RADIO & RECORDS

N/T Clear Winner In Fall Arbitrons

Format maintains post Gulf War gains; Country, AC runner-ups

Election-related coverage and conversation fueled a strong News/Talk surge in the Fall '93 Arbitron ratings. According to R&R's exclusive Format Performance Review covering the Top 30 markets, the format gained almost 35 shares the first time, while Country and AC posted modest gains. On the down side, AOR sustained the largest book-to-book drop, while Urban and B/EZ suffered significant declines. And for the 12th time in 13 books, CHR saw its shares dwindle.

Now that R&R has accumulated three years of Format Performance Review data, each listing in the format-by-format analysis below will include a comparison of total shares from the Fall '89 and Fall '92 books. Among the more interesting three-year developments:

- B/EZ lost 90% of its total shares, while CHR's slump claimed 38% of its '89 numbers

Hunt Heads For Hollywood Label

Longtime Elektra Records exec Brad Hunt has joined Hollywood Records as Exec. VP/GM. "I'm really looking forward to the job," said Hunt. "Hollywood's had some damn good records in the past, and I know — being part of the biggest and most creative entertainment company in the world — Hollywood has a bright future."

Anthony Exec. VP At Sony Music

Sony Music Sr. VP Michelle Anthony has been promoted to Exec. VP. She and Sony Music President Tommy Mottola will share the day-to-day activities at all of the company's divisions. "Michelle has been a vital factor in Sony Music's success as well as the business and legal communities. I'm sure her extraordinary talent will help ANTHONY/See Page 30

Broadcasting Partners Acquires WNY From WW1 For $50 Million

New York's only Country station to keep format; transaction eases WW1 debt load

Westwood One Inc. announced Monday (1/25) an agreement to sell WNY/New York to Broadcasting Partners Inc. for $50 million, ending months of rumors and speculation about potential buyers for the Country KFI.

WW1 Chairman/CEO Norm Pattie said the sale will allow the company to continue the process of reducing WW1's financial leverage, while "placing WNY in the hands of operators who want to continue to build and improve the nation's most-listened to Country radio station."

"We absolutely intend to keep the format and make WNY an even more successful Country station than it is," said BPI Exec. VP/COO Lee Simeone, noting the company, which already owns stations programming AC, Urban, and Religious formats, is "excited to be in Country."

Current WNY Station Manager Rich White will stay with the station until the deal is approved, at which time BPI will install its own GM.

Simeone said financing was already in place for the WNY purchase and that BPI was not taking on any new investors for the deal. The company is primarily owned by President WNY/See Page 30

Anthony

Davis, Lane Promoted At ERG

Two key positions have been filled at EMI Records Group: Fred Davis becomes Exec. VP and Ken Lane is promoted to Sr. VP/Promotion. Davis will oversee the focus and development of the EMI, SBK, and Chrysalis repertoire as well as the management of ERG. Lane will supervise virtually all promotional efforts for those same labels.

Fred is a driven, talented, and resourceful all-around music executive," noted ERG President/CEO Daniel Glass. "I look forward to his continued success.

ERG/See Page 30

WKLO's Rockin' Bill Board Revealed

Booming-owned AOR WKLO/Grand Rapids celebrated last week's unprecedented inauguration of a really rockin' President with the equally unprecedented — if somewhat un-Presidental — billboard pictured above.

'92 Station Trading Review Begins Page 9
STING

IF I EVER LOSE MY FAITH IN YOU

THE FIRST SINGLE FROM THE NEW ALBUM TEN SUMMONER'S TALES

PRODUCED BY HUGH PADGHAM & STING
MIXED BY HUGH PADGHAM
Legal Challenge
To FCC Safe Harbor Expected

A coalition of industry and civil rights groups is gearing for a legal battle over the FCC's looming imposition of a constitutionally mandated rule limiting indecent programming to the midnight-6am time slot.

At press time, the group was poised to file a petition for review of the new rule with the U.S. Court of Appeals for the District of Columbia. The midnight-6am limit is set to take effect in late February or early March.

The 18-group coalition includes NAB, Code Blue (ABC, CBS, NBC, NPR, RTDNA, Infinity Broadcasting), and the ACLU.

SAFE HARBOR/See Page 7

RAB: 1992 Radio Revenues Up 2%

December closed out 1992 with a strong 7% gain in radio revenues, giving the full year a 2% boost over 1991, according to figures compiled by the RAB.

"December was a phenomenal month for the industry," said RAB President Gary Fries. He said the year's strong close was "an indication that consumer confidence, and spending, have finally returned." Fries predicted "modest but healthy growth" for the industry in 1993.

Local revenues were up 9% nationwide in December, with gains in every region of the country. The Southwest was up 17%, the East and Southeast up 11% each, and the Midwest and West each gained 6%.

National spot revenues were up 2%, but that modest gain marked only the third "up" month of the year. National business was up 10% in the Southwest, gained 8% in

RADIO REVENUES/See Page 30

How Listeners React To Music Preselling:

<table>
<thead>
<tr>
<th>Song Hooks</th>
<th>Announced Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wait For Presold Songs</td>
<td>57%</td>
</tr>
<tr>
<td>Depends On The Song</td>
<td>25%</td>
</tr>
<tr>
<td>Tune Out/witch Stations</td>
<td>10%</td>
</tr>
<tr>
<td>Preselling Has No Effect</td>
<td>7%</td>
</tr>
<tr>
<td>Tune Out Presell; Return</td>
<td>2%</td>
</tr>
</tbody>
</table>

Paragon Poll Ponders Preselling

Preselling a station's upcoming music has been a familiar fixture on the radio for many years. A Paragon Research study of 423 adults concludes that the practice is an effective one, with more than half of the respondents saying they stick with the station and wait for the presold songs.

Stations sell upcoming songs by b-listing the forthcoming artists or by playing hooks. Listeners expressed no particular preference for either method, but they were more familiar with the billboard technique (52%) by a two-to-one ratio over long hooks (41%).

PARAGON/See Page 30

R&R Expands DC Operations

 Clawson to develop data services, Bloomquist becomes Bureau Chief

As R&R's debut of the industry's first comprehensive on-line information service approaches, Washington Bureau Chief Pat Clawson will lead a new joint venture to develop innovative news products and data services for R&R Online.

DC Bureau Associate Editor Randall Bloomquist will succeed Clawson as Bureau Chief. R&R Publisher Bob Wilson stated, "In six years as Bureau Chief, Pat's done an outstanding job of building the premier news bureau for radio business and government-related news. His entrepreneurial spirit makes him the perfect choice to develop many new products and services in the broadcast business area to broaden the spectrum of R&R's on-line data. We look forward to sharing with the industry the exciting new DC EXPANSION/See Page 7

Subscription Information 310-533-4330

R&R is published weekly, except the week of December 25. Subscriptions are available at $275.00 per year in the United States or $305.00 (overnight delivery before 12:00 noon EST, $395.00 in Canada and Mexico, and $455.00 overseas (U.S. dollars only) from Pollstar, Inc., at 1930 Century Park West, Los Angeles, California 90067. Annual subscription includes the weekly newspaper plus two Paragon Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Non-refundable quarterly rates also apply. All subscriptions win free book by prepayment of full subscription price. R&R reserves all rights to material and is not responsible for unsolicited material. R&R reserves all rights of material accepted for publication. All letters addressed to R&R or the Editors will be kept on file. R&R is not responsible for publication or reproduction and they therefore be used for this purpose. Nothing may be reproduced in whole or in part without permission from the Publisher. The term AOR, AIR, TAC, Back Page, Breakers, Hot Artist, National Airplay, Parallels, R&R, Compact Data, and Street Talk are registered trademarks of Pollstar Inc., 1993. POSTMASTER: Send address changes to R&R, 1930 Century Park West, Los Angeles, California 90067.
Rebound In 1993 Radio Revenues Predicted
Silverman Conference speakers prognosticate

Radio revenues should grow substantially over the next year. However, industry experts say national economic woes resulting from the ballooning federal deficit threaten any long-term gains.

Speaking Tuesday (1/19) at the seventh annual Silverman Companies' Radio & Television Outlook Conference in New York, panelists predicted a 4% increase in radio revenues as the nation's economic improves. But they warned that the rate is "very tentative" and that the possibility of higher tax rates under the Clinton Administration could change the picture.

"The trouble with Clinton's economic policy is that he's giving us a lot of growth incentives, but he's not talking about cutting government perks," said Morgan Stanley & Co. senior economist Steven Roach. First Boston Corp. Manager Bill Marcus warned that "we're facing a 3% jump in gross domestic product with a 3% inflation rate, but an expected 3% drop in income tax refunds this year may trigger sharp drops in consumer spending and advertising revenues.

Intrepid CP Heath said radio industry revenues hit bottom in June 1992, and a turnaround is occurring. Katz Radio President Geden Hastings said a recovery is notice-able in the Top 20 markets, and he expects a 5% revenue increase in 1993.

"Fight To Stay Even"
Star Media Group CEO Bill Sladeing - who caused a stir at the conference two years ago by predicting that George Bush would serve only one term because of economic failures and more controversy. He said any Clinton economic recovery "will end in 1991 because this government will expand the deficit, and it can't cope with it.

Sladeing was gloomy about radio industry prospects for the Clinton Administration. "The next four years will be a fight to stay even with where we are today," he said. He predicted a reinstatement of the Fairness Doctrine and new requirements for broadcasters to give political candidates equal time. Even though he expects radio revenues to grow between 4.5%-5.5% over the next year, Sladeing said an unsettled economy would continue to exacerbate a credit crunch that has created "a black hole" for radio new deals.

While FCC duty reform has sparked interest in consolidation, the number of new licenses issued is clearly on the wane in major markets. "For 1993, we'll be trading at about the same pace as we've been seeing it," Stevens also predicted the size of the 1993 station trading market would total about $1.5 billion.

Station values remain "very strong" in Top 10 markets, but Stevens said in markets below 35 "it's very tough to sell them no matter what their cash flow is." He downsized pricing stations on the boards this year and said not all the pricing deals are ranging from 6.5 to 9.5 times cash flow. "That's quite a whack of a deal," he said. "If the lenders are willing to lend these days, the average loan value is about 4.5 times.

Clinton Assigns FCC 'Caretakers'

The Clinton Administration has assigned two "caretakers" to keep tabs on the FCC until a new chairman is appointed.

According to FCC Deputy Managing Director Alan McKie, White House liaisons Maurice Goodman and Daniel nonprofits "are acting as a "communications channel" between the agency and the new administration. They have no authority to get involved in Commission decision-making or management, and need to work closely with the agency in a permanent capaci-

McKie said Goodman and Wilson are "monitoring" charg-
ed with making sure the FCC doesn't take any actions that would be at odds with Clinton goals and policies.

"They are not overseeing or sup-

McKie said that the FCC is "still [making decisions] on its own." The pace of decision-making activity has slowed noticeably since Al Sikes's January 19 resignation as Chairman.

New Name Emerges

The place is really dead," said one person around -- people have no idea what's going to be on the February (meeting) agenda," and one Com-

mission staffer joked: "We're headless, and we're happy." With the fledging administration still working to fill hundreds of senior government positions, it's unclear when a new agency chair-

man will be appointed. While the commissioners have the authority to appoint an acting chairman from among their ranks, McKie said they have asked the White House to make that decision pending the FCC's new chairman's recommendation from February 11 meeting.

The latest name to emerge in the chairman's chair sweepstakes is Reel Judson, a communications attorney with the law firm of Latham & Watkins. In addition to being a highly regarded litigator with experience in antitrust and First Amendment issues, Judson has known President Bill Clinton and Vice President Al Gore since law school and high school, respectively.

Hughes Uses Compass To Locate Adams Deal

Former U.S. Radio L.P. President Bob Hughes has formed Compass Radio Group Inc. to assemble a national chain of stations. The first acquisition: six stations once owned by banking and broadcasting tycoon Steve Adams.

Purchase terms have not been disclosed. Compass will acquire KBQG-A /FM (Wichita), KQOL-AM & FM (Kansas City), KAAM-AM & FMks, Lowell, and Adams Satellite Inc., a provider of syndicated radio programming such as the Kool Gold format used by Satellite Music Network.

The stations are being acquired from veteran Philadelphia broadcaster Larry Silverman, who appointed them in September by order of an Arizona court. Adams lost control of the chain after he defaulted on $855 million in loans owed to State Street Bank & Trust and other institutions.

Clear Channel Stock Skyrockets On Strength Of Analyst's Report

Credit Andrew Marcus for the recent surge in trading of Clear Channel Communications stock. The Alex Brown & Sons media analyst upgraded his recommendation from "buy" to "strong buy" on January 12, and investors jumped in with both feet. The stock rocketed from $22 per share to $29.25 on heavy volume. The stock closed Monday (1/25) at $25.3/8.

Marcus revised his projections after Clear Channel execs indicated at a luncheon that the company would exceed analysts revenue expectations for both the fourth quarter and full-year 1992. The execs also said that "1992 after-tax cash flow would be in the vicinity of $1.60 per share.

Another reason Marcus is buying the stock is Clear Channel is "aggressively taking advantage of radio duty rules." He said the addition of sec-

ond FMs in San Antonio, Austin, and New Orleans could boost cash flow 10%.

"Our five-year growth rate for after-tax cash flow is 25% per annum, based on 15% operating cash flow growth. Our target stock price is $29-30 per share," he concluded.

Jacoby's Venture Cultivates Image

New Jacoby owner Sam Zell, the self-described "Grave Dancer," is profiting in a hot new financial book. "Vulture Investors" author Hilary Rosenberg writes that the mega-millionaire is "blunt, sarcastic, sometimes profane" and has a "disdain for management bureaucracy."

But he also has a macabre sense of humor. Investors in the ZellCham-

ark L.P. fund that's bailing out Jacoby received a statute of a piker danc-
ing on a grave, along with a poem Zell wrote called "The Year Of The Grave Dancer." An excerpt:

Leverage was the leverate/That got this party cookin'/ But the hangsman's seat involved a grave dancer's lookin'.

Other market action this week:

• NAB President Eddie Fritts contends that "tabletop delivery of DAB is the single greatest threat now facing the radio industry." Speaking before the Louisiana Broadcasters Association, he said the technology makes possible audible transmission "down to the tiniest tiber of demographics" by adding the equivalent of 30-60 new channels per market. Fritts wants the FCC to delay even experimental satellite licenses until the industry has a "better roadmap in which this technology is clearly defined, where all of the players are in".

• Texas tongues are wagging that John Tenaglia's $12.65 million deal to sell Teano-formatted KXTN/San Antonio to John Palmer's Spec-

trum Broadcasting is on hold. Tsenove Media System reportedly will buy the station and pick up an option to buy for $11 million.

Apollo Radio has agreed to buy WMAJ/Shreveport's WBBW & KULQ, both included in the sale price for WPAT/Shreveport. Apollo plans to exercise in the near future," The deal means that Apollo, which owns KMKV/Kansas City, will own two AC-formatted FMs in the market.

-Pat Clawson

---

**Earnings**

<table>
<thead>
<tr>
<th>Park, Ackerley Report</th>
<th>4th Quarter, '92 Increases</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEZI-AM &amp; KMST, and</td>
<td></td>
</tr>
<tr>
<td>AJJ-KOJO-AM/Minneapolis-St.</td>
<td></td>
</tr>
<tr>
<td>Paul, eight TV stations,</td>
<td></td>
</tr>
<tr>
<td>and 145 newspapers.</td>
<td></td>
</tr>
</tbody>
</table>

**Acquisitions**

1. *Ackerley Communications Inc.* (NADASDAQ: CRK) reported record sales, operating profits, and earnings for 1992. The company said it would also post first-half after-tax profit since 1981.

   - Ackerley posted fourth-quarter revenues of $21.2 million, up 14% from $15.4 million a year earlier. Its cash flow was $11.9 million, up 35% from $8.6 million. And its net income for the quarter was $3.3 million (26 cents per share), compared to a loss of $2.43 million ($1.58 per share) a year earlier.

   - For the full year, Ackerley re-

   ported revenues of $187.3 million, up 28% from $148.2 million in 1991. Cash flow for 1992 was $93.1 million, up 23% from $75.1 million in 1991. Net income for 1992 was $3.3 million (21 cents per share), compared to a loss of $3.91 million ($2.54 per share) in 1991.

   - Ackerley owns WAFY/Atlanta, |                           |
   | WAFY/Miami, and KJ1 & KLTJ/Se-
   | attle, five TV stations, and the |                           |
   | NDA's Seattle SuperSonics. |                           |
Mutual Broadcasting Celebrates 15 Years of Conversation With Presidents, All-Stars, Legends, Authors, Heroes, Actors, and the King!

On January 28th, Larry King celebrates his 15th Anniversary on the Mutual Broadcasting System. Larry has shared his microphone with the most sought-after personalities in the public eye. From Letterman and Leno to Clinton and Gore, Larry brings you the guests your listeners want to hear.

And now beginning February 1st, Larry's Brooklyn baritone, great guest list and "Open Phone America" hits the airwaves every weekday afternoon, 3-6 pm ET. With Larry working a dayshift, you can expect a new fast-paced, upbeat program and an even wider range of guests for America to talk to!

Call 703-413-8550 and find out how Larry King can liven up your afternoons!

IT COULD ONLY COME FROM WESTWOOD ONE®
TRANSACTIONS

Westwood One Cashes WNYN For $50 Million

Clear Channel teams with Snowden in New Orleans; Biddinger and Southwood pick up Omaha combo

Deal Of The Week

WNYN/Lake Success-New York
PRICE: $50 million
TERMS: Asset sale for cash

Deal Of The Week

Florida
WRHC/Coral Gables
PRICE: $525,000
TERMS: Asset sale for cash. This transaction has been approved by the U.S. Bankruptcy Court of the Southern District of Florida.
BUYER: WRHC Broadcasting Corp., owned by Miami investors Carlos Carreres, Carmen Morales, Jorge Rodriguez, and Ana Vidal Rodriguez.
SOLD: Steven Friedman, trustee for Radiocentre Broadcasting Co.

Georgia
WULF & WXKH/Athens
PRICE: $352,552
TERMS: Asset sale for five-year $20,000 promissory note; balance of purchase price will be forgiveness of debt and assumption of outstanding debt.
BUYER: Sunbelt Media Inc., owned by Robert Wayne Williams
SOLD: Hays Group, headed by President Page Peary. The company also owns WFSO/New Port Richey, FL and KRKY/AM & FM/Grantham-Kremmling, CO.

Louisiana
KRVY-AM & FM/Alexandria
PRICE: $425,000 for 50% stock ownership.
TERMS: Stock sale for $25,000 cash and 10-year promissory note for $400,000 with 6% annual interest.
BUYER: Dr. Judy Karst, the current owner's current GM
SOLD: Cory Lazaro of Alexandria and David Ward-Steelman of La Mesa, CA are selling their collective 50% stake in licensee KCVB Inc.

TRANSACTIONS AT A GLANCE

1993 Deals To Date:

$103,871,378 (Last Year: $39,200,081)

Total 1993 Stations Traded: 52 (Last Year: 53)

This Week's Action: $64,467,278 (Last Year: $2,479,000)

1993 Deals:

- WKZE-FM/Salisbury, CT
- WIRC/Coral Gables, FL
- WULF & WXKH/Athens, GA
- WSTI/Guilford, CT
- KRVY-AM & FM/Alexandria, LA
- WYLD-AM & FM/New Orleans, LA
- KMRM-AM & FM/Omaha, NE

Late 1993 Deals:

- WKMB-AM & FM/Salt Lake City, UT
- WYTLW/Siofokuri, TX
- WYRS-AM & FM/Omaha, NE

Late 1992 Deals:

- KMRS & KOKK/Monticello, MN
- WPAE/Charlotte, NC
- WNCD/Barnesville, PA
- WEYI/Sioux Falls, SD
- WCDT/Winston-Salem, NC
- WKCT-AM & FM/Corpus Christi-Sinton, TX
- KBCI (Shortwave)Duluth, MN
- WWES & WBHH (FM CP)/Hot Springs, VA
- WYWR & WNY/Fontana, WI

Future Transactions:

- KMRM-AM & FM/Omaha, NE

United Broadcasting Company has agreed to transfer the assets of WJZE-FM Washington, D.C. for $19,500,000 to Steven and Mitchell Rales of Colfax Communications

"Radio's Full Service Financial Specialists"
KPLY & KMKR/Sparks (Reno) PRICE: $750,000
TERMS: Duplyy deal. Asset sale for $250,000 cash and five-year promissory note for $500,000 at 8% annual interest
BUYER: New World Enterprises, headed by David Newman and J. Dante Hoover of Reno. Their broadcast holdings include KZAI/Incline Village (Reno) and KDFR/KGTY/Two Harbors, Pala, CA.
SELLER: Jonson Communications Corp., headed by Ken Jonson. Phone: (330) 433-6262
FREQUENCY: 1270 kHz; 100.9 MHz
POWER: 5kw, 60w at 4 feet
FORMAT: Sports/News/Talk, Classic Rock
BROKER: Randolph George of Media Venture Partners

KCKC & KBCO/Roswell PRICE: $500,000
TERMS: Asset sale for $100,000 cash and $500,000 promissory note at 9% annual interest
BUYER: Radio Roswell Inc., owned by John and Tricia Dunn. They also own KTBM/KTUC/Tucumcari, NM.
SELLER: Andeman Broadcasting Corp., headed by Myer Feldman. His radio holdings include WVAS-FM/WHCA/WHCB in Garmenton, TN; WZEN/Cleveland; WZOU/Boston; WCIF/Falmouth, MA; WIRA & WOWVIP/Plence, FL; and KXKJ/OMA, MO. Phone: (202) 637-9025
FREQUENCY: 1020 kHz; 97.1 MHz
POWER: 30 kw, 360 watts
FORMAT: Country, AC

KCLU/Albemarle PRICE: $20,000
TERMS: Duplyy deal. Asset sale for cash
BUYER: Norman Communications Inc., headed by William Ducondi. His company owns WZLY/Albemarle. Phone: (704) 983-1569
SELLER: Aleppo Faith Church, headed by J.B. Whitfield. Phone: (919) 766-9188
FREQUENCY: 1010 kHz
POWER: 1kw daytime
FORMAT: This station is dark.

KAVJ/Black Mountain PRICE: $1.00
TERMS: Stock sale for $1 cash
BUYER: Steve Burleson of Weaverville, NC. Phone: (704) 254-5683
SELLER: Master Media Inc., owned by Danny Dyer. Phone: (704) 668-5613
FREQUENCY: 1350 kHz
POWER: 1kw day/74 watts night
FORMAT: Gospel

North Carolina

WXLY/Albemarle PRICE: $20,000
TERMS: Duplyy deal. Asset sale for cash
BUYER: Norman Communications Inc., headed by William Ducondi. His company owns WZLY/Albemarle. Phone: (704) 983-1569
SELLER: Aleppo Faith Church, headed by J.B. Whitfield. Phone: (919) 766-9188
FREQUENCY: 1010 kHz
POWER: 1kw daytime
FORMAT: This station is dark.

Pakistan

NWCJ/Barnesboro PRICE: $10
TERMS: Asset sale for cash
BUYER: Eagle Broadcasting Group Inc., owned by J. Richard and Dorothy Lee of Oceanville, CA and Jane Lee of Johnstonstown, PA. Phone: (610) 722-8322
SELLER: J. Richard Lee FREQUENCY: 950 kHz
POWER: 500 watts
COMMENT: This station was purchased by a bankruptcy trustee for $9000 in June 1992.

Pennsylvania

WVWR/Whitehall, NY (Rutland, VT) PRICE: $250,000
TERMS: Cash sale for $252,500
BUYER: Michael Leech is increasing his ownership of the combo from 25% to 50%
SELLER: Judith Leech is selling her 25% stake in the licensee, Pine Tree Broadcasting Corp.
FREQUENCY: 1490 kHz; 94.1 MHz
POWER: 1kw, 3kw at 328 feet
FORMAT: AC

WVWS & WBHA (FM CP) Hot Springs PRICE: $200,000
TERMS: Bankruptcy court sale of assets for $200,000 cash
BUYER: Pathways Communications Cooperative Corp., a non-profit group headed by President John Geiger of Dunnin, WV.
SELLER: Roy Wolfe III, bankruptcy trustee administering the affairs of Kolonia Broadcasting Corp.
FREQUENCY: 1270 kHz; 107.1 MHz
POWER: 1kw; 160 watts at 147 feet
FORMAT: This combo is dark. The buyer plans to file a new format with the FCC's goal of Country, Gospel, Jazz, Bluegrass, and News/Talk programming.

Virginia

WCV (FM CP)/Barboursville PRICE: $100,000
TERMS: Cash sale for 49.5% interest
BUYER: Sunshine Broadcasting Inc., owned by Rosemary Fantasia (51%) and SunGroup Inc. (49%). They own WMMNF/Fairmont, WV. Nick L. owns 20% of WTCs & WRLF/Fairmont, which is 51% controlled by Nick Fantasia, father of Rosemary and Nick L. FCC Audio Services Division Chief Larry Eads ruled in November that Nick L.'s interest in WTCs's WRLF did not violate the Commission's cross-interest rules.
FREQUENCY: 93.1 MHz
POWER: 3kw at 328 feet
FORMAT: Country

For The Record
The first 1992 Transactions files appearing in this issue of R&R have been revised to delete a fractional ownership interest was inadvertently reported twice and to correct minor mathematical errors that occurred in late December.

