on Urban Golds? "Probably. But an Urban Gold current would proba-

bly be something that's already been to No. 1 and might be working its way down."

• WMXD/Detroit PD Skip Dillard describes his station's mix as 70% gold and 30% current, and he thinks currents are an important part of even the Urban Gold format. "WRKS/New York has been described as an Urban Gold, but you still hear Tevin Campbell and Vanessa Williams, which mainstream Urbans are still adding. I don't think there's any way to define that."

• PD Kevin Fleming's KACE/Los Angeles is 100% gold. "There are certainly [Urban Gold] stations that [play currents]," he says, but "it depends on your market, what you're trying to accomplish, and certainly on your competition. In other markets, there may be only one or two choices, so it makes sense to have a mixture that includes one or two currents."

How deep should an Urban AC's gold library be? "Again, it depends on the market and the target. Generally you don't find stations going back more than 20-25 years."

VP/GM Howard Neal says the depth of a station's gold library depends on competitive factors. "It depends on who you're targeting and what you're trying to get from the competitive stations. It's all strategy. There are no matter-of-fact percentages saying you shouldn't go up into the '80s with oldies, etc. It's predicated on how many Urban ACs or Urban Golds you may have in the market."

Neal's station plays no currents — should others? "It's a matter of opinion," he believes. "You've got to go with what your research tells you. I haven't thought about adding currents, and I won't as long as I know there's a hole that can be enlarged with what we're doing."

'Secret Formula'

• WQUE-AM & FM & WYLD-AM & FM New Orleans VP/GM Earnest James coyly remarks, "We have a mix that we think is working well for us.

And to get deeper into that — I know that people think, 'Well, anybody can listen to anybody's station and tell exactly what they're doing.' I challenge them to do that; we don't give out that kind of information. It's sort of like Coca-Cola. Everybody has pop, but Coke has their own secret formula ... and so do we. We modify the formula as the need dictates based on the tastes of the audience and what our research shows.

"[Gold content] is based on the situation you're in. I mean, the kind of research that one needs to do to make an informed decision is to find out about the marketplace that they're in. You may have a market like ours that has a long and deep musical history — songs we play in this marketplace may not work in others."

The Gold Standard

■ How far back do — or should — libraries go?

One of the most important programming decisions a station must make is setting the range of its music library.

The topic is so sensitive that many stations surveyed gave limited answers:

- WALR/Atlanta: the '70s and forward
- KMJQ/Houston: mid-'70s
- WYLD/New Orleans: back into the '50s
- KACE/Los Angeles: dates from '61
- WRKS/New York: earliest song is James Brown's "Please Please Please," 1956
- WVAZ/Chicago: usually no further back than '70s, but will go deeper during oldies shows
- WDAS-FM/Philadelphia: '70s and '80s

Rhyme And Reason

Several GMs and PDs were more forthcoming:

KSOL/San Francisco OM/PD Larry Berger: "We decided to cut off at about 1971 for a couple of reasons. We didn't want to get into the Oldies stations' arena — at the time, there were already two of them in the market. Then there was the music's technical/recording quality. There was a mixing problem with a lot of the older music. Playing that material near songs like 'I Wanna Be Down' by Brandy, which has a big thumping bass line, doesn't sound right."

WMXD/Detroit PD Skip Dillard: "It depends on your research and your audience. I find most Urban ACs don't really go back into the '60s. Ours goes back to about '65 — maybe '63 — just because of Motown. Detroit is Detroit, and the '60s was the biggest decade of music in this city. In other cities you go to, though, the '70s may be the biggest decade. Or the '80s may have produced a lot of artists. But our local artists, like Aretha Franklin, started in the mid-'60s.

"Every PD and consultant will tell you something different. You basically have to research to find out how old your audience is and how many people are available for the type of music you want to play. That helps narrow down what years you want to target."

WHUR/Washington GM Jim Watkins: "Our library goes back to 1975. And we monitor each of those songs because we want to maximize each song's potential. We have WMMJ here, which is really the Gold-based station — they really go back. So when we looked at what we wanted to go with, we couldn't go too far back because we'd end up doing what they're doing. And on the other side we have WPGC and WKYS ... so OK, where's the hole?"



Vinnie Brown

This is a format that's basically built song by song. It's not necessarily all the music from one particular artist or era.

— Vinnie Brown



Kris McClendon

You've got to go with what your research tells you. I haven't thought about adding currents, and I won't as long as I know there's a hole that can be enlarged with what we're doing.

— Howard Neal



Jim Watkins

We have a mix that we think is working well for us. It's sort of like Coca-Cola. Everybody has pop, but Coke has their own secret formula ... and so do we. We modify the formula as the need dictates based on the tastes of the audience.

— Earnest James

• Maxx Myrick's WVAZ/Chicago is 80% gold and 20% current. The depth of a station's gold library, the PD says, depends on its target: "We're in the '70s. We have two oldies shows [to play] classic 'dusties,' so we don't have to play that older stuff all the time."

• UAC WDAS/Philadelphia PD Joe Tamburro maintains a 55%/45% current/gold ratio and keeps a relatively tight gold library. "If they're out of the '70s, they're too far back. Philadelphia is a Motown city, and that '60s Motown music is as wonderful a sound as you'll find to play. I play a few things — very rare and very spread out. I just

don't think that's the answer for our 25-54 demo."

Does he think Urban Golds should be playing currents? "You know I don't want them to," he laughs. "Yes, I think WRKS should be playing some currents, and I certainly think WHUR should be playing some currents."

• WHUR/Washington GM Jim Watkins says, "We do 60% current and 40% gold, and we feel a true Urban Gold format should not be playing currents. That format is a great way to appeal to the 35+ crowd, but traveling down memory lane for us is counterproductive and not being a true Urban AC."



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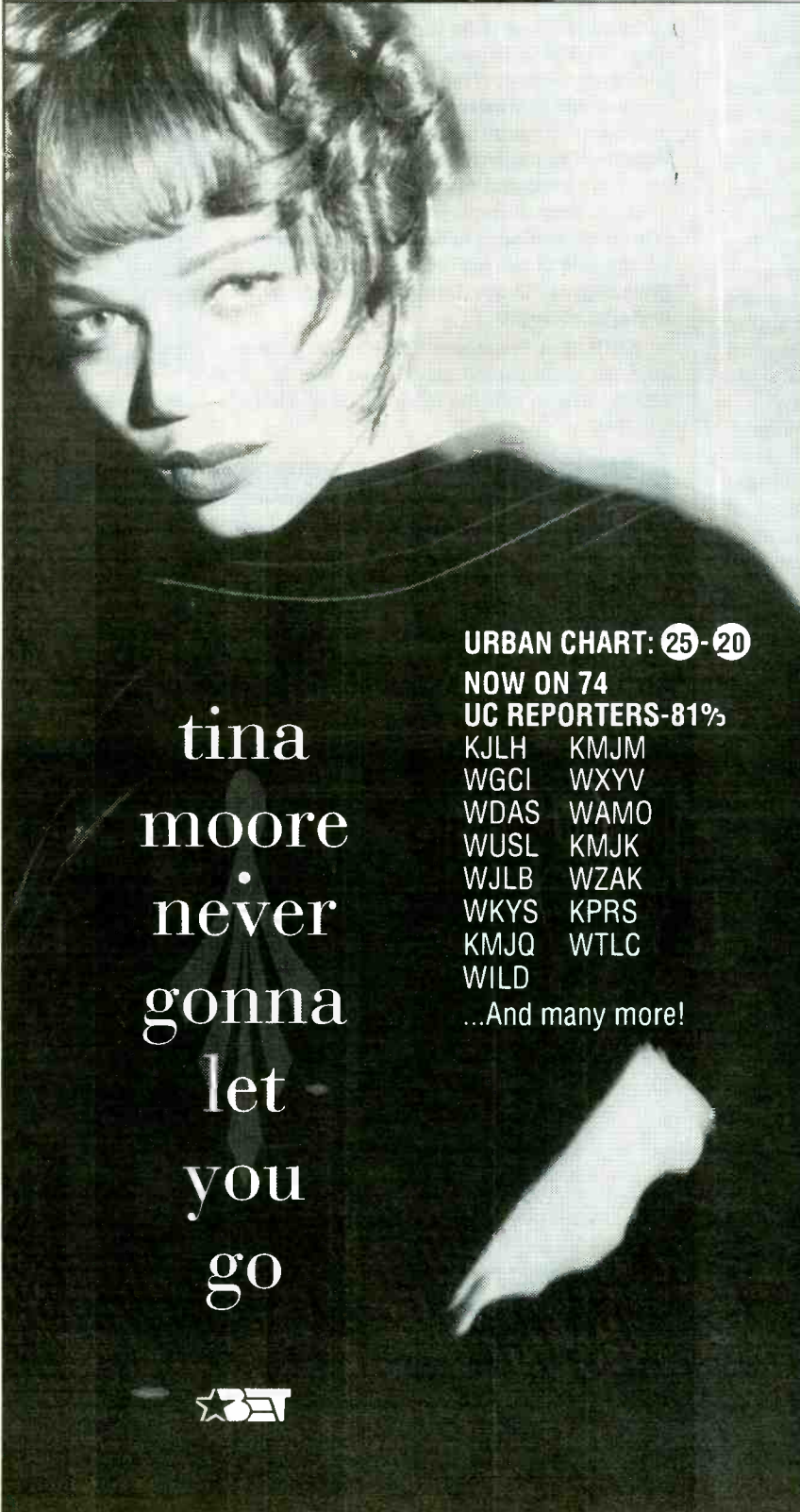
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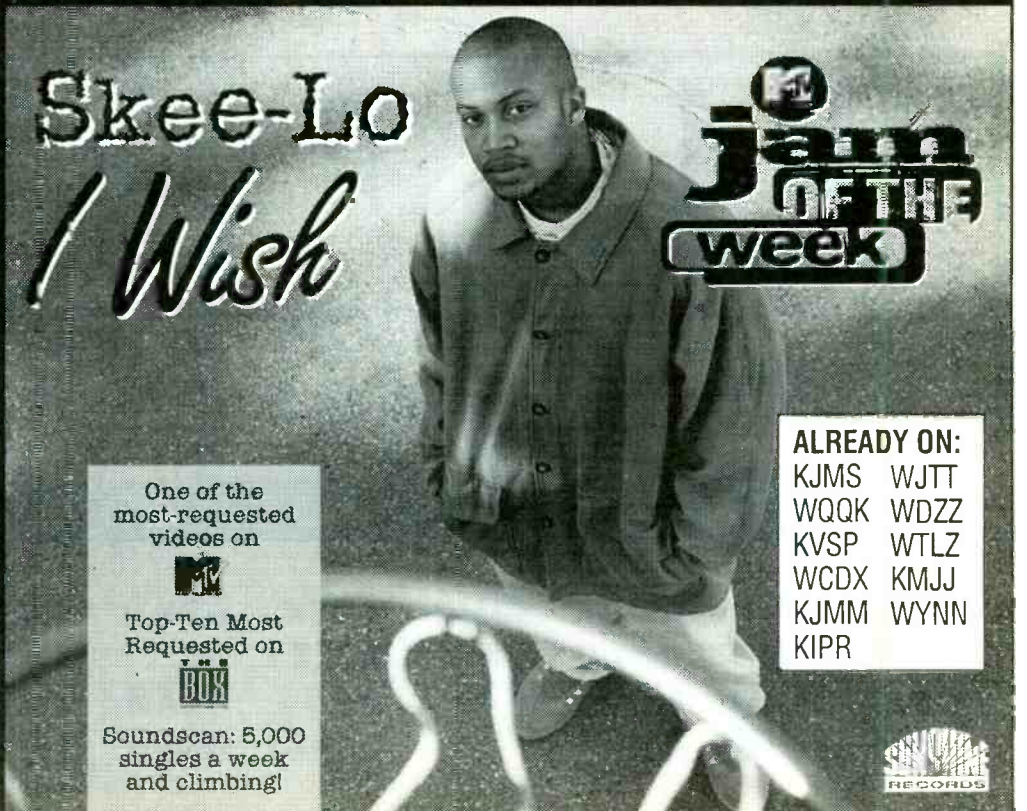
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Determining The Right Rotations

■ Stations use research or hit the streets in quest to avoid music burnout

One of the primary goals of a successful Urban AC or Urban Gold is to develop the perfect music mix for its market. Several execs discuss how they determine music rotations, while avoiding burnout.

Testing, Testing

WALR/Atlanta President **Lew Dickey** relies on research. "Stratford Research conducts auditorium tests several times a year for us. Based upon that data, we structure our rotations accordingly, with the intent of rotating the most desired songs most often. We stratify the list based on popularity, burn, and familiarity, so the songs people want to hear the most get played the most; those they don't want to hear don't get played."



Carl Conner

Adds WALR OM **Kris McClendon**, "It's all about what's happening in the market — how quickly or slowly your competitor is turning its music. You need to have a balance. I run the power currents [in about a] five-hour separation, then we take it down from there. The core artists or best-testing songs from 1970-90 rotate around 27 hours."

“

We rotate our gold through dayparts, so the likelihood of hearing the same songs is slim.
- Joe Tamburro

”

Mainstream Comparisons

WMXD/Detroit PD **Skip Dillard** also condones research, calling it "a primary goal for an Urban AC. People used to think, 'You don't really need research because all you're doing is playing the best of the best.'

Still, [you must determine] the best for your audience.

Dillard believes it's harder for an Urban AC to determine music rotations than it is for a mainstream Urban. "You don't have the advantages of constant requests and working the streets. But Urban ACs can hit the streets, too. Instead of driving a van and giving away a T-shirt, I talk to people in church, at civic functions, in the mall — that's where I get a lot of ideas on the music they want to hear."

KMJQ/Houston PD **Carl Conner** also has discovered major differences between mainstream stations and Urban ACs. "Stay currents and recurrences in a regular Urban format could still be very active in an Urban AC format. For example, **Brownstone's** 'If You Love Me' still is very active in Urban AC and so is 'Grapevyne.' In general, you would try to spread out your rotations longer than you would if you were a typical AC."

"We're not hammering songs," says **KSOL/San Francisco OMPD Larry Berger**. "Our powers play about 35 times a week. We tend to be late on songs because the older demos aren't tremendously interested in the hottest new, hip tunes." At **WHUR/Washington**, "We have new currents, stay currents, recurrences, plus three eras of double gold," says PD **Hector Hannibal**. "We aren't as [prohibited] by our rotations based on overall TSL. Current powers move every four and a half to five hours."

The Changing Face of Urban Radio

Fatigue Factor

According to **WDAS-FM/Philadelphia PD Joe Tamburro**, "Our gold — which we don't play as much as we used to — shows little burn, if any, when we test. Sometimes I get sick of hearing some of the power gold, but the average person listens to the radio only 20-25 minutes a day. We always rotate our gold through dayparts, so the likelihood of hearing the same songs [is slim]."