Safe Harbor
Continued from Page 3
According to NAB lawyers, the petition will argue that the midnight-6am limit is an "arbitri-
tary and capricious" rule that violates adult listeners' First Amend-
ment rights in the radio's expressive
programming. It further con-
tends that the Commission has fail-
ed to consider the "modem"-to-
night limit is the least re-
strictive way to meet the Consti-
tutionally acceptable goal of protect-
ing children from indecent
material. The petition seeks an immediate injunction against enforcement of the FCC's current farm-saf "safe harbor" for indecent
programming.
While much attention has focused
on the new rule's threat to racy
prime time television programm-
ning, radio's new wave of evening
sex talk shows could also be at risk if the current safe harbor shrinks.

The coalition will also ask the
Court to bar the Commission from taking any indecency action against the station unless the cited
program has significant numbers of
uneducated children in its au-
dience.

Lawyers involved in the coalition expressed confidence that the peti-
tion is based on the court's pre-
vious rejection of two similar at-
tempts for a farm indecent
programming.

The Commission's current at-
temt to corral blue-broadcast
programming is the result of legislation approved by Congress last year under the guidance of Sen. Robert Byrd (D-WV).
Call for information about all new, all GoldDisc\textsuperscript{3} NoNoise libraries like the NEW TM MIX. Highly researched and technically superior music libraries. Gold Disc—the choice of over 2,300 stations around the world.

Hits of the week on CD for AC, CHR COUNTRY, URBAN, and AOR. Now even more valuable for your station combined with GoldDisc recurrents.

The hottest stations choose TM Century to design their jingle packages. Scott Shannon's NEW WPLJ, Southern California's KIIS (A Lotta Music), B-96 Chicago, Young Country, Boston's WBMX and many others. \textit{TM delivers your finished jingles on Compact Disc!}

Call to find out why Gannett, Bonneville, Alliance, and many others have turned to TM Century for creative, cost effective television production.

Our newest, most complete production music library is ready to ship. Get 64 all new CD's in the initial shipment! A total MEGA library of 100 Discs in all!

Other famous TM Century products include Ultimate Digital Studio, Powerplay Music Scheduling Software, TM Century Comedy Network.

For complete information call your personal sales representative at: (800) TM Century
QUARTERLY UPDATE

4th Quarter Up 25% On Continued Duopoly Action

Duopoly deals dominate quarter without 'mega-deal'

Station trading volume in the final quarter of 1992 improved 25% over '91, completing a yearlong string of solid gains.

Duopoly-related deals, which started driving the station trading market in the latter part of the third quarter, dominated action throughout the final quarter of the year.

Station sales announced in the fourth quarter totaled $42 million, up from $20 million last year. The lack of a "mega-deal" in the fourth quarter made the increase less impressive than the preceding three quarters' gains: 73% in the first quarter, 51% in the second quarter, and 18% in a third quarter that included two group deals of $100 million or more.

Instead, the fourth quarter's biggest deal was a single-station duopoly deal: Granum Communications' $18.5 million purchase of WSSH-FM/Lowell, Mass., to team with WLOB-Boston. Other big duopoly deals included Capstar Communications' acquisition of a second FM in the Greenville, S.C., market and a swap that saw Noble Broadcast Group double up in Denver while Viacom got a second Seattle FM. But duopoly dealing didn't reach the red-hot pace some observers had predicted - perhaps because lending for broadcast acquisitions remained hard to find.

A late December flurry of FCC filings pushed the total number of stations traded in the fourth quarter to 540, a 36% increase over 399 in fourth quarter '91. Activity was unusually heavy in Pennsylvania, which led all states with 38 stations changing hands during the quarter.

Blackburn & Co. took top brokerage honors for the quarter, booking $47.7 million in sales. Star Media Group was second with $36.9 million, and Kalii & Co. followed at $20.8 million. The quarter saw the return of Tom Gammon's American to R&R's Broker Scorecard, although the company wasn't among the Top 10. The one-time industry leader returned to broking with a single sale worth $4.3 million.

<table>
<thead>
<tr>
<th>State</th>
<th>AM</th>
<th>FM CP</th>
<th>FM CP</th>
<th>FM CP</th>
<th>Combin*</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Alaska</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Arizona</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Arkansas</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>California</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>13</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>Colorado</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Connecticut</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Delaware</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DC</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Florida</td>
<td>7</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>20</td>
<td>17</td>
</tr>
<tr>
<td>Georgia</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Hawaii</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Idaho</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Illinois</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>7</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Indiana</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Iowa</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Kansas</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Kentucky</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Louisiana</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Maine</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Maryland</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>4</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Michigan</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>5</td>
<td>21</td>
</tr>
<tr>
<td>Minnesota</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Mississippi</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Missouri</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Montana</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Nebraska</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Nevada</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>New Jersey</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>New Mexico</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>New York</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>North Carolina</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>4</td>
<td>23</td>
</tr>
<tr>
<td>North Dakota</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Ohio</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Oklahoma</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Oregon</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10,008</td>
<td>38</td>
</tr>
<tr>
<td>Puerto Rico</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>South Carolina</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>South Dakota</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Tennessee</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Texas</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>11</td>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>Utah</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Vermont</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Virginia</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>Washington</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>West Virginia</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Wyoming</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>10</td>
</tr>
</tbody>
</table>

4th Qtr. Totals | 97 | 1  | 27 | 162 | 126 | 540 |
3rd Qtr. Stations Traded | 321 |
2nd Qtr. Stations Traded | 328 |
1st Qtr. Stations Traded | 262 |
Total '92 Stations Traded | 1451 |

*Counts as two stations  **Includes 1 shortwave station

RADIO BUSINESS
January 29, 1993 Ran 9

MCKINLEY CAPITAL PARTNERS LIMITED
CAPITAL FOR MEDIA
INVESTMENT BANKERS TO THE MEDIA INDUSTRY

- Mergers and acquisitions
- Refinancings/Restructurings
- Financial Advisory Services

712 FIFTH AVENUE
NEW YORK, NEW YORK 10019
212-956-8383
ROBERT E. BEACHAM, MANAGING DIRECTOR
Top 10 Transactions:

4th Quarter ’92 Deals

1. $18,500,000 WSSH-FM/Lowell-Boston to Granum Communications

2. $16,000,000 WDBB/Philadelphia and WTLT-AM & FM/Indianapolis to Panache Broadcasting L.P. in financial restructuring of Panache Broadcasting

3. $13,349,798 Baker, Fentress & Co. and two AME partnerships acquiring majority control of Citadel Communications Corp.

4. $13,000,000 WP/Philadelphia to Infinity Broadcasting Corp.

5. $12,000,000 WNNK-AM & FM/Harrisburg to Calendar Broadcasting

6. $10,250,000 WMYI/Greenville, SC-Hendersonville, NC to Capstar Communications

7. $10,000,000 KOHW-AM & FM/Denver to Noble Broadcasting Group and KNDD/Seattle to Viacom in a straight station swap

8. $9,000,000 Transfer of control of Prism Radio Partners L.P. to PRP Group with investments from Stipa Investments L.P., J.P. Morgan Investment Corp., ABN/AMRO Bank, and Ralph Loewenberg

9. $8,000,000 KGXT/San Antonio to Clear Channel Communications

10. $7,700,000 WONI & WTVI/Dayton to Stoner Broadcasting System

Oppenheimer Investment Banking

Servicing the Broadcast Industry

These recent transactions are representative of Oppenheimer’s investment banking services to the broadcast industry. Our focused approach coordinates investment banking, sales, trading and research expertise to serve a broad range of media clients. For inquiries contact Mark Lewitt, Managing Director, (212) 667-5028 or Ronan Aarney, Vice President, (212) 667-5312.

Oppenheimer & Co., Inc.  World Financial Center  New York, New York 10281  (212) 667-7000
Hey RUSH...

THANKS for making KFI #1!

David G Hall  
Program Director

Howard Neal  
General Manager

KFI AM 640  
More Stimulating Talk Radio

SOURCE:  
Fall Arbitron 1992 MSA; #1 Metro AQH, Persons 12+, Hour By Hour, M-F & 12M.
The Year's Biggest Deals

<table>
<thead>
<tr>
<th>Price</th>
<th>Deal</th>
</tr>
</thead>
<tbody>
<tr>
<td>$127,000,000</td>
<td>Zell/Chilmark acquisition of controlling interest in Jacor Communications</td>
</tr>
<tr>
<td>$100,000,000</td>
<td>WUSC/Chicago, WZLX/Boston, &amp; WZGC/Atlanta to Infinity Broadcasting Corp.</td>
</tr>
<tr>
<td>$100,000,000</td>
<td>CF Media merger of Capstar Communications &amp; Force II; acquisition of 2 other stations: WSSW/Nashville, WSF-AM/FM/Greenville-Gray Court, SC</td>
</tr>
<tr>
<td>$90,000,000</td>
<td>WOJU &amp; W281DK/Philadelphia, WRBQ-AM/Charleston, SC</td>
</tr>
<tr>
<td>$72,450,000</td>
<td>Heritage Media Corporation restructuring and sale of 25.7% equity in new stock offering</td>
</tr>
</tbody>
</table>

1992 Radio Transaction Summary: Year of Recovery

I t may not have rivaled the bull market of the '80s, but 1992 held true to its promise of being a year of recovery for the station trading market. Dollar volume for the year climbed to $1.37 billion, a 60% improvement over 1991's $850 million.

After leveling off in the final half of '91, station trading took off in early '92 and stayed on the upswing across all four quarters. Transaction volume was up 75% in the first quarter and 31% in the second, skyrocketed 118% in the third, and finished the year with a solid 25% gain in the fourth quarter.

The total number of stations traded was also up appreciably, with 454 stations changing hands in 1992. That was a 23% increase over last year's total of 1113.

To help you get the big picture of 1992 station trading, R&R has assembled 12 months of transactions data into several easy-to-read charts. In the box (left) on this page is a list of the year's biggest station and group deals - every 1992 transaction with a price tag of $13 million or more. And in the shaded box (upper right), you'll find a brief summary of the basic trading statistics for the past year.

R&R systematically collects station trading information from a wide variety of sources. Experienced financial journalists review every license assignment or transfer application filed with the FCC, collate information from brokerage and corporate announcements, examine SEC and state securities filings, and receive information from a wide network of industry dealmaking sources in order to make our transactions summaries as complete and valuable as possible in the industry. Please note: These statistics include announced but subsequently canceled sales, as well as some deals awaiting FCC approval.

On Page 15, R&R's exclusive Broker Scorecard ranks the top-selling brokerages according to the dollar value of announced deals, along with the number of stations sold. The brokerage statistics include only the value of announced station sales. In transactions involving multiple brokerage houses, equal credit is assigned to each broker. Sales of other broadcast-related properties that are exempt from FCC licensing, such as networks or production houses, are not included. Also excluded: LMAs and other business relationships between stations that own sales of an actual sale or assignment of license.

To provide a graphic picture of trading in your region of the country, a state-by-state transactions breakdown appears on Page 14. Month-by-month trends in station trading are depicted on Page 15, with charts for both dollar volume and the number of stations traded.

What do... 
- KIIS, KROQ, KPWR, KQLZ, WRBQ, KOY, KZME, KFOX, KBUR, KIT, KQOR, WNE, WHTZ, WALK, WGN, WQCI, WBBM, WVAZ, WHMY, WVJ, WJR, WIOO, WUSL, KSH, WKRO, KORS, KLXK, KSTP, WMAL, WAV, WBN, WGST, WAPW, WBBZ, WMXP,... And over 1,000 other stations....
- Have in common? 
- They do business with U.S. Tape & Label!

Why? 

Because we're the BEST in the bumper strip, window label business. We have to be! Don't listen to "Product Pitches"! Do call anyone above for your experience on our quality, service & price.... Then call us.....314.423.4411.

U.S. Tape & Label
St. Louis, Missouri

Home of the TRAVELING BILLBOARD

Blackburn & Company...#1 With A Bullet! The Runaway Winner For 1992!

Blackburn & Company
Star Media Group
Donaldson, Lufkin & Jenrette
Goldman, Sachs & Co.
MVP
Kalti & Company
Lehman Brothers
J. Minkoff
H.B. Lauer
Media Services Group

1992 Radio Transaction At A Glance

Transactions

Total Stations Traded: 1451
Total Dollar Volume: $1.37 Billion
- Combos: 313
- AM CPAs: 8
- AM Stand-Alones: 324
- FM CPAs: 92
- FM Stand-Alones: 400

For the most complete and valuable report in the industry. Please note: These statistics include announced but subsequently canceled sales, as well as some deals awaiting FCC approval.

The Runaway Winner For 1992!

Blackburn & Company

All Dollar Figures In Millions (Roundwks) Source: 1992 Broker Scorecard, RADIO & RECORDS

Why Are We So Far Ahead?

Because we see solutions. What may seem obvious is often difficult. Our deep commitment and involvement in today's new marketplace has helped our clients unlock opportunities. Call Blackburn & Company to unlock tomorrow's opportunities today.

128 R&R January 29, 1993

RADIO BUSINESS

Blackburn & Company
INcorporated

Media Brokers & Appraisers Since 1947
210 North Unson Street, Suite 340, Alexandria, Virginia 22314
(703) 519-3703 (703) 519-9756 (FAX)

92

187

Continued On Page 15
IT TAKES ONE TO KNOW ONE

CHUCK BUELL

CLEVELAND WHEELER

FRED WINSTON

LORNA OZMON

NOBODY KNOWS HOW TO DO IT BETTER THAN SOMEONE WHO'S DONE IT SUCCESSFULLY!

Now... There's AIR SUPPORT, the first company offering radio stations talent development programs designed by celebrated radio personalities.

AIR SUPPORT'S innovative, new training programs maximize current personality performance, providing an alternative to costly talent turnover.

For A Free Consultation Call AIR SUPPORT Now at 312-642-7977

www.americanradiohistory.com
### Policy of H.B. La Rue Media Brokers

- We negotiate on a “One by One” basis.
- We emphasize confidentiality and clear potential buyers with sellers.
- We do not furnish information to the trade magazines that a station is “on the market”.
- We limit our listings in order to provide more effective services for our clients.
- Our firm negotiated sales for Tribune Broadcasting, Viacom, Malrite, The Toledo Blade, Gaylord, Cox, Major Broadcasting, Inner City, Legacy, Crawford, Chase, Outlet, Nationwide, Summit, and many others.
- We specialize in finding properties to fit acquisition parameters of our buyers.

---

**H.B. La Rue Media Brokers**

9454 Wilshire Blvd., Suite 600  
Beverly Hills, CA 90212  
(310) 275-9266  
FAX (310) 274-4076

500 East 77th Street, Suite 1909  
New York, NY 10021  
(212) 288-6737  
FAX (212) 249-1957
QUARTERLY UPDATE

Broker Scorecard
1992 fourth quarter results

<table>
<thead>
<tr>
<th>Broker</th>
<th>4th Qtr.</th>
<th>Stations</th>
<th>Sold</th>
<th>$ Total*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackburn</td>
<td>21</td>
<td>46</td>
<td>$152.8</td>
<td></td>
</tr>
<tr>
<td>Star Media</td>
<td>5</td>
<td>36.9</td>
<td>75.6</td>
<td></td>
</tr>
<tr>
<td>Kalil</td>
<td>9</td>
<td>25.8</td>
<td>60.9</td>
<td></td>
</tr>
<tr>
<td>Stevens</td>
<td>5</td>
<td>16.1</td>
<td>18.2</td>
<td></td>
</tr>
<tr>
<td>Hepburn</td>
<td>4</td>
<td>13.5</td>
<td>13.5</td>
<td></td>
</tr>
<tr>
<td>M.V.P.</td>
<td>10</td>
<td>10.4</td>
<td>48.6</td>
<td></td>
</tr>
<tr>
<td>Media Services</td>
<td>9</td>
<td>8.2</td>
<td>25.2</td>
<td></td>
</tr>
<tr>
<td>American Radio</td>
<td>3</td>
<td>5.8</td>
<td>7.2</td>
<td></td>
</tr>
<tr>
<td>Stanfield</td>
<td>2</td>
<td>5.8</td>
<td>5.8</td>
<td></td>
</tr>
<tr>
<td>Luftie</td>
<td>1</td>
<td>5.5</td>
<td>26.9</td>
<td></td>
</tr>
<tr>
<td>Bergner</td>
<td>2</td>
<td>5.0</td>
<td>11.0</td>
<td></td>
</tr>
<tr>
<td>Americom</td>
<td>1</td>
<td>4.3</td>
<td>4.3</td>
<td></td>
</tr>
<tr>
<td>Gill</td>
<td>1</td>
<td>3.6</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>Rowan</td>
<td>1</td>
<td>3.6</td>
<td>3.6</td>
<td></td>
</tr>
<tr>
<td>Johnson</td>
<td>2</td>
<td>2.0</td>
<td>2.8</td>
<td></td>
</tr>
<tr>
<td>Sunbelt</td>
<td>4</td>
<td>2.4</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>Extile</td>
<td>2</td>
<td>6.7</td>
<td>4.0</td>
<td></td>
</tr>
<tr>
<td>LGG Media</td>
<td>4</td>
<td>1.4</td>
<td>3.3</td>
<td></td>
</tr>
<tr>
<td>Kozacko Media</td>
<td>4</td>
<td>1.2</td>
<td>4.9</td>
<td></td>
</tr>
<tr>
<td>Satterfield &amp; Perry</td>
<td>2</td>
<td>0.8</td>
<td>1.3</td>
<td></td>
</tr>
<tr>
<td>Questest</td>
<td>1</td>
<td>0.3</td>
<td>2.9</td>
<td></td>
</tr>
<tr>
<td>Whittle</td>
<td>2</td>
<td>0.8</td>
<td>1.2</td>
<td></td>
</tr>
<tr>
<td>Whitley</td>
<td>1</td>
<td>0.7</td>
<td>2.5</td>
<td></td>
</tr>
<tr>
<td>Chapin</td>
<td>1</td>
<td>0.6</td>
<td>0.6</td>
<td></td>
</tr>
<tr>
<td>Jenessen</td>
<td>1</td>
<td>0.6</td>
<td>1.8</td>
<td></td>
</tr>
<tr>
<td>Jorgenson, Chapin</td>
<td>2</td>
<td>0.2</td>
<td>0.6</td>
<td></td>
</tr>
<tr>
<td>Rice</td>
<td>6</td>
<td>0.6</td>
<td>9.2</td>
<td></td>
</tr>
<tr>
<td>Hogan &amp; Feldman</td>
<td>1</td>
<td>0.5</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>New England Media</td>
<td>2</td>
<td>0.5</td>
<td>1.4</td>
<td></td>
</tr>
<tr>
<td>Boyle</td>
<td>2</td>
<td>0.4</td>
<td>5.1</td>
<td></td>
</tr>
<tr>
<td>Snowden</td>
<td>2</td>
<td>0.4</td>
<td>1.9</td>
<td></td>
</tr>
<tr>
<td>Cate</td>
<td>1</td>
<td>0.3</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Cowie</td>
<td>1</td>
<td>0.3</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Hadden</td>
<td>1</td>
<td>0.3</td>
<td>1.2</td>
<td></td>
</tr>
<tr>
<td>Jorgenson</td>
<td>2</td>
<td>0.3</td>
<td>5.4</td>
<td></td>
</tr>
<tr>
<td>Rosenblum</td>
<td>1</td>
<td>0.3</td>
<td>1.1</td>
<td></td>
</tr>
<tr>
<td>Saunders</td>
<td>2</td>
<td>0.3</td>
<td>0.4</td>
<td></td>
</tr>
<tr>
<td>Silberman</td>
<td>2</td>
<td>0.3</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>1</td>
<td>0.2</td>
<td>0.2</td>
<td></td>
</tr>
<tr>
<td>Steele</td>
<td>1</td>
<td>0.2</td>
<td>0.2</td>
<td></td>
</tr>
<tr>
<td>Broadmark</td>
<td>1</td>
<td>0.1</td>
<td>0.8</td>
<td></td>
</tr>
<tr>
<td>Meador</td>
<td>1</td>
<td>0.1</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>Stone</td>
<td>1</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
</tr>
<tr>
<td>Adair Realty</td>
<td>0</td>
<td>1.0</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Barger</td>
<td>0</td>
<td>0.7</td>
<td>0.7</td>
<td></td>
</tr>
<tr>
<td>Baugh</td>
<td>0</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
</tr>
<tr>
<td>Bonier</td>
<td>0</td>
<td>0.1</td>
<td>0.2</td>
<td></td>
</tr>
<tr>
<td>C.E.A.</td>
<td>0</td>
<td>0.4</td>
<td>3.7</td>
<td></td>
</tr>
<tr>
<td>Calhoun</td>
<td>0</td>
<td>1.0</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Clark</td>
<td>0</td>
<td>0.5</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>Commonwealth</td>
<td>0</td>
<td>1.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denney</td>
<td>0</td>
<td>2.0</td>
<td>0.6</td>
<td></td>
</tr>
<tr>
<td>Donaldson, Lutkin &amp; Jr.</td>
<td>0</td>
<td>72.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earman</td>
<td>0</td>
<td>0.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foreman</td>
<td>0</td>
<td>6.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freeman</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goldman, Sachs</td>
<td>0</td>
<td>72.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gray-Tice</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hague</td>
<td>0</td>
<td>1.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hennessee</td>
<td>0</td>
<td>3.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hickman</td>
<td>0</td>
<td>3.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lehman Bros.</td>
<td>0</td>
<td>44.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathison</td>
<td>0</td>
<td>2.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maloney</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Media One</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minkow</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moore</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moul</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymond</td>
<td>0</td>
<td>2.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roehleng</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sailors</td>
<td>0</td>
<td>2.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherwood</td>
<td>0</td>
<td>2.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skidelski</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vanir</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weaver</td>
<td>0</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>132</td>
<td>380</td>
<td>$797.9</td>
<td></td>
</tr>
</tbody>
</table>

*All dollar figures in millions (rounded)

'92 Broker Scorecard IN REVIEW

<table>
<thead>
<tr>
<th>Broker</th>
<th>Stations</th>
<th>Sold</th>
<th>$ Total*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackburn</td>
<td>46</td>
<td>$152.8</td>
<td></td>
</tr>
<tr>
<td>Star Media</td>
<td>16</td>
<td>75.6</td>
<td></td>
</tr>
<tr>
<td>Donaldson, Lutkin &amp; Jr.</td>
<td>12</td>
<td>72.5</td>
<td></td>
</tr>
<tr>
<td>Goldman, Sachs</td>
<td>12</td>
<td>72.5</td>
<td></td>
</tr>
<tr>
<td>M.V.P.</td>
<td>48</td>
<td>65.8</td>
<td></td>
</tr>
<tr>
<td>Kalil</td>
<td>28</td>
<td>60.9</td>
<td></td>
</tr>
<tr>
<td>Lehman Bros.</td>
<td>1</td>
<td>44.0</td>
<td></td>
</tr>
<tr>
<td>Minkow</td>
<td>1</td>
<td>44.0</td>
<td></td>
</tr>
<tr>
<td>Luftie</td>
<td>4</td>
<td>26.9</td>
<td></td>
</tr>
<tr>
<td>Media Services</td>
<td>25</td>
<td>20.2</td>
<td></td>
</tr>
<tr>
<td>Stevens</td>
<td>13</td>
<td>18.2</td>
<td></td>
</tr>
<tr>
<td>Hepburn</td>
<td>4</td>
<td>13.5</td>
<td></td>
</tr>
<tr>
<td>Bergner</td>
<td>8</td>
<td>11.0</td>
<td></td>
</tr>
<tr>
<td>C.E.A.</td>
<td>4</td>
<td>4.7</td>
<td></td>
</tr>
<tr>
<td>Gill</td>
<td>3</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>American Radio</td>
<td>5</td>
<td>7.2</td>
<td></td>
</tr>
<tr>
<td>Foremen</td>
<td>4</td>
<td>6.1</td>
<td></td>
</tr>
<tr>
<td>Raymond</td>
<td>2</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>Sherwood</td>
<td>2</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>Stanfield</td>
<td>2</td>
<td>5.8</td>
<td></td>
</tr>
<tr>
<td>Jorgenson</td>
<td>7</td>
<td>5.4</td>
<td></td>
</tr>
<tr>
<td>Boyle</td>
<td>5</td>
<td>5.1</td>
<td></td>
</tr>
<tr>
<td>Kozacko Media</td>
<td>9</td>
<td>4.9</td>
<td></td>
</tr>
<tr>
<td>Americom</td>
<td>1</td>
<td>4.3</td>
<td></td>
</tr>
<tr>
<td>Exline</td>
<td>7</td>
<td>4.0</td>
<td></td>
</tr>
<tr>
<td>Rowan</td>
<td>1</td>
<td>3.6</td>
<td></td>
</tr>
<tr>
<td>Questest</td>
<td>3</td>
<td>2.9</td>
<td></td>
</tr>
<tr>
<td>Johnson</td>
<td>3</td>
<td>2.8</td>
<td></td>
</tr>
<tr>
<td>Whitley</td>
<td>7</td>
<td>2.5</td>
<td></td>
</tr>
<tr>
<td>Henson</td>
<td>3</td>
<td>2.3</td>
<td></td>
</tr>
<tr>
<td>Rice</td>
<td>9</td>
<td>2.1</td>
<td></td>
</tr>
<tr>
<td>Sailors</td>
<td>1</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
<td>Snowden</td>
<td>3</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
<td>Sunbelt</td>
<td>4</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
<td>Hague</td>
<td>1</td>
<td>1.8</td>
<td></td>
</tr>
<tr>
<td>LGG Media</td>
<td>5</td>
<td>1.8</td>
<td></td>
</tr>
<tr>
<td>Satterfield &amp; Perry</td>
<td>6</td>
<td>1.8</td>
<td></td>
</tr>
<tr>
<td>New England Media</td>
<td>5</td>
<td>1.4</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>380</td>
<td>$757.9</td>
<td></td>
</tr>
</tbody>
</table>

*All dollar figures in millions (rounded)

Biggest Deals
Continued from Page 12

$13,500,000 WNEW (AM)/New York to Bloomberg L.P.

$13,349,798 Baker, Fentress & Co. and two AMEV partnerships

Asset Valuation, Management, Marketing, and Recovery Debt Restructuring & Senior Buy-outs

BTNI
Bonded Consultants to the Communications Lending Community
Paul W. Robinson
President
1090 Vermont Avenue, N.W., Suite 800
Washington, D.C. 20005
(202) 408-7036 FAX: (202) 408-1590

$13,000,000 WIP/Philadelphia to Infinity Broadcasting Corp.
A s Exec. VP/Gov't Relations, Jim May oversees the National Association of Broadcasters' lobbying efforts. During the recent NAB Board meeting in Naples, FL, May talked with R&R DC Bureau Chief Randall Beverly about the challenges and opportunities facing radio during the new congressional session.

Q: Will the Clinton Administration be essentially good or bad for radio broadcasters?

A: On the whole, very positive, but it's a little bit early to tell. The new administration has a group of people who have at least an understanding of many communications issues -- an awareness of some of broadcasting's concerns. They've been open to discussion with us both prior to and following his election.

Many of the people we've heard mentioned for various positions inside the administration are people we have high regard for and would very much enjoy working with.

Q: How will Democratic control of both the Congress and the White House affect NAB's legislative efforts?

A: It will have mixed results. I'll give you two specific examples of how a split government affects NAB's legislative efforts in different ways in the past Congress.

The first is political advertising, which is our concern within the framework of the much larger topic of campaign finance reform. In the last Congress, you had legislation that passed both houses, went to the president, was vetoed, and the veto was successfully sustained.

That issue's going to come back again and Congress is going to create a more tightly written piece of legislation this time around. Last time, they knew (the bill) was going to be vetoed, it was simply a terrible piece of legislation. It was completely unworkable and they knew it.

The other example is the intangibles issue within the framework of the tax bill. We accomplished some very positive things for broadcasting. We were able to accomplish three tasks: We were able to assure that advertising would be written off 100% in the year in which the expenditures were made (the first time that had been done in statute), we took care of a broad range of intangibles (including programming contracts), and we took care of amortizing the value of the license. But that tax bill -- with all those things we wanted -- was vetoed by Presdient Bush.

We are going to face both issues again in this next Congress.

Q: I think [broadcasters] are going to be on the line for potentially more than one assault on taxes.

A: After they do that, we'll see what kind of a tax bill exists. I think [broadcasters] are going to be on the line for potentially more than one assault on taxes. It could be that we'll find ourselves under attack for some kind of spectrum tax. It could be that we'll be on the line for auctions; it could be new fees; it could be [reduction or elimination of] deductibility of certain advertising expenses.

For example, it did not escape me that one of the early debates in this administration has been whether it is appropriate for the Budweiser Clydesdales to march in the inaugural parade. That gives you a pretty good sense of where many people in this administration stack up on the advertising of beer and wine. There's not much question, in my mind at least, that's a subject that will come up.

Q: What about a license transfer tax? Do you see that coming back?

A: I think it falls in the same category as all of the other issues. As a general rule, once an issue's been laid on the table once, it doesn't go away.

Q: How about spectrum auctions? Is the case you've built in Congress against inclusion of broadcast frequencies strong enough?

A: You can never assume that what you've done in the past is going to protect you in the future. What we can hope is that our educational efforts and the work of Sen. Ted Stevens (R-AK) to come up with a scheme on spectrum auctions that excludes broadcasting -- both digital and analog, now and in the future -- will prevail.

We're going to have to make sure we work hard, as we do on any issue, to assure that happens.

Q: What about codification of the Fairness Doctrine? Are you surprised that bill hasn't been introduced?

A: No. I'm not. The Senate hasn't gotten around to introducing legislation yet, and Rep. John Dingell (D-MI) and the folks on the House side have determined that they're going to let the Senate take action first. We will oppose [codification] as we have in the past, but the likelihood is that the votes are there to pass if they choose to do so. Ultimately, we'll find ourselves in court... where I anticipate we'll prevail.

One of the things we hope to accomplish this year is to do a better job of educating members of Congress about the future as we see it.

Q: How does TAR PAC, NAB's political action committee, shape up these days?

A: We were fortunate in this past year to have a 20 -% increase in TAR PAC receipts. We now rank 8th in the nation in terms of political action committees. I want to continue to grow TAR PAC.

Q: Aside from supporting TAR PAC, what else should broadcasters be doing to make sure they're heard in Washington?

A: Broadcasters need to focus on the new members of Congress. There are 110 new members of the House and 10 new senators, and we need to build those relationships. Many of these freshmen are on committees with jurisdiction over broadcasting issues. We're certainly going to have to encourage broadcasters -- radio as well as television -- to get to know individual members.

Radio also has to begin educating elected officials about the very real negative impact satellite DAB could have on the business of radio broadcasters. It could destroy the concept of localism in broadcasting as we know it. And if we don't begin to get that across to our elected officials, we're running a very serious risk for the future.

Q: How are the key broadcast-related congressional committees shaping up for NAB?

A: It's a little early to tell because, again, there are a lot of new members; we haven't had a chance to assess the positioning of those new members.

The reality is that we're going to work with whoever is on the committees.
Palmer Exec. VP/ GM At Relativity

Harry Palmer has joined Relativity Records as Exec. VP/GM. He’ll oversee the label’s day-to-day operations and report to President Barry Katz.

“Bringing a GM into Relativity is a move I’ve been considering for several months, but I was holding out for the right person,” said Katz. “Harry comes to us with the sort of integrative experience and experience that speaks for itself. There is no doubt his savvy and knowledge will bring an enlightened focus to our label and help bring out the best in all our programming.

‘Relativity has a strong creative team in place doing a great job developing and breaking its artists,” said Palmer. “The label’s had a lot of success, and I’m excited to be a part of this organization’s continuity and prosperity.”

Most recently, Palmer was President of Ato Records. He previously spent 11 years in the Polyg-ram hierarchy, where he rose to Sr. VP/Promotion.

When Mick Jagger visited Atlantic Records’ New York headquarters to discuss his forthcoming “Wandering Spirit” LP, he was greeted by Co-Chairmen/Co-CEOs Doug Morris (l) and Ahmet Ertegun.

Palmer

WenZentlyn

Thomas

Wandering To Atlantic

KMP5-AM
FM/Seattle MD
Thomas Tony
has
been
promoted
to
PD
for
the
EZ
Communications
Country
combo. He
takes
over
day-to-day
programming
duties
from
Tim
Murphy,
who
will
concentrate
solely
on
the
growing
demands
of
his
role
as
EZ’s
PD/Regional
Programming.

Murphy told R&R, “I’ve been at KMP5 for five days in the last two months. I need somebody here to keep it on course and handle the day-to-day.”

His involvement with KMP5 increased when EZ LMA’d KQKR/Phillipsburg to go with its KRK3-AM/FM/ Sacramento when recently acquired WKTR/Pittsburgh changed to Country January 6.

Davis Selected
WAFX/Norfolk PD
Ware becomes GSM
Veteran CHR programmer Steve Davis, who recently left the OM/PD post at WRWQ/Richmond, has been named PD at Classic Rock WAFX ‘The Fox’/Norfolk. He replaces John Roberts, who exits the Four Seasons station after 11 months as PD.

Concurrently, Jerry Ware, East Coast Regional Mgr. for radio software marketing company Strata, joins WAFX as GSM. He replaces Linda MacCullough, who will remain with the station in an under-lying sales capacity.

“Steve and I worked together when I was GSM at WVQF, and we had a great run,” remarked WAFX GM Bob Rich, “We’re as close to being on the same page as you’ll find a GM and PD to be. As far as Jerry’s concerned, I’ve always been impressed with his presence at WAFX/PN.”

Marietta

Teifeld-Krum

Pop Promo Dir.

Jan Teifeld
Krum has been
named
MCA
Promotion
Director
at
MCA
Records.
She
will
be
responsible
for
the
promotion
of
product
with
an
emphasis
on
major
market
airplay.

“Jan’s
dedicated,
a
hard
worker,
and
smart—despite her
depth—on
the
40ers,”
remarked
Sr. VP/Promotion Steve Trunems.

TEIFELD-KRUM/See Page 30

KXOA/Sacramento
Names Daniels OM
Gold W/WMC/Detroit PD Dan Daniels will leave the Motor City to become KXOA-AM/FM/Sacra-mento’s new OM (2/10). The Brown Broadcasting Gold/AC post had been vacant since Brian Case’s departure last August. Daniels told R&R, “It’s been a very positive experience in Detroit. When I came, we were 18th among 25-44s; this fall, we were second; we wasn’t leaving, but when they called, I heard some things that really interested me.”

“Brown’s a people-oriented per-son,” said Daniels.

KALMENSON/See Page 30

Kalamenson New
KKWY/L.A./VP/GM
KKWY/L.A./ VP/Sales Jim Kalamenson has been upped to VP/GM of the Lotus Spanish-language station. He succeeds Joe Cabrera, who will open a Lotus Hispanic office in Miami. “I was fortunate and privileged to work with Joe during the past six years,” said Kalamenson. “It’s enabled me to understand the im-

EXECUTIVE ACTION

Ex-Birch Execs Form Symmetrical Firm
Former Birch Scarborough executives Bill Livck and Bill Engel have formed Deerfield Beach, FL-based Symmetrical Resources. Its first venture, Symmetrical Poling, will provide advertisers and broadcasters in small and medium markets with qualitative ratings data.

“We know that broadcasters outside the Top 50 markets are not getting the business they need, whether it’s more frequent audience measurement or local qualitative information,” said Livck. “Our M.A.T.R.I.X. recor is designed to fill that gap and can be custom-tailored to meet a station’s specific needs.”

Symmetrical Poling will also offer programming and advertising research, including perceptual and strategic studies.

Soto Named President Of Katz Hispanic
Elena Soto has been named President of Katz Hispanic Media, a new company created to incor-porate all Katz Communications’ representation of Hispanic stations, both radio and television. Soto had been VP of Katz Hispanic Marketing.

“This new venture represents the highest level of commitment to Hispanic media, both financially and in terms of human resources, our industry has ever seen,” said Katz Radio Group President Gordon Hastings.

Soto added, “When an entrepreneurial company makes a large commitment to a growth medium, as in the case of Katz Communications’ support of His-panic media, it creates a unique situation in which to exercise leadership skills.”

Katz Hispanic Media, which will be based at Katz Communications’ New York corporate headquarters, will have its own independent research and new business development units. The newly combined company’s representation list includes 48 radio stations in 30 markets. live interactive networks in the U.S. and Puerto Rico, seven television stations, and one television network.

Soto joined the Katz Radio Group in 1992 from WNYW/New York, where she was an AE. She previously held AE positions with Caballero Spanish Media and Lotus Hispanic Representatives.

Bue Sets Sail For Liberty VP/AP Post
As rumored, Island VP/AP Kim Bue is leaving the label after six years to take a similar post at Nash-ville’s Liberty Records.

Liberty President Jimmy Bowen commented, “I’m looking forward to working with Kim in Nashville again. Her instincts and vast knowledge of music will enhance and strengthen the Liberty team.”

Bue said, “I don’t believe in building a roster too quickly, so we’ll be adding acts on a very selective basis. We’re looking for acts with integrity, depth, and something special to offer — acts that have magic. It’s important to remember that across-the-board acts are not a result of geographic location, but musical direc-

Prior to joining Island, Bue was Director A&R for MCA/Nashville’s pop division.

Bue

Soto

Smith Upped To GSM At WQBH
William Smith, who has served as WQBH/De-troit’s acting GSM since last September, has been given the position on an official basis, station VP Mar- tha Stushing announced.

Smith, a seven-year station veteran, said, “I’m ex-cited about changing the business concept of a stand-alone AM through creative selling and mar- keting, along with serving the community in a positive, productive manner.”

Smith joined the station as an AE after spending a number of years in retail management.

Smith
Radio

Christopher Donohue has been promoted from Sr. AE to LSM at WCBS/New York.

Kathy Muldoon joins KMCO/St. Louis as LSM. Her experience includes 10 years in sales and management positions at crosstown outlets.

Michael Goldman has been elevated from Sr. AE to LSM at KUDP & KUQK/Phoenix.

Barb Thompson moves from NISM to Sales Manager at WYTY/Detroit. Concurrently, Bruce Eichen moves from LSM to Retail Sales Manager.

Records

James Lightstone steps up from Sr. Counsel at Sony Music Entertainment.

Mark Rose assumes the Northwest Regional Promotion Manager post at MCA Records. He most recently served as Asco Records' Seattle-based Local Music Promotion Manager, and Scott Weiss — currently President of talent agency Electric Artists — adds duties as the label's A&M Consultant.

Larry WeintauB has been promoted from Manager-Artist Development to Director-Artist Development at A&M Records.

Industry

Brett Cervantes assumes Sales Manager duties at Eastman Radio's St. Louis office. Prior to his appointment, he served as ITC Entertainment's Director/Midwide Division.

Katherine Lieneder has been upped to Research Director at the Independent Trade Radio Group. She formerly was Research Manager at the company's Schurman Radio Sales. And GLENDA MILLANEVA has been elevated from AE to Director/Sales at Caballero/MG Spanish Media, a joint venture between Caballero Spanish Media and InterCity's McGeown Radio Group.

Janice Berk Nelsen — previously Creative Coordinator for Muzak's Audio Marketing Services — becomes Music Research Director at the Research Group.

Ross Harper, most recently National Radio Promotion Manager at Nova Records, has initiated NAC & CJ promotion services at Unsound Marketing. The new company can be contacted at 662 2nd Ave., Van Nuss, CA 91406; (818) 782-1902.

David Stone becomes Creative Services Director at Radio Marketing Associates, which represents Max's KQMG-AM & FM, KFCH-FM, and KINE. He previously served as KPOP's PD.

Nancy Akers has been promoted to Director of Northeast's newly formed Special Projects Department. She moves up from Director/Marketing.

Brian Moren has been tapped as VP at A*Vision Entertainment, a subsidiary of the Atlantic Recording Co. He most recently served as Warner Home Video's Marketing Director.

National Radio

CBS Radio Networks is offering "Black Expression," a 20-part Black History Month series anchored by CBS News correspondent Jacqueline Newsom. The 60-second segments are slated to air throughout February. The networks also will present "Your Personal Financial Guide For 1993" — 60-second financial planning segments hosted by Fortune Managing Editor Marshall Loeb — on February 6/7: (212) 975-3773.

Eileen Thorgersen, a 10-year company veteran, has been promoted to National Director/Affiliate Relations at Westwood One Radio Networks. Concurrently, Joe Garner moves to Westwood One's newly established Audio Products Division as Director. Prior to his appointment, he served as Regional Sales Director for the Source.

Dyer To Manage AC KLTX/Seattle

KJR & KLTX/Seattle GM Sue Dyer has been promoted to the FM's newly created Station Manager position. She'll also continue her GM duties for the Ackerly Sports/AC combo.

Dyer commented, "Our superb team of people made incredible accomplishments here last year. This same team will carry us to a profitable and enjoyable '93." Dyer joined KLTX as an AE in 1986.

Additionally, KMBZ/Kansas City A&P Tom Lee takes over interim PD Mike Gastineau as KJR's fulltime PD. Gastineau re-joins with KJR in an on-air capacity. This is Lee's first programming position.

He told R&R, "KJR's a legendary radio station with a lot of great people and tremendous potential. We need to develop more consistency with our on-air staff."

Update

Hardin Appointed GM At WPNT/Chicago

Former KMBZ/Glenn GM Terry Hardin has accepted a similar assignment at WPNT/Chicago, where he'll direct a 10-station sales force.

He succeeds Sheila Mulcahey, who exited the Century Broadcasting AC.

According to GM Bill Bungertoth, "Terry has a proven sales track record and I'm proud that he's joined our team.

Prior to joining KHHN in 1991, Hardin was GM for KCBQ/San Diego and KNNI at KSCD/Dallas. He's also been an AE for WUSL/Philadelphia and KTXS/Dallas.

Sylvia Named Director Promotion At Rykodisc

Rykodisc has appointed Michael Sylvia to its Director/Promotion post. He will relocate from San Francisco to the company's Nashville offices.

Sylvia was previously Northern California Regional Promotion Manager for DGC Records; his past experience also includes stops at MCA Distribution in Los Angeles and A&M Records' Boston office.

Dyer To Manage AC KLTX/Seattle

KJR & KLTX/Seattle GM Sue Dyer has been promoted to the FM's newly created Station Manager position. She'll also continue her GM duties for the Ackerly Sports/AC combo.

Dyer commented, "Our superb team of people made incredible accomplishments here last year. This same team will carry us to a profitable and enjoyable '93." Dyer joined KLTX as an AE in 1986.

Additionally, KMBZ/Kansas City A&P Tom Lee takes over interim PD Mike Gastineau as KJR's fulltime PD. Gastineau re-joins with KJR in an on-air capacity. This is Lee's first programming position.

He told R&R, "KJR's a legendary radio station with a lot of great people and tremendous potential. We need to develop more consistency with our on-air staff."

This could be one of the best — if not the best — Sports stations in the country. I'm thrilled to be here."

Before joining KMBZ nearly six years ago, Lee worked on-air at KSB/Liberal, KS and KBEA/Kansas City.
Sales & Marketing

PART TWO: THE SALESMAN

Developing and Maximizing A High-Performance Sales Team

By Norm Goldsmith

In last week's article about high-performance sales teams, we examined some of the qualities and characteristics necessary for success. AEs in the '90s. We also looked at their changing role and accountability, management's different needs, and why there are conflicting perceptions of success. This week, we'll focus on what high-performance sales managers must do to create a winning team in a positive environment — despite more and tougher competition, resistance from change from below, and increasing pressure from above.

Evolution Is Inevitable

There are four major challenges in dealing with change: How to recognize it. How to control it. How to manage it. And how to profit from it.

We'll consider these as they apply to three key areas:

- **External** — the economy, marketplace, and competition
- **Internal** — the strategy, management, and interaction within the station and the company
- **Personal** — the perceptions, attitudes, abilities, expectations, commitment, and accountability of sales managers and their staffs.

External Change

Last week, we discussed the aspects of evolution in our industry, and how it has changed what management needs from sales. It is imperative to get salespeople to recognize that what has happened is evolution, not recession. Things will change, but they can no longer count on the same car dealers and agencies to spend the same money. They must stop hoping it happens and make it happen.

This is not to say that business will be terrible — it may very well get a lot better. But the dynamics of business are changing dramatically, and if you don't do something very different in the future, you'll be just another dog on the sled team. And remember, if you ain't the lead dog, the scenery never changes.

Internal Change

Of course, virtually all sales operations are different than they used to be. But look at the changes you've made and ask yourself if they are really strategic, or just mechanical. You probably have a larger sales staff now than several years ago, but is it really different?

Do you have more salespeople — particularly the veterans — doing essentially the same thing, while you depend on the bottom half of the staff for the bulk of the new business?

To what degree do some of your AE's still think their top priority is to cover the transactional/reactional business that they really don't control (and much of which they'll probably lose anyway), as opposed to creating new, more profitable developmental dollars to replace it?

If You Can't Measure It, You Can't Manage It

Here are some additional questions to consider internally:

- **Do your management systems ensure effort against need? Have you redesigned your action plans, sales reports, and projection systems to address your changing objectives?**
- **Do you really have standards that are accepted, respected, and enforced?** Considering the new requirements for success, are your current methods still effective in communicating expectations and measuring behavior and performance beyond just total billing?

Some aspects of behavior and attitude can be difficult to evaluate. However, if you can't measure it, you can't manage it.

Do you have a compensation system that rewards performance where you need it and penalizes a lack of effort? Does your current system allow some people to fulfill their comfort zones by doing business the same way as in the past?

If you have a straight commission and commitment of your staff, the competitive situation in the marketplace, and what your company will (or won't) support. Which of these are your priorities?

It's important to keep two thoughts in mind. First, change can range from slight alignment to radical surgery, and should be a positive action taken only if the operation will be better for the beter.

Second, the problem's not necessarily that you've been doing the wrong things. It's just that the game is changing, and continuing to do the right things in an evolving marketplace requires understanding why, how, and when to do them differently. With that in mind, ask yourself some questions:

- **What changes (if any) will I face in the marketplace with competition and clients? In my company? With my boss? With the people who report to me? With my job description and function?**
- **What personal changes will I have to make to be an effective manager and accomplish my objectives**?
- **What obstacles will I face in making these changes?**
- **What will I do differently to overcome them?**
- **Do I really believe I need to make the effort? And that the results will be worth it? (Be honest now).**

If you take the time to answer these questions candidly and honestly, you'll have a good sense of where you are today and where you need to be tomorrow, as well as the genesis of a workable action plan.

Need To, Can Do, How To

Once you identify the changes necessary for success, the real challenge begins: How do you sell it to the people who will make it happen? The key word is "sell," not "tell," because "My way or the highway" just doesn't work anymore.

However, your salespeople must be willing to buy into their personal need to change, the belief that with your help they can do it, and the desire to understand how to do it effectively and profitably. Addressing each aspect of this (and how to do, can do, how to) concept is the key to getting their agreement and making it a joint effort.

In last week's column, I listed a few of the common denominators necessary for high-performance AEs in the '90s that may have different significance than in the past (e.g., being accountable for running a business effectively, wanting to grow and try new approaches in order to be perceived as a strategic partner, and being team players and positive role models). Indeed, just about all of these problems you might face in trying to change your salespeople, think about these factors in these areas and how much more effective the team could be if everyone bought into the benefits of change.

Then you can determine which areas are most important, the degree of change necessary in each case, and the most effective method to achieve it. This enables you to sell the benefits rather than the features.

Developing A Change Model

You might find that the following questions will help crystallize your thoughts:

1. What changes do I need to make?
2. What criteria did I use to determine this?
3. What reaction do I expect from this salesperson?
4. How will I position/sell the need to change?
5. How will I measure the results?
6. How will I get the initial buy-in?
7. How will I maintain the commitment?
8. How will I develop accountability?
9. What is my first step?
10. When will I take it?

All of these questions are important and will require some thought. Until you can answer Nos. 9 and 10, however, nothing will happen.

There are three kinds of people in the world: those who make things happen, those who watch things happen, and those who wonder what happened. Given the new and difficult challenges you'll be facing, unless you're part of the first group, get ready for some real problems.

Three Keys To Leadership

The challenges facing high-performance sales managers are formidable. To help you meet them, think about these three key concepts.

- **Management** is the ability to get people to do what you think is necessary for success. Leadership is the ability to get people to want to do what you think is necessary for success.
- **People don't resist change, they resist being changed.**
- **People will follow you if they believe they can achieve their goals better with you than without you.**

The key to success is not to focus on the change you want to accomplish, but rather on your ability to influence others to accomplish it. Leadership comes from the realization that, while the change is still in process, you are already achieving it.

Norm Goldsmith is a 26-year broadcast industry veteran. After eight years in sales and management with ABC (local and corporate), he ran Curt Goodwin's radio group for three years. Fifteen years ago, he toured Race Marketing Concepts, a Dallas-based sales and management consulting and training company. He can be reached at (214) 490-3311.
Downsizing: The Dos And The Don'ts

Downsizing has become increasingly commonplace in recent years as corporations struggle through the nation's economic woes. However, according to Robert H. Rosen, author of "The Healthy Company" (Putnam/345), there's a right - and a wrong - way to go about cutbacks.

The Dos
Establish teams of employees to determine the most efficient ways of distributing the modified workload, carefully avoiding duplication of tasks and antiquated methods. Solicit opinions and ideas from employees about how to make changes. However, if you choose not to act on an idea, explain your decision to the worker. Set both short- and long-term responsibilities, goals, and incentives. Watch your timing - clustered events often appear connected even if they aren't.

Keep your top managers visible and make sure the lines of communication remain open - even if these managers are busy orchestrating the changes.

The Don'ts
Making across-the-board reductions (e.g., eliminating 10% from each department's budget). Investigate cost-cutting alternatives that don't involve eliminating employees, instead. Maintaining the same workload with fewer employees - those remaining will become resentful, overburdened, and exhausted. Making impulsive decisions or keeping workers in the dark. The unpredictable atmosphere and lack of communication feed the employees' doubts and uncertainties about the company's future - and their own.

Stressing only short-term goals. Rather, openly discuss what will happen once policies change and employees assume their new responsibilities.

What's the Number One reason to have MRPI do your perceptuals, music testing or callout hooktesting?

WWW - Detroit #1, 25-54 Adults
WBEE - Rochester #1, 25-54 Adults
WGR - Cleveland #1, 25-54 Adults
WIL - St. Louis #1, 25-54 Adults
WKQZ - Saginaw #1, 12+ Persons
KGBY - Sacramento #1, 25-54 Women
and many more

All ratings M-S 6a-12M, Fall Arbitron 1992 MSA

Call Joe Heslet, President
(800)767-3533
MARKETING/RESEARCH PARTNERS, Inc.
Congratulations to WYSP and Infinity Broadcasting for becoming America’s first Classic Rock station to rank #1 12+ in the Fall ’92 Arbitron. Your history-making performance illustrates the incredible potential of the format when combined with creativity, persistence, and excellence.