KACE/Los Angeles PD Kevin Fleming says burnout is unavoidable for Urban Golds. "Whenever you have a limited playlist, you face the possibility of burnout. I just want to make sure we're rotating the right songs. But you have to look at people's usage of radio as it pertains to burnout. Who's sitting there every day, all day, just listening to the radio? Nobody. Not even me, and I'm here all day."

"I'm not trying to avoid burnout, I'm trying to monitor it," states **WRKS/New York PD Vinnie Brown**. "There's no way one station can properly deliver all the great songs made from 1956 to the present — that's a lot of songs. We scratch the surface, and every day we're discovering new songs and introducing new songs. I try not to get too methodical, but there is a method to the madness. It's not rocket science — all we want to do is entertain people."



Kevin Fleming

Rap A Rarity On Most Stations

■ Listeners prefer adult presentation

Programmers at Urban ACs and Urban Golds — including **WVAZ/Chicago**, **KMJQ/Houston**, **WYLD/New Orleans**, and **WDIA/Memphis** — agree rap has no place on their stations. Here's what other radio execs have to say on the subject:

"We don't play any rap," states **WMXD/Detroit PD Skip Dillard**. "I know very few Urban ACs that do. A lot of adults tell us they like rap and enjoy listening to the station their kids listen to. But when it comes to their radio station, they'd rather not hear it."

"For example, I talked to someone who said her 55-year-old mom loved **2Pac's** 'Dear Mama' — loved it to death. When she hears it on [sister] **WJLB**, she snaps her fingers all day long. But if I played it on 'MXD, she'd be very turned off."

WALR/Atlanta President Lew Dickey concurs. "Not only does our station not play any rap, but we actively reposition the competition as 'the rap station.' We aggressively tell our audience this is the place to come when you want to hear all of your favorite R&B songs without the rap. It's an adult presentation — songs you grew up with, plus your favorite hits of today from artists such as **Barry White**, **Luther Vandross**, **Mariah Carey**, or **Whitney Houston**."

Audience-Pleasers

Also avoiding rap is **WRKS/New York**. "We're in a primitive infancy, building a new radio station and introducing it to the audience," notes **PD Vinnie Brown**. "I wouldn't want to gamble or risk playing something that wasn't representative."

Even **WHUR/Washington** steers away from rap, "and we haven't gotten any flak for it," remarks **GM Jim Watkins**. "Our research has shown our listeners like what we're doing, and it's what they expect us to do."

But some stations play rap for special purposes. "We do a Saturday night dance show during which we play one or two rap records," explains **WDAS/Philadelphia PD Joe Tamburro**, "but usually not until after midnight."

KSOL/San Francisco OMPD Larry Berger says his outlet usually stays away from rap, but admits, "We do play the rap-free edit of **Zhane's** 'Hey Mr. DJ.'"



Joe Tamburro

'Different Era'

Perhaps **KACE/Los Angeles PD Kevin Fleming** sums it up best: "So much of today's contemporary music is disposable: 'Let me lick you up, lick you down ...' That might run up a chart and sell records. But that's not the kind of music people will cover 10 years later."

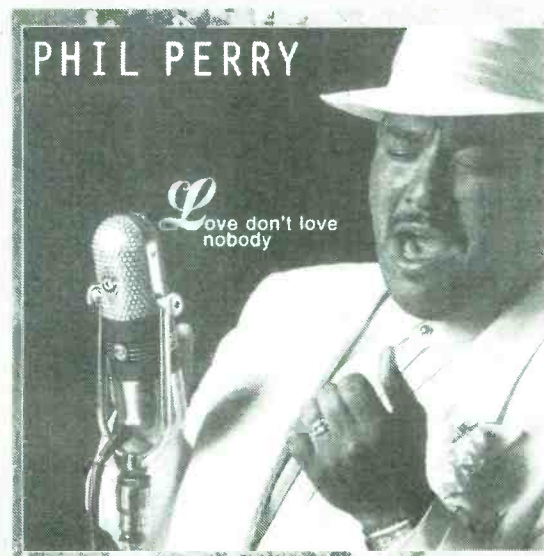
"What we do is from a different time, a different era. It's an escape from the tough stuff we must deal with today. People can go back and say, 'Wow, that song was out when I was in high school — that was the best time of my life.'"

PHIL PERRY

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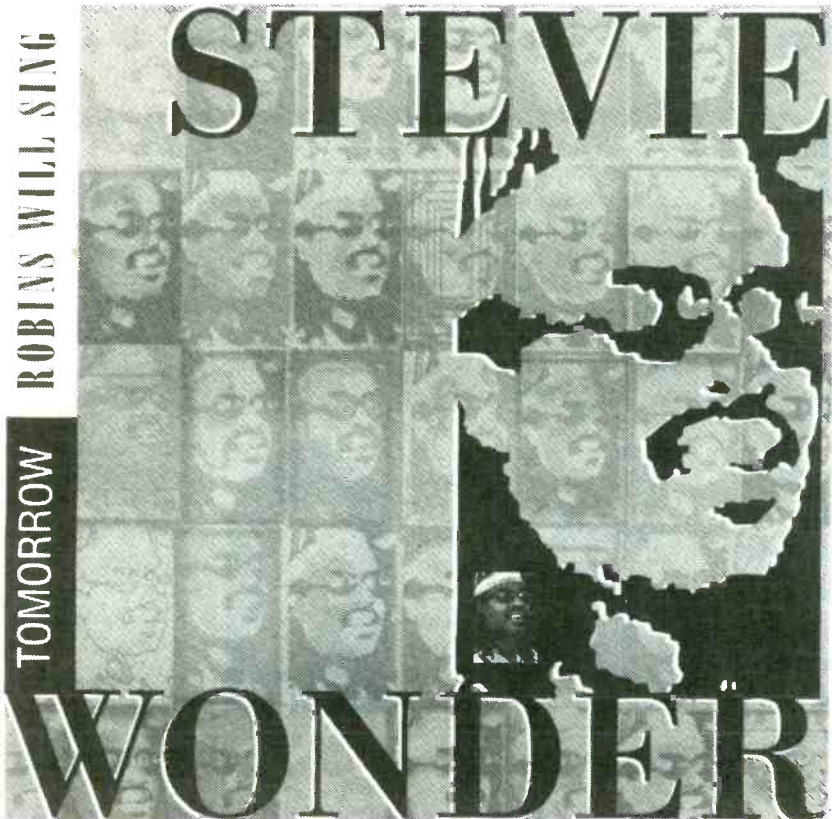
WBLS	WZAK	WQQK	KJMM	KNEK	WZHT	WFXE	KBCE
WVAZ	WTLC	WROU	WKGN	KFXZ	WIBB	KIIZ	KXZZ
WMJQ	WBLK	KVSP	WWWZ	WAEG	WFXM	WJJN	WJMG
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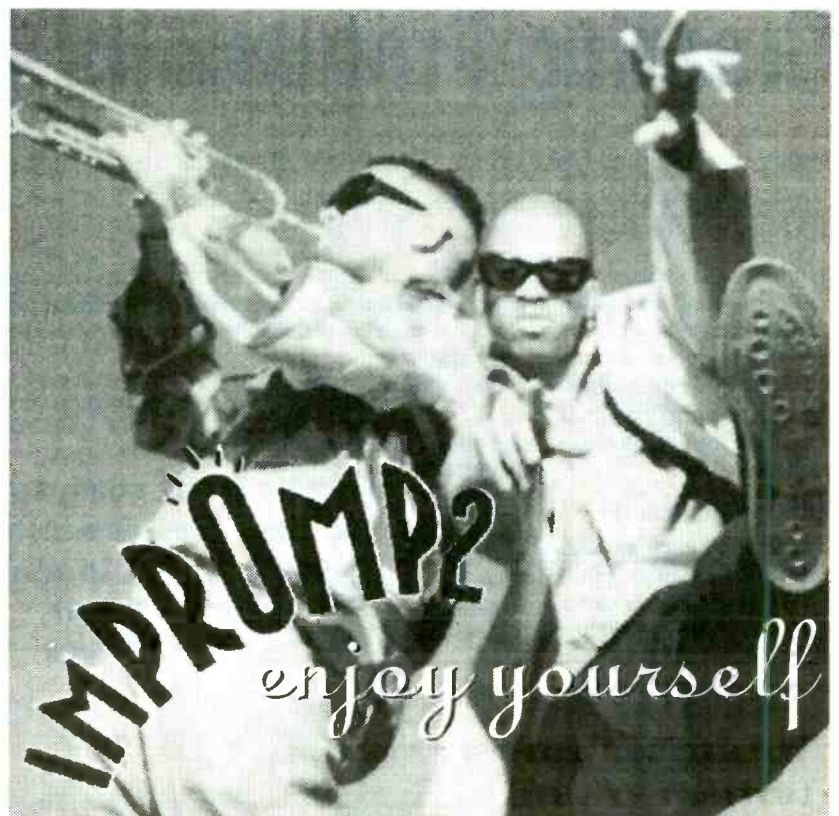
URBAN BREAKER

UC CHART: **44**

NOW ON 58 UC REPORTERS -64%

KJLH KMJM WKKV WOWI WBLK
WDAS WAMO WNOV WCKX WQMG
KMJQ KMJK WMCS KSJL KJMS
WILD WZAK KPRS WTLC WHRK

AND MANY MORE!



MOTOWN

MOTOWN RECORDS SALUTES BLACK MUSIC MONTH

'Breaking Sales Barriers'

■ Stations revenues are rising as clientele becomes more diverse, upscale

Many Urban radio executives are optimistic about their stations' advertising revenue. They've been watching dollars increase as they welcome a more diverse, upscale clientele. The time indeed has come for Urban radio and its offshoots to be recognized as viable advertising vehicles.

Working The Market

"I think we're doing a very effective job of educating," says WALR/Atlanta PD Lew Dickey. "Remember, most of these people are in reasonably mature businesses, and they're looking for a way to grow. The best way to do that is to tap underserved segments — quite frankly, the African-American segment."

"Station sales grew somewhere around 24% in 1994. And we're tracking to exceed that quota this year," says WQUE-AM & FM & WYLD-AM & FM/New Orleans VP/GM Earnest James. "What we have is the triumph of going out and working the marketplace better from a sales perspective as opposed to the client base. We find we're breaking down some barriers on an ongoing basis."

KSOL/San Francisco GM Ali Shepherd notes, "We've exceeded our original expectations substantially. We really cover the diversity of the Bay Area. And that's been one of



Ali Shepherd

the big pluses for the station — offering a variety. Retail has been tremendous, such as Macy's, Emporium, and Mervyn's. Those people have jumped on KSOL because we offer this station for general as well as ethnic buys. We're able to cover a lot of those bases for retail, which has been one of our key successes."

WHUR/Washington has proven its viability — GM Jim Watkins reports the station has enjoyed a 30% increase in sales over the last two years. "Our advertisers run the gamut from upscale car sales to banks and financial institutions. It goes across the board. Now with our UAC format, we have very good qualitative numbers with respect to an upscale, well-educated audience. So those types of demographics are very appealing to advertisers."

'Greatest Beauty'

"That's probably the greatest beauty in all this," Urban Gold KACE/

The Changing Face of Urban Radio



Most of these people are in mature businesses, and they're looking for a way to grow. The best way to do that is to tap underserved segments — quite frankly, African-Americans.

— Lew Dickey

Los Angeles PD Kevin Fleming points out. "We're seeing clients such as car dealers (Lexus), banks, and airlines — the client profile has ris-

The traditional, adult-oriented clients are here. We get much less resistance from banks, computer/printer manufacturers, high-end auto dealerships, and housing.

— Kernie Anderson

en both locally and nationally. People are seeing the value of this station because it transcends certain boundaries. However, there are some things we'd like to do that would enhance our sales position and image. For example, we have some restrictions in terms of signal strength, and we're working on that."

When Kernie Anderson joined WDAS-AM & FM/Philadelphia as VP/GM in '89, he flipped the FM's format to UrbanAC. "We pulled the rap and lowered the intensity of the music. Each year, we've kind of tinkered with it and perfected it. In the last two to three years the station's become very strong. Without getting into actual numbers, we surely have doubled our billing from the time I've walked in here."

As far as clientele goes, Anderson says, "The traditional, adult-oriented clients are here. We get much less

resistance from banks, computer/printer manufacturers, high-end auto dealerships, and housing."

Recalling WRKS/New York's previous sales history before its switch to UrbanAC, Emmis Broadcasting Sr. VP Judy Ellis says, "Keep in mind, the radio station was declining in terms of revenue, because as a Churban, Hot 97 had beaten WRKS substantially. Generally, when you take over a new radio station or change format, there's a building process. Most companies give it nine months or a year. We were making money right out of the box."



Judy Ellis

"And this is the best part! It was always our desire to show New York and the advertising world that there was an upscale black community — that it existed, that it was alive, well, and huge. And we've been very successful at showing that."

STATION IMAGE

Creating Promotions With A Touch Of Class

Staying true to Urban Gold/Urban AC listeners' lifestyles, tastes, and needs is what counts most in planning successful image-building promotions.

Unless presented in a special way, call-in-and-win contests aren't compelling enough for adult-oriented audiences. Upscale, classy promotions (trip giveaways, exclusive party access) or events involving community concerns tend to guarantee the best returns.

Know Your Brand

"It's like anything else," explains WALR/Atlanta President Lew Dickey. "You really have to understand your brand and the expectations of your brand. So it's critical that your promotions center around issues that affect and help the African-American community. You are the medium." He cites the WALR-hosted Martin Luther King Day Parade and the city's Black Expo as two events that have provided the most impact.

WQUE-AM & FM & WYLD-AM & FM/New Orleans VP/GM Earnest James suggests, "It's more about your knowledge of your market and the uniqueness of your par-

ticular situation. What works best is having a good feel for the community. Once you've developed that, you're better able to address their needs."

Emmis Broadcasting Sr. VP Judy Ellis agrees that stations need to give audiences what they expect. "The right kind of imaging promotion is a promotion that benefits listeners and tells them exactly what the radio station is about at the same time. When we went on the air, we started with a classic soul concert on Valentine's Day. A lot of this music was good 'love' kind of music. And every time we talked about the concert, we were talking about what the radio station

is, what listeners would hear when they turned on the radio. That's what a good promotion [does]."

"Generally, we're not a 'ninth caller wins a prize'-type of station," says KSOL/San Francisco OM/PD Larry Berger. "The promotions

Adults aren't going to sit by the phone like a child would and try to win a phone contest.

— Kevin Fleming

we've done that have had the most impact have been the meet-and-greet, press-the-flesh [activities], such as our New Year's Eve party and listeners' parties."

WDAS-AM & FM/Philadelphia VP/GM Kernie Anderson makes sure all station promotions are adult-oriented. "We specifically identify ourselves with those things that have a strong, upwardly mobile tinge. We do a lot of trip giveaways. Most recently, we were involved in the mayor's City Hall gala. That's something that ob-

You don't have to change the contests as much as you want to change the wording of the contests. It's presentation.

— Carl Conner

viously has an upper-demo appeal — it's not going to have a lot of teen-agers. So our association with that enhances the station's image."

Watch Your Language

"There's no one specific [kind of] promotion. Mature adults are very active and like to do things as well as any other demo," contends WRKS/New York PD Vinnie Brown. "They just like to do things differently; they like things to be presented in a more sophisticated way. We try to tap into our audience's lifestyle and bring those elements on-air."

According to KMJQ/Houston PD Carl Conner, "You don't have to necessarily change the contests as much as you want to change the wording of the contests. People still love to win money — you just repo-

sition how you're going to give it to them. It's presentation."

Skip Dillard, who programs WMXD/Detroit, offers tips for more effective call-in-and-win promotions. "If you're going to do call-in-and-wins or designated songs, you certainly don't want to give away tickets to a rap show. And you don't want to do promotions around the 'Simpsons' or something else geared toward a younger audience. As long as the presentation directly relates to your listeners, I believe you can do a lot of things."

KACE/Los Angeles PD Kevin Fleming points out, "Adults aren't going to sit by the phone like a child would and try to win a phone contest. However, they will [participate] if it's presented in the right way."



- WEJM WKGN
- WGCI KQXL
- WJLB WWWZ
- KJMZ WBLX
- KKDA WWDM
- WVEE KNEK
- KMJM KFXZ
- WXYV WNVL
- WAMO WQHH
- WZAK WFXA
- WIZF WAEG
- WKKV WDZZ
- KPRS WJMI
- WOWI WTLZ
- WCKX WZFX
- KSJL KMJJ
- WPEG KDKS
- WQUE WFXM
- WJHM WEAS
- WQMG WRKE
- WQQK WFXE
- WROU KIIZ
- WGZB WJJN
- WJBT WMNX
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Survival Of The Fittest

■ Mainstream UCs, Urban ACs, Urban Golds can co-exist in same market

Can markets with mainstream Urban outlets also sustain an Urban AC and/or Urban Gold outlet — with everyone able to carve out their fair share of the ratings and revenue pie?

The consensus? Population size, ethnic composition, and demographic/psychographic breakdowns — among other market characteristics — are the overriding factors.

Numbers Crunching

WDAS-AM & FM/Philadelphia VP/GM **Kernie Anderson** calls it "a function of numbers. Like anything else, the larger the market and the larger the number of African-Americans, the greater the chance of survival for one or more formats. It's very clear that in your major markets, a good Urban station will continue to survive with a superior Urban AC. One's going to get the low end; one's going to get the high end."

"It depends on the ethnic and psychographic breakdowns of a particular market," notes **KSOL/San Francisco OMPD Larry Berger**. "San Francisco has traditionally had a huge affinity for black music. So did New York when I was there. And in both markets, black music tends to rub off on white folks. But the reverse was — and never is — true. I don't know too many black listeners who are into **Led Zeppelin**. But there are a lot of white people who like **Barry White** and **Anita Baker**."

WRKS/New York PD Vinnie Brown points to the number of stations serving the market and how much potential audience is out there to split in two or three different ways. But bottom line, "the audience is the winner, hands down. They have more selection than ever before. One can have a field day with the varieties of Black radio being offered. It's a wonder-



Larry Berger

ful testament to the diversity of black music that it can support three or even four different genres of Urban radio."

"Two deep in the market can be sustained. Three deep, and I think you're in trouble," cautions **KMJQ/Houston PD Carl Conner**. "The pie is not getting any larger; all you're doing is dividing it in different ways. **WYLD** and **WQUE** in New Orleans are perfect examples of how you can do it; both have excellent numbers. It takes time for people to get adjusted to what they like. Black radio is just starting to fragment. Why is **WRKS/New York** doing so well? Because New York never had an Urban AC before. But they've had a daily diet of rap and hip-hop for 10 to 15 years. It's something new."

Trailblazing Factor

WALR/Atlanta President **Lew Dickey** concurs on the market revenue and ethnic composition factors. But he believes that on a secondary level, "it depends on the trailblazing done by the current Urban Contemporary. In Atlanta, **WVEE [V103]** did a tremendous job of converting ratings to revenue, so the market as a whole was predisposed to investing a lot of revenue into Urban radio."

"In a market where the Urban Contemporary may have big ratings but is poorly sold, you have to realize ratings don't automatically convert to revenue. Do you really want to come in and go after the market's No. 1 Black station when it may be the market's eighth biller? What are you really going after? At that stage, there may be a more appealing opportunity in a different direction."

The Changing Face of Urban Radio

Noting the duopoly aspect, **WMXD/Detroit PD Skip Dillard** says, "We're a duopoly ... definitely **WJLB** and **'MXD** have enough to survive. We're talking about 78% black inside the city and a sig-



Lew Dickey Earnest James

nificant number of blacks in the metro. But in a much smaller market — let's say a Kansas City — without a high black population, a full-power Urban AC that covers the metro could make it hard for it and a mainstream to both survive. Yet Charlotte, NC (market 38) seems to survive with a UAC and a mainstream. It depends on the population makeup."

"We're very successful in New Orleans with all those Urban formats in the market," says **WYLD & WQUE VP/GM Earnest James**. "Our sister station is mainstream Urban. We also have an Urban Gold and a Smooth Jazz station in the market. With the right kind of market composition, you can sustain all of those formats because people and their musical tastes differ from market to market."

"And in our situation, it gives the audience more choices — although there may be some sharing of audience among the stations. But as with other formats, I believe the Urban listener should have the opportunity [to choose from] many choices."

It's a wonderful testament to the diversity of black music that it can support three or even four different genres of Urban radio.

- Vinnie Brown

What's Urban AC Playing?

You are what you play ... Several Urban AC execs outline the core and fringe artists gracing their playlists.

WVAZ/Chicago

"Our core artists *this week* are **Anita Baker**, **Barry White**, **Gladys Knight**, and **Luther Vandross**," says **PD Maxx Myrick**. "Then you have younger artists like **Mary J. Blige**, **Babyface**, **Toni Braxton**, and **Gerald Levert**. The fringe acts are **Incognito**, **Lenny White**, and **Boyz n the City**."

KMJQ/Houston

PD Carl Conner and **VP/GM Ernie Jackson** tag **Luther Vandross**, **Anita Baker**, **Barry White**, **Stevie Wonder**, **Gladys Knight**, **Earth, Wind & Fire**, and **Gerald Levert** as core artists, and the **Whispers**, **Marvin Gaye**, the **Gap Band**, and **Con Funk Shun** as fringe acts.

Adds Conner, "Fringe artists provide the flavor. It depends on the cut: songs that are non-offensive to adults; songs they like to hear, but not every two and a half hours."

WMXD/Detroit

Says **PD Skip Dillard**: "Our core artists are **Luther Vandross** and **Anita Baker**. Moving up to a close third is **Barry White** because of his recent resurgence. Our fringe artists would be **Gerald Levert** and **Babyface**."

KSOL/San Francisco

OMP/D Larry Berger's Top 10 core artists in alphabetical order: **Anita Baker**, **Toni Braxton**, **Earth, Wind & Fire**, **Marvin Gaye**, **Whitney Houston**, **Sade**, **Temptations**, **Luther Vandross**, **Barry White**, and **Stevie Wonder**.

"We play a substantial number of different titles from some artists, but they're not core to the station: **Babyface**, **George Benson**, **Mary J. Blige**, **En Vogue**, **Aretha Franklin**, **Al Green**, the **Isley Bros.**, **Freddy Jackson**, **Janet Jackson**, **Michael Jackson**, **Chaka Khan**, **Gladys Knight**, **Harold Melvin/Teddy Pendergrass** family, the **O'Jays** ... We play some old **Sly & The Family Stone** here because he's from this area. Plus, the **Spinners**, **Stylistics**, **Tower Of Power**, **Whispers**, and **Deniece Williams**."

WDAS-FM/Philadelphia

PD Joe Tamburro's core: "Luther, Anita, Whispers, Stevie Wonder, and Barry White. Gladys Knight is stronger with us than Whitney Houston is; **Patti LaBelle** is definitely core. But the key is **Luther-Anita**. **Boyz II Men**, **Rachelle Ferrell**, **Brownstone** — all the current stuff makes up the fringe."

WRKS/New York

PD Vinnie Brown says core artists include **Luther Vandross**, **Anita Baker**, **Barry White**, **Teddy Pendergrass**, **Marvin Gaye**, **Patti LaBelle**, **Gladys Knight**, the **Isley Bros.**, **Whitney Houston**, **Stevie Wonder**, and **Sade**. "That's the heart and soul of the station. We're playing a lot of **Delfonics** and **Stylistics**, but they don't have as many records."

The Core Of Urban Gold

Who are the core and fringe acts for Urban Gold outlets? A cross section of station execs share their secrets.

KACE/Los Angeles

PD Kevin Fleming and **VP/GM Howard Neal** say their core acts are **Marvin Gaye**, the **Temptations**, the **Supremes**, **Stevie Wonder**,

Al Green, **Smokey Robinson**, **James Brown**, the **Isley Bros.**, **Aretha Franklin**, **Earth, Wind & Fire**, **Diana Ross**. "Big **Motown** acts, big **Atlantic** acts, big **Stax** acts," says **Fleming**. "Let's put it this way: If you had a big hit during the '60s and '70s, we play it."

WALR/Atlanta

According to President **Lew Dickey** and **OM Kris McClendon**, **WALR's** core artists are

Luther Vandross, **Anita Baker**, **Aretha Franklin**, **Barry White**, **Gladys Knight**, **Toni Braxton**, **Whitney Houston**, **Mariah Carey**, **Marvin Gaye**, **Stevie Wonder**, **Al Green**, the **O'Jays**, and the **Stylistics**.

"Since we're based in Atlanta, anything with more of a soulful feel probably has a little more play," says **Dickey**. "We would lean a little more on an **Al Green** than some other stations would, just like **Detroit** might lean a little more **Motownish** than we would."

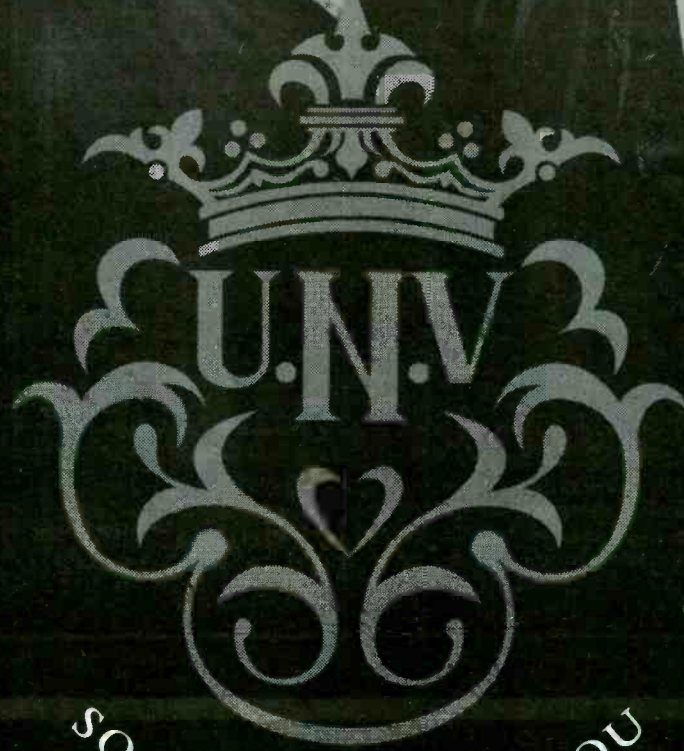
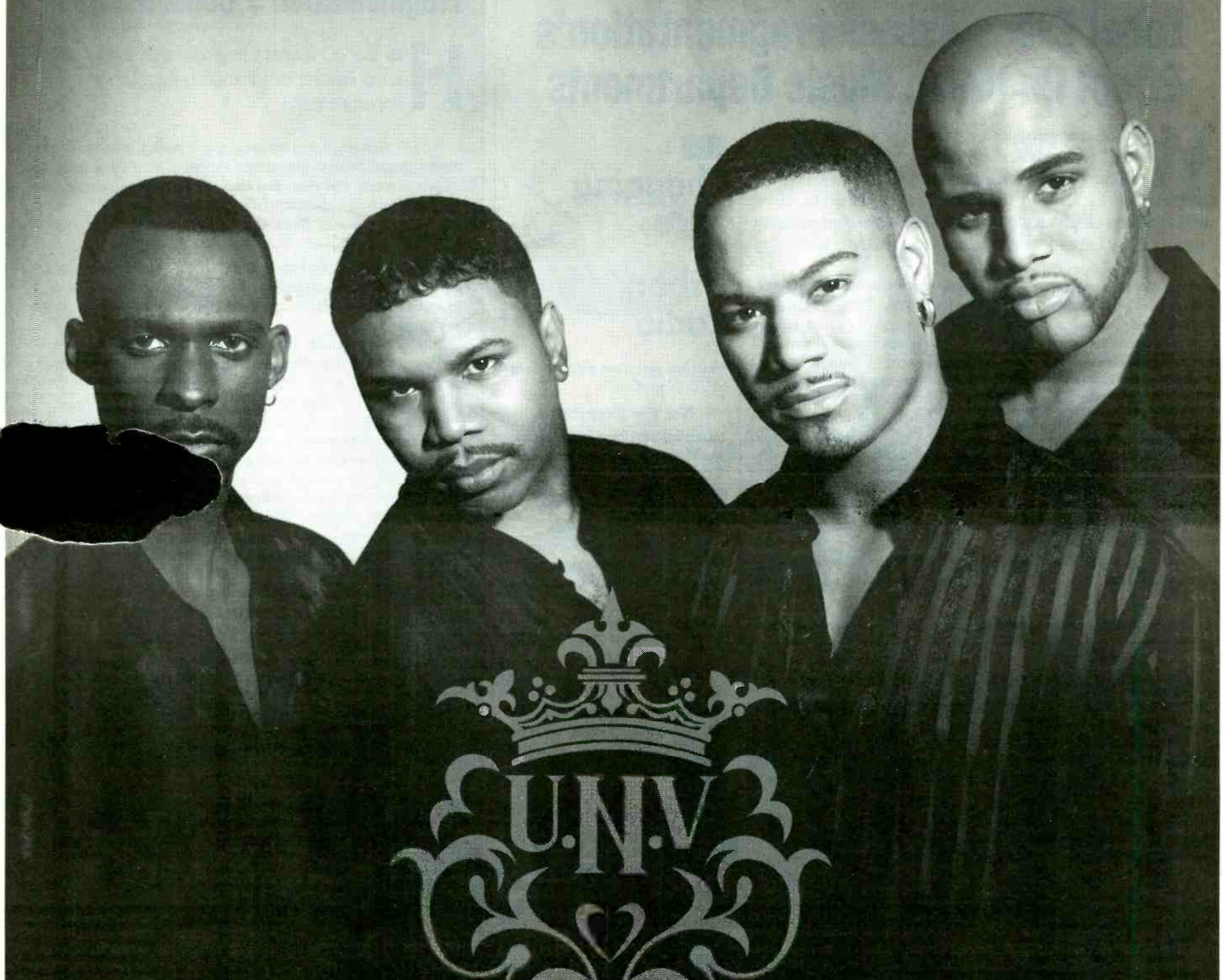
Adds **McClendon**, "Fringe acts are groups like the **Ebonys**, **Curtis Mayfield**, **Manhattans** — basically your '70s soul groups."