We are proud to be associated with quality broadcasters like you. Thanks for thinking big.
ZINE SCENE

'Star' Fans Love Bolton's Locks

The Star's readers believe in Michael Bolton's hair. Fully 82% wrote in to say they would listen to Bolton's new album and saying, 'Do you like this? I love it.' Meanwhile, 20 years ago, Barbra Streisand (Arista) sold 671 million copies. Those numbers elevated holiday figures to a record $1 billion-plus — a 21% jump from 1991.

Jeffers

Meanwhile, Time gives us two views of the Presidential inaugural — Judy Collins: "— All the time I've been on the Mall, I've been pro-testing. This time I had something joyful to sing." Rush Limbaugh — "I'm tired of all these people singing like they've been imprisoned for years and now they're finally free."

Soren To New Depths

MTV reporter Tabitha Soren was over the moon. Wondering whose megadollars were worth the scratch. Entertainment Weekly has it all figured out. Garth Brooks, Janet Jackson, Michael Jackson, Elton John & Bernie Taupin. Madonna and Barbra Streisand are all worth the millions the corporations are shelling out — unlike AEROSMITH, Motley Crue, Prince, and the Rolling Stones. Oh a related note, the Worth 100, a non-comprehensive "index of the American money culture in 1992," calculates that Shamrock honcho Ray E. Disney was "up $100 million" last year. Also, Madonna ("Popp's dollar-wise domina- trous") and Barbra Streisand were both up (560 million each), while "Vegas lounge geeks" Wayne Newton was down $20 million.

The AOR Story

Third Stone honcho of late Michael Douglas explains to People how his musical tastes mostly jibe with those of his 14-year-old son. Interestingly, whether he’s being quoted, he’ll still listen to heavy metal or rock. I love putting on a Led Zeppelin album, and when I do it I think it’s 20 years old."

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

NOT HER MATERIAL, GIRL — Madonna tells People how she con- tributed to the "Body Of Evidence" script: "We spent a lot of time re- working it. I can't think of any specifi- c lines I wrote. But all the things that everyone thinks I wrote — like "Me Man'se" and "That's what I do, I fix — those were already there, I'm sorry to say.

It's A Family Affair


Gloria Estefan is willing to risk life in a wheelchair to have another child (doctors told her pregnancy might damage the steel rods in her once-broken back). (Star)

Grateful Dead frontman Jerry Garcia has quietly dumped his girl- friend and their 3-year-old daughter to "go up a storm in Hawaii with a new young love." (Globe)

Reba McEntire keeps her mar- riage/brand relationship with hus- band-manager Narvel Blackstock — strong by resolving problems through night-time "bedroom talks." (Star)

The Gun Club

Howard Stern, Bill Cosby, and William F. Buckley Jr. all listed "death threats" as the reason they need permits to carry concealed weapons in NYC (Globe).

Meanwhile, Ray Gun describes the in studio going-on one evening at KROAL's "Love Line" call-in show.

Puppy Love

When a puppy was found aban- doned in a dumpster near the set of "Love & War," Jay Thomas offered to take it. The KPWRLA, morn- ing man soon curried up in his trailer for a nap with his new best friend, who pooped all over Jay and his bed. Having spent his adult life in show business, Thomas reportedly took it well (Globe).

TELEVISION

'92 Video Market Tops $17 Billion

Domestic video sales and rentals soared to a record $17 billion in 1992 — a 16% increase from the previous year according to NPD Group's market research firm Alexander & Associa- tives. Preliminary figures show last year's video rentals rocketed up $1.14 billion, up 11% from 1991. Meanwhile, video sales climbed 27% to $3.9 billion. This latter figure is said to be due largely to "Beauty And The Beast," which sold over 50 million copies. During the final two weeks alone, rentals fetched $864 million and sales hit $171 million. Those numbers elevate holiday figures to a record $1 billion-plus — a 21% jump from 1991. Interestingly, the video indus- try's holiday performance more than tripled Hollywood's domestic movie opening for the same time span. To further the comparison, U.S. box offices earned only $4.9 billion for the entire year.

Tube Tops

Taped last month, MTV's "Paul McCartney: Up Close" showcases the artist as he performs songs from his forthcoming "Off The Ground" LP as well as vintage Beatles and Wings material. (Wednesday, 2/9, 10pm.) Westwood One will provide the audio for this 90-minute special.

Friday, 1/29

• Immature, "The Arsenio Hall Show" (repackaged; check local listings).
• Grace Sleek, "The Whooopi Goldberg Show" (check local listings).
• K.D. Lang, "The Tonight Story Starring Jay Leno" (NBC, 11:35pm).
• Gloria Estefan, Lemonhead, and Eugenius, "ABC In Con- cert" (check local listings).

Saturday, 1/30

• Reba McEntire, "The Sky and Asleep At The Whistler's "Audi City Limits" (PBS; check local listings).
• Vince Gill performs on "The Statler Bros. Show" (TNN, 9pm EST/8pm PST).

Sunday, 1/31

• Q-Tip appears as guest to sing the national anthem and Mi- chael Jackson is slated to per- form during halftime when NBC airs "Super Bowl XXXII" live from Pasadena, CA's Rose Bowl 6pm EST/3pm PST. The network also is scheduled to broadcast highlights from a pre- game concert — featuring per- formances by FLEETWOOD MAC, Tanya Tucker, and Billy Bur- nette — during its coverage.

Monday, 2/1

• Reba McEntire guest stars as herself on the first installment of Lifetime's "Evening Shade" (CBS, 8pm).
• Shawn Colvin, "Jay Leno." (Thursday, 2/2

STAR TRENDS

Ralph Tresvant, Johnny Gill perform on "The Star's Weekend Special" (STAR), 7pm EST/6pm PST.

The "Real Thing" and "We Care For Our Future" (9pm EST/6pm PST).

• Motley Crue (Colours of the Night) Starring real-life brothers Daron and Marion Wayans as real-life brothers-in-crime, this feature film spawned a Per- spective/A&M soundtrack with hits by Luther Vandross & Jan- et Jackson, Color Me Badd, and others as well as tracks by Public Enemy, Big Daddy Kane, and Johnny Gill, among others.

VIDEO

• ERASURE: POP! THE FIRST 20 HITS (Warner) Set for simultaneous release with the LP of the same name, this 75-minute video collection showcases "Oh L'Amour," "Chains Of Love," the duo's rendition of Abba's "Take A Chance On Me," and more. (Monday, 2/1, 10:35pm).

• FAITH HILL: VIDEO: CROSSOSS (Warner Reprise) This video is a showcase for the band's career: with interviews behind-the-scenes footage, and material from its "Angel Dust: The Real Thing," and "We Care For Our Future." (Wednesday, 1/27, 9pm EST/6pm PST).

• RUSH: "The Star's Weekend Special" (STAR), 3pm EST/2pm PST.

• E N D OF REGULAR COVERAGE.

FILMS

WEEKEND BOX OFFICE JANUARY 22-24

1. A Christmas Story (Buena Vista) $7.43
3. Alive (Buena Vista) $5.90
4. Scared to Death: Women in Fear (Universal) $4.74
5. Used People (Fox) $4.38
6. Mortal Rain To Run (Columbia) $3.90
7. Aspen Extreme (Buena Vista) $3.34
8. The Bodyguard (RKO) $3.06
9. Body Of Evidence (MGM) $3.02
10. Forever Young (WB) $2.29

All figures in millions (Weekly box office report).

COMING ATTRACTIONS: No music-related movies opening this week.

New 'Deco Disc' CD Case Debuts

The latest in CD packaging uses the disc's own art as part of the holder's overall graphic design. The flat cardboard "Deco Disc" CD cases are the result of a joint venture between Sony Music and NYC-based toy firm Carice Inc., and are to be highlighted by Soy records — whether cata- loging or new — in an eye-catching fashion.

The Deco Disc can be cut into any shape, which makes it useful for novelty records and other speciality/ proto-video releases. When the cardboard backing is flexed, the disc pops out. The cards also are slimmer than standard jewel boxes, allowing for increased storage and inventory.

The packaging has already been used for holiday-themed ornaments, historical movie soundtracks, and children's stories. Mutual Sports Radio has also taken to- gether a limited edition collection featuring baseball greats Hank Aaron, Dale Sveum, Frank Robinson, and Whitey Ford telling their own stories.

MUSIC & MOVIES

CURRENT

• ALADDIN: A Whole New World (Meadrin's Theme) by Peabo Bryson & Regina Belle (Columbia)
• THE BODYGUARD (Arista)

Singles: "I Will Always Love You/Whitney Houston I'm Every Woman/Whitney Houston

You're A Lil' Bit Lonely/Whitney Houston

• BODY OF EVIDENCE (Miles)

Singer: The Passion Theme/Warren Hill (Novus/RCA)

• LEAP OF FAITH (MCA)

Featured Artists: Don Henley, Meat Loaf, Pati LaBelle

• PETER'S FRIENDS (Epic Soundtrax)

Featured Artists: Passadena, Elliot John, Bruce Springsteen

• PASSENGER 7 (Epic)

Featured Artist: Stanley Clarke

• PUNK COUNTRY (MCA)

Single: Howlin' For George Strait
AMA - New Adult
Contemporary
Artist Of The Year
AC NEW & ACTIVE

Early Believers:
KESZ WROE
KGBY WLQR
KKMY KISC
KMXR JOY99
KTYL KKLD ...AND MORE

From the album INGÉNUE, nominated for five Grammys! Over 55,599 Albums Sold!
Produced by Greg Penny, Ben Mink and k.d. lang
Management: Larry Wanagas, Bumstead Productions

900,000
Noble apparently convinced 91X/San Diego VP/Prog. Kevin Stapleford and APD/MD Mike Halloran to remain with the heritage New Rocker. Expect them to receive new titles/responsibilities soon. Stapleford had been considering an offer from Pollack Media Group, while Halloran was talking seriously with KQZLA.

Speaking of the former Pirate, its new on-air lineup is almost complete. Newcomers Oz Medina (from 91X) and Gary Poole (from KLOL/Houston) will do afternoons and nights, respectively. (Poole will use the nom de aire Sid Presley.) They’ll join PD/morning man Greg Stevens and co-host Steven O., and overnight Mark Mendoza. Former KIOZ/San Diego night stalker BZ joins for weekends.

The midday shift remains open. Pirate vet Jeff Davis, former Pirate morning sidekick Katy Manor, and KQZL APD/MD Cyndee Maxwell all have been heard in the slot.

Unistar Up In The Air

At pressline, the fate of Unistar remained the subject of controversy. Financiers gathered for the Stillerman radio conference in NYC told ST the web has come under heavy pressure from chief lender Chase Manhattan Bank. Another Chase client, Infinity Broadcasting, is said to be a prime candidate to help oversee a financial restructuring. No comment from the companies on the rumors . . . for now.

Rumors

• Are funds for the U.S. division of Canadian-owned Quality Records beginning to dry up? Are other investors about to step into Quality U.S. Prez Roger-free? Source tells ST, "We will survive." • In addition to Randy Miller, is KBOE/MC courting KQOS/L.A. morning co-host Mancow? • In former Virgin Back Music/Sr. VP GM Sharon Haywood joining Perspective as Pres? • Spike the rumors that WENZ/Cleveland PD Lyndon Abbitt is about to exit. • With KMELUS/ Music Coord, Harold Austin segue to the empty MD slot at Evergreen 99.7 KRTG/L.A.? • In Cap Cities/ABC AOR KQSLA/L.A. considering droppin Globh cut “Rockline”? • With KTFM/San Antonio PD/afternooner Rick "Big Dog" Hayes under the independent promotion what? ST hears a forthcoming meeting at KTFM could make the difference.

Hot 92.5/Minneola is getting back on its rhythm track. Midnight rocker Chris Keer hands the musical reins over to PD Gregg Cassidy, but retains his airstrip. Other changes coming? • Will this week bring a positive outcome to the contract dispute between Motown and Sr. VP/Promo Frank Turner?

Tony Bennett Valentine’s Day Live Radio Concert!

Columbia presents a free, rare live radio concert on Sunday afternoon, February 14th. Tony Bennett will perform many old favorites as well as selections from his Grammy-nominated album, “Perfectly Frank.” He will also talk in calls from your listeners live on the air!

For more information, call Paul Rappaport, (212) 833-8616
Madonna
BAD GIRL

THE FOLLOW UP TO HER NO. 1 SINGLE "DEEPER AND DEEPER"

MADONNA'S APPEARANCE ON SATURDAY NIGHT LIVE GENERATED
THE SHOW'S BEST RATINGS IN 12 YEARS - 11.63 SHARE!

THE NEW SINGLE FROM THE DOUBLE-PLATINUM ALBUM EROTICA,
PRODUCED BY MADONNA AND SHEP PETTIBONE

MANAGEMENT: Freddy C/Zumai/DeMann Entertainment
Hinton receive BIG promotions. Hinton is expected to be upped to Chairman, with Brown ascending to Prez. The elevations come on the heels of the label’s best-ever year and last week’s groundbreaking on a new building. Could all of this signal further expansion of MCA/Nashville?

Westwood One has penned a brand-new multy-year deal with countdown king Casey Kasem that will run into the next century.

EZ won the initial court battle brought by Entercom, owner of WDSY-AM & FM/Philadelphia, over the use of the slogans “Hot New Country” and “Today’s Hot New Country.” Entercom sought to block EZ’s new Pittsburgh Country outlet WTKB from using the liners.

KABL/SF’s 20-year PD Dave McKinsey and 30-year morning man Bill Moen have exited. Air personalities Billy Rogers and Harry Webster also have left the Shamrock Broadcasting Soft AC.

GM Mike Grinsell tells ST KABL will move in a new direction, with the shift to take place within the next several weeks. Grinsell is overseeing programming in the interim.

In the wake of WVNYY’s sale from WW1 to Broadcasting Partners (see Page 1) and morning man Jim Ken’s defection to crosstown AC WHKV, afternoon driver Dan Daniels moves to mornings and late-night Lisa Taylor segues to afternoons.

Rumbles

- KYSK/KC PD morning man Larry Mullitt inked a three-year contract extension with the Great American ACR.
- After 13 years at WMAJ/DC, N/D Len Delbert exits.
- WVK-RFM/Natural OL Les Acree adds similar responsibilities for N/T sister WBY, WVR/AM MD Mickey Dearstone steps up to Ops/Promotion Dir. for the combo.
- Former KHTY/Tulsa GM Terry Redda becomes V Pres/OM at AC KRZ/FR/Fresno.
- Former KRKO/Sacramento MD Pamela Roberts surfaces as PD at nearby progressive AOR KKB/Stockton. She succeeds Andy Emer, who remains in morning drive.
- KMBY/Montary acting PD night rocker Jeff Widy officially rises to PD at the AOR. He replaces Mark Steven, who’d been programming KMBY and sister WLAV-FM/Grand Rapids. Steven will continue to oversee KMBY.
- Former KRKA/Sacramento OM Don Langford joins Nashville-based Entertainment Marketing Group as a broadcast consultant.
- Urban WWVY/Greenville, NC, which went dark last December, returns as Hot Country WTND (Thursday 99.9) under GM Bryce Wilson. WRNS/Kinston, NC Production Dir. Casey Ritter joins as PD/morning man.
- Former WPPG/DBF/Weedsport artist Robins Breeden returns Cook Islet as the new morning personality at KZKZ (The Armadillo).
- KXYX-FM/San Antonio drops its Country Gold simulcast with KKYX (AM) to become Hot Country KDB (The Armed)a.
- Longtime WRLP/Detroit morning co-host Peter “Zip” Zipfel exits. He’s replaced by Mike Clark.
- KTVY/LSA relocates its two-year-old N/D Ralph Stew-
- art to APO.
- KOLT/Albuquerque PD Rick Stephenson segues to PD at KRMD/Shrewport.
- Former WPLJ/Newark/Dir. Advertising & Promotion Debbie Alpi becomes Dir. Marketing & Communications at WLUP-AM & FM/Chicago.

Look sharp for a deal wherein former Atco/EastWest Prez Derek Shulman, WB, and Giant form a new record label with product released through Giant.

Phoenix New Rock update: KOCN, which just flipped from Classical, is now officially KEDJ (The Edge). Mornings are still open, but the rest of the on-air lineup comprises Allison Strong (from crosstown KFMA in middays), PD John Clay in afternoons, MD Ric “Shark” Sanders (from crosstown KOY-FM) in nights, and Christopher Allen (from KJQU/SLC) handling overnights.

Meanwhile, KFMA, which decided to abandon New Rock following KOCN’s flip, will go automated/B/EZ on February 1. And... despite what you might have heard, there won’t be a format change at the market’s longtime AM New Rocker, KUKQ. (ST hears outgoing KFMA PD/MD Jonathan L. Rosen, who put KUKQ on the air, may be headed back to the station.)

Hot Hits, Little Rock

Rock CHR KKYK/Little Rock soon will become the first Mike Joseph-consulted “Hot Hits” station of the ’90s. Look for more Hot Hits stations from Joseph — including a Top 10 outlet — shortly.

Less than a week after scoring the PD gig at KRBAL/Albuquerque and taking the station CHR, PD Brian DeGeus has left the building and the station has flipped back to Hot AC. Insiders indicate the KRBAL sales department wasn’t comfortable with the station’s new
THERE'S NO GETTING OVER THE FACT THAT RADIO LOVES THIS RECORD

EXPOSE

"I'LL NEVER GET OVER YOU (GETTING OVER ME)"

By popular demand, their powerful new single.

From their acclaimed new album, EXPOSE.

Executive Producer: Clive Davis
Continued from Page 26

direction. One step behind DeGeus: middayer Julie Fox and night rocker J.J. Cruz.

Speaking of CHR defections, KF9S/Boise flipped to AC — heralding the switch with an "all-Elvis" weekend. OM Mad Max and PD Dave Stone remain in place. Exiting are morning man Joey Randall, MD/afternooner C.C. Ryder, overnighter Tom Overlie, and Promotions Dir. Lee Carey.

Citing "personal reasons," WNIS/Norfolk morning man Patrick Murphy resigns as PD of the National Association Of Radio Talk Show Hosts (NARTSH). KNSS/Wichita yakker Mary Beal has been named interim PD.

R.E.M.

"Man On The Moon"

CHR Chart Debut 40

PRO-FM add 29
STAR94 30-26
95QO deb 30
KGL 24-22
KRB1 22-5
WNZV 24-22
Q102 deb 29
WENZ 16-7
KOY-FM 12-11
KRRZ add
KWOD 4-3
OQ9 30-22
WNMK deb 27

Track: Breaker 11
Album 1
Heavy Rotation

More Than 2.5 Million Sold

The New Single From
The Double-Platinum
Automatic For The People

Produced By Scott Litt & R.E.M.

Records

- Former Elektra Sr. Nat'l Album Promo Dir. Michelle Maleser joins Capricorn as Nat'l Promo Dir., based in SF.
- Imago Nat'l Promo Dir. Eric Hodge exits and will relocate to the UK.
- Rick Kelly leaves the Tandem independent promotion company to join RCA/Nashville as Promo Coordinato.
- BNA Entertainment PR head Jim Daile Croce exits.
- Epic/Alternative Promo & Mktg. Steve Beckler will join Giant as head of marketing in mid-February.
- KPLX/Dallas morning producer Ken Rush will be Arista/Nashville's new Southwest Regional Promo rep.

Joint Communications is expanding its services Stateside. CEO John Parikh will operate the Toronto-based consultancy from its new Stamford, CT office. Associate Bob Elliot will continue to work from Join's Atlanta office.

AMAs Take Overnights

More than 19.8 million households tuned in to ABC's "20th Annual American Music Awards" telecast (1/25). The three-hour program garnered a 21.6 national rating/33 share, and soundly trounced competition in its timeslot, according to Nielsen Media Research's overnight ratings.

Elsewhere in tubiesville, Madonna's recent appearance on "Saturday Night Live" generated the show's best ratings in 12 years.

Bill Knoedelseder's forthcoming record biz expose ("Stiffed") is excerpted in the February issue of Los Angeles magazine.

Time Warner is talking with Ticketmaster about a purchase of the concert ducats giant. Endless cross-merchandising opportunities if the deal goes down.

Former Hot 97/NY morning personality Stephanie Miller's one-woman musical comedy "Radioactive" starts a two-night run (2/9-10) at the Matrix Theater in L.A.

Condolences to consultant Mike McVay, whose father, Richard, passed away last Friday (1/22) after a short bout with cancer.

Request Lyin'

Here's one for the "fun-fone" book: WNCI/Columbus's listing in the local phone book for its "Listener Input" line turns out to be the request line for crosstown CHR WWHT (Hot 105).
"Waterfall is a great sounding Top record, accessible for all genres. Give it a couple of listens and you'll want it on the air."

-LYNDON ABELL, PD, WNZ

"Good solid record... fits like a glove... should work for all formats."

-KAREN HOLMES, MD, KWOD

"This is the kind of music that Top 40 radio needs right now."

-RICK STACY, 93X/ATLANTA

"Already Top 7 requests!"

-JAMIE HYATT, Y99/PHOENIX
Barry Mayes and Simonson, with financial backing arranged by the Morgan, Lewis, Gilchrist & Ahn investment banking firm. Simonson continued his list of acquirals: "We are looking to grow, but I wasn't interested in getting more specific than that."

The sale of WYN is WVL's most recent step to reduce its debt-load and concentrate on its core business. It recently sold its 50% interest in WNEW (AM/New York) to Bloomberg L.P. in a deal totaling $135 million. WVL continues to own KQLZ/Los Angeles; the Westwood One, Mutual, NBC, Talknet, and Source networks; and R&R.

**Anthony**

Continued from Page 1

we achieve the perfect marriage of business and artistry on a global scale."

Anthony told R&R, "I'm thrilled to have this opportunity to further accomplish what this management team has set out to do, which is to keep the business great over CBS Records, move it into the '90s, and make it a place where artists can come to develop from the beginning. We have the infrastructure to sign new bands and be able to break them."

Before joining Sony in 1990, Anthony was a partner in the entertainment law firm Masin, Phelps, Robertson & Phillips, where her clients included Guns 'N' Roses and Ozzy Osbourne.

**ERG**

Continued from Page 1

contributions in directing ERG's creative focus and overall business efforts.

'Ken's performance in promotion is exceptional. He's been instrumental in the success of such artists as Joe Secada and Arrested Development. It's a natural for him to step up in this expanded role and meet the challenges that lie ahead. What's most special about all this is how rare and unique our friendship is."

Prior to these promotions, Davis was an Ad Manager at KNX and had been its VP/Programming. Lane was previously a promotion exec at Chrysalis.

"Over the past year, we've developed an exciting mix of established and upcoming talent, and I'm looking forward to a stellar 1992," said Davis.

"I'm proud to be leading the No. 1 promotion staff in the country," noted Lane. "Daniel's been instrumental in my career from day one and I'm grateful for his belief in me."

**Kalmenson**

Continued from Page 17

portance of KRWK's dedication to the Latino community. KRWK has been a leader in Hispanic broadcasting for almost 50 years. It is our intention to preserve this legacy of quality broadcasting."

Kalmenson headed KRWK's sales department for the last six years. He previously held executive positions with WCNW/Atlanta and the South Carolina Radio Network.

**Paragon**

Continued from Page 3

Whatever method, 57% of listeners say they'll listen for the precinct songs. About another quarter of the survey pool said they would stick around depending on the artists promoted. A small number of listeners claim always to tune out during a presell, and a smaller number tune out of the presell but return for the songs. Paragon concludes that this last group must comprise those who anticipate a commercial stopset after the presell above 51 total shares. Three-year trend: 58.5-53-1.


6. News/Talk: As the race for the White House built to a climax, News/Talk sustained its past-gulf War growth: nearly 35 shares over last summer and almost 40 since Fall '91. The rise of the Sports format (30.3 total shares) contributed to N/T's success. Three-year trend: 314.4-418.6.

7. Religious: A two-share increase over summer, but nearly flat compared to Fall '91 and Fall '90. Three-year trend: 21.5-21.4.

8. Spanish: With the attention focused on the format following KLAX/Los Angeles's meteoric rise to No. 1, one might have expected big growth. However, the format was flat this book and up just a share from last year. Trend: 55.9-57.2.

9. Urban: After a strong summer showing, Urban's stock lost some of its luster, slipping almost 13 shares from the mid-summer high. The format was up nearly 7 shares from last year. Three-year trend: 100.6-71.8.

**Peake**

Continued from Page 17

ence, personality, and understanding of the business. He's got the whole package." Davis, WAFK's fifth PD since its heralded No. 1 debut in 1989, has never programmed AOR or Classic Rock. "This is going to be an exciting new challenge," he told R&R. "Musically, the Fox is in fairly good shape. The station just needs a little fun. It's a very tight radio station right now, and we need to up the entertainment value."

Davis was OM/PG at WRQV for five years. Prior to that, he was PD at WAPM (now WNNX) in Atlanta, WGZO (now WEGK)/Philadelphia, and WZNE (now WXTB)/Tampa.