WHUR/Washington

GM Jim Watkins says, "Our core artists are **George Duke**, **Luther Vandross**, the **Isley Bros.**, **Stevie Wonder**. The fringe artists are **Des'ree**, **Dionne Farris**, **Brand New Heavies**, etc."

"One of the programming philosophies we have is that, when we listen to music, we determine if the style, feel, and tempo fit into what we're trying to present — then we'll go with it. We don't care what somebody else thinks. If the audience wants it and likes it, we're going to play it."

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WKYS	WCKX	WGZB
KMJQ	KSJL	WJBT
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POSITIVES & NEGATIVES

Label Execs Assess Fragmentation's Effect On Urban Music Departments

With all changes there are going to be some negatives at first," notes MCA Sr. VP/Black Music Promotion & Marketing **A.D. Washington**. "Because it's always a negative when you can't go and do the things you used to do. We used to release a **Gladys Knight** or **Patti LaBelle** record and know it was for every Urban-formatted radio station in the country.

"Now we know there are a group of radio stations where we can get this record played. And unless this record happens to be on those radio stations, we know it's going to be difficult to get these other stations on it — and these are all Urban radio stations.

"So there are some complications, but the positives in this fragmentation of radio stations are that it gives us an opportunity to break a large variety of acts, and it gives us a chance to break more new artists. Before, that might not have been possible."



A.D. Washington

Some Reservations

WB VP/Black Music Promotion **Ardenia Brown** agrees, with some reservations: "I think the format fragmentation is a positive, especially for artists who are more adult-oriented, such as **Patti LaBelle**, **Gladys Knight**, and those more contemporary artists such as **Karyn White**.

"However, it's important to keep our black music heritage alive; you also still need to play **Stevie Wonder**. I just wish stations would play more of the newer, adult-oriented

The Changing Face of Urban Radio

artists and give them a chance to establish themselves."

Not For Everybody

Capitol VP/Urban Music Promotion **Manny Bella** is more skeptical: "I don't think the shift in programming — because of the success **WRKS** has had in New York — is going to work for everybody.

"Radio goes through these trends. They find something happening and they go that way, but eventually a lot of these stations will come back to the traditional Urban format and just expose a multitude of genres of music.

"But I really do think it's a negative thing for Urban music and Urban music departments, because our outlets have narrowed with this shift in programming."

Both Sides Now

Epic VP/Black Promotion **Dwayne Cunningham** sees both sides of the coin: "It could be a negative for Urban music departments, because your current artists are getting less airplay, and it makes it even more difficult to break new artists.

"It helps when you have artists such as **Luther Vandross** or **Anita Baker**, but it hurts when you're trying to promote a young artist with a little hip-hop flavor.

"For the most part, unless you have a record such as a **Brownstone** that kind of fits in the middle — they're young, and they appeal to young people, and they can sing, so they appeal to the older people — it hurts. In both cases, you just have to work around it and go to the stations and the areas where you can get your artists exposed."

More Range Required

"I think it helps having the different kinds of formats," echoes Mercury VP/R&B Promotion **Michael Johnson**. "It gives you a home for each kind of music you may have. If you've got teen-oriented artists, you can go the mainstream/hip-hop route. If you've got adult-skewed artists, you can get them started at the Urban ACs.

"I just wish there were more Urban properties. I think you've seen a growth in the number of artists and in the amount of product, but there hasn't been growth in the number of properties. We haven't been able to blossom



Michael Johnson

Fragmentation = Consolidation?

Has the UC format's fragmentation led to labels consolidating or eliminating their Urban music departments?

"I don't think so. You're always going to need Urban music promotion departments to get records exposed, to do track dates, to do promo tours. You need that kind of people power to get your artist and records exposed."

— **Manny Bella**, Capitol VP/Urban Music Promotion

"It's not so much the fragmentation of the Urban format. It's the emergence of 'Churban' radio and certain major cities not having a mainstream Urban station that's led to more of a downsizing than anything.

"I think the numbers just don't justify keeping the numbers of people that we have working R&B music. We're not selling as much product as we used to. The dollars that we earn, the overhead that's incurred, unfortunately doesn't warrant that expenditure.

"I also think there has to be a trimming of the rosters and a return to the days when you didn't try to get more of a market share by just flooding the market with product, but where you went with the key releases, stuck with them, and developed them.

"I don't see the proliferation and fragmentation at Urban radio stations as the problem. I think it's Urban radio not staying current with the trends and now sharing audience with the 'Churbans' — because they're more aggressive with the hip-hop records — I think that's hurt more than anything. The death of black business will be the way we do black business."

— **Michael Johnson**, Mercury VP/R&B Promotion

"In business, it's always motivated by dollars. Some Urban promotion departments aren't having a lot of records or a lot of different artists exposed and making money. But the onus is on us getting a product out there that the marketplace is really willing to buy."

— **A.D. Washington**, MCA VP/Black Music Promotion & Marketing

"If you have hits and you're delivering the hits — with whatever avenue you're using — I don't think that format fragmentation will really affect you. There are still enough stations out there playing Urban music that you can really be successful — if you have the product and the promotion and marketing staff to deliver.

"It's the kind of business where you're only as good as your last hit. If you're not successful in delivering after a certain amount of time, you're going to be gone. Talent always outlasts fads."

— **Dwayne Cunningham**, Epic VP/Black Promotion

Rap's Future Affected?

"In Urban radio, there's definitely going to be room for rap, because it's what's selling right now. If you look — not at the Black singles chart, but the *Pop* chart — 60% of the Top 10 and 50% of the Top 20 is Black music.

"And if you look at the records that are up there, you've got **Method Man**, and records like that. Those things blow out from the starting gate. You cannot negate that. I was at **Profile** for 10 years. Those records constantly sold, and as hard as they were to get on radio, they eventually went on. It was effected though sales."

— **Manny Bella**, Capitol VP/Urban Music Promotion

"Rap music hasn't shown any signs of dying. If anything, it's getting stronger. While more Urban AC stations have appeared, we also have stations coming on board throughout the country that play mainly rap. Plus, Urban stations still have their rap specialty shows, and you have college stations that play a lot of rap music."

— **Dwayne Cunningham**, Epic VP/Black Promotion

"Rap is more of a mainstream thing now, so radio is more friendly — you can get **Hot 97/New York** on a **Gemini** record out of the box. And rap is making more melodies. **Dr. Dre** and those West Coast folks have demonstrated that if you want to get on the radio, put a groove on it and make it melodic.

"I think Urban AC needs to open up to rap that has a melodic flow. I'm 45, I go into clubs, and I get into certain styles of rap, so I know my contemporaries also feel this way — if a rap record has a flow that fits your Urban AC station, you should play it."

— **Michael Johnson**, Mercury VP/R&B Promotion

"Radio stations now are looking for a different kind of rap music. They're looking for rap music with a melody and a 'sing-a-long' quality — for a lack of a better way of describing it. Rap music that fits in with what they're doing. They're looking to put music on the air that represents a more positive image of the listening audience."

— **A.D. Washington**, MCA VP/Black Music Promotion & Marketing

"Rap music will never die. Hip-hop is today's R&B. It's the new birth of music, where we are today, as opposed to where we were with music in the '60s and '70s."

— **Ardenia Brown**, WB VP/Black Music Promotion

ties. If we had that kind of growth, then we'd really be in a real solid position.

"I also think Urban music departments would grow if there were more things under our umbrella. For instance, it's hard for me to believe that **CD101/New York** is not under the Urban department. It's hard for me to believe that [former NAC] **103.1/Los Angeles** is not under the Urban department or a **KBLX/San Francisco** or **Lawrence Tanter's station [KQBR/Sacramento]**, for that matter.

Total Promotion Person

"I think it all comes down to the total promotion person at the local level who will grow — not necessarily from a departmental standpoint, but in terms of knowing where to go in the particular city that he or she's responsible for. This growth can be as broad as the music this person covers and the vehicles he or she uses to expose that music.

"If someone in DC covers all the radio stations from **WPGC** to **WMMJ** — the

“

It gives us the opportunity to break a large variety of acts and it gives us a chance to break more new artists.

— **A.D. Washington**

”

whole gamut — then that's the person in the marketplace who's responsible for exposing the product. *That's* how the black executive has to grow.

"What it all comes down to, though, hasn't hurt anyone: the promotion person just has to be the total promotion person. When you hear a record, you have to know where you can get that record started — where it's going to find a natural home — and you still have to go and create a heartbeat on that project."

Fragmenting Radio & Breaking Records

Label execs explain how their marketing & promo strategies have changed

It's no secret that increased fragmentation of the Urban Contemporary format has changed the way today's Urban record promotion executives do their jobs. But ask five key players just exactly *how* their jobs have changed, and you'll get some surprising answers.

Marketing Push

MCA Sr. VP/Black Music Promotion & Marketing **A.D. Washington** outlines the situation perfectly: "Up until about three or four years ago, Urban Contemporary radio was all things to all people in the neighborhood. But now that you've got Urban radio stations — and advertisers — looking at Urban radio for people 25+, well, that's certainly made a difference in the way radio people program their stations.

"And, of course, that's made a difference in the way we have to approach them in order to get the maximum amount of label product exposed and get the most exposure possible for each record our artists release. It certainly has made us think about how we're going to market each particular one of our records."

"We can market the hits a little better because we have a longer life at radio."
—**Michael Johnson**

Epic VP/Black Promotion **Dwayne Cunningham** elaborates: "When you have a rap project or a project that doesn't fit those Urban Gold or Urban AC formats, there's more emphasis on marketing and

other avenues of exposure, such as video shows and so forth.

"But you also have to maximize your airplay at stations that still have an Urban format, as well as the Urban AC stations that can — and still will — play some current records."

Urban Vs. Pop

Capitol VP/Urban Music Promotion **Manny Bella** puts things in a more market-specific perspective: "It certainly has changed a lot of the ways we do things in markets such as New York and DC. With stations in those markets going Urban AC, Urban Gold, or whatever, they're not breaking new music.

We have to try to look for a station such as **Hot 97/New York** or **WPGC/Washington** to try to [build] some of the airplay we need. But what really hinders us is that they consider themselves CHR stations, so that really falls under the jurisdiction of our Pop department.

"And you can't go to **WKYS/Washington** or **WBLS/New York** with records such as **Channel Live** or **Milkbone** anymore, because they've stopped playing those kind of records. So now we have to work hand-in-hand with our Pop counterparts to see if we can get any reaction on **WPGC** or **Hot 97**.

"Also, **V103/Atlanta** — although they don't consider themselves Urban AC — are much more adult than

The Changing Face of Urban Radio

they used to be. So we don't really have a station down there to get these records off the ground, either.

"We really have to depend on the street and clubs. That's one of the things I'm trying to push the staff to do — to really get to know the mixer guys, the record stores, the mom and pops, the record pools, and all other outlets to get these records exposed."

Valuing Recurrents

Mercury VP/R&B Promotion **Michael Johnson** finds value in the increased role that recurrents play:

"Now we have to drive real hard at mainstream Urban stations to make a record a hit. Then it be-

comes real palatable to the Urban ACs — because they're more recurrent-intensive.

"You used to work a record for 28-36 weeks. However, the flood of product has cut down record lifespans. But now — because sales really kick in when you go into high recurrents — it does give us a longer look at the record.

"But for the records that are real, we're able to sink in our second- and third-phase marketing campaigns now. For instance, **Brian McKnight's** 'Crazy Love' was a record that came out initially in November off the 'Jason's Lyric' soundtrack. This record recently increased another 3 million in its audience reach to the point where I'm almost Top 5 in R&R and Top 10 in the other trades that measure actual airplay.

"So it really has stretched out the life of that record to the point where we've taken 'Crazy Love' from the 'Jason's Lyric' soundtrack, and we're able to attach it to Brian's forthcoming new album. So we can market the hits a little better because we have a longer life at radio."

WB VP/Black Music Promotion Ardenia Brown focuses on the eternal truths found in this traditional view: "The job has changed ... somewhat. For instance, take **KACE/Los Angeles** — I don't pressure them about music that I know doesn't fit the station's audience. I accept these format changes; and I enjoy listening to these types of stations, too.

"But — as always — I take the time to study the station and its needs, and change with that."

"Now we have to work hand-in-hand with our Pop counterparts to see if we can get any reaction on Hot 97 or WPGC."
— **Manny Bella**

Which Music Styles Might Get Bigger?

Will the Urban format's fragmentation create opportunities for new musical styles to flourish? Or existing musical styles to grow? If so, which ones?

"I think that reggae is slowly coming of age here in the States. There's still a lot of pockets of resistance. I know throughout the Northeast and parts of Florida — and maybe in Raleigh and Little Rock — where it's gaining a lot of acceptance. It's been coming for a long time and I think it's going to build and build and build. And a lot of artists are incorporating that reggae beat into their music now, and that definitely helps."

— **Manny Bella, Capitol VP/Urban Music Promotion**

"Last year, reggae music took on a different form: Dance hall reggae — particularly with the acceptance that **Shabba Ranks** got — opened the door for more reggae artists. I think those artists are going to continue to find their way into the marketplace.

"But that reggae music is going to have to be compatible with the other music that the radio station is playing. If that music fits the sound that the program directors hear in their heads for their stations, that music will find its way onto the radio station. If it doesn't fit those criteria, I think we're going to have problems getting it on the radio."

— **A.D. Washington, MCA VP/Black Music Promotion & Marketing**

"Epic Records has been in the forefront and had a lot of success in the dancehall reggae field with artists such as **Shabba Ranks, Patra, and Vicious**. Also, we are now in the 'Miami Bass' sound arena with a group called **Dis 'N' Dat** that we are presently in the process of breaking. I feel those two genres of music are the genres that are growing.

"I also think with the NAC format — the **CD101's** of the world — you have a much better chance of selling a lot more records on a jazz artist these days.

"But I'm talking about dancehall reggae, which has a more hip-hop feel to it. **Shabba Ranks** is considered sort of a rap artist, in a certain way. I'm not talking about reggae; **Bob Marley's** the king of reggae. I'm talking about dancehall reggae — sort of a spinoff of reggae and rap."

— **Dwayne Cunningham, Epic VP/Black Promotion**

"Jazz is going to make a turnaround. To me 'acid jazz' is just a label; I see more the jazz that's played on true instruments, some blend of that with rap. I feel more of the jazz-influenced stuff coming. I still think there's room for true talent — those kinds of dedicated individuals who really want to go to school and study how to play or control their voices — to come in and shine. But I don't see anything new on the horizon."

— **Michael Johnson, Mercury VP/R&B Promotion**

"I'm embracing — and looking for others to embrace — what I call 'Alternative R&B.' It's an upcoming host of artists that includes **Diana King, Michele N'degeocello, Stepchild, and Spearhead**. And it combines all the varieties of black music: R&B, funk, hip-hop, etc."

— **Ardenia Brown, WB VP/Black Music Promotion**



Ardenia Brown

Mining Urban Gold

Mercury's **Michael Johnson** feels Urban format fragmentation can contribute to his department's bottom line via increased catalog sales.

"Urban AC and Urban Gold stations are excellent vehicles for us to do giveaways or promotions with our catalog — for example, when we do repackages such as our new 'Funk Essentials' series. Urban Golds have been very receptive to this — more receptive than the 'Touch' format, which blends in more currents rather than going specifically gold. But on the repackages and the reissues, **ABC** has stepped into the arena with us to the point where we want to test the waters again with giveaways on our repackages.

"When we have catalog that's been put in either a midline situation — where it's been lowered to sell — or it's a new release, Urban ACs and Urban Golds are excellent stations to highlight that. And if we sold more catalog, we wouldn't have as much pressure on the department to sell frontline stuff all the time. We'd have some additional money coming in while I'm going after that frontline stuff."

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., WJZ/Aibany, GA; WLB/Boston, MA; WVAZ/Chicago, IL) with their respective PDs, MDs, and song titles.

NEW & ACTIVE

Table listing new and active songs, including titles like 'MICHAEL SPEAKS Whatever You Need', 'E-40 Sprinkle Me', 'DOMINO Tales From The Hood', etc., with total plays and station counts.

Songs ranked by total plays.

91 Total Reporters
91 Current Reporters
88 Current Playlists
Reported Frozen Playlist (2):
KPRS/Kansas City, MO
WKYS/Washington, DC
Did Not Report, Playlist Frozen (1):
WBL/Seattle, WA



MIKE KINOSHIAN

Expect The Unexpected

WCRZ/Flint, MI off-air for 12 days after 370-foot tower is vandalized

Dealing with the fact that your station has been knocked off the air is never easy. When a vandal is the culprit, the pill becomes even more bitter to swallow.

In the middle of the spring book (5/14), WCRZ/Flint, MI's new 370-foot tower came crashing down, leaving "Cars 108" dark for nearly 12 days.

"We're up with the new tower and have everything new on it, except the antenna," reports GM John Risher.

"We were fortunate to still have our old antenna that was taken down in January. If it wasn't here on the ground, we would've been in even deeper trouble because it usually takes four-six months to get a new antenna. It's an absolute miracle that we came back on the air as quickly as we did."

Shock Value

WCRZ went down Mother's Day at 3:08am. OM/PA J. Patrick informed Risher of the problem less than 90 minutes later. "He was in a state of shock," recalls Risher. "I went to the site to see what had happened, but I couldn't even visualize the tower flat on the ground. I've been in the business 30 years and haven't heard of anything like this happening. It's a violation of property, and it felt like someone had robbed my house or stolen my car."

A 17-year-old suspect with a long vandalism history is in custody. "He has a big police record and has absolutely no connection with the station," Risher explains. A 16-year-old possible accomplice is also being held. "It was purely an act of vandalism. Everything was completely locked and fenced in with barbed wire. The police were already after this guy.

"I have security sitting out there from 5pm-9am. We'll consider everything to help prevent this from happening again. You don't know when some idiot will do some kind of copycat crime."

Risher managed to get tower crews to the site the same day. "Great Lakes Tower/Flat Rock, MI dropped a job they were doing in Northern Michigan to come down and help. It took almost three days to clean up the mess. A 75-foot [portion] of the tower was twisted, but still standing; the rest of the tower was on the ground."

Quickly thereafter, a second tower crew arrived and a new tower was shipped in overnight. "They as-

sembled a 160-foot section all at once and brought in a huge crane to set the base of the tower in place, then worked their way up."

I've been in the business 30 years and haven't heard of anything like this happening. It felt like someone had robbed my house or stolen my car.

Friendly Help

Cars 108 didn't go through the crisis alone. "Stations from across the country offered immediate engineering help, spare parts, spare STLs — anything we needed. It was an amazing experience to have

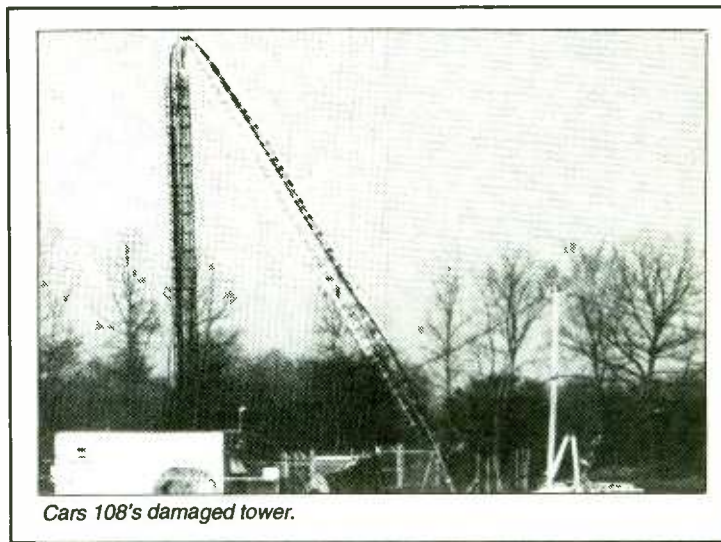
phones ringing on Monday morning and made me proud to be in the business."

In addition to happening during one of the market's two survey periods, the incident cost Flint's No. 1 12+, 18-34, 25-54, and 35-64 station several hundred thousand dollars in revenue.

"The consensus is that we'll definitely have some ratings damage, but to what extent remains to be seen," Risher says. "It's somewhat comforting that we have

'Lost Business' insurance coverage, but we don't know how the adjusters will work it out."

One week after being forced off the air, Cars 108 thanked the community via a full-page *Flint Journal* newspaper ad. "We printed 500 T-shirts with a sketch of the



Cars 108's damaged tower.

tower from a picture we had taken. It had the date, a little transmitter house, and our logo. The shirts were given away like movie tickets, and everyone who won one came to pick it up."

Bills have yet to arrive, making it difficult for Risher to assess the total cost of this incident. "The [destroyed] tower was in the \$130,000 range, but we didn't have all the overtime, two crews, and all the cleanup."

A Game Plan

Understandably, Risher has become a strong advocate of developing a station Disaster Plan. "It's just been proven to me that anything can happen to anybody. You can't take anything for granted today. [Broadcasters who] don't have Lost Business coverage are probably making a mistake. Having it, though, isn't always a comfort because we're not certain exactly how much

It's an absolute miracle that we came back on the air as quickly as we did.

we'll recover — this was a major hit. The wackos are out there and you just have to be prepared."

KMXI's One-Year Rebuilding Project

KMXI/Chico, CA management and staff next month note the one-year anniversary of an early-morning fire that gutted the station.

"It was caused by a faulty light circuit in the telephone equipment room," recalls VPGM Dave Brower. "The building was 45 years old and had three roofs and eight different attics. As a result, it took about 45 minutes for firemen to locate the [fire's origin]."

Assuring Employees

Brower was overseeing the station's Monday sales meeting when the fire was discovered. Everyone escaped without injury. "It was such a slow-moving fire that we were able to easily get everybody out. We felt the fire department would be able to get it under control. However, by the time they discovered [the source], the station was engulfed and we lost virtually everything. From an insurance standpoint, we were in pretty good shape."

Explaining how he quickly put any employee fears to rest, Brower says, "Within 30 minutes of the fire, I told all department heads to [instruct their staff] that, regardless of what

happened, nobody would lose their job and everybody would get a paycheck."

Suppliers and competitors were quick to react. "RF Specialties' Bill Newbrough was here by 10:30pm with loaner equipment from some San Francisco stations, as well as new equipment off his shelf.

"Some [other Chico stations] also provided us with equipment to help get us back on the air. We have a good relationship with them, and they know that we would've been there for them, too. The degree to which everybody helped, though, was just tremendous."

Everybody Wins

By a stroke of good duopoly luck, KMXI (KPAY-FM two months prior to the fire) was only off the air for three days. "We were very fortunate that there was an empty radio station a half-mile down the road," Brower points out. "[AC] KPPL bought [Rock] KFMM and moved to the KFMM studios on the other side of town. [KPPL was] still paying a lease on [their building], so we moved in, saved them a lease payment, and we had a [home]."

"Only one local [ad agency] decided to move its schedule — all other advertisers stuck with us. We probably lost about \$15,000 in revenue: 10%-15% of the month's billing."

Several :10 television spots helped alert the community that KMXI was back. The station also presented each staffer with a brick from the old facility. "There's a sign on each one that says, 'Rising from the ashes — the hottest station in town' and it gave all of us something from the old place."

Only one local [ad agency] decided to move its schedule — all other advertisers stuck with us. We probably lost about \$15,000 in revenue.



KMXI's studios were taped off following the fire.

KMXI is set to occupy its new digs next Friday (6/23). A July 11 chamber of commerce ribbon-cutting ceremony coincides with the fire's one-year anniversary. Notes Brower, "State and local government political officials and several buyers from San Francisco will be here for the party. We're light years ahead of where we were before the fire. Everything we have now is new and state-of-the-art, so we're back bigger and better than ever."

HOT AC REPORTERS

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Stations and their adds listed alphabetically by market