**Teifeld-Krum**

Continued from Page 17

Teifeld-Krum joins the label from the Regional Promotion Director post at Impact Records. Before that, she held a variety of executive positions at the Elektra, Arista, Chrysalis, and Arista labels.
Changing Music And Radio Tastes

By Alan Burns

Recently Alan Burns & Associates conducted what we consider to be the largest national study of radio listening habits and music preferences. Some of our findings are discussed below, focusing on the nation’s basic music “leans,” fract” renomination’s effect on formats, and which formats are growing or declining most dramatically. This week, I focus particularly on CHR.

Viva Le Rock… And Country

Surprise! Country may be the No. 1 format in the U.S., but rock is still the No. 1 form of music. Rock’s fragmented variety of formats keep it from being king of the radio hill.

Despite the huge current influence of both urban and country music on the American palate, rock-based formats still dominate the scene. That’s because most Americans in the 14+ demo cut their teeth on a Top 40 or AOR station in the ’70s and ’80s when most “popular” music was either rock or rock-influenced.

When musically similar formats are condensed into broad categories, rock-based formats (AOR, Classic Rock, Hard Rock, etc.) account for 25% of all listeners’ favorite stations. Hit-based formats (CHR, Adult Hit Radio [AIR], and Dance) were second at 16%, followed by Country, AC, and Gold.

However, when we take fragmentation into consideration and break these categories down into their component niches, Country emerges as the most popular format, but it has only reached the second place. On the other hand, rock and hit formats have split into three or more variations in many markets.

We suggest that when you’re making your positioning decisions, you keep in mind that most Americans’ musical tastes were formed around rock & roll.

Winners And Losers

Which formats are gaining and losing the most partisans? Listeners gave us both their current and if they’d switched within the last year — former favorite radio stations. The reason that one has only reached the second place. On the other hand, rock and hit formats have split into three or more variations in many markets.

We suggest that when you’re making your positioning decisions, you keep in mind that most Americans’ musical tastes were formed around rock & roll.

Hard Rock = 8%
AOR = 47%
Soft AC = 27%
New Rock = 13%

Hard Rock, AOR, and New Rock grew for two reasons: More stations started airing those formats, and more people started listening to existing stations. Soft AC and AOR can both thank the aging of the population for their gains, but Country, mainstream AC, and Gold all posted moderate gains.

Winners and losers? No surprises here: Dance CHRs and mainstream CHRs were off 15% and 21%, respectively. AOR also showed some surprisingly large declines, which may have been statistically mathematically magnified because of...
PM Dawn's 'Bliss Album' On Horizon

Pop-rap duo PM Dawn recorded and produced their sophomore set ("The Bliss Album!") in London and New York. Radio's first taste of the 14-song LP will be "Plastic," which goes to Dance and Rap stations February 1 and mainstream UCs the next week.

Guests include Boy George and Cathy Dennis, the latter of whom contributes backing vocals to "Living (Through Patient Eyes)," which ships to mainstream formats on March 22. The Gee Street/IPL/G disc also features the "Boomerang" soundtrack hit: "I'd Die Without You" and a remake of an early Beatles song. The LP hits the streets March 22.

Wheeler + Hendrix

Carol Wheeler's second EMG/LP, "Beach Of The War Goddes," features the production talents of Derek Johnson, Keith Crouch, and Wheeler, herself, among others. Jimmy Jam & Terry Lewis's remix of "I Adore You" (from their first Money" soundtrack) appears on the new LP, as does ex-Living Colour bassist Muzz Skivelings.

Their remake of "The Wind Cries Mary" features Jimi Hendrix's original guitars and vocals and Living Colour's Will Calhoun on drums. Key cuts include the title track, "Wonder" (produced by Jazzy B. of Soul II Soul), and "In Our Love," which goes to radio next week. The LP's due February 23.

Signs O' The Times

Neil Diamond has re-upped with Columbia and Sony Music Enter-

innest in a six-album worldwide deal that covers his 25-album cata-
log, home video, and music pub-

ing. He'll work with producer Peter Asher on his next LP.

Belinda Carlisle ink with Virgin.

Bofil Returns

Angela Bofil's forthcoming "I Wanna Love Somebody," was pro-
duced by another Zomba Publish-

ing writer, Eve Nelsen, who plays keyboards and makes her knob-
twirling debut. Sammy Kirk Whal-

um guests on "You Will Always Be A Part Of Me." Among the other
nine cuts are "I Wonder," "Es-

sence Of My Light," and two ver-

tions of "Heavenly Love" (Spanish and English). The title track goes to
UC February 8. Jive will have the

LP in stores the next day.

Innovative CD Packages Wanted For New Book

Labels looking to show off their new CD opportunities have a new display opportunity. Vol-

um 2 of "Compact Disc Packaging And Graphics" is in print. Rock-Pack
der Printers is asking for submissions, seeking the "most in-

novative new retail and promotional designs for this unique form." The first volume featured more than 300 full-color photos of unusual CD packages (R&R 2/25/92).

The entry deadline is April 1, 1993. The book's projected world-

wide publication date is December '93. No entries will be accepted.

Major and independent labels are all invited to participate.

Direct all inquiries to Art Department for entry forms to Art Department, Rock-Pack Printers, 146 Granite St., Rockford, IL 61104. For more info, call (508) 546-9590 or fax (508) 546-7141.
Copperhead
Whiskey

WARREN HAYNES,
ALLMAN BROS. BAND:
"Southern rock in its truest and
most primal form."

HAGGIS of FOUR HORSEMEN:
"There are very few honest
musicians left in the music
industry... five happen to be
in Copperhead!"

The inebriating
new track.

Produced by Tom Nead. Engineered by Robert Ellis. Represented by DPA International For further Mountain Management.
How PDs Choose Rotations

'Feel' and 'guts' still play major roles

I often hear the comment that radio has become overly "scientific." Audition tests, callout, perceptual studies, and a myriad of other research tools have supposedly taken the guesswork out of music programming. However, in talking with a number of PDs about how they rotate new music, one thing became clear: there's still plenty of subjective analysis involved in the process. That's particularly true at smaller-market stations, where little — if any — research is available. But even programmers who've had the benefit of research talk mainly in terms of "feel," "comfort level," and "guts."

John Schuster
'Experience, Ears'

"It comes down to a gut feeling," confirms WHHK/Panama City, FL GM/PD John Schuster. "From programming over the years, I know you should play heavies every four-five hours. I've always done it that way."

"We use Burkart/Douglas; they've got a great help when it comes to callouts. They deal with a number of stations across the country that parallel our market."

"I've found the best type of small-market research is keeping in contact with local record stores to see how sales are. In our particular market, the record stores' Top 10 lists usually parallel our heavies and mediums."

Determining when a current is beginning to burn is always a challenge, especially without callout. "It's funny — I get more requests for a song when it goes into recurrent than when it was in regular rotation," Schuster says. "The jocks are more lodged in their heads. When you know, the phones start lighting up. We've never been able to figure that out. While for the most part, a song can continue unless I've played it for at least eight weeks."

It's funny — I get more requests for a song when it goes into recurrent than when it was in regular rotation.
—John Schuster

"Of course, you can't put much credence in phone calls. For example, when Genesis's 'I Can't Dance' came out, we were bangin' the hell out of it and getting calls like, 'Hey, are you guys 'I Can't Dance' radio?' But right when I was feeling like, 'Oh god, these people hate it — we need to pull it off.' I'd go to a bar and someone would tell me, 'Hey, I like that new Genesis song, but I never hear it on your station!"

"Expensive audition tests, focus groups, and callout are great for stations that can afford them. But for most of us, experience and a good set of ears can garner the same results."

Bryan Jeffries
'Paint A Picture'

WYMG/Springfield, IL PD Bryan Jeffries says rotation decisions are a combination of science and feel. "We start off scientifically. We look at our TSUs in each day part, determine how long someone is likely to stay with us at a certain time, and try to apply those numbers to the rotations."

"But it always come back to gut feeling and listener response. You can usually sense a song's acceptance level right away."

Having worked both with and without the benefit of callout research, Jeffries notes, "When I finally got to see the research, I confirmed how I thought things were working anyway. It's nice to know that I was pretty close when I didn't have research. If you've never had callout but are doing well, it's probably because you're feeling your community's pulse."

Bryan Jeffries
Marty Griffin
'Comfort Zone'

KFMY/Chico, CA PD Marty Griffin relies on experience to make tough musical decisions. "I've been in the market 14 years, so I've got a pretty good idea of what our audience wants. The rotations are determined by the way I hear the station. It's a gut feeling." I know that sounds kind of vague, but it's a gut feeling more than anything else.

While Griffin says his views about rotations haven't changed much over the years, it's a different story when it comes to determining burnout. "According to the research I've heard, songs take more time to develop and don't burn nearly as quickly as you might think they do. I stay on stuff a lot longer than I used to."

Songs take more time to develop and don't burn near as quickly as you might think they do.
—Marty Griffin

Any good PD needs to have a predetermined picture of what he wants the station to sound like. If you don't, you're not setting goals for yourself.
—Bryan Jeffries

KNAC's Top 500

Hard-rockin' KNAC/Long Beach-Los Angeles recently ran a Top 500 countdown. As you might expect, it was radically different than those you've heard or done yourself. I got a kick out of checkin' it out and figured you might as well. Here's the Top 30:

1. METALLICA/One
2. METALLICA/Master Of Puppets
3. BLACK SABBATH/Paranoid
4. GUNS N' ROSES/Welcome To The Jungle
5. METALLICA/Fade To Black
6. IRON MAIDEN/Fear Of The Fans
7. AC/DC/Back In Black
8. OZZY OSBOURNE/Crazy Train
9. JUDAS PRIEST/Live After Midnight
10. MEGADETH/Piece Of Cake
11. GUNS N' ROSES/Sweet Child O' Mine
12. IRON MAIDEN/Number Of The Beast
13. METALLICA/Sellin' Sanchez
14. QUEENSRYCHE/Anarchy X-Revolution Calling
15. MEGADETH/Symphony Of Destruction
16. AC/DC/Highway To Hell
17. JUDAS PRIEST/You've Got Another Thing Comin'
18. PANTERA/Cowboys From Hell
19. METALLICA/Seek & Destroy
20. RISE AND FALL AND ALL ALIVE
21. BLACK SABBATH/Heaven And Hell
22. GUNS N' ROSES/Paradise City
23. VAN HALEN/Runnin' With The Devil
24. MEGADETH/Creed To Hell
25. SCORPIONS/No One Like You
26. METALLICA/Welcome Home
27. BLACK SABBATH/Mr. Man
28. SKID ROW/18 And Life
29. LED ZEPPELIN/Whole Lotta Love
30. AEROSMITH/Walk This Way

Without callout at his disposal, Griffin relies on sales, requests, charts, and national research to help him decide when to move things up or pull them out. "I use all of that, but ultimately it still comes down to my gut. Everything comes from this office. I listen to almost everything I get — I don't have a music director — so I've got a good grasp of the music."

When the jocks come to me and say, 'I wish we'd stop playing this record,' I know it's good for another hundred spins.
—Doug Ingold

Doug Ingold
'Trick And Error'

"It's a matter of getting the record heard," explains KTYD/Santa Barbara PD Doug Ingold. "I'll play a song as many as 40 times, at which point it's ready to go to recurrent. And yes, it's very subjective. I program by the seat of my pants. We've been afforded a lot of tools for a market this size [No. 177, for those of you keeping score], but for the most part it's purely gut. A lot of it is trial and error."

Doug Ingold
www.americanradiohistory.com
How PDs Choose Rotations

Continued from Page 35

getting to know the market and learning how different people respond to different records. There are so many variables involved.

"All the decisions are based on a sound we think is right for the radio station. I've got a bunch of songs in medium and I'm getting beat up about (moving them) to heavy. But to be honest, I don't hear any of them as heavies for my market right now; I hear them as strong medium records. Decisions like that have nothing to do with re-

search. It's intuitive – it's having a sense about your market and listening to your audience.

"It also has a lot to do with your competition. I'm unchallenged on a lot of these records, so I'm not going to run the risk of chasing away listeners just because I've got a hard-on to play a record."

Ingold has found one invaluable, decidedly unscientific method of determining burnout: "When the jocks come to me and say, 'I wish we'd stop playing this record,' I know it's good for another hundred spins."

Gabe Baptiste

We want to be a relief from CHR's tight rotations, but get listener reaction fairly quickly.

-Gabe Baptiste

heavies about five times a day accomplishes that. We get the audience familiar with songs, but we don't get those "all you play is so-and-so calls."

Since KIBZ is harder and more current than most AORs, its audience tends to be more active, allowing Baptiste to rely more on direct listener response than programmers at more library-intensive stations.

"If we get a couple of negative calls, we don't pay much attention, but when you're hearing it everywhere - on the phones, at remotes, at concerts - you've got a trend. If you've got your ear to the grindstone, you can pick up on some of those things coming from totally disparate people.

"It's a little bit easier to do that in a town this size than in New York. In a major market, you can't get out and talk to enough people to represent a large enough percentage of your audience and market."

SLAUGHTERED — WBZX (The Blitz)/Columbus, OH afternoon driver Steve "The Gatekeeper" Hammond (l) interviews Slayer's Blas Elias and Tim Kelly.

ANOTHER DAMN PHOTO — Damn Yankees hang with their buds from WLZR/Milwaukee; (r) MD Bryan Schock, Yankee Michael Cardelone and Tommy Shaw, WLZR's Noreen, Yankee Ted Nugent, LZR's Uncle Nasty, Yankee Jack Blades, and LZR's Paul Fix.

Hate

by Larry Moffitt

36 R&R January 29, 1993

FAMOUS FIRSTS

RADIO PHILL, PD, KWHL/Anchorage

WHAT WAS THE FIRST RECORD YOU BOUGHT?

RADIO PHILL: "I Want a Hippopotamus" by Darla Pevy.

WHO WAS THE FIRST PD TO TAKE YOUR CALL?

RADIO PHILL: Ron McCoy, KNAC/Long Beach, when it was a free-form AOR.

WHAT WAS YOUR FIRST RADIO JOB?

RADIO PHILL: KWSO/Pomona, a Country station, playing back religious tapes.

WHAT WAS THE FIRST CONCERT YOU ATTENDED?


WHAT WAS YOUR FIRST SEXUAL EXPERIENCE?

RADIO PHILL: It involves small animals and it's still pending litigation!

SEGUES

WONS/Bowling Green, KY drops AOR after six years to go smoke country. PD/promotion man Andrew Fuller exits to pursue new challenges in Process. MD Dan Evenly and Promo-

Dior Director Marshall Leferts remain as board ops... KTLS/Shreveport PD John Sherman departs... KHMV/ Houston middayer Madison Taylor is heading to KNJX/Little Rock to replace News Director/morning sidewise, Mi-

chael P., who was just promoted to PD at LMA partner KOLL... WKQZ/Saginaw Production Director Rick Eftert takes the same job at WLJR/Milwau-

kee.

WAXO/Syracuse welcomes Indianapolis vet Roger McCue (Knights) as Production Director/afternoon driver. Axlits moves from afternoons to nights... NRM -FM/New York AM drive producer Jim Monaghan is now doing morning sports reports for the station... WZKX/Atlantic City ups weekender Nikki Neal to overnights... WZKX/ Panama City moves to new digs: 6906 Highway 95, Panama City, FL 32417; phone (804) 234-8658. fax (804) 234-6592.

YOUR FIRST PRIORITY THIS WEEK:

SUICIDAL TENDENCIES

"I'll Hate You Better" Track 45 - 38

Over 50 AORs including

WYX WXTB KRXX KRXQ KISW

WKBC WMMS KBPI KIZO KRX

KISS WBZX KUPD

Counter-Part to Larry Moffitt Day. 126 Days and Counting!
It was nearly four months ago that WZRH (The Zephyr)/New Orleans flipped from Classic Rock to New Rock under the guidance of Burkhardt/Douglas & Associates. PD Kenny Vest discusses the station's development.

The change began when the Howes Broadcasting Corporation outlet made several key personnel changes. Most notably, the station brought in veteran New Orleans radio manager Buddy Birch as GM. Birch, Vest, and MD Christian Urs rh were responsible for persuading owner Dr. Randolph Hower to make the switch to New Rock.

Lollapalooza Link

WZRH chose to flip on September 4 to take advantage of the hoopla surrounding the Lollapalooza concert’s arrival in the Crescent City. Five days before the change, the station began running a series of unusual features like the “Marley Monday” — nothing but Bob Marley and Ziggy Marley songs. Interviews among the tunes were drops announcing, “A change is coming... listen Thursday at noon.” On September 3, the music was devoted entirely to Lollapalooza bands.

“I knew there were going to be 35,000 potential listeners at the event, and we had to capitalize on it, especially since we had no marketing budget,” Vest recalls. “I arranged to have a picture of the venue. It wasn’t easy, because there wasn’t one available in the new media, although it was down in the Florida plane. The plane flew over the concert for a few hours dragging a banner that read ‘106.1 FM The Zephyr — Your Only Alternative.’

“We used the word ‘alternative’ because the listeners knew it was associated with U2, Depeche Mode, etc. We didn’t use ‘modern rock’ because our research showed that people associate that term with bands like Guns N’ Roses, Poison, Whitesnake, and Warrant.

“Now that we have the people listening, we’re using ‘modern rock’ as our position statement. We decided against ‘alternative,’ because advertisers might see it as a negative — alternative to what?” Beyond the plane, WZRH didn’t do any marketing. “We don’t have the firepower some of the other stations have to do TV and saturate the market with billboards,” notes Vest. “It’s not something that happens overnight, but we’re steadily growing. We just unveiled 15 billboards.

“We try to be somewhere every night of the week, even if it’s just cruising around in the station van handing out bumper stickers and CDs. We have to be on the streets and in the listeners’ faces. We’re out at the clubs at least two nights a week.

Opening Doors

Vest says the Zephyr’s sign-on opened a new door for promoters in the Cajun City. “They’re bringing bands to the market that weren’t here in the past, because there were only college outlets [to promote them].”

The market houses Tulane University’s powerful college station — WTUL/New Orleans. “They turned on a lot of our core audience to this kind of music,” Vest says. “But we don’t feel they’re any threat to us — they don’t play anything that has commercial success. They definitely opened the door for a commercial station, though.”

The Zephyr, which took its name from a famous Gunbo City roller-coaster (now defunct), introduced the format with an emphasis on familiarity. “We wanted to be playing something that had mass appeal — R.E.M., Peter Gabriel, INXS, or the Red Hot Chili Peppers. We stayed away from baby bands, because listeners wouldn’t recognize them and [we feared they’d] tune out.”

Demand For More Songs

“We pounded the currents for the first three months — heavy rotation was eight plays per day,” Vest adds. “The next phase was expanding the currents and gold. We’re about 60% gold and 40% current during the day, 50-60 at night.

“We added currents more quickly than we’d originally anticipated. We didn’t expect listeners to tune in all day. But we had calls saying we were playing the same songs over and over. When our listeners start asking for more, you need to expand. I felt we were doing enough to start adding the up-and-coming bands.”

Vest says building a New Rock library is a gradual process. “We started with approximately 450 titles, which included songs from the late ’70s. We’re presently at 600 titles, and we’ll probably go up another hundred titles over the next couple of weeks.”

The End Of Christmas

K NDD (The End)/Seattle celebrated Christmas with more than 1000 lucky listeners at the Seattle Art Museum. The ticket-winner thrilled to acoustic performances by Sarah McLachlan, Mark Curry, and Evan Dando of the Lemonheads. Also joining in the holiday festivities were members of Nirvana, Sky Cries Mary, Rocket From The Crypt, the Posies, and the cast and crew of CBS-TV’s “Northern Exposure.” Musings artistly at the art museum are (fr) the End’s Promo Dr. Keri Lee and PD Rick Lambert, McLachlan, MO Marco Collins, nett’s Tumbl Morley, and Arista’s Greg Feldman.

Shawn Alexander

**NEW STATION SPOTLIGHT**

**Zephyr Rolls Into Crescent City**

**RockFile**

- **Artist:** Belly
- **Track:** “Feed The Tree”
- **LP:** “Star”
- **Label:** 4AD/Sire/Reprise
- **Essentials:** Former Throwing Muses guitarist Tanya Donelly formed Belly with her childhood friends the Gorman brothers — Tom (guitar) and Chris (drums). Though they were gaining some notoriety of their own in local Newport, RI bands, the Gormans called Donelly in mid-1991 when they heard she’d left the Throwing Muses. She was working with then-Pistols member Kim Deal in the Breeders at that point, but Donelly decided she was ready to front her own band. Now, Belly is her main project. (Former Muses member Fred Abong played bass on some of “Star”’s tracks.)

- **Artist POV:** “The songs are spooky, sort of twirled fairy tales, with inspiration drawn from dreams,” says Donelly. As for the group’s name, she explains, “It’s my favorite word. It’s soft, warm, and female, but at the same time it’s kind of visceral... like the music.”

- **Label POV:** Reprise VP Contemporary Music Dr./Promo Steve Tipp notes, “After only two weeks, ‘Feed The Tree’ is not only getting calls, but programmers are saying it’s one of the best records on their station.”

**REVOLUTION**

Several changes at KTQZ (The Planetary)/Springfield, MO. PD/MD Joe Kinder rises to OM/PD and moves from the 1–4pm shift to 11am–3pm, mid-dayer Rick Kennedy is elevated to AP/afternoon drive, FM driver John Lense becomes MD and moves into late nights, tackling middays, and Programming Asst. Paul Heat is named Promotions Dr. WAHG (Channel 2)’s Augusta GA names Michael Moore Asst. Promotions Dr., 100,000 watt KLZ/Lazer/Lawrence, KS will flip from SMN’s AC format to a New Rock/AOR hybrid on Feb. 7. Here’s the on-air line-up: Trace Taul will be the drive from noon–6pm, Bob Osburn becomes Monday–Friday day-timer, Tim Barrett takes PM drive, Jay Charles tackles nights, and Ron Coleman slips into overnights... KNHC/ Austin boosts power from 6kw to 25kw next week.

**Supreme Love Gods**

“Fire” 1993

Going for adds February 1

www.americanradiohistory.com
We try and strike a balance between the need for bringing the money in and the promotion's impact on programming.

The victory was dampened by the announcement that PRO-FM morning star Rocky Allen and producer/co-host Blain Easley were returning to WPLJ/New York for afternoons (R&R 1/15). Allen had been doing mornings at PLJ prior to his stint at PRO-FM, and he and Cannon had worked together at WKSE/Buffalo.

"We had little warning that Rocky was leaving. Right now, it's too hard to say what this means for PRO-FM. The only certainties are that Mike Beits will join PRO-FM for mornings.

"I've got to credit a lot of our success to Rocky and Blain. They've really caught on, so the timing couldn't be tougher. I'll really miss them. But all's not lost — our success was a combination of the morning show and our marketing efforts.

Cannon explains his multigroove marketed plan: "We used billboards for Rocky reading, 'Nuts if you listen, and nuts if you don't.' The spots used video clips of Eminem, Def Leppard, and Michael Bolton to mirror our array of rock, pop, and dance music.

"Furthermore, our on-air 'phrase that pays' contest ran for about eight weeks and paid $100-$500 to listeners who answered 'What's your favorite radio station?' with '90 PRO-FM with a better variety of today's music.' Listeners increased their chances of winning by sending us their phone numbers on postcards and faxes. We handed out about $30,000 in cash — we had a small of prize winners and a few big winners. These days, I think people are happy to play as little as $100 — in their minds, it's $100 more than they had before."

Local Sales Up

Targeted toward at-work listeners, PRO-FM's telemarketing effort didn't add additional clutter to the on-air programming. "We phoned offices asking for the name of the person in charge of the radio for the contest, "Cannon explained how PRO-FM's sales and programming department.

PRO-FM's Rhythmic Return

WWKX/Providence's 2.4-2.6 bump in the Fall '92 Arbitron was encouraging, but not enough to throw a party. Hence, WWKX has traded mainstream for its rhythmic heritage.

PD Quest

The recent exit of PD Bill O'Brien has left on-site consultant Garry Mitchell of Mitchel/O'Toole still in command, despite an exhaustive search for a new program manager. Mitchell explains, "We had a search going to nail down a PD with head-to-head combat experience because so many markets have only one CHR. Since this is such a unique and competitive market, [GM] Gene Lombardi, my partner Dan O'Toole, and I are looking to hire someone who'll first be under my direct supervision for 90 days to six months, then become PD.

"One of the failings of this industry is we don't have a training program. In a sense, we're going to be training a PD. With this project, it'll be interesting to bring someone in with the raw talent and energy and set him on a [predetermined] course. That way, we avoid the shaft in direction that almost always comes with a new PD."

Mitchell addresses WWKX's recent change in music direction: "Our experiment with mainstream hurt us a bit. At that time, PRO-FM was a lot more AC-sounding. When it moved back to mainstream CHR, there no longer was a mainstream position. So we shifted back to our rhythmic heritage. This year, we're going to make the

PRO-FM's Providence's Big, bold outdoor messages.

Numbers Running

Just how strong was PRO-FM/Providence's fall Arbitron? Here's the Fall '92:

- #1 12-9-1-10.0
- #2 18-34 by one-tenth behind AOR WHJY
- #2 25-54 by one-tenth behind Hot AC WSN
e

PRO-FM PD Paul Cannon says, "This has been the most gratifying book of my career. It's a lot tougher than it was three or four years ago when I held No. 1 [toos] in [WKSE/Buffalo] going to the increase in format fragmentation. The number of competitors (crosstown CHR WWXK 2.6-2.8, nearby WPLJ/New Bedford 1.8-1.9, and WZOU/Boston 1.1-1.0), and the need for station to compete for ads."