<p>KKMY/Beaumont, TX GM/MD: Robert X. Brown MD: Gary D. 10 BROWNSTONE "Tell" 6 MARTIN PAGE "Keeper"</p> <p>WMXQ/Birmingham, AL PD/MD: Jeff Tyson 28 SEAL "Kiss" 28 CHRIS ISAAK "Crying" 14 REAL MCCOY "Come"</p> <p>WBMX/Boston, MA PD: Greg Strassell MD: Amy Doyle 7 MARTIN PAGE "Keeper"</p> <p>WEZF/Burlington, VT PD/MD: Dave Simmons 30 NICKI FRENCH "Eclipse" 5 DANNY TATE "Dreamin" 5 BROWNSTONE "Tell" 5 BUCKSHOT LEFONQUE "Cow"</p> <p>WHBC-FM/Canton, OH PD: Gary Rivers MD: Brice Lewis 15 BON JOVI "This"</p> <p>WLRW/Champaign, IL PD: Mike Blakemore MD: Jason Cox 29 AMY GRANT "Taxi" 9 MARTIN PAGE "Keeper"</p> <p>WSSX/Charleston, SC PD/MD: Rich Bailey 20 NICKI FRENCH "Eclipse" 16 ALL-4-ONE "Can"</p> <p>WBT-FM/Charlotte, NC OM: Tom Jackson PD/MD: John McFadden 19 HOOTIE & BLOWFISH "Only"</p> <p>WQMZ/Charlottesville, VA PD: Dann Miller MD: Dave Reynolds 29 NICKI FRENCH "Eclipse" 23 MARTIN PAGE "Keeper" 19 SEAL "Kiss" 18 BRANDY "Best"</p> <p>WTMX/Chicago, IL PD: Barry James MD: Brian Kelly 46 BOYZ II MEN "Make" 45 GRANT & GILL "Love" 7 SEAL "Kiss" 7 PORTRAIT "Deep" 7 VANESSA WILLIAMS "Colors"</p>	<p>WQAL/Cleveland, OH PD: Mary Ellen Kachinske MD: Steve Curry 30 NICKI FRENCH "Eclipse"</p> <p>KVUU/Colorado Springs, CO PD/MD: Bobby Christian 27 HOOTIE & BLOWFISH "Cry" 13 VANESSA WILLIAMS "Colors"</p> <p>WDAQ/Danbury, CT PD: Bill Trotta MD: Ryan Carrington 8 SEAL "Kiss"</p> <p>KALC/Denver, CO PD: Gregg Cassidy MD: Jim Lawson 25 CHRIS ISAAK "Crying" 7 VANESSA WILLIAMS "Colors"</p> <p>KWMX/Denver, CO PD: John Peake MD: Paul Donovan 26 BIG HEAD TODD... "Bittersweet" 5 VANESSA WILLIAMS "Colors" 5 MARTIN PAGE "Keeper"</p> <p>KSTZ/Des Moines, IA PD: Kipper McGee MD: John Weis 14 BLUES TRAVELER "Run"</p> <p>WKQI/Detroit, MI PD: Tom O'Brien MD: Fred Buchalter 14 SEAL "Kiss" 14 BLESSID UNION OF... "Believe"</p> <p>KATF/Dubuque, IA OM/MD: Tommy Allen MD: Jackie Livingston 26 VANESSA WILLIAMS "Colors" 26 ALL-4-ONE "Can"</p> <p>WQSM/Fayetteville, NC PD: Ron Antill MD: Dave Stone 20 SEAL "Kiss" 20 MARTIN PAGE "Keeper" 10 MIKE & THE MECHANICS "Shoulder" 10 YAKI-DA "Dancing"</p> <p>WMEE/Fort Wayne, IN PD: Jeff D. Davis MD: Captain Chris Didier 14 ALL-4-ONE "Can" 14 FOREIGNER "Need"</p> <p>KTHT/Fresno, CA PD: Jon Zellner MD: Mike Alexander 5 YAKI-DA "Dancing" 5 TLC "Waterfalls"</p>	<p>WQLH/Green Bay, WI PD: Michael T MD: Kenny D No Adds</p> <p>WKZL/Greensboro, NC PD: Jeff McHugh MD: Doug McKnight No Adds</p> <p>WDLX/Greenville, NC PD: Gary Jackson MD: Doug Moreland No Adds</p> <p>WMYI/Greenville, SC PD/MD: Mark Pollitt OM: Loyd Ford 12 MARTIN PAGE "Keeper"</p> <p>KHMV/Houston, TX PD: Pat Paxton MD: Rich Anhorn 5 VANESSA WILLIAMS "Colors" 5 DANNY TATE "Dreamin"</p> <p>WJDX/Jackson, MS GM/MD: Wayne Scott 17 EAGLES "Learn"</p> <p>WVY/Jacksonville, FL PD: Dave Anthony APD/MD: Jeff Donovan 10 ROD STEWART "Virginia"</p> <p>WMXL/Lexington, KY PD: Dale O'Brien MD: Mike Graves 14 BLUES TRAVELER "Run" 6 BROWNSTONE "Love"</p> <p>KURB/Little Rock, AR PD: Randy Cain MD: Kevin Miller 20 AMY GRANT "Taxi" 20 SEAL "Kiss" 20 VANESSA WILLIAMS "Colors" 20 ROD STEWART "Virginia" 19 ALL-4-ONE "Can"</p> <p>WBLI/Long Island, NY PD: Stef Rybak MD: Bill Terry 11 BOYZ II MEN "Water" 11 SEAL "Kiss"</p> <p>KYSR/Los Angeles, CA PD: Randy Lane MD: Angela Perelli 28 AMY GRANT "Taxi" 20 BLUES TRAVELER "Run" 12 NICKI FRENCH "Eclipse"</p>	<p>KRLB/Lubbock, TX OM/MD: Jon Hart MD: Jamie Daniels No Adds</p> <p>WKTI/Milwaukee, WI PD: Danny Clayton MD: Leonard Peace 11 DANNY TATE "Dreamin" 8 JON B. & BABYFACE "Someone"</p> <p>WMXC/Mobile, AL VP/Prog: Bill Black MD: Rich Freeman 13 VANESSA WILLIAMS "Colors"</p> <p>KOSO/Modesto, CA PD: Max Miller MD: Donna Miller 20 SEAL "Kiss"</p> <p>WJRZ/Monmouth-Ocean, NJ OM/MD: Lance DeBock MD: Jim Kelly 14 BLUES TRAVELER "Run" 8 VANESSA WILLIAMS "Colors"</p> <p>WMXS/Montgomery, AL GM/MD: Larry Stevens MD: Karen Rite 33 CHRIS ISAAK "Crying" 33 EDDIE MONEY "Love"</p> <p>WSGL/Naples, FL PD: Chuck Gaffney MD: Brian Lange 20 ELTON JOHN "Made" 20 VANESSA WILLIAMS "Colors" 15 CURTIS STIGERS "Time"</p> <p>WMXV/New York, NY PD/MD: Steve Weed 7 VANESSA WILLIAMS "Colors" 7 MARTIN PAGE "Keeper"</p> <p>WPLJ/New York, NY VP/Prog: Tom Cuddy PD: Scott Shannon MD: Mike Preston No Adds</p> <p>KYIS/Oklahoma City, OK PD/MD: Brenda Bennett 5 ROD STEWART "Virginia"</p> <p>WYXR/Philadelphia, PA PD: Chuck Knight MD: Joe Proke 7 BRIAN MCKNIGHT "Crazy"</p>	<p>WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander No Adds</p> <p>WCSS/Portland, ME PD/MD: Jeff McBride 14 MARTIN PAGE "Keeper" 14 VANESSA WILLIAMS "Colors"</p> <p>KXYQ-FM/Portland, OR PD/MD: Alan Lawson 10 HOOTIE & BLOWFISH "Cry" 10 MARTIN PAGE "Keeper" 10 DANNY TATE "Dreamin" 10 BROWNSTONE "Tell"</p> <p>KMXG/Quad Cities, IA-IL OM: David Sands PD: Matt Williams 18 BON JOVI "This" 18 BLUES TRAVELER "Run" 18 VANESSA WILLIAMS "Colors" 7 YAKI-DA "Dancing"</p> <p>KNEV/Reno, NV PD/MD: Rusty Keys 24 VANESSA WILLIAMS "Colors" 24 BON JOVI "This"</p> <p>WMXB/Richmond, VA PD: Steve Davis MD: Kat Simons 14 SEAL "Kiss" 14 VANESSA WILLIAMS "Colors" 14 ALL-4-ONE "Can"</p> <p>KGBY/Sacramento, CA PD: Robert John MD: Vince Garcia 26 VANESSA WILLIAMS "Colors"</p> <p>WIOG/Saginaw, MI PD/MD: Mike MacDonald 15 VANESSA WILLIAMS "Colors" 15 EDDIE MONEY "Love"</p> <p>KYKY/St. Louis, MO PD: Smokey Rivers MD: Greg Hewitt 5 JORDAN HILL "Remember" 5 ALL-4-ONE "Can"</p> <p>KISN-FM/Salt Lake City, UT PD: Jim Morales MD: Brandon Young 15 SEAL "Kiss" 5 EDDIE MONEY "Love"</p> <p>KIOI/San Francisco, CA OM/MD: Dave Shakes MD: Connie Lindell 12 ALL-4-ONE "Can"</p>	<p>KMGQ/Santa Barbara, CA PD/MD: Nancy Newcomer 10 NATALIE MERCHANT "Carnival"</p> <p>WAEV/Savannah, GA PD/MD: Burke Allen 25 ALL-4-ONE "Can"</p> <p>KPLZ/Seattle, WA PD/MD: John Dimick OM: Rob Dunlop 27 ELTON JOHN "Made" 21 BON JOVI "This" 21 SEAL "Kiss"</p> <p>WNSN/South Bend, IN PD/MD: Rob Poulin 10 HOOTIE & BLOWFISH "Cry"</p> <p>WYYY/Syracuse, NY OM: Alan Furst PD: Jim Radford 22 HOOTIE & BLOWFISH "Cry" 7 MARTIN PAGE "Keeper" 5 VANESSA WILLIAMS "Colors"</p> <p>WMTX/Tampa, FL PD: Mason Dixon MD: Rico Blanco 5 MARTIN PAGE "Keeper"</p> <p>KMAJ-FM/Topeka, KS PD: John Lee Hooker MD: Rose Rues No Adds</p> <p>WRQX/Washington, D.C. PD: Randy James MD: Linda Silver 26 ELTON JOHN "Made" 15 SEAL "Kiss" 10 VANESSA WILLIAMS "Colors"</p> <p>66 Total Reporters 66 Current Reporters 62 Current Playlists</p> <p>Did Not Report Playlist Frozen (4):</p> <p>WKDD/Akron, OH KDMX/Dallas, TX WKEE-FM/Huntington, WV WMC-FM/Memphis, TN</p> <p>New Hot AC Reporter (1): KURB/Little Rock, AR</p>
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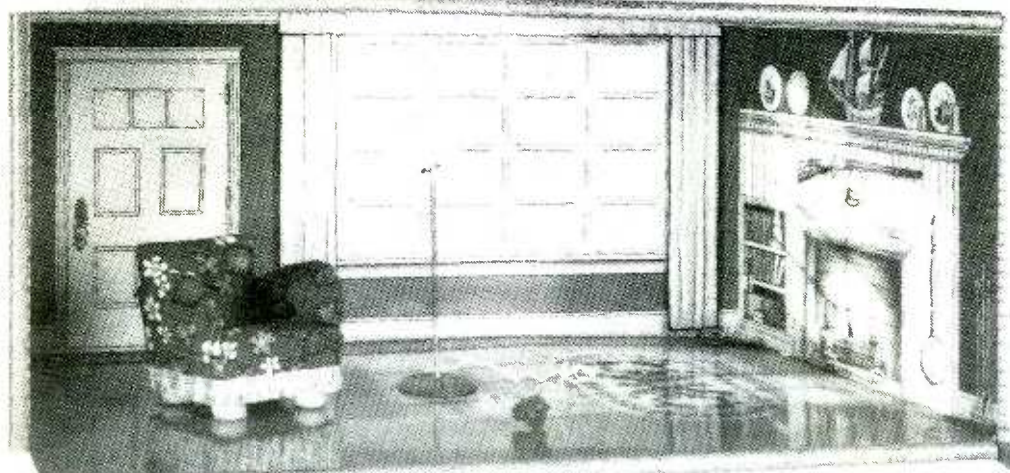
Stations and their adds listed alphabetically by market

Table listing radio stations and their adds by market, including markets like WEQX/Albany, NY; WWOX/Cincinnati, OH; KTBB/Houston, TX; WRXQ/Memphis, TN; WRXS/Ocean City, MD; KCXX/Riverside-San Bernardino, CA; KNDD/Seattle, WA; KTEG/Albuquerque, NM; WENZ/Cleveland, OH; WLUM/Milwaukee, WI; WPMF/Panama City, FL; WNNX/Atlanta, GA; WMMS/Cleveland, OH; KEDJ/Phoenix, AZ; KXRX/Salt Lake City, UT; WDDX/Atlantic City, NJ; WWCD/Columbus, OH; KUKQ/Phoenix, AZ; XHRM/San Diego, CA; WCHZ/Augusta, GA; KOGE/Dallas, TX; KBBT/Portland, OR; XTRA/San Diego, CA; KNKC/Austin, TX; KTCL/Denver, CO; KNRK/Portland, OR; WOST/Poughkeepsie, NY; WFNX/Boston, MA; KXPK/Denver, CO; CIMX/Detroit, MI; WPGU/Champaign, IL; WEND/Charlotte, NC; WKOC/Norfolk, VA; WKOC/Norfolk, VA; WROX/Norfolk, VA; WAOZ/Cincinnati, OH; WORE/Long Island, NY; WRRH/New Orleans, LA; WQON/Louisville, KY; WMAO/Madison, WI.

NEW & ACTIVE

Table listing new and active records with station plays and adds. Includes records like NED'S ATOMIC DUSTBIN Stuck (WORK), SMOKING POPES Need You Around (Capitol), GENE Sleep Well Tonight (Polydor/A&M), ELASTICA Stutter (DGC/Geffen), BIG AUDIO DYNAMITE I Turned Out A Punk (Radioactive), MAIDS OF GRAVITY Only Dreaming (Virgin), RUSTY Wake Me (TAG), JEWEL Who Will Save Your Soul (Atlantic), GWEN MARS Cosmic Dick (Hollywood), RAMONES I Don't Want To Grow Up (Radioactive), BEASTIE BOYS Root Down (Grand Royal/Capitol), PEARL JAM Immortality (Epic), BEGGARS Falling Down (Island), SOUL ASYLUM Hopes Up (Columbia), SPEARHEAD Hole In The Bucket (Capitol), SUGAR RAY Mean Machine (Atlantic), SHAMPOO Trouble (IRS/Atlantic), SURFING BRIDES Everything's Fine (IRS), JULIANA HATFIELD What A Life (Mammoth/Atlantic), MORPHINE Super Sex (Rykodisc), NEIL YOUNG Downtown (Reprise), MOTHER MAY I Meet You There (Columbia).

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MANAGEMENT: WILL BOTWIN/SIDE ONE MANAGEMENT

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WHYT WRXQ KCXX
WAQZ KGDE KJEE



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DOWN TOWN



117 Adds Out of the Box
397 Spins First Three Days

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CYNDEE MAXWELL

The Byrd Takes Stunting To Shameless Heights

□ How and why WIYY's morning man will do almost *anything* for fun, publicity, and ratings

WIYY/Baltimore morning personality **The Byrd** acquired plenty of notoriety for his stunts at stations like **KSHE/St. Louis** and **KOMP/Las Vegas** before joining the 98 Rock gang. His bits have been publicized not only throughout the industry, but in the national and local press as well. This week, we pick Byrd's brain for suggestions and advice for personalities about pulling off stunts.

The 'Do' List

The first criterion for planning a stunt: have a good reason for doing it. "Establish a topical connection to what the audience is already thinking about, like news items," Byrd suggests. "Think in terms of what will



The Byrd

generate water cooler talk. Plan it out in advance, and have a Plan B and Plan C. Determine your purpose and goal, and follow through to the end.

"Contact your corporate lawyer — and the proper local authorities — to check for possible snafus. Involve the listeners whenever you can, because it's much more effective when they're in on the joke. Do something entertaining that reaches them on an emotional level, whether it's laughter, anger, sadness, or whatever. Involve a charity for some of the 'edgier' bits — it gets you off the hook. Do something that's never been done before ... at least not in your market. That involves researching what has been done locally, provided you haven't been there forever.

"Allow plenty of time to build the bit — three to five days is usually sufficient unless it's a *really* big one. Conversely, act quickly before your competition does something. Back-promote to make sure the people

who missed it know what you've done. Issue press releases to the media several days in advance, then videotape and photograph the bit to send them. Make it fun, larger than life, and very visible. Shoot for visibility with non-listeners too. Don't forget to inform your PD and GM! If they know what's going on, they can run interference ... and you can keep your job.

"Keep it simple. The more complex your bit gets, the more difficult it gets for the listener to follow. Always remember to 're-set up' for people who tune in at different times; that'll also help you keep it simple. Constantly evaluate where the bit is going and make adjustments accordingly."



Think in terms of what will generate water cooler talk. Plan it out in advance, and have a Plan B and Plan C.



'Don't Be Stupid'

There aren't too many "don'ts" for stunts, Byrd says. "Don't be stupid, and don't tell too many people. No matter how tight-lipped your organization is, things can get out. Only tell the people who *need* to know: your PD, GM, immediate morning show partners, etc. If you go blabbing, somebody's liable to accidentally let something slip. You just don't want the cat out of the bag until it's time. Try not to involve any current clients, especially if it's an edgier bit. I would say don't get arrested — but that seems to work for some people."

Byrd finds a glut of ideas in the newspaper. One of his recent stunts at 'IYY involved an anecdote in the newspaper about how the Washington D.C. government was so broke that Mayor **Marion Barry** had cut off the toilet paper supply to his employees. Says Byrd, "We joked about it on the air and came up with 'CrackAid '95,' which evolved into a 'T.P. For D.C.' drive.

"We rented a limo and took 980 rolls of toilet paper to City Hall. We

wanted to deliver them to Marion in person, but he wasn't there. So instead we used a megaphone to announce we had free toilet paper for city employees. They literally came running and mobbed the car, and this was all live on the air. The story ran on the front page of the *Washington Times*, *Washington Post*, and *Baltimore Sun*."

Wonder Stunt

In recalling some of his experiences, Byrd describes one uplifting bit he did in St. Louis. "I'm flattered to say that 'Bras Across the Water' was ripped off by a lot of people, including a guy in this market who now uses that as his calling card. A small newspaper item about an artist who wanted to stretch bras across the Grand Canyon and wasn't having luck was the spark. We decided we'd show him and gathered 1300 bras from listeners and had them help us stretch them from Missouri to Illinois across a bridge over the Mississippi River. We got a lot of TV coverage and controversy in the newspaper from people who thought it was sexist. We originally wanted to alternate bras and jockstraps but couldn't get enough support.

"We did the 'Grand Bunny Hop' in two markets. At Easter I wondered aloud about the intelligence of bunnies and their survival instincts. We decide to test them by getting a bunny to cross a busy intersection at rush hour, baited by a carrot. All hell broke loose when every tree-hugger in the world who had never heard of us or the station were suddenly monitoring us.

"When the time came, all these angry animal rights activists were waiting to kill us — but at the appropriate moment, a woman dressed as a Playboy bunny went to the



SURF'S FIRST FEST — WSFM/Wilmington's first-ever festival drew a whopping 9000 listeners and featured such name acts as the Dave Matthews Band, Big Head Todd & The Monsters, and the Boxing Ghandis. Shown celebrating are middayer Chuck Denson (l) and Dave Matthews.

crosswalk and walked across. Then I gave her a diamond ring — the 'carat.' The second time we did it, I dressed in a ridiculous bunny outfit and walked across the street. I got a carrot for making it."