"We told [President/SM] Karen Woodbine that we'd move in double digits again. I'm glad I was wrong. She and I have a wonderful, professional relationship. She's an excellent manager who shows me and other department heads to do their jobs. When disputes come up between sales and programming, she's very fair-minded about what she's got to do."

This year, we're going to make the streets our studio. We want to have a greater one-to-one, personal feel. Being the underdog will be a real advantage. It would be nice to have the financial benefits PRO-FM's had in the recent past. It'll be interesting to see if the playing field level out a bit less...."
PRO-FM

Continued from Page 38

ments work together. "Our mutual goal is to make money, so we try and strike a balance between the need for bringing the money in and the promotion's impact on programming. My department and our aggressive sales staff helped our local advertising rise 8% from '91 to '92.

"National advertising was weak and off a bit from 1991. Our local unemployment rate is at 7.6% higher than the national average. But it's held steady, accounting for a somewhat brighter economic picture. With a healthy tourist trade and a good mix of white- and blue-collar industries in the metro, we're in better shape than most in the Northeast.

"We're doing 'Bridal Fair' this book. It's a great lifestyle promotion that appeals to adults and helps our sales department. Sales previously has helped program as well. This year, 'Rocky's Christmas Roundup' benefited the Rhode Island Coalition Against Domestic Violence. In the past, we've taken donations along with new and used toys. But this year, we took only cash and raised $16,000. When Rocky read details of some of the tougher cases on the air, many of our sponsors came through.

"We also sold all 500 copies of the 'Rocky's Greatest Hits' compilation CD in three hours. This wouldn't have been as big a success without sales and the people they helped get involved."

Staff Longevity

Besides Rocky Allen, Cannon credits the longevity of the airstaff for being topical and relatable and sounding lively without screaming at the audience. "I want our people to communicate which is why there are only two dead segues an hour. The rest of the time we have jock content augmented by jingles and sweepers. Midday David Simpson has been here for 11 years, and MD/morningonner Tony Bristol has 15 years under his belt. David and Tony don't sound gimmicky, but they can really push the local buttons of the audience.

"At night, T.J. Napp — who's been here for almost two years — has a lot of fun with several features. At 6:35, it's the wildly popular "Toss Your Boss," or whoever you want to toss, down the stairs. T.J.'s new music feature, 'Work It Or Jerk It,' runs at 7:30, and he takes votes until 8:30. The 'Fast Five At Nine' is a recap of the five most requested hits of the day, complete with guest DJs."

"Late-nights showcase nine-year veteran Tony Mascaro, who handles an all-request/dedication feature at midnight. And Toddulla has been handling overnights for the past three years.

"A lot of my on-air staff have their own mobile jock services — somebody from the station is out almost every night. We do a lot of charity functions. This was the third year of our "Wing Ding for the March of Dimes" — 30 restaurants cooked up their versions of Buffalo wings. For $5, listeners sampled all they wanted. Over $12,000 was raised."

Cannon concludes that while upper demos are important, delivering a viable product is more vital. "Obviously, we have to deliver sellable demos. But there's a way to do that through contesting, marketing, music, and community work. It's not an one-sided issue — it's delivering a complete package, which means listeners 12-24. Just because you soften up or sound less offensive musically doesn't mean adults will beat a path to your door. "If PRO-FM, we tried to get more adult music. But the results didn't meet our expectations. We're now willing to take some chances, while playing music that's right for the available audience. Unlike many stations, we haven't restricted ourselves from anything or any type of music. Instead, we just play hit music.

"We've been able to play a nice balance of all varieties for this pop-oriented market. If the book is a true indicator, this is what they want to hear. You may be one of a few people nationally playing a song, but that doesn't matter. Listen to your audience, and give them what they want — not what you want."

PRO-FM's Madonna lookalike contest brought the weirdness out in everyone. Striking poses are (top, l-r) MD/morningonner Tony Bristol, night rocker T.J. Napp (tattooing), the contest winner (and her sax slave), and WB's George Staabitis.

Unlike many stations, we haven't restricted ourselves from anything or any type of music. Instead, we just play hit music.
Lately, WZAK/Cleveland has been one of this format’s most consistent performers. In the Fall '92 Arbitron, the Zapis station rose 6.7-7.2 to hang onto its fourth-place rank in the market. PD Lynn Tolliver and VP/OM Lee Zapis talk about WZAK’s future prospects and recent strategies.

**Consistency is Key**

Tolliver explains. “What we’ve done is remain consistent, and that’s what many stations fail to do when they try to maximize their numbers. Sometimes they try to adjust the product, but there may not be anything wrong with the product the way it already is.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

Risin’ Ratings For Rush In Nights

Tolliver notes. “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**Sometimes when UCs peak with their black audience they try to increase white listenership by changing the product. We haven’t done that.**

— Lynn Tolliver

“Lynn, Hilber, and myself. Xen Zachis, the station’s owner, has just let us do whatever we’ve needed to do, and he’s given us the tools to get the job done. Working together in all areas is a key to our success.”

**What The Future Holds**

Lee Zapis believes. “Our future looks very bright. We had our best year ever in 1992, despite the poor economy. We’re successful partly because we’ve never made apologies about who our audience is — the black consumers of Cleveland. We’ve always sold our audience with the utmost pride, and we’ve prepared our market for it. We use a hell of a lot of qualitative research information to help tell our story to the advertising community.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**Risin’ Ratings For Rush In Nights**

Tolliver notes. “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**Sometimes when UCs peak with their black audience they try to increase white listenership by changing the product. We haven’t done that.**

— Lynn Tolliver

“Lynn, Hilber, and myself. Xen Zachis, the station’s owner, has just let us do whatever we’ve needed to do, and he’s given us the tools to get the job done. Working together in all areas is a key to our success.”

**What The Future Holds**

Lee Zapis believes. “Our future looks very bright. We had our best year ever in 1992, despite the poor economy. We’re successful partly because we’ve never made apologies about who our audience is — the black consumers of Cleveland. We’ve always sold our audience with the utmost pride, and we’ve prepared our market for it. We use a hell of a lot of qualitative research information to help tell our story to the advertising community.”

“Look back to our earlier years, and you’ll see we’ve always been driven by sales efforts. No one’s ever said, ‘There’s a void in the market — let’s program the station to fill the void of hopes of getting some results, and now let’s find someone to sell to.’ Sales has always been our focus.”

**We’re successful partly because we’ve never made apologies about who our audience is — the black consumers of Cleveland.**

— Lee Zapis

“I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**True To Your Core**

So how does WZAK remain consistent? Tolliver explains. “We’re consistent with our music. It’s become very comfortable and familiar for our listeners — they know and like all our personalities. Also, we haven’t done any weird campaigns. Sometimes when Urban stations peak with their black audience they try to increase white listenership by changing the product. We haven’t done that. We’ve just remained consistent with our approach, which works for us. We’ve done some TV commercials and billboards, but that’s it.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**We’re successful partly because we’ve never made apologies about who our audience is — the black consumers of Cleveland.**

— Lee Zapis

“We were the first in this market to do a love songs show [a Quiet Storm-type show]. We call it ‘For Lovers Only.’" And we’ve had competition in that. But we’re good at it. We’ve always been friendly. We’ve always worked together. We’ve always worked closely with the sales department. In today’s financial climate, we have to maximize our product to make it more sellable for the sales staff. That’s what it’s really all about.”

“In the past, some PD’s didn’t appreciate the importance of knowing about many areas of the business. They just wanted to deal with being a talent, being on-air, being seen in the community, and making all the social functions. That’s not it in the '90s. Now it’s about business or you’re gone.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”

**The Well-Rounded PD**

Tolliver agrees programmers must stay up to date with business concerns. "I’ve always worked closely with the sales department. In today’s financial climate, we have to maximize our product to make it more sellable for the sales staff. That’s what it’s really all about.”

“Tolliver notes, “One of the interesting things we found in this book is how many people are listening to our nighttime personality, Bobby Rush, considering the battles in this market between the various evening ‘Love Music’ and nostalgia shows. I’m real happy with Bobby and how well we’re doing in that time period (8pm-1am) with our popular approach to presenting love songs.”
Comforter

Shai

URBAN BREAKER

UC CHART: DEBUT 38

MOST ADDED!

NOW ON 63 UC REPORTERS 68% INCLUDING:

WILD    WKYS    WOWI
WBLK    WVEE    WGGI
WBLS    WPEG    WZAK
WRKS    K104    WJLB
WDAS    KJMZ    KPRS
WUSL    KMJQ    KKBT
WAMO    WQUE    XHRM
WHUR    WYLD    ...AND MANY MORE!

GASOLINE ALLEY  MCA.
Country Changing Its Tune?

Long associated with trucks, railroads, bars, and prisons, liquor, gun racks, broken hearts, and women, country music is finally beginning to break free from some time-honored stereotypes. Today's songs are as likely to be positive and upbeat as they are melancholy and sad.

And, according to a recent study by Country America magazine, the subject matter of today's country songs may even be a bit surprising. Dissecting the Top 20 songs that charted during CMA week in September, the magazine found love to be the reigning topic; it appeared 46 times. Leaving someone ranked high as well with 17 mentions. Standing, saying something, and holding someone were the most popular activities in country songs. Interestingly, drinking appeared only four times (in situations which could be associated with coffee as much as with alcohol). Country singers were more likely to sleep (4) than eat (3) and to dance (4) than sing (1). They also preferred going nowhere (5) versus Nashville (3), and their favorite color in the stories they tell was their mothers (18).

Most surprising of all? There was no mention of trains, guns, trucks, prisons, or cheating in the Top 20 songs. In fact, only one railroad, one bar, and one guitar were cited. Check out the results for yourself in the February issue - Country America.

Hog Heaven

Cabin Fever Entertainment and TBS Productions have teamed up to create a one-hour television special and home video on the history of the Harley Davidson motorcycle. It airs March 15 on WTBTS. The program integrates classic movie footage and rare still photography with celebrity interviews, chronicling the history of motorcycle culture from 1866 to the present. Travis Tritt, Dwight Yoakam, Wynonna Judd, Peter Fonda, Judd Nelson, Joe Brown, and others will serve as hosts, with narration duties handled by Hoyt Axton. The video will be released to retail ($19.95) on April 21.

Grammy Gossip

The Nitty Gritty Dirt Band's Grammy nomination for Best Country Collaboration with the Chieftains has special significance for NGDB member Jimmy Ibbetson. Ibbetson and Chieftains member Paddy Maloney penned the tune "Killybeggis" about Ibbetson's family in Ireland. The nod was also special to NGDB because they were the first artists to join the Chieftains in the studio during the recording of their RCA LP, "Another Country."

Ricky Skaggs also earned a Grammy nod for work he did with the Chieftains on "Cotton Eyed Joe" from the same album. He'll appear with NBC-TV's "Tonight Show" next month. Skaggs is staying busy in the new year. He'll tape a country special for CBS on February 3 with Paul Overstreet, Mid-South, Tom Stjpe, the McCarter Sisters, and Sharon White. Then he'll record the studio later that month to begin work on his 12th Seey/Nashville effort. Skaggs was also named one of Music magazine's Top 100 Guitarists of the 20th Century in its January issue.

Freedom Riders

Super Bowl fans tuning in on Sunday (1/31) can catch the world premiere of Garth Brook's video for "We Shall Be Free." The clip incorporates social-consciousness messages from Paula Abdul, Michael Bolton, Amy Grant, Whoopi Goldberg, and other stars with footage of the Berlin Wall tumbling, the violence in Bosnia, and the L.A. riots. Among other events, Brooks will perform the National Anthem before the game as actress Marlee Matlin signs it for hearing impaired fans.

Music Memo

Joan Baez's latest single on Virgin Records, "Stones In The Road," was penned by Mary-Chapin Carpenter. Mentally, Wyonnona recently recorded a song for "Cowgirl," tune herself; "Stone's Throw From Hurnt" appears on the new MCA...
JOAN BAEZ
STONES IN THE ROAD
The new track
WRITTEN BY
MARY CHAPIN CARPENTER
From the album
PLAY ME BACKWARDS
GRAMMY NOMINATION FOR BEST CONTEMPORARY FOLK ALBUM
Produced by Wally Wilson and Kenny Greenberg
Management: Mark Spouse Co.
WWW-OW! Country Climbs To No. 1 In Detroit

W4's philosophy paves way for unparalleled success in the Motor City

As if WYAR/Cleveland's 12+ victories in the Rock 'N Roll Hall of Fame's hometown haven't been enough to con- found pop music's gentry, imagine their astonishment once they learned that Country's now No. 1 in Motown! That's right -- WWW-FM/Detroit wears the Fall '92 Arbitron crown, thanks to an eye-popping 8.7 12+ share.

To put that number in better perspective, the figure has been surpassed only twice in the last five sweeps: WHT's 9.3 in Fall '91 and 8.8 in Spring '92. And although AM sister WCMI became WWW (AM) and began simulcasting the FM last September, that 8.7 isn't a combined figure. Together, the combo posts an incredible 9.1.

A large part of W4's growth story is told in the 18-34 demo, where it placed second and almost doubled its Fall '91 share. In 25-34, W4 has tucked on almost three shares over the last year, hitting an all-time high this sweep.

Even though the station didn't actively target younger listeners, OM Barry Mardit notes the station's No. 1 showing was due in large part to its success in those demos. "You can't focus on young- er demos and risk blowing off the core. But by aiming a little younger than we used to, we splattered in the 18-34 direction. And we're fourth 12-17."

He credits the youthful appeal of today's country music as the key to W4's success with young listeners, but with the caveat, "There's no doubt the country wave we're rid- ing is a big part of our success. But remember: Not everybody rides a wave equally well -- one has to capitalize on those things that will help realize the wave's full poten- tial." 

Building Benchmarks

Along with the music, Mardit targeted younger demos with features. "A lot of our interactive features are very appealing to young- er people who like to get involved with their favorite station." Mardit describes these features and many of the station's other activities -- as benchmarks. "A couple years ago, [consultant] Rob Balen urged us to focus our atten- tion on elements that occur every day at the same time. Benchmarks have to be good, of course, but people become comfortable with the things you do on a regular basis." W4's broadcast day is anchored with features that are constantly promoted in order to funnel listener- ers into all dayparts. These in- clude:

- Daily lunchtime and evening request hours
- "Moonlight requests" -- each full moon, the evening show fea- tures all requests... and, of course, a howling coyote
- "The Hill-Or-Miss" new music poll twice daily
- "The 11th Nine At Nine." Fea- tured on the day's top nine requested new records.

Aiding Recall

Mardit's convinced that bench- marks lead to higher ratings. "A lot of stations have more listening than they get credit for. The key to getting the credit you deserve is helping listeners remember they've listened to your station."

Barry Mardit

There's no doubt the country wave we're riding is a big part of our success. But remember: Not everybody rides a wave equally well -- one has to capitalize on those things that will help realize the wave's full potential.

Toward that end, he notes that benchmarks don't have to be fea- tures -- they can be formational ele- ments as well. "Always segueing from a jingle to music without talk... giving the weather a name, like our 'W4 cast... anything that helps people remember which sta- tion they're listening to can help aid recall."

Mardit even makes his legal ID a benchmark with the line, "Our call- letters are easy to remember be- cause they're all W4s."

Benchmarks can also be off-air events. W4 released Country Hoe- down, launched 12 years ago, att- racted 750,000 people to downtown Detroit over three days last year. W4 also hosts the Hot Country Jam, which entertained 100,000 in core country communities around De- troit last year. And there's always the W4th of July, with its resonant cannon signaling the change to call in and win. Listeners are kept abreast of these events by direct mail "W4 Country Club Super Card" holders.

Morning Cornersstones

With Mardit's emphasis on benchmarks, it comes as no sur- prise to find W4's morning show filled with them. "Every quarter-hour of Joe Wade Formincola's show contains certain things the audience can depend on every day," says Mardit, citing "Birth- day Bucks," "Show Biz News," "Song Scramble," and "The Last Laugh" as examples.

Mardit even benchmarks the shows' last hour by labeling it the "Morning Music Ride" and playing an extra couple of songs. "Al- though we have a very entertaining morning show, we want people to remember that they can hear a lot of music on their way to work. Put- ting a name on it makes it easier to recall."

Mardit places a lot of emphasis on having the jocks keep things sounding fresh. "There's a tenden- cy to get bored, especially when us- ing positioning phrases for long periods of time. It's not easy, but I want the jocks to think ahead and phrase things to sound as if they're saying them for the very first time."

For instance, in an effort to have the weather sound a little different every time, the W4s always be- gins with "the weather in a word." "Listeners often accuse radio of not doing enough weather. That's not because we don't do it, but because it doesn't stand out. We make it stand out. It's also a springboard for the jocks' creativ- ity. It makes them think before do- ing a forecast, which also keeps it from becoming a throwaway."

Reach Out & Touch

Mardit encourages his jocks to go the extra mile at appearances and on the phone. "Appearances should be viewed as opportunities to meet listeners in person. It doesn't do much good for [listeners] just to see jocks on stage somewhere. Touching them helps them remember the jock and the station."

As for phone contact, Mardit ad- vises that if jocks don't have the time or sense to the road to talk to listeners, they're better off letting the phone ring. "Jocks must be customer service-oriented. If there's no time to talk, have the jocks get a couple names and call them back when they get off the air. Spend 10 minutes to make a friend. Winning loyalty is what lasts. The stronger the bond, the harder it is to tear that listener away."

Mardit strongly feels that W4's annual "Country Cares For St. Jude Kids" radiothon, which ran for 46 hours during the fall book, contributed heavily to the station's success. "Some might say we've done even better without it. But this goes back to the bench- mark thing -- it's important to do things that make people feel like they want to vote for you. We get a lot of votes from people who be- lieve W4's radiothon is a great thing. When they fill out their diaries later in the week, they recall how much time they spent listening to the radiothon and fill it in accordingly. These events add to the ' halo effect' that gives the sta- tion positive recognition."

Winning loyalty is winning that lasts. The stronger the bond, the harder it is to tear that listener away.

Current Emphasis

W4's current-recurrent/gold ra- dio has flipped from 40-40 two years ago to its present 40-60. Mardit says its reliance on current music is part of W4's success, though he knows it also contributes to the sta- tion's vulnerability. "We're defini- tively at Nashville's mercy. W4 has personalities, features, and contests, but most importantly, it's an important product -- we have to make sure it's in order all the time. Fortunately, a great crop of new artists has developed the last few years. The longer [Country radio] continues to break good new acts, the longer it can build. Nothing lasts forever, and if the new music ever goes south, I still believe we'll settle at a higher plateau. Building a good library of these artists is like stor- ing away nuts for winter."

Mardit has had to admit that he doesn't think the music is drying up, nor is the audience going away soon. In the meantime, he's enjoy- ing the lofty ratings perch. "The trick now is to maintain. The key is motivating people internally to be- lieve there are still greater goals. There's a absence of challenges in developing long-term loyalty to the format."
RCA/NASHVILLE PROUDLY INTRODUCES

LARI WHITE

"WHAT A WOMAN WANTS"

What Nipper really wants
What country radio really wants
What your listeners really want

Just completed major U.S. tour with Rodney Crowell.
First country music video filmed in Europe.
Look for Lari White at the 1993 Country Radio Seminar in March.

REPORT DATE: MONDAY, FEBRUARY 1

©1993 BMG MUSIC
While managers and programmers are busy laboring over fall ratings results, here are snapshot views — by region — of the first batch of fall books.

New York Stories

Despite losing one station (25-54 share) since last fall, Late AC WLTW/New York remains the No. 1 market's Arbitron pace-setter in that demo. WMXV and Adult CHR WPLI hold down eighth and ninth places, respectively, with 'FLASH leaching up a half-share since last fall.

"(Sharewise), AC is probably healthier than it was. But we now have two stations [WMXV and WPLI] that are very similar," says WMXV VP/Programming Bob Dunphy, "New York's great unstated format change is WPLI — which is an AC. There aren't more than 30 records difference between the two stations. WPLI [relays] a little more on recurrents and '60s music; we lean more to the '80s."

Regarding specific ratings strength, Dunphy comments, "WPLI had a very good 18-24 book, and we remained strong among 25-34 — especially women."

With Bonneville backing 'MXV and Cap Cities/ABC behind Scott Shannon, WMXV programmed WPLI. Dunphy believes the two stations represent one of the country's better-financed competitions. "There's no shortage of cash on either side. And the TV stations probably will do lots of smiting. This should be an educational and strategic battle between two stations trying to reach similar targets." Recognizing WLTW has become more contemporary, Dunphy says, "They've been very smart. WLTW doesn't have any pressure on the older end, so it doesn't have to be very narrow."

RATINGS RECAP

The Big Three

Here's a quick overview of the new ACs in the Top Three markets tared in the fall ratings. Arbitron 25-54 Fall '91 - Fall '92 fluctuations and market rankings are noted below.

New York

WLTW -1.0 #1
WMMT -1.4 #6

Los Angeles

KOST -1.0 #2
KROQ +4.0 #4
KYSR Flat #12
KLIT -0.9 #26

Chicago

WLTW +0.4 #6
WPMN -0.6 #16
WTMX -0.7 #20

Format Fall Ratings Review

Bob Dunphy

When Strategic AccuRatings surveyed New York on a two-book trial basis last fall, Dunphy noted comparisons between the new service and Birch. "It was a six-week report with a fairly significant sample size. But telephone studies tend to skew younger, so I don't know how much I can advocate it. We're focusing on Arbitron because that's what everybody's using."

WALK's Run

In Nassau-Suffolk (market No. 14), mainstream AC WALK-FM is the clear winner. Shared it No. 125-54 honors with Gold WCBS-FM/New York. In fact, WALK's one-tenth of a share spring demo advantage over WBLI has widened to more than two full shares.

"For the past year, WBLI has been wobbling between being mel- low and uptempo," notes WALK PD Gene Michaels. "For about six months, they used the line, 'Favor- ites of the late '70s, '80s, and '90s.' Then they switched to 'Here's an- other mix; that's uptempo — not soft. That's the '80s difference.' 

One adjustment Michaels made this fall was having his announcers refrain from talking over music intro. "We wanted to be true to the music. People want to know the names of the songs, but not over the songs."

Consistent Return

Monmouth-Ocean is surveyed only twice a year (spring/fall). New York's Class A Rocker (Howard Stern flagship) WXKR captured the 25-54 title, while ACs WJLK-FM and WOBM-FM placed third and fourth, respectively. "I saw a slight shift in WOBM's musical decisions," says WJLK PD Gary Gurve. "It wasn't that it had been a mainstream AC. But this fall, WOBM-FM seemed to be skewing younger.

"We were surprised by our male expansion," says WJLK consultant John Parikhal. "We set — we didn't do anything different to attract [men]. Our news is first-rate, and we're just a fun and entertaining station to listen to."

Guida claims 'JLK was the No. 1 station's most prominent active station this fall. "We gave away a trip to Hawaii, front-row Michael Bolton concert, and $1,000 in prizes in our 'Match Game' contest."

Midwestern Markets

WILT's Winning Game Plan Conquers Chicago

Although its 25-54 Arbitron share and market rank aren't as lofty as Viscom sister WLTW/New York, WILT/Chicago is again one of the country's leading ACs.

Among 25-54 in the Top 30 markets, it's common to see at least two ACs included somewhere between spots one and 10. In Chicago, however, WILT is AC's lone Top 10 25-54 representative.

According to PD Mark Edwards, Chicago's radio battles don't in- volve ACs. "As far as we're concerned, that's good. The plan we've been executing really works. We've been consistent and have provided listeners with what we believe to be the best-sounding AC in the coun- try. If you give people what they want and don't do it in a cookie-cutter way, it makes a big dif- ference."

When Edwards arrived in Chicago three years ago, there were five AC players. But WYFY even- tually flipped to AOR WBBZ, and WQXK exited the format last sum- mer for an AOR/New Rock approach under the direction of consultant John Parikhal, 'QX showed positive summer and fall 25-54 gains."

"[The switch] didn't have much of an effect on the AC world," Edwards says. "We better shared much audience with them when they were AC. It may have scattered some shares among ACs, but WQXK appears to have held on to some of its old audience. I'm actually a little surprised it didn't do better the past two years."

KRVF Sells Sait

KRVF/Quad Cities, IA/IL, log- ged double-digit 25-54 shares in both the spring and fall '91 books. It ranked third each time before slipping to single digits last spring. The Soft AC, however, returned with a vengeance this fall, earning No. 1 share honors. Meanwhile, KMJQ remains con- sistent in the six-eighth share demo range, far behind KRVF. "KRVF's done a good job of mar- keting and fine-tuning," says KMJQ PD Chuck O'Brien. "They used a lot of TV and billboards and did direct imaging. I think they're also doing a lot of off-air contesting and telemarketing.""KRVF had been a background station and has [enlarged] exposure by playing vocals — it sounds much more contemporary and focused," says one consultant. "It was the big surprise of the fall book. I hoped that we would do better, but we didn't do any marketing. At least we maintained our [exacting] audience."

While Peoria's been the site of an AC race between WSWT and WGLG, it's also witnessed massive gains posted by 25-54 leader WXCL-FM — the Country outlet has more than doubled its audience over the last two years.

The Wild West

Among San Francisco's three ACs, KHOI has emerged as Arbitron's 25-54 frontrunner, KOTT-FM last fall's demo leader — trails K-101 by one-half share, while KABL-FM is a distant third.