Don't tell too many people. If you go blabbing, somebody's liable to accidentally let something slip. You just don't want the cat out of the bag until it's time.



Turning Tables

"Those with a sense of humor got a good laugh," continues Byrd. "And for those who were still feeling outraged, we went on the air and said, 'Use your anger right now to make a contribution to an animal shelter or adopt an animal. If you're mad enough to phone me, you're mad enough to contribute a dollar.' The animal activists acknowledged it was an unorthodox way of getting people's attention, but they appreciated it."

Other Byrd bits:

- After **Demi Moore's** famous body-painted *Vanity Fair* cover, Byrd got Moore's artist to render a tuxedo on his birthday suit. Some listeners joined in the finger-painting fun for the live broadcast.

- His "Save The Sign" campaign successfully prevented the historic "Welcome To Fabulous Las Vegas" sign from being replaced.

- Byrd and KOMP Promo Director **Craig Williams** were the first radio personality contestants on "Studs." They generated enough support from listeners to get the show out of Hollywood for the first time for a remote from Las Vegas.

- "Nude Chicken" was conceived, Byrd says, because "'Live on a Billboard' has been done a lot, but I don't know if anybody's done it naked with a rubber chicken strapped to them for National Nudity Day. We had station signage all over, but it didn't stop the cops from trying to arrest 'the crazy naked man who was gonna jump.'"

- And then there was that "Play Byrd" thing: "I auditioned for *Playboy* in drag — live on the air. The listeners helped out dress me, put makeup on, etc. so they were in on the gag. I actually ended up getting included in *Playboy's* 40th Anniversary Playboy Hunt."



DUARTE SUGAR — Silverstone's **Chris Duarte Group** played to a capacity Connecticut crowd recently in support of their latest album, *Texas Sugar/Strat Magik*. Duarte is shown here sharing a sweet moment with one of our favorite people, **WHCN MD Pam Brooks**.



PUNCHLINE DELIVERED — Extreme's touring schedule took them to New York, where they met with WAXQers both at the station and after the show. Post show posers included (front, l-r) Extreme's Gary Cherone and Mike Mangini; (back, l-r) the band's Nuno Bettencourt and Pat Badger, WAXQ's Jennifer Rubin, Candy Martin, and Pete Canzio.

JUNE 16, 1995

NEW & ACTIVE

PRIMUS Wynona's Big Brown Beaver (*Interscope*)
Total Plays: 300, Total Stations: 25, Adds: 5

CORROSION OF CONFORMITY Seven Days (*Columbia*)
Total Plays: 291, Total Stations: 34, Adds: 9

STONE ROSES Driving South (*Geffen*)
Total Plays: 284, Total Stations: 46, Adds: 20

OFFSPRING Smash It Up (*Atlantic*)
Total Plays: 273, Total Stations: 25, Adds: 6

RADIOHEAD Fake Plastic Trees (*Capitol*)
Total Plays: 271, Total Stations: 26, Adds: 2

MOIST Silver (*Chrysalis/EMI*)
Total Plays: 263, Total Stations: 28, Adds: 1

SILVERCHAIR Tomorrow (*Epic*)
Total Plays: 263, Total Stations: 46, Adds: 26

PEARL JAM Nothingman (*Epic*)
Total Plays: 237, Total Stations: 17, Adds: 1

DEL AMITRI Roll To Me (*A&M*)
Total Plays: 228, Total Stations: 21, Adds: 0

GREEN APPLE QUICK STEP Los Vargas (*Medicine/Giant*)
Total Plays: 225, Total Stations: 17, Adds: 4

FURY IN THE SLAUGHTERHOUSE Dancing In ... (*RCA*)
Total Plays: 221, Total Stations: 36, Adds: 12

CHRIS WHITLEY O God My Heart Is Ready (*WORK*)
Total Plays: 219, Total Stations: 28, Adds: 2

TESLA Try So Hard (*Geffen*)
Total Plays: 210, Total Stations: 26, Adds: 5

TRIPPING DAISY I Got A Girl (*Island*)
Total Plays: 198, Total Stations: 34, Adds: 15

REMBRANDTS I'll Be There For You (*EastWest/EEG*)
Total Plays: 195, Total Stations: 13, Adds: 0

WILCO Box Full Of Letters (*Sire/Reprise*)
Total Plays: 172, Total Stations: 19, Adds: 1

BLOODLINE Calling Me Back (*EMI*)
Total Plays: 157, Total Stations: 15, Adds: 0

BEGGARS Falling Down (*Island*)
Total Plays: 152, Total Stations: 16, Adds: 2

KORN Blind (*Epic*)
Total Plays: 151, Total Stations: 18, Adds: 3

TOM PETTY Cabin Down Below (*WB*)
Total Plays: 144, Total Stations: 12, Adds: 2

DWELLERS Rocket Ride (*EMI*)
Total Plays: 128, Total Stations: 13, Adds: 4

WEEZER Say It Ain't So (*DGC/Geffen*)
Total Plays: 128, Total Stations: 12, Adds: 4

SLAUGHTER Searchin' (*CMC*)
Total Plays: 121, Total Stations: 14, Adds: 0

HOLY COWS Get Along (*Big Pop*)
Total Plays: 117, Total Stations: 10, Adds: 1

BAD RELIGION Incomplete (*Atlantic*)
Total Plays: 112, Total Stations: 20, Adds: 8

SONS OF ELVIS Soaking In It (*Priority*)
Total Plays: 105, Total Stations: 11, Adds: 0

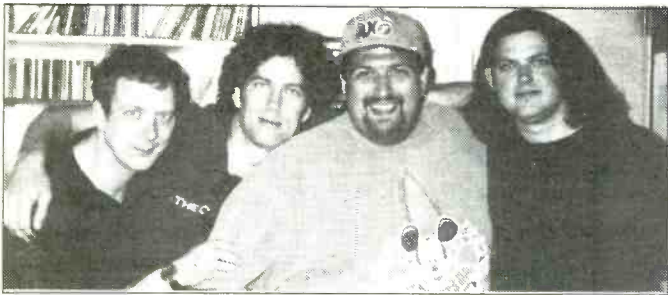
SONNY LANDRETH Native Stepson (*Praxis/Zoo*)
Total Plays: 101, Total Stations: 13, Adds: 2

GOO GOO DOLLS Flat Top (*Metal Blade/WB*)
Total Plays: 87, Total Stations: 25, Adds: 18

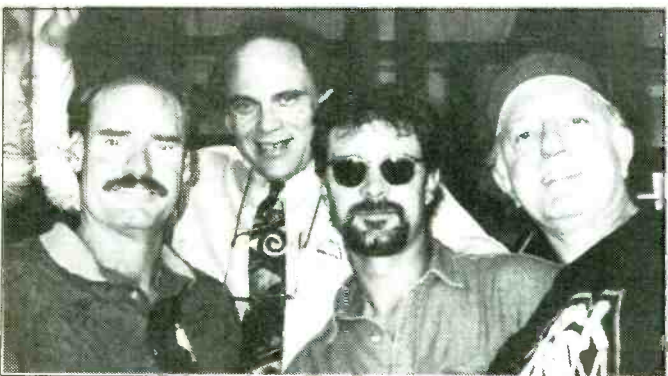
PHISH Bouncing Around The Room (*Elektra/EEG*)
Total Plays: 73, Total Stations: 14, Adds: 11

VAN MORRISON Days Like This (*Polydor/A&M*)
Total Plays: 50, Total Stations: 11, Adds: 7

Songs ranked by total plays.



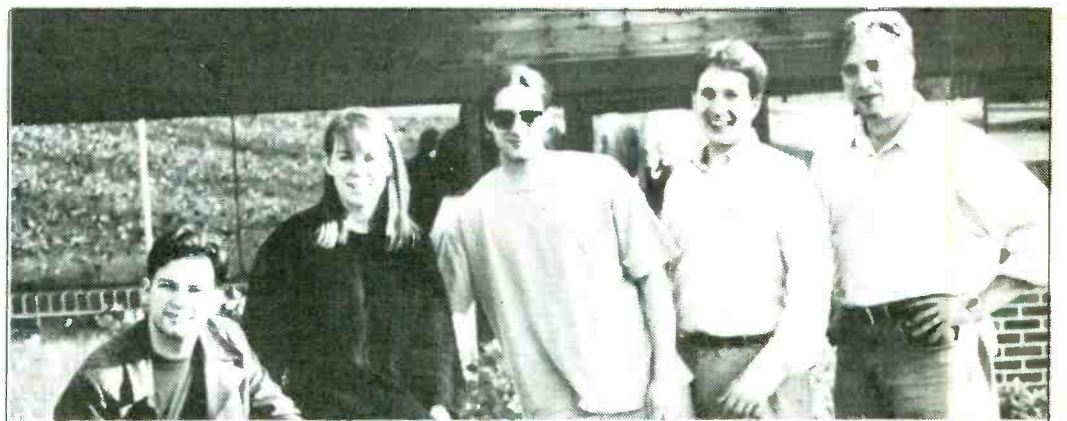
A 'DELUXEFUL' MOMENT — Better Than Ezra delighted WDIZ/Orlando's listeners by hanging out at the station prior to their gig in Mickey's town. Bonding for life are (l-r) BTE's Kevin Griffin and Cary Bonnezaze, 'DIZ afternoon personality Rocko, and the band's Tom Drummond.



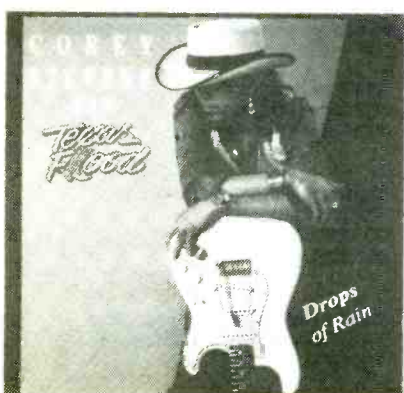
SPORTING FELLAS — The New York Yankees and WXRK/New York's Dave Herman kicked off their "Don Mattingly Home Run Club" to benefit the Children's Health Center. Shown are (l-r) Yankees third baseman Wade Boggs, Children's Health Fund co-founder Dr. Irwin Redlener, Yankees Captain Don Mattingly, and Herman.



LIVE IN THE MIDWEST — Live had a dandy time touring the Midwest, taking the opportunity to crash radio stations all across the Heartland. Pointing out the beauty of the station van are (l-r) KFMZ/Columbia, MO PD Paul Maloney, Live's Chad Gracey and Patrick Dahlheimer, and KFMZ's Promo Director Lazlo Jones.



ALL OVER KRNA — Live's two Chads met with the gang at KRNA/Cedar Rapids, IA and discussed — what else? — fishing and rock 'n' roll. Taking a rest are (l-r) Chad Taylor, KRNA's Monica, Chad Gracey, KRNA PD Bill Summers, and MCA's Tom Starr.



COREY STEVENS and TEXAS FLOOD

"BLUE DROPS OF RAIN"

"Corey Stevens picks up where Stevie Ray left off... but we're not talking clone here... we're talking the next step. Recently the number one selling rock CD at Blockbuster Music."

EARLY BELIEVERS INCLUDE:

KRRK KWBR KATS KMKF
KEZE KZOZ WABT WLAV

KEVIN WELCH, KATS: "Heavy phones-- can't keep it in the stores."



CONTACT JOEL WERTMAN
(310) 859-9482



CAROL ARCHER

Acid Jazz: The Creative Perspective

Label execs, Count Basic's Legat explore yet another angle to this new sound

Recently, we began a discussion on this page of the format's hippest new sound: acid jazz. This time, three format luminaries approach the subject from the creative side.

Mixing Genres

With a background as a retail jazz maven, RCA National Director/A&R Jazz & Progressive **Brian Bacchus** is applying his unique vision to spearhead **Groovetown**, a new RCA custom label committed to acid jazz. "Jazz is a really malleable [type of] music because you're dealing with improvisation, and jazz musicians can draw from so many other genres," Bacchus observes. "From an A&R standpoint, mixing these genres is what acid jazz is all about."



Brian Bacchus

"The challenge is to find something that works on two different levels from a jazz perspective, whether the music has strict jazz elements or a 'hook-y,' jazzy feel with which people can identify. As you cross over, you're also releasing singles — and, hopefully, having hits — and not just DJ fodder or a workout for musicians. What I'm listening for must have a jazz feel and work on the dance floor and at radio."

Based upon this criteria, Bacchus has signed British acid jazz sensation **Omar**, as well as the **Brooklyn Funk Essentials**. "Omar came to [my] attention through **Giles Peterson's** label, **Talking Loud**, which is generally credited for coining the term 'acid jazz.' He's a songwriter/performer on the soul side of things. Omar has something very unique and comes from a **Stevie Wonder** feel — not in terms of vocal sound, but in the way he puts music together."

"Brooklyn Funk Essentials is a live band with horns and involves a DJ with scratching, keyboards, a singer, and a Jamaican toaster. The lead track for us is a reggae/pop version of **Pharoah Sanders's** standard, 'The Creator Has A Master Plan.' These band members have real jazz credentials, as well as funk and reggae, and are putting all of that together."

"The future of acid jazz will be centered on artists and songs. It will come down to the strength of songs and their fit with radio formats. There are many very young jazz musicians who've grown up influenced by a wide range of styles, including hip hop. Until there's such a thing as **Urban Alternative**, NAC

stations that slant toward urban sounds will be a great source of support for tracks with beats that aren't too hard. The climate in the clubs, which are really [ethnically] mixed, is that these kids are getting tired of other scenes — like the alternative rock or core hip-hop scenes — and are getting back to dance music that's a lot of fun and [returning] to musicians."

Back To Basics

The primary creative force of **Instinct Records** act **Count Basic** is guitarist **Peter Legat**, who writes or co-writes all of the band's material. Legat has formed a potent acid jazz collaboration with Brooklyn-born vocalist **Kellie Sae** — plus an all-star ensemble that includes horn

Although he favors live, analog sounds, Legat writes with the aid of preproduction and programming for reference purposes. He spoke to me from Vienna: "For me, part of the acid-jazz scene is to play live. Our whole recording session was done live. [Producer] **Ernie McCone** has lots of old records, and we go for that 'rare groove' sound very much. Acid jazz is a European way of going back to these funky, jazz/soul sounds of the '60s. That's great for me because, although I know what they can do, I'm not so into computers."



Peter Legat

"A lot of [the music] coming from the U.S. now is a little artificial or stiff-sounding. The European way of blending all different styles sounds fresher to my ears. For instance, a band like **Young Disciples** is wicked. They're just so good and so fresh ... especially compared to some American artists who use lots of computers and synthesizers and [sound like they] are going for sales alone. The British [acid jazz artists] don't give a shit about that."