"We don't go nuts over trends," explains KOTT VP/Programming Suzy Mayzel. "We've had our share of bad months, but it didn't happen every month. Every month of the fall book was very consistent for us."

Noting crosstown NT competitor KGO's healthy rating, Mayzel notes, "It is a very news-intensive market. It's something a programmer here just has to live with." Rating's Payoff

Continuing a spring/fall yo-yo pattern, Late AC KFAY-FM/Chico, CA registered its strongest 25-54 numbers in two years. Mayzel recently modified its AC presentation by featuring superstars of the '80s and '90s. It currently rotates 15 current poppers.

"We used to be a mainstream AC, but we're now more re- current," says KFAY PD Clark Mi- chael, who credits consultant Jim Teson for much of the station's improvement. "Our playlists are carefully picked, tested, and very tight. We play a lot of music, with very lit- tle talk."

Crosstown mainstream AC KPLL's impressive three-book 25-54 increase came to a halt. Compared to the spring sweep, KPLL's 25-54 numbers were cut in half.

KBIG Gain

It's truly news when KOST/Los Angeles' ratings moves. Among 25-54, the AC was unseated this fall by Spanish KLAX. In fact, bright AC KBIG sliced KOST's 2.8 25-54 advantage in half (silencing its former (KXED) ratings.)

Under Old-PD Gene Knight, KMFB-FM (B100)/San Diego notched a second-place 25-54 in- trail, counting County KSON-FM by a single share. B100 has a comforta- ble demo lead over challengers KQED and KYXT and again ranked as the leading 25-54 outlet in Arbit- ron's San Diego North County sweep.

Down significantly from the sum- mer, KZEN/San Jose was over- taken by KBAY. Among 25-54, KBAY has topped KZEN in three of the past five books. Incidentally, KQMG and KSBL emerged as co- holders of Santa Barbara's 25-54 crown.

Suzy Mayzel

www.americanradiohistory.com
THE WORLD'S FIRST PD SCHOOL!

Use this 6 day announced the first weekend created especially for working PDs (and future PDs)

POSITIONING • MARKETING • CORPORATE SURVIVAL

MANAGEMENT PSYCHOLOGY • CREATING A

PROGRAMMING BUDGET • RADIO IMAGERY... Much More!

When: February 20-21, 1993! Where: Dallas, Texas.

For complete registration information, leaving your mailing address AND your fax number at

(310) 476-2091 or via fax at (310) 471-7762

AIR PERSONALITIES & PROGRAM DIRECTORS! You’ll LOVE The Whole O Catalogue! Books & tapes on radio programming, radio comedy, imaging, promotion, productions, archetypes. A mail order playground for radio pro! For your copy, write: O LINERS • 11960 Cashmere Street, Suite 100 • Los Angeles, California 90045. Or move your mailing address at (310) 476-2091 or via fax at (310) 471-7762.

AIR CHECKS

THE Call available Country cassettes for Portland, #C32...Phoenix and #99...NYC Contemp! #100...NYC 11060 comedy, Whole

For subscriber

AFFORDABLE PROGRAMMING 2300

INCL.

24

Mailing

Orange Street. Manchester. New Hampshire 03104

MAJOR MARKET AIRCHECKS

(All time zones, Tuesday, February 23, 1993)

A. 106.7 KZOK (10-10) Seattle, WA, "Seattle Rock"
B. 97.3 WLS (9-55) Chicago, IL, "The Morning Show"
F. 98.9 WLS (9-55) Chicago, IL, "True Departure"
G. 95.9 WPLJ (10-10) New York, NY, "Topical Trivia"
H. 94.1 WZRL (10-10) Atlanta, GA, "True Departure" I. 89.3 WAMU (10-10) Washington, DC, "Radio's by the Book"
L. 97.9 WRRM (10-10) Kansas City, MO, "True Departure"
M. 95.1 WPLJ (10-10) New York, NY, "True Departure"
N. 94.7 WQXK (10-10) Atlanta, GA, "True Departure"
O. 89.3 WAMU (9-10) Washington, DC, "Radio's by the Book"

Call for subscriber info or charge to 913-492-1711.

This is an advertisement copy for Halland Broadcast Services, Inc.

READERS SERVICES

EXPERT EXPANDED MUSIC STATS! Easier to read, more detail. 2 day advance via R&R HOT FAX service. Try it free...Call R&R today. 310-553-3330

MODEL STAR

R&R column! Chris Beck has compiled the most streetwise strategies and technologies for selling and managing in the 90's. Call R&R to order your copy.

310-553-4330

Now Only $17.95

SHOW PREP

SYNDICOM presents

RED NECKERSON OUTRAGEOUS 1 MINUTE COMEDY EDITORIALS Free Demo

Call Collect (805) 543-9214

Original, Authentic Voices & Themes The Way The Trivia Should Be Done On RADIO!

Free Demo (805) 543-9214 Call Collect

The Morning Fax

1000 E. Sunset Blvd., Suite 100
Los Angeles, California 90046

EDICIONES

Show Prep One Week FREE Trial by FAX THE MORNING FAX

GALAXY

GALAXY

COUNTRY

The Ultimate Topical Prep Service One Week FREE Trial by FAX THE MORNING FAX (800) 236-MFAX 725 Monarch, Nipomo, CA 93444

VOICEOVER INSTRUCTION

MAKE BIG $$$ IN VOICEOVER! SAN FRANCISCO 2/7

NY's Berkley Productions is bringing the nation's best voiceover training weekend to your market! We'll coach you on mic and teach you how to make money now in commercials, narrations, cartoons. Register today!

FREE BROCHURE 800-333-8180

Bradley Productions, Inc.

MUSIC SOFTWARE

AFFORDABLE Music Software No Lease Charges

Features & Flexibility PD's want at a price even small markets can afford.

For More Information call: HALPER & ASSOCIATES 617-876-0666

MUSIC LIBRARIES

CD MUSIC LIBRARIES 50's - 60's - 70's - 80's Halland's Oldies, Gold and AC/CHR libraries sound spectacular! Hear why over 500 stations worldwide rely on Halland to deliver the best mix and the best quality at an affordable price!

Halland Broadcast Services, Inc.

EARLY HOLIDAY DEADLINE

For the FEBRUARY 19, issue, the Marketplace and Opportunities deadline is 10 AM PST, Thursday, February 11.

MARKETPLACE ADVERTISING

Payable in advance. Orders must be typed/legible and accompanied by payment. Visa/MC/Amex accepted. One-inch minimum, additional space up to six inches available in increments of one inch. Rates for R&R Marketplace per inch.

For a complete list of markets, contact: Dick Bartley, ABC Radio Network 310-553-3330
VOICEOVER SERVICES

**“THE CAPTAIN”**

**BILL VOGEL**

**IDS • SWEEPERS • PROMOS • VOICE OVERS**

1-800-75-MOUTH

STEVEN B. WILLIAMS

PROMOS • SWEEPERS • STATION IDS

Complimentary Mail Recording - On-going inventory Available

(415) 431-5243

**WINTER FIRE SALE**

"FILET for the price of HAMBURGER" CHICKEN BREASTS (boneless) priced below market" "BIG LEAGUE without spending Big Bucks" Now serving KQZ-FM, Los Angeles; KGB-FM San Diego; and WSBAL, Baltimore. to name a few, (prices subject to change with current economic conditions)

**VOICEPRINT BROADCAST MEDIA**

Premium Liner Services Contact Mark Maurer

800-932-9007

Jingles, Jocks and jokes -- they're all

in the R&R Marketplace --

Call 310-685-4330.

OPPORTUNITIES

OPENINGS

**NATIONAL**

**NEWS -- NEWS -- NEWS**

**Anchors -- Reporters -- Directors -- M/F**

If you are experienced (and good), we have many medium and major market situations available on a constant basis. If you are entry level (trained), smaller market stations are looking for you. NATIONAL receives more and more requests from radio stations in all size markets, seeking qualified personnel. If you are seriously looking for a career move, contact NATIONAL, the acknowledged leader in radio personnel placement since 1981, immediately for complete registration information. Write or call:

NATIONAL BROADCAST TALENT COORDINATORS

Dept. R., P.O. Box 20651, Birmingham, AL 35216 (205) 822-9144

**Media**

Grapevine

Disc Jockey, Program Director, Sales, News, Production and Entry Level.

1-772-HAMMER BAKES PIES (2277) Grapevine, TX 76051

**EARLY HOLIDAY DEADLINE**

FOR THE FEBRUARY 19 ISSUE...

The Marketplace and Opportunities deadline is 10am PST, Thursday, FEBRUARY 11.

**WANTED**

General manager for new Hawaiian FM. Opening May 1st. Call or fax resume to:

(808) 879-8974

**EAST**

WTOJ/WMH/WECD. Watertown, NY seeks PD that can also converse with our morning man. TWR: WMPH, David Manuel, 1099 Wehner Ave. Watertown, NY 13601-0150. (315) 762-1264.

Metro Traffic/Boston Traffic/News reporters for Boston radio. TWR: Metro Traffic, 800 Button St., 10th Floor, Boston, MA 02210 (617) 262-1264. (315) 762-1264.

**NEW JERSEY 101.5 FM RADIO**

News Jersey 101.5 wants you! Can you ad-lib newscasts, write with fire, tell a story in ten, do 100 things at once? (Rip & Readers forget it!) Nation's most unique radio station seeks anchors, journalists, producers for expanding news department. Must have at least 5 years' experience in news or news intensive formats. No calls! Send tape, resume, writing samples & salary history to:

NJ 101.5 News Position

P.O. Box 5698
Trenton, New Jersey 08638

**EXTRAORDINARY PROGRAMMER'S OPPORTUNITY**

Well-funded, soup to nuts format change seeks "product manager" to assemble, motivate, coach and manage world class staff, serve as "keeper of the flame", steal competitors' lunch money, and wage high-stakes warfare with a passion for winning and excellence for their own sakes.

Comprehension of and comfort with research as well as the nerve to creatively leap beyond the numbers are critical attributes, as is management of the "busi- ness" of programming, communica tions skills and ability to interact with other managers and sales operation.

Applications confidential. Send resume, station aircheck, and philosophy synopsis to: Radio & Records, 1930 Century Park West, #916, Los Angeles, CA 90067, EOE

AMERICA'S MOST LIVEABLE CITY

(800) 347-2323

Serving Los Angeles, Orange, Santa Barbara, Ventura, San Diego, San Luis Obispo, Santa Cruz, and Monterey counties.

WDDM - Poughkeepsie morning show co-host, producer. Must have comedy writing skills and desire to form a killer team. Send tape and resume to Bill Palmeri, Box 416, Poughkeepsie, NY 12602. 1/13/93, EOE

**WSDM STAR 88.3, a Washington, D.C. fringe station wants you! Send TWR to: Mark Manuel, PD, WSDM-FM, Box 2470, La Plata, MD 20646. No phone calls, please!! (EOE)**
ON AIR TALENT

East Coast CHR seeks override on-air personality, 90% imaging, voice over, no image shows. T&R to: Radio & Records, 1930 Century Park West, #809, Los Angeles, CA 90067. EOE

South

Gold-based AG WCHG-FM seeking sharp individual to work afternoon drive and maintain small account list. T&R: WCHG, Box 558, Avondale, AZ 85321. EOE 1/29

ADR WFXK seeks female ATV with at least three years' experience. Copy skills plus. T&R: WFXK. Kevin Mitchell, Box 604, Paducah, KY 42001. EOE 1/29

WINK 604, Ft. A. Myrtle, Myrtle, two modays open. T&R: WINK 331, Fort Myers, FL 33902. EOE 1/29

Paramote City's newest radio station is seeking future air talent. Computer knowledge a plus. T&R: Wnnk, 2316 W. 23rd St., Panama City, Fl 32409. EOE 1/29


CHR accepting T&R for possible future openings to night and overnight. No calls. T&R: KZQ, Court Love, Box 64870, Lubbock, TX 79404. EOE 1/29

WIRY in seeking radio sales person. Prefer two to three years' sales experience. T&R: Jim, 3835 Norman Bridge Rd., Montgomery, Al 36120-0510. EOE 1/29

Be a part of Beaumont's top-rated morning show!!! Need a new-sidekick person immediately!!! Females heavily recommended. Rush T&R to: picture to Mark Landis, 1725 Evangeline Dr., Vidor, TX 77662. EOE

Star Search

STAR 95.5 WEST PALM BEACH

Arden Broadcasting of Florida is immediately filling open spots for all departments. FT/PT, news, programming, and promotions. Material may also be shared with other stations in our group. Rush everything to: Kurt Kelly/Corp. PO, Star 95.5, 501 Northpoint Pkwy., Suite 201. West Palm Beach, FL 33409. Rush T&R to: via EOE

Morning Super Star

100kw Carolina AL seeks a high profile morning celebrity for a market without one. Must be smart, fun, upbeat and ready to take the community by storm. Excellent money and working conditions with solid 52-year broadcast company. Send your material to: Radio & Records, 1930 Century Park West, #812, Los Angeles, CA 90067. EOE

GBH of Augusta Inc. is currently accepting applications for the position of program director/ morning personality for a second FM newly purchased in Augusta, GA. Send tape and resume should be sent to station manager, GBH of Augusta, 802 E. Martin New Rd., BC Suite 300, North Augusta, SC 29841. GBH is an Equal Opportunity Employer.

Midday

Need fun location that communi-
cates with their listeners for top-rated AOR Texas station. Send T&R to: Radio & Records, 1930 Century Park West, #811, Los Angeles, CA 90067. EOE

Sunshine Mecca

Total restructuring.Seeking GM, PD, and AT’s for all dayparts, along with Sales Manager, News Director/Anchor, Public Relations/ Promotion Manager, Production Director, and PBP Sportscaster. P.O. Box 5269, Clearwater, FL 34618-5269.

GSM. Medium market - East Texas. Talk format. Simulticating two AM’s in two separate markets, but in same primary. Looking for someone to hire and train sales staff. Looking for someone professional in nature who enjoys teaching others what he/she knows. Experienced only and must be promotion oriented. Solid, growing company. Room for advancement. For excellent life- styles, schools, etc. Fabulous stations and market. Send salary history and two recent letters of recommendation. Current market experience will be evaluated much more than a coach; the bottom line performance of your team is what interests us. T&R: Radio & Records, 1930 Century Park West, #810, Los Angeles, CA 90067. EOE

Florida Sunshine!

Come to sunny Florida for middays. Great life-style and working environment. Rush tape and resume to: Chuck Tynor, Mix 1031, P.O. Box 13549, Tallahassee, FL 32317. Females encouraged to apply. EOE

Broadcast Sales/ Account Executive Needed

Major southeast radio station seeking broadcasting professional. Knowledge of broadcast sales desired. Minimum 3 to 5 years' experience required. Need highly motivated, organized and results oriented candidates for this position. Great potential major account available to the right person who has an excellent track record of success. Send resume and salary history to:

WENN-WAGG Radio
P.O. Box 691
Birmingham, AL 35201

ATTN: Charles H. Richardson

Local Sales Manager

Do you know how to: Sell Local Direct / Do a Great Proposed Focus / Sell Service / Use Special Features / Close Right to Frank, WIVU, 6214 Springer Drive, Port Richey, FL 34668. EOE

Midwest


KRXX, Minneapolis/St. Paul, seeks T&R for possible part-time position. Must have three years experience in radio. T&R: KRXX, 3100 CHF Rd., Eagle, MN 55122. EOE 1/29

WIVU, Bloomington, IN has an open (AT opening. Good benefits -- no calls, T&R: WIVU, Scott Robinson, Box 8, Bloomington, IN 47402. EOE 1/29

A rare opportunity exists at nebucky's regional Country outlet. Experience required. T&R: KZKN, Michael O'Connor, 23311 112th St., 68822, EOE 1/29


Midwest AOR seeking co-op/1st team to team with top 50 talent. AASP T&R: WIVU, Box 7093, Lafayette, IN 47903. EOE 1/29

In the Nation's #1 Radio Market: Los Angeles

...we're looking for the #1 Country Program Director! Is that you? If you're a Listener Oriented Director with excellent people, marketing and leadership skills, work with one of America's premier broadcasting companies.

Send tape & resumes to:

Lee Logan
Regional Director of Programming
MALHITTE COMMUNICATIONS GROUP
P.O. Box 7446, S.F., CA 94120

WIMM-FM, 100kw Rock AC, seeking a morning pin now. Pressure, great production and job description. T&R: WIMM, Sioux Mtn, 222 S. Lawrence, Inkom, ID 83230. EOE 1/29

Sales manager for small market AFM combo. Resumes and success stories to: Jim, Mobi Mag, Box 1285, Fairfield, IA 52556. EOE 1/29

Kansas Country FM seeking afternoon drive announce. Product skills required. T&R: 42337, Terry Darby, Box 103, Hutchinson, KS 67504-1036. EOE 1/29

New Country 105.1

Legendy Northern California Country leader seeking all-out pros regardless of format for future and part-time positions. Looking for team players who can execute a strict format with finesse and flair. Commitment to victory is the key. EOE 1/29

Cool 101.1 FM

SACRAMENTO'S GOOD TIMES Oldies franchise, seeking an exceptional general manager with natural leadership ability and winning track record. Minimum three years' experience as an Oldies format leader (or experience a plus) fax resume, in confidence, to American Media at (415) 397-1723. EOE

Major market Hot AC powerhouse looking for primo morning talent. Must be creative, friendly, unpredictable, prepared, a leader ready to kick ass. Top company. T&R: Radio & Records, 1930 Century Park West, #814, Los Angeles, CA 90067. EOE

KRDQ, Colorado Springs, Colorado is looking for a Sales Manager to direct three radio properties in a $10 Million plus market. Must have strong skills in perception, leadership, training, organizational/planning, as well as good people skills.

We will be attending the RAB, staying at the Loses Anatole Hotel in Dallas, Texas. Bring your resume with you. Leave it at the Hotel Business Center in my name; PATTI L. HOTH. Also leave your hotel name and telephone number so I may get in touch with you. Interviews will be held on February 5 ONLY, while we are both at the RAB.

Country, AC/Oldies, Contemporary Rock... Immediate openings for 3 dynamic off-air PDs. Strong communicator, computer skills, work ethic.

Fox RESUME & TRACK RECORD to:

John Lund
The Lund Company
415-652-7329

Oldies 93.9 KFYO, Fresno is looking for our next morning stars! Current show moving up! If you do phones and fun for adults and work hard...C&R, Mike Bushy, KFPO, 4901 E. McKinley, #124, Fresno, CA 93727. EOE

www.americanradiohistory.com
**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major talk radio talent with over 20 years' experience in talk and sports broadcasting seeks full-time position at top market network. We will give great phone! CALL: (512) 836-4951, ext. 112.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Pre-read radio talent with over 10 years' experience in talk radio broadcasting seeks position to break into the top market. Your expertise in delivering the news will be essential. CALL: (512) 740-1333.</td>
<td>We are seeking a creative and energetic professional to join our team. Experience in talk radio broadcasting is a must. CALL: (212) 836-4951, ext. 112.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional sports talk show host with over 10 years' experience in the industry seeks to break into the top market. Your ability to engage and entertain your audience is key. CALL: (512) 740-1333.</td>
<td>We are looking for someone with strong on-air presence and a proven track record of success. Experience in talk radio broadcasting is required. CALL: (212) 836-4951, ext. 112.</td>
</tr>
<tr>
<td>Former sportscaster with over 15 years' experience in the industry seeking to join a dynamic team. Your passion for sports and storytelling is essential. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experienced reporter in the industry with over 5 years' experience in talk radio broadcasting seeks to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Former news anchor with over 10 years' experience in the industry seeking to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experienced reporter in the industry with over 5 years' experience in talk radio broadcasting seeks to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Former news anchor with over 10 years' experience in the industry seeking to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experienced reporter in the industry with over 5 years' experience in talk radio broadcasting seeks to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Former news anchor with over 10 years' experience in the industry seeking to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experienced reporter in the industry with over 5 years' experience in talk radio broadcasting seeks to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Former news anchor with over 10 years' experience in the industry seeking to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>

**Openings**

**Positions Sought**

<table>
<thead>
<tr>
<th>Openings</th>
<th>Positions Sought</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experienced reporter in the industry with over 5 years' experience in talk radio broadcasting seeks to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
<tr>
<td>Former news anchor with over 10 years' experience in the industry seeking to join a dynamic team. Your ability to work under pressure is a must. CALL: (512) 740-1333.</td>
<td>Join our team at WABC News Radio 77 for an exciting opportunity on the 10-year market. Your role will be to report and deliver the news on our flagship station in New York City. CALL: (212) 239-3894.</td>
</tr>
</tbody>
</table>
80% of our reporting stations on it. Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Total Adds 28, including WXXV, WLBS, WSAD, WXYZ, WVEE, WPEG, K104, WWKX, KMJJ, KXBT. Debuts at number 35 on the Urban Contemparary chart.

CHUCKI BOOKER

I Should Have Loved You (Atlantic/AG)

69% of our reporting stations on it. Rotations: Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 35, including WXLK, WWKX, WXYZ, WVEE, WTLC, WWKX, WIXR, WWQK. Debuts at number 40 on the Urban Contemporary chart.

SHAI

Comforter (Gasoline Alley/MCA)

68% of our reporting stations on it. Rotations: Heavy 0/0, Medium 1/0, Light 1/0, Total Adds 35, including WXXV, WRLS, WMRW, WHUR, WQFX, KMJJ, WFXA, WGQI, XFXF. Debuts at number 39 on the Urban Contemparary chart.

TREY LORENZ

Photograph Of Mary ( Epic)

67% of our reporting stations on it. Rotations: Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 12. Including WWQK, KMJJ, KXBT, WWKX, WXYZ, WQFX. Debuts at number 39 on the Urban Contemporary chart.

BIG BUDD

Tellin’ Me Stories (EastWest/Atlantic Group)

65% of our reporting stations on it. Rotations: Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 12. Including WHUR, WQFX, KMJJ, WFXA, KQGL, XFXF, WNOV, V103.

GOOD GIRLS

It Must Be Love (Motown)

62% of our reporting stations on it. Rotations: Heavy 0/0, Medium 3/0, Light 3/0, Total Adds 12. Including WXXV, WRLS, KQGL, OC104, KXBT, KQGL, WXQX, WATV, WQFX, WJBT.

EDDIE MURPHY

I Was A King (Motown)

60% of our reporting stations on it. Rotations: Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 12. Including WXXV, WRLS, KQGL, OC104, KXBT, KQGL, WXQX, WATV, WQFX, WJBT.

KRS KROSS "I’ll Be A Shame" (Ruffhouse/Columbia) 55/7

Productions Heavy 2/0, Medium 2/0, Light 2/0, Total Adds 4, WWQK, WQFX, WWLH, WXYZ, WWKX. Heavy, WWKX. Medium includes WWKX, WWLH, WXYZ, WWKX, WQFX.

SNOW "informer" (WestEast/Atlantic Group) 54/4

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 4, WWQK, KQGL, WWLH, WXYZ, WWKX. Heavy, WWKX. Medium includes WWKX, WWLH, WXYZ, WWKX, WQFX.

TLC "Hat 2 Da Back" (LaFace/Arista) 53/48

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 4, WWQK, WWLH, WXYZ, WWKX. Heavy, WWKX. Medium includes WWKX, WWLH, WXYZ, WWKX, WQFX.

MARSHA WASH "Tell Me It’s You" (Epic) 49/13

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 4, WWQK, WWLH, WWKX. Heavy, WWKX. Medium includes WWQK, WWLH, WWKX, WQFX.

MIKE DAVIS "Slow Motion" (Jive) 49/8

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 4, WWQK, WWLH. Heavy, WWQK. Medium includes WWQK, WWLH, WQFX.

FORCE ONE NETWORK "Sista Sista" (Owner/Will) 45/19

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 4, WWQK, WWLH. Heavy, WWQK. Medium includes WWQK, WWLH.

NAUGHTY BY NATURE "Hip Hop Hoary" ( Tommy Boy) 44/38

Productions Heavy 1/0, Medium 1/0, Light 1/0, Total Adds 19, including KMGU, XHMM, WPAL, WNXF, WJBT. Heavy, WPAL, WNXF. Medium includes KMGU, XHMM, WPAL, WNXF.

FATHER MC "Everything’s Gonna Be Alright" (Uptown/MCA) 44/3

Productions Heavy 7/0, Medium 1/0, Light 1/0, Total Adds 19, including KMGU, XHMM, WPAL, WNXF, WJBT. Heavy, WPAL, WNXF. Medium includes KMGU, XHMM, WPAL, WNXF.

C.B.E. "Get The Point" (Ruffhouse/Columbia) 42/8

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 8, WXKQ, WQFX, WJBT, WWLH, WXYZ, WWKX. Medium includes WXKQ, WWLH, WXYZ, WWKX, WQFX.

LO-K EY "Sweet On U" ( Perspective/A&M) 39/30

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 8, WXKQ, WQFX, WJBT, WWLH, WXYZ, WWKX. Medium includes WXKQ, WWLH, WXYZ, WWKX.

D.R. DRE "Ruthless But A “G” Thang" (Death Row/Interscope/AS) 39/2

Productions Heavy 3/0, Medium 3/0, Light 3/0, Total Adds 2, WJBT, WWLH, WWKX, WWQK. Heavy, WWLH. Medium includes WWKX, WWQK, WQFX, WJBT.