Relying On Instinct
Instinct Director/Operations **Gerald Helm** is proud his label occupies a position at the forefront of this country's acid jazz movement. Instinct was formed by former Boston and New York club DJ **Jarrett Hoffman** about five years ago; Helm joined in 1992. "Jarrett originally got turned on

to acid jazz from a DJ perspective, going into shops looking for imports," Helm recalls. "He was naive enough to form a label to put out this kind of music. Instinct's first release was 'Never Stop' by the **K-Collective** — which consisted of members from the **Brand New Heavies** — in 1990. After doing some ambient/techno things, he released the first 'This Is Acid Jazz' compilation in 1991, which we've followed with two others."

"Then, band-based artists began to develop [the form's sound was originally producer/sample-based]. The first artist record we put out was [by] the **Night Trains**, who'd had three releases in Europe. We followed that up with the New York-based **CFM Band** and the **Bobby Byrd/JB Horns** record, which represented the roots of acid jazz in terms of soul, funk, and blues. Off the 'New Voices' compilation, we've either released or are preparing to release full-length records for **Count Basic**, **No Se**, **Exodus Quartet**, and **Dis Jam**."

Audience Appeal

Helm continues, "There are record buyers — and radio listeners — with a certain look and style for whom this music holds great appeal. Many of them are [affluent] mobile young people who aren't necessarily kids. They aren't into grunge, heavy rap, or even **Kenny G**. They want something fresh and contemporary, whose sound is new enough that it's continuing to evolve."

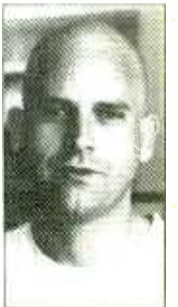
"The biggest challenge we've experienced in gaining a larger sales base for acid jazz is the educational curve — and getting people to actually hear it. If I told you acid jazz is

a little funk, a little soul, and a little jazz all mixed together, it would be really difficult for you to imagine what that sounds like — even if you like all those elements. But when you hear it, you can figure out how all the pieces fit. Then you can get excited by it because it brings up all these types of music you grew up with or that your parents listened to."

Radio Commitment

What does the future hold for acid jazz? Because music video outlets for this music are virtually nonexistent, Helm believes acid jazz's future rests squarely with radio. He comments on programmers' recent remarks (**R&R 5/19**) about the freshness of the acid jazz sound: "I hope stations will really take a chance and try to bridge the gap between what they've played in the past and acid jazz. If radio will look at it as a genuine fusion movement within the pop/jazz community, then things can happen."

"But I wonder if 'M.L. In The Sunshine' hadn't been exactly in



Gerald Helm

We go for that 'rare groove' sound Acid jazz is a European way of going back to these funky, jazz/soul sounds of the '60s.
— Peter Legat

players **Karl "Bumi" Fian** and **Christian Radovan**, bassist **Ernie McCone**, and **Valerie Etienne** (of **Galliano**) — which has led to immediate airplay acceptance and touring success in Europe.



PEOPLE HELPING PEOPLE — WNUA/Chicago reached out to support victims of the Oklahoma City tragedy recently by raising funds at a Listener Appreciation Concert featuring Fattburger. A total of \$2698 raised through donations and raffle tickets was given directly to Family And Victims Relief Fund to aid in recovery efforts. Station staffers and Fattburger members pictured here (l to r): bassist **Mark Hunter**, WNUA Promotion Dir. **Susy LeClair**, saxophonist **Mark Shapiro**, keyboardist **Carl Evans Jr.**, drummer **Kevin Koch**, guitarist **Evan Marks**, KTNT/Oklahoma City Promotion Dir. **Derrick Ricketts**, WNUA personality **Karen Williams**, and percussionist **Tom Aros**.

If radio [people] continue to open their minds, they can turn acid jazz record buyers into younger demographic NAC listeners.
— Gerald Helm

the pocket — an instrumental with the right tempo groove and enough hook in the guitar [line] — would programmers have gone deep enough into [other tracks] to learn whether they appreciated **Count Basic** as a band?

"If radio [people] continue to open their minds, they can turn acid jazz record buyers into younger demographic NAC listeners. Then you'll find tours where **Count Basic** part of the crowd would appreciate **Grover**, and vice-versa. That could provide a revitalization of the entire scene — and that would be a beautiful, positive thing."

JUNE 16, 1995

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-OVER LAST WEEK	EMPHASIS TRACKS (PLAYS)		
4	3	1	1	BRIAN CULBERTSON <i>Modern Life (Mesa/Bluemoon)</i>	628	0	"Midnight" (316)	"Come" (131)	"Toi" (63)
2	1	2	2	CHRIS BOTTI <i>First Wish (Verve Forecast)</i>	591	-34	"Outside" (434)	"Night" (61)	"Do" (49)
5	5	4	3	DAVID SANBORN <i>Pearls (Elektra/EEG)</i>	531	-20	"Masquerade" (410)	"Try" (42)	"Everything" (38)
1	2	3	4	GREG ADAMS <i>Hidden Agenda (Epic)</i>	514	-83	"Smooth" (274)	"Palmilla" (172)	"Burma" (35)
16	9	7	5	LEE RITENOUR & LARRY CARLTON <i>Larry & Lee (GRP)</i>	494	+26	"Closed" (119)	"Rain" (114)	"Crosstown" (87)
15	11	9	6	AARON NEVILLE <i>The Tattooed Heart (A&M)</i>	488	+65	"Heart" (328)	"Use" (149)	"Muddy" (7)
8	7	6	7	NEAL SCHON <i>Beyond The Thunder (Higher Octave)</i>	485	-2	"Bandalero" (297)	"Breeze" (90)	"Moon" (53)
3	4	5	8	SPYRO GYRA <i>Love & Other Obsessions (GRP)</i>	478	-59	"Ariana" (405)	"Third" (15)	"Lost" (14)
7	6	8	9	COUNT BASIC <i>Life Think It Over (Instinct)</i>	477	+12	"Sunshine" (459)	"Animal" (18)	
12	10	10	10	NELSON RANGELL <i>Destiny (GRP)</i>	416	0	"Grace" (260)	"Little" (63)	"Going" (27)
22	18	12	11	CHIELI MINUCCI <i>Jewels (JVC)</i>	402	+38	"Phat" (328)	"Cats" (35)	"Hideaway" (25)
10	13	13	12	STEVIE WONDER <i>Conversation Peace (Motown)</i>	365	+2	"Love" (330)	"New" (29)	"Robins" (3)
17	12	14	13	PIECES OF A DREAM <i>Goodbye Manhattan (Blue Note)</i>	345	-15	"Smooth" (223)	"Ocean" (40)	"Magens" (27)
27	25	20	14	SLIM MAN <i>End Of The Rainbow (GES)</i>	341	+48	"Faith" (255)	"Start" (55)	"Should've" (15)
—	29	23	15	KEN NAVARRO <i>Brighter Days (Positive)</i>	340	+65	"Dream" (190)	"Compassion" (82)	"Give" (40)
24	22	18	16	HERBIE HANCOCK <i>Dis Is Da Drum (Mercury)</i>	330	+30	"Bo" (248)	"Butterfly" (72)	"Call" (10)
DEBUT			17	URBAN KNIGHTS <i>Urban Knights (GRP)</i>	328	+104	"Rose" (160)	"Longing" (72)	"Radio" (32)
9	14	15	18	LARRY CORYELL <i>I'll Be Over You (CTI)</i>	310	-17	"Over" (96)	"Love" (92)	"Redwing" (77)
—	30	24	19	JIM BRICKMAN <i>By Heart (Windham Hill)</i>	309	+38	"Angel" (298)	"Believe" (5)	"Looking" (5)
30	27	17	20	EVAN MARKS <i>Long Way Home (Verve Forecast)</i>	304	+1	"Seaview" (104)	"Long" (75)	"Feels" (57)
26	23	19	21	DES'REE <i>I Ain't Movin' (550 Music/Epic)</i>	296	-4	"High" (219)	"Gotta" (70)	"Movin'" (7)
6	8	11	22	TOM SCOTT <i>Night Creatures (GRP)</i>	293	-113	"Better" (185)	"Daybreak" (63)	"Refried" (27)
—	—	27	23	VARIOUS ARTISTS <i>Forget Paris Soundtrack (Elektra/EEG)</i>	285	+20	"Someone" (285)		
28	26	29	24	DAN SIEGEL <i>Hemispheres (Playfull)</i>	273	+32	"Savanna" (158)	"Homeland" (43)	"Rainbow" (29)
—	28	26	25	GREG VAIL <i>E-Motion (Brainchild)</i>	269	+1	"Just" (139)	"Gift" (89)	"Ben-Jamin" (12)
20	16	16	26	VAL GARDENA <i>On The Bridge (Mercury)</i>	260	-57	"Northern" (223)	"Eterno" (22)	"Passing" (12)
14	15	21	27	KILAUUA <i>Diamond Collection (Brainchild)</i>	260	-25	"You" (212)	"Malibu" (19)	"Diamonds" (18)
—	—	30	28	HEAVY SHIFT <i>Unchain Your Mind (Discovery)</i>	251	+14	"Shade" (217)	"Hawaii" (12)	"Mambo" (10)
11	17	28	29	FATTBURGER <i>Livin' Large (Shanachie/Cachet)</i>	249	-12	"Possible" (149)	"Creepin'" (62)	"Sheezateez" (16)
DEBUT			30	WINDOWS <i>My Red Jacket (Blue Orchid)</i>	244	+38	"Highway" (220)	"Times" (18)	"Shoe" (2)

This chart reflects airplay from June 1-7. Albums ranked by total plays, with plays from all cuts from an album combined.

46 NAC reporters. 46 current playlists. © 1995, R&R Inc.

INCOGNITO

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IT'S SMOOTH
R&B VOCALS.

IT'S INSTRUMENTAL
POP.

IT'S HOT!



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OPPORTUNITIES

OPENINGS

Q92.1
CENTRAL COAST
CLASSIC ROCK
station in California has immediate full and part time openings for air talent. Rush T&R to KRQC, Henry Broadcasting, 55 Plaza Circle, Salinas, CA 93901. EOE

MORNING CO-HOST
Leading Western "AC" seeks creative "Morning Co-host" to join established major market personality. Fun, winning show in place. News/combo or stand alones considered. Great company. Attractive market. 50K, plus aggressive bonus plan for right delivery and content package. Rush T&Rs in confidence to: Radio & Records, 10100 Santa Monica Bl., 5th Floor, #631, Los Angeles, CA 90067. EOE

95.9 K-HITS
GREATEST HITS OF THE 70'S
PM DRIVE
We're looking for "Talent". If all you do is read liner cards or need to be told what to say on the radio, don't apply. If you truly know how to communicate effectively with a listening audience, work on your show before you go on the air, love the music of the 70's and have at least 3 years of medium to large market experience, immediately send your inquiry to K-HITS, 645 E. Missouri Ave., #360, Phoenix, Arizona 85012. An Equal Opportunity Employer.

Spokane's top-rated Cat Country 94, KDRK in beautiful northwest, seeks new morning talent(s). Team attitude, fun and adult approach and leadership needed! Send tape, photo, resume and philosophy to: Ops. Mgr., P.O. Box 30013, Spokane, WA 99223. No calls EOE

OPENINGS

KBEST 95
The Best Oldies... All The Time!
KBEST 95, San Diego's Good Time Oldies Station wants an aggressive, hands-on Program Director. Must be a great "people person" and a team leader. Motivation, coaching, and creativity a must! Experience with research, superb music skills and ability to work with consultant are mandatory. To apply send the following:
• Station composite
• Resume
• Examples of aircheck critiques
• Examples of edited music logs
• Cover letter detailing your programming philosophy on winning with Oldies in 1995. Rush material to Mike Shepard c/o KSON 1615 Murray Canyon Road #710, San Diego, CA 92108. Send duplicate package to Jeff Parke, G.M., KBZT, 9191 Towne Centre Dr. #350, San Diego, CA 92122 EOE

ROCK
Top rated Oldies station in beautiful S.E. Idaho seeks midday talent to help continue our success. If you're talented, experienced, and willing to put in the hours it takes to win big, we want your tape & resume. Rush T&R: KPKY, Oldies 94.9, P.O. Box 998, Pocatello, ID 83204. EOE

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105.3FM
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STAR radio program seeks field producer for big star interviews. Must have minimum, two years' experience doing junkets and one on one interviews. Good PR relationships a must! Fax Resume and References To 213/956/0839. EOE

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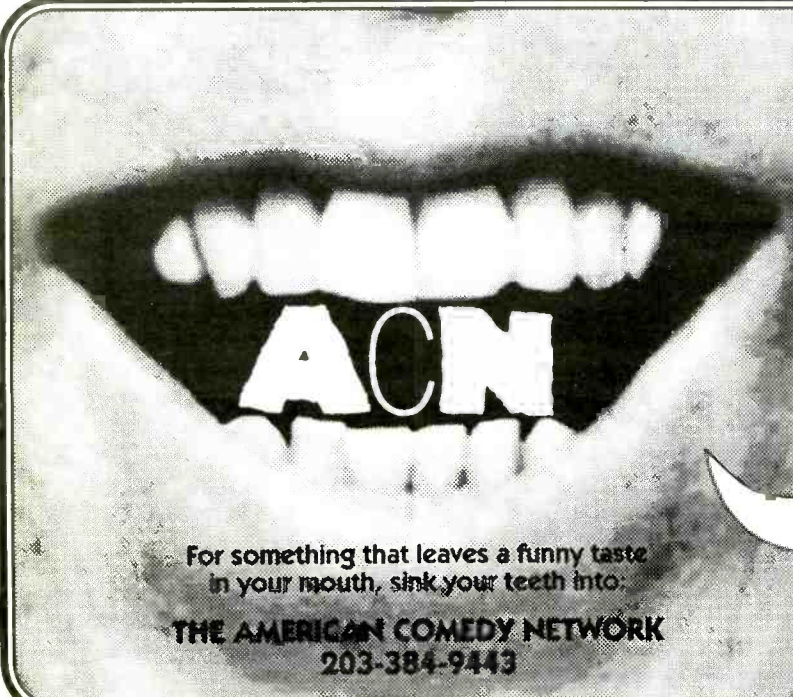
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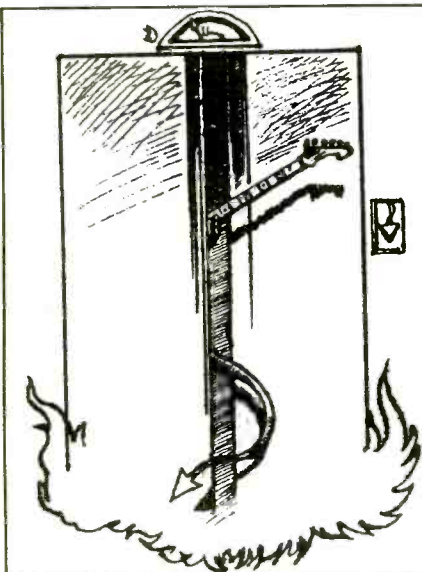
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