INTRO "Love Thang" (Atlantic/AG) 37/21

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 21, including KMGU, WWLH, WXYZ, WWKX, XHMM, C104, WPAL, WJBT, WWLH, WXYZ, WWKX, WWQK. Heavy, WWQK. Medium includes KMGU, WXYZ, WWQK, WQFX, WJBT.

MAXI PRIEST "One More Chance" (Charisma/Virgin) 37/14

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 14, including KMGU, WXYZ, WWQK, WWKX, C104, WPAL, WJBT. Heavy, WWQK. Medium includes KMGU, WXYZ, WWQK, WQFX, WJBT.

OSCAR "Keep Touching Me" ( Epic) 37/14

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 14, including KMGU, WPAL, WWQK, WWKX, C104, WPAL, WJBT. Heavy, WWQK. Medium includes KMGU, WPAL, WWQK, WQFX, WJBT.

SHARRI RANKS "Muscle Grip" ( Epic) 35/53

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 33, including KMGU, WWQK, WWKX, WQFX, WWQK. Medium includes KMGU, WWQK, WQFX, WJBT.

SNOW "informer" (WestEast/Atlantic Group) 55/7

Productions Heavy 2/0, Medium 2/0, Light 2/0, Total Adds 2, WJBT, WWLH, WWKX, WWQK. Heavy, WWQK. Medium includes WWQK, WWKX.

SNOW "informer" (WestEast/Atlantic Group) 55/7

Productions Heavy 2/0, Medium 2/0, Light 2/0, Total Adds 2, WJBT, WWLH, WWKX, WWQK. Heavy, WWQK. Medium includes WWQK, WWKX, WQFX, WJBT.

DR. DRE "Ruthless But A “G” Thang" (Death Row/Interscope/AS) 39/2

Productions Heavy 3/0, Medium 3/0, Light 3/0, Total Adds 21, including KMGU, WWLH, WXYZ, WWKX, XHMM, C104, WPAL, WJBT, WWLH, WXYZ, WWKX, WWQK. Heavy, WWQK. Medium includes KMGU, WXYZ, WWQK, WQFX, WJBT.

MAXI PRIEST "One More Chance" (Charisma/Virgin) 37/14

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 14, including KMGU, WXYZ, WWQK, WWKX, C104, WPAL, WJBT. Heavy, WWQK. Medium includes KMGU, WXYZ, WWQK, WQFX, WJBT.

OSCAR "Keep Touching Me" ( Epic) 37/14

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 14, including KMGU, WPAL, WWQK, WWKX, C104, WPAL, WJBT. Heavy, WWQK. Medium includes KMGU, WPAL, WWQK, WQFX, WJBT.

SHARRI RANKS "Muscle Grip" ( Epic) 35/53

Productions Heavy 0/0, Medium 0/0, Light 0/0, Total Adds 33, including KMGU, WWQK, WWKX, WQFX, WWQK. Medium includes KMGU, WWQK, WQFX, WJBT.
GOOD GIRLS
"It Must Be Love"

UC CHART: Debut 33
Now On 58 UC Reporters - 62%
Including:
WILD WAMO WIZF WKKV
WBLK WHUR WCKX KMJM
WBLS WVEE WTLC
WRKS KMJQ KPRS
...and many more!

EDDIE MURPHY
"I Was A King"

Now On 56 UC Reporters - 60%
Including:
WBLK WKYS WCKX WKKV
WBLS WEDR WTLC KMJM
WAMO WZAK KPRS
...and many more!

www.americanradiohistory.com
### National Airplay

#### January 29, 1993

<table>
<thead>
<tr>
<th>Breaker</th>
<th>Total</th>
<th>Most Added</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
</tr>
</thead>
<tbody>
<tr>
<td>223 REPORTERS</td>
<td>223</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

#### Breakers

- **GARTH BROOKS**
  - *Learning To Live Again* (Liberty)
  - On 90% of reporting stations.
  - Rotations: Heavy 6, Medium 55, Light 140, Total Adds 159, Including WPDR, WDL5, KPLX, KOXV, KISS-FM, WMUS, KVOS, KOYI, WRM-FM, KGUD, KCCY, KCKY.
  - Debuts at number 28 on the Country chart.

- **MARK COLLIE**
  - *Born To Love You* (MCA)
  - On 69% of reporting stations.
  - Rotations: Heavy 6, Medium 15, Light 138, Total Adds 52, Including WYRK, WQBE, WMZQ, WUSA, WSB, WMRR, WDOD, KEOEL, KCCX, KNCX, KXDI.
  - Moves 47-41 on the Country chart.

#### NEWARTISTS

- **BRAD & DUNN**
  - *Hard Workin' Man* (Arista)
  - On 82% of reporting stations.
  - Rotations: Heavy 3, Medium 29, Light 150, Total Adds 182, Including WOKQ, WXXK, WICO, KRYX, KYNG, KTSX, KIXQ, KGFQ, WDAF, KRST, KSAN, KMP5.
  - Debuts at number 38 on the Country chart.

#### Most Added

- **GARTH BROOKS**
  - *Learning To Live Again* (Liberty)
  - 99/19

- **MARK COLLIE**
  - *Born To Love You* (MCA)
  - 80/0

**Notes**

- **GARTH BROOKS**
  - *Learning To Live Again* (Liberty)
  - On 90% of reporting stations. Revolutions: Heavy 6, Medium 55, Light 140, Total Adds 159, Including WPDR, WDL5, KPLX, KOXV, KISS-FM, WMUS, KVOS, KOYI, WRM-FM, KGUD, KCCY. Debuts at number 28 on the Country chart.

- **MARK COLLIE**
  - *Born To Love You* (MCA)
  - On 69% of reporting stations. Rotations: Heavy 6, Medium 15, Light 138, Total Adds 52, Including WYRK, WQBE, WMZQ, WUSA, WSB, WMRR, WDOD, KEOEL, KCCX, KNCX, KXDI. Moves 47-41 on the Country chart.

**Reports/Adds**

- **1** PALOMINO ROAD
  - *Why* (Liberty)
  - 99/19

- **2** JOY WHITE
  - *The Confessors* (Columbia)
  - 84/23

- **3** BILLY BURNETTE
  - *Redemption* (Capricorn/86)
  - 45/8

- **4** AARON BARKER
  - *There... (All Nash. AG) 27/7

- **5** JACK ROBERTSON
  - *What's Wrong* (SARR) 15/4

- **6** CINNAMON
  - *Can't You Just Stay* (Atlantic) 13/10

- **7** JEFF STEVENS
  - *Love... (All Nash. AG) 8/0

**New artists**

- New artists have not yet had a Country Breaker or concurrent airplay from 60% of reporting stations.

**Most Added & Hottest**

- The most added songs regionally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the song in Most Added & Hottest indicates the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

---

**Breakers**

- Those records that have achieved concurrent airplay at 60% of our reporting stations. Now & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart.

---

**For reports FEB. 8th**

**GOING FOR**

**HAL"HEARTS ARE GONNA ROLL" KEYCHUM**

---

**Breakers**

- Those records that have achieved concurrent airplay at 60% of our reporting stations. Now & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart.
HANK WILLIAMS JR.
"EVERYTHING COMES DOWN TO MONEY AND LOVE"
FROM THE FORTHCOMING CURB/CAPRICORN ALBUM OUT OF LEFT FIELD

TAKING ADDS
THE WEEK OF
FEBRUARY 8!

Produced by Barry Beckett for Beckett Productions, by James Stroud and by Hank Williams Jr.
Personal Management: Merle Kilgore

© 1993 Warner Bros. Records Inc.

www.americanradiohistory.com
TIM RYAN "Idle Hands" (DNA Entertainment) 5/2

KENTUCKY HEADLINERS "Hunky Tunk Walkin" (Mercury) 56/1

TRAICY BYRD "Someone To Give My Love To" (MCA) 47/45

BILLY BURNETTE "Tangled Up in Texas" (Capricorn/WB) 45/5

GLEN CAMPBELL "Somebody Like That" (Liberty) 41/3

AARON BARKER "Three Nickels & A Dime" (Atlantic Nashville/AG) 27/7

JACK ROBERTSON "What's My World Coming To" (SQR) 15/4

CIMMARON "Can't You Just Stay Here" (Alpine) 13/10

SKIP EHING "Losing You Is New To Me" (Liberty) 12/12

www.americanradiohistory.com
**BREAKERS**

ELTON JOHN
Simple Life (MCA)
63% of our reporters on it. Rotations: Heavy 7, Medium 20, Light 51, Total Adds 73, including WLIF, WROX, WBFT-FM, KHMX, WPNT, KMXV, WLTE, KBIG, KESB, KGKY. Debuts at number 19 on the AC chart.

BOYZ II MEN
In The Still Of The Night (Motown)
58% of our reporters on it. Rotations: Heavy 15, Medium 31, Total Adds 12, including KXLY, KYKX, WMX, WORM, KMFX, WKIV, WMLX, WPEZ, WLTK, WFMM, KXLY. Moves 19-14 on the AC chart.

PAUL McCARTNEY
Hold On Delilah (Capitol)
57% of our reporters on it. Rotations: Heavy 1, Medium 35, Light 29, Total Adds 26, including KXLY, KMFX, WROX, KMIV, KYKX, KESB, KLTY, WMFX. Moves 30-24 on the AC chart.

Gloria Estefan
I See You Smile (Epic)
53% of our reporters on it. Rotations: Heavy 2, Medium 8, Light 51, Total Adds 59, including KGLB, KQ102, KSRR, WWMX, KMFX, WLTE, KESB, KSFI. Debuts at number 28 on the AC chart.

Michael Bolton
Reach Out I'll Be There (Columbia)
50% of our reporters on it. Rotations: Heavy 9, Medium 28, Light 20, Total Adds 17, including WPNT, WARM93, WLTF, KLSY, WVAF, WKYE, WARM, WMAG, WLAC-FM, KTYL. Moves 20-21 on the AC chart.

Whitney Houston
I'm Every Woman (Arista)
50% of our reporters on it. Rotations: Heavy 2, Medium 32, Light 23, Total Adds 7: WTTY, WAMH, KGEX, KJSK-FM, WQXL, WMCX, KTYL. Moves 28-25 on the AC chart.

Michael W. Smith
Somebody Loves Me (Reunion/RCA)
50% of our reporters on it. Rotations: Heavy 0, Medium 11, Light 48, Total Adds 23, including WBFT-FM, KQ102, KSRR, WWMX, WARM93, WKIV, KMFX, WLEY, WMAQ, WOBY. Debuts at number 30 on the AC chart.

**NEW & ACTIVE**

Duran Duran • "Ordinary World" (Capitol) 5/8
Rotations: Heavy: 30, Medium: 31/2, Light: 19/4. Total Adds: 6, WTTY, WAMH, WMAB, KMFX, WLEY. Heavy: WFMX, KQ102, KMFX, WLEY, KMAB, WOBY, WMAG, WOBY. Medium: WTVX, WOOX, WOBY. Light: WAMH, KQ102, KMFX, WLEY, KMAB, WOBY.

Mary-Chapin Carpenter • "Passionately Kissed" (Columbia) 4/13
Rotations: Heavy: 4, Medium: 23, Light: 12. Total Adds: 1, WFMX, KQ102, KMFX, WLEY, WAMH, KMAB, WOMX, WOBY, WLEY, WMAG, KQ102, KMFX, WLEY, KMAB, WOBY.

VANESSA WILLIAMS & BRIAN MCNEIL "Love Is" (Glatt/Replay) 4/16
Rotations: Heavy: 10, Medium: 7/2, Light 30/19. Total Adds: 16, WFMX, KQ102, KMFX, WLEY, WAMH, KMAB, WOBY, WMAG, WOBY, WLEY, WMAG, KQ102, KMFX, WLEY, KMAB, WOBY.

Wyntona • "No One Else On This Earth" (Chrysalis) 4/18
Rotations: Heavy: 50, Medium: 15/6, Light 13/2. Total Adds: 5, Heavy: KMFX, WLEY, KTWO, KJOW, WQXL. Medium: WFMX, WOBY, WLEY, KMAB, WOBY, WMAG, WOBY, KQ102, KMFX, WLEY, KMAB, WOBY.

**BREAKOUTS**

1. Peabo Bryson & Regina Belle
2. Kenny G.
3. Go West
4. Restless Heart
5. Peter Cetera & Chaka Khan
6. Patty Loveless
7. Celine Dion
8. Michael Jackson
9. Sade
10. Whitney Houston
11. The Four Tops
12. Boyz II Men
13. Bonnie Raitt
14. Swing Out Sister
15. Joe
16. Elton John
17. This Is It
18. Wendy Moon
19. Michael Bolton
20. Paul McCartney
21. Whitney Houston
22. Duran Duran
23. Collin Raye
24. Gloria Estefan
25. Lindsey Buckingham
26. Michael W. Smith

The chart reflects the station's listening habits for January 30, 1993.
FEATURING BRIAN McKNIGHT

"LOVE IS"

MOST ADDED AC 40/18!
NOW ON 74 CHR REPORTERS 74/17!

"Last January we added one of our strongest records of the year, 'Save The Best For Last.' This January, 'Love Is' feels like it's going to be just as big."
Chuck Knight, PD WENS/Indianapolis

"One of those songs that doesn't come along very often that inspire people to pick up the phone. A great reaction record!"
Jim Ryan, PD KXYQ/Portland

"Our audience research for 'Love Is' shows strong female appeal."
Bob Brooks, PD KLSP/Seattle

"Another great Vanessa Williams ballad, and Brian McKnight makes it even better. After two weeks, we're getting heavy phones. It gets better and better with each spin."
Steve Kendall, PD WLOR/Toledo

"Vanessa Williams has become one of our core artists."
Michael Grayson, PD Warm96/Cincinnati

"We already have it in Heavy Rotation with a Hot report. Immediate phones!"
Ed August, PD WIMX/Harrisburg, PA

Scored a 100% positive response with the A.I.R. CHR panel.

FROM THE BEVERLY HILLS
90210 SOUNDTRACK
ON
CURRENT-BASED

ASSOCIATE REPORTERS

HOTTEN

GlORIA ESTEFAN (7)  
PAUL McCARTNEY (6)  
MICHAEL W. SMITH (6)  
WENDY MOTEN (5)  
WILLIAM & M. KNIGHT (5)  
FLEETWOOD MAC (3)  
DEMIE GIBSON (3)  
COLIN RAYE (3)  
JON SECADA (3)

WALM, Portland, OR  
Steve Chima  
Mike Carver  
Associate Reporters  
WESM/Ft. Wayne, IN  
M. & J. Edwards  
Associate Reporters  
KSLD/Tucson  
K.K. Miller, Jr.  
Associate Reporters  
WLM/KMWA/Minneapolis  
WBFM/West Palm Beach  
Ken Diamant, Mike McLean, and WLTS/New Orleans have been elevated from P2 to P1 status.

NEWARTISTS

1 COLLIN RAYE/In This Life (Epic)  
2 MARY-CHAPIN CARPENTER/Passionate Kisses (Columbia)  
3 LINDSEY BUCKINGHAM/Out Of The Story (Reprise)  
4 WYNONNA/No One Else On Earth (Columbia/MCA)  
5 WARREN HILL/The Passion Theme (Novus/RCA)  
6 OMRI KLEIN/Christopher/I'm Gonna Make You (Columbia)  
7 LISA VALIE/Walking In The Wings (Earnings/Atlantic Group)  
8 WYNONNA/Drifter (Reprise)  
9 HARRY CONNICK JR./Stardust (Columbia)  
10 VONDA SHEPARD/Wake Up The House (Reprise)  

New artists have not yet had an AC Breaker.

Associate Reporters are AC stations in unedited markets with aggressive approaches toward new music. Although they do not contribute to the AC chart, their consensus Most Added and Hottest records serve as advance indicators of format hits.

January 29, 1993 R&R 61

The definitive Greatest Hits album featuring A brand new sampling including the first single GYPSY HONEYMOON

Gypsy Honeymoon

The Best of KIM CARNE

Add Date 2/8

www.americanradiohistory.com
Coming Soon...
Norwegian composer and multi-instrumentalist Øystein Sevåg
His 1991 debut, Close Your Eyes And See reached
TOP 5 R&R NAC
VAN HALEN

"WON'T GET FooLED AGAIN"

A TRIBUTE TO THE WHO

FROM THEIR FIRST-EVER LIVE DOUBLE ALBUM

VAN HALEN LIVE: RIGHT HERE, RIGHT NOW.

PRODUCED BY VAN HALEN AND ANDY JOHNS

PERSONNEL MANAGEMENT: ED LEFFLER/E.L. MANAGEMENT, INC.

© 1993 WARNER BROS. RECORDS INC.
173 REPORTERS | JANUARY 29, 1993

<table>
<thead>
<tr>
<th>Reports</th>
<th>USA</th>
<th>Heavy</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>150 / 23</td>
<td>71+</td>
<td>61-</td>
</tr>
<tr>
<td>5</td>
<td>138 / 90</td>
<td>59+</td>
<td>50-</td>
</tr>
<tr>
<td>1</td>
<td>140 / 77</td>
<td>71+</td>
<td>51-</td>
</tr>
<tr>
<td>1</td>
<td>112 / 93</td>
<td>70+</td>
<td>65-</td>
</tr>
<tr>
<td>2</td>
<td>124 / 36</td>
<td>56+</td>
<td>62+</td>
</tr>
<tr>
<td>1</td>
<td>109 / 49</td>
<td>64+</td>
<td>62+</td>
</tr>
<tr>
<td>1</td>
<td>116 / 37</td>
<td>24+</td>
<td>45-</td>
</tr>
<tr>
<td>1</td>
<td>111 / 36</td>
<td>31+</td>
<td>21-</td>
</tr>
<tr>
<td>1</td>
<td>105 / 21</td>
<td>67+</td>
<td>25+</td>
</tr>
<tr>
<td>1</td>
<td>105 / 29</td>
<td>54+</td>
<td>39+</td>
</tr>
<tr>
<td>1</td>
<td>110 / 26</td>
<td>32+</td>
<td>34+</td>
</tr>
<tr>
<td>1</td>
<td>103 / 28</td>
<td>32+</td>
<td>24+</td>
</tr>
<tr>
<td>1</td>
<td>113 / 24</td>
<td>36+</td>
<td>28+</td>
</tr>
<tr>
<td>1</td>
<td>102 / 11</td>
<td>35+</td>
<td>45+</td>
</tr>
<tr>
<td>1</td>
<td>107 / 70</td>
<td>46+</td>
<td>34+</td>
</tr>
<tr>
<td>1</td>
<td>115 / 10</td>
<td>23+</td>
<td>11-</td>
</tr>
<tr>
<td>1</td>
<td>107 / 8+</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>101 / 6-</td>
<td>14+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>106 / -10</td>
<td>11+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>105 / -13</td>
<td>10+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>103 / -18</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>102 / -20</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>101 / -22</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>100 / -29</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>99 / -37</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>98 / -49</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>97 / -60</td>
<td>12+</td>
<td>12-</td>
</tr>
<tr>
<td>1</td>
<td>96 / -70</td>
<td>12+</td>
<td>12-</td>
</tr>
</tbody>
</table>

GOIN' AGAINST THE NORM

JESUS JONES
"The Devil You Know"
Just Before the Box At:
WBAB KZRR WZZQ
WMMS KMBY KQCR
KFOG KFMZ KTVD
WHCN

MASTERS OF REALITY
"She Got Me (When She Got Her Dress On)"
Way Before the Box At:
WYYI KSHE WXKE KEYJ
WNEW KOKB KMID KREG
WMMS KRKQ KILO KIBZ
WBZX WUFX WIZX KRXX
WFBJ WCMF WRCH

OVERWHELMING COLORFAST "She Said, She Said" (Relativity) 29 / (16)
Another with INXS, WDFW, WZLX, KGKB, KGCB, Medium 5, including KGOC, KZQX, KBAT

4 NON BLONDES 'What's Up' (Interscope-Atlantic Group) 17 / (9)
Another with KHOL, WDFW, WZLX, KGKB, KGCB, KZQX, KBAT, Heavy 1, KYW, KFAN, KFVW

TOM COCHRANE "Brave And Crazy" (Capitol) 17 / (77)
Another with KSWB, WZLX, KGKB, KGCB, Medium 5, including WHB, WGGG, KZZQ

THUNDER "Low Life In High Places" (Geffen) 16 / (1)
Another with KHOL, WDFW, WZLX, KGKB, KGCB, KGOC, Medium 5, including KGOC, KZQX, KBAT

MEGADETH "Swinging Bullets" (Capitol) 16 / (80)
Another with KHOL, WMMS, KRKQ, KGKB, WZLX, KGCB, WZLX, KGKB, KGCB, KGOC, KGOC, KZQX, KBAT

JOHN CAMPBELL " Ain't A Bad Timin'" (K法宝) 16 / (8)
Another with KMBY, WMMS, KRKQ, KGKB, KQCR, KGOC, Medium 5, including KGOC, KZQX, KBAT

PEETER GABRIEL "Kiss That Frog" (Geffen) 15 / (12)
Another with KHOL, WMMS, KGKB, KGCB, WZLX, KGCB, KGOC, KGOC, KGOC, KZQX, KBAT

R.E.M. "Moon" (Def) 13 / (31)
Another with KHOL, WMMS, KGKB, KGCB, KGOC, KGOC, KGOC, KGOC, KGOC, KGOC, KZQX, KBAT

DREAM THEATER "Underneath" (Atlantic Group) 13 / (21)
Another with KHOL, WMMS, KGKB, KGCB, KGOC, KGOC, KGOC, KGOC, KGOC, KGOC, KZQX, KBAT

SPIN DOCTORS "Princes" (Interscope) 12 / (11)
Another with KMBY, WMMS, KGKB, KGCB, KGOC, KGOC, KGOC, KGOC, KGOC, KGOC, KZQX, KBAT

JAYHAWKS "Waiting" (Atlantic Group) 12 / (11)
Another with KHOL, WMMS, KGKB, KGCB, KGOC, KGOC, KGOC, KGOC, KGOC, KGOC, KZQX, KBAT

PETER GABRIEL "Kiss That Frog" (Geffen) 15 / (12)
Another with KHOL, WMMS, KGKB, KGCB, KGOC, KGOC, KGOC, KGOC, KGOC, KGOC, KZQX, KBAT

DEBUT

JAY JOVI Bed Of Roses (Jambo/Mercury)
61% of our reporters on it.

KEITH RICHARDS Eileen (Virgin)
61% of our reporters on it.
<table>
<thead>
<tr>
<th>Track</th>
<th>Name</th>
<th>Label</th>
<th>Top 100 Peak Position</th>
<th>Breaker Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.E.M. / Automatic For The People (WB)</td>
<td>WBAB</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>EXTREME / All Sides To Every Story (A&amp;M)</td>
<td>WMAS</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>SPIN DRILLERS / Flock Full Of Klondike (Ep)</td>
<td>WBBN</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>DAMN YANKIES / Don't Tread (WB)</td>
<td>WQAM</td>
<td>15</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>BLACK CROWES / The Southern Harmony And Musical Anarchy (Del American/Reprise)</td>
<td>WMZQ</td>
<td>45</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>DEF LEPPARD / Adrenalize (Mercury)</td>
<td>WKNR</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>SOUL ASYLUM / Grave Dancers Union (Columbia)</td>
<td>WBAB</td>
<td>11</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>ARC ANGELS / Arc Angels (DG)</td>
<td>WQAM</td>
<td>13</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>NIRVANA / Nevermind (GC)</td>
<td>WHFS</td>
<td>15</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>KEITH RICHARDS / Main Offender (Virgin)</td>
<td>WRIF</td>
<td>18</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>PEARL JAM / Ten (Epic Associated)</td>
<td>WQAM</td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td>12</td>
<td>DREAM THEATER / Images And Words (EastWest/Atlantic Group)</td>
<td>WNYC</td>
<td>22</td>
<td>-</td>
</tr>
<tr>
<td>13</td>
<td>JAYHAWKS / Hollywood Town Hall (Del American/Reprise)</td>
<td>WQAM</td>
<td>23</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>DAN BAIRD / Love Songs For The Hearing Impaired (Del American/Reprise)</td>
<td>WQAM</td>
<td>24</td>
<td>-</td>
</tr>
<tr>
<td>15</td>
<td>SCREAMING TREES / Sweet Oblivion (Epic)</td>
<td>WHFS</td>
<td>25</td>
<td>-</td>
</tr>
<tr>
<td>16</td>
<td>BON JOVI / Keep The Faith (Jambuck/Mercury)</td>
<td>WMEX</td>
<td>26</td>
<td>-</td>
</tr>
<tr>
<td>17</td>
<td>SAIGON KICK / The Lizard (Third Stone/Atlantic Group)</td>
<td>WRIF</td>
<td>27</td>
<td>-</td>
</tr>
<tr>
<td>18</td>
<td>SUICIDAL TENDENCIES / The Swarm (Atlantic Group)</td>
<td>WQAM</td>
<td>28</td>
<td>-</td>
</tr>
<tr>
<td>19</td>
<td>THE CARS / native Tongue (Atlantic Group)</td>
<td>WQAM</td>
<td>29</td>
<td>-</td>
</tr>
<tr>
<td>20</td>
<td>U2 / The Joshua Tree (Island)</td>
<td>WQAM</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td>21</td>
<td>ALICE IN CHAINS / Civil (Columbia)</td>
<td>WMEX</td>
<td>31</td>
<td>-</td>
</tr>
<tr>
<td>22</td>
<td>JACKY / Jacky (Geffen)</td>
<td>WQAM</td>
<td>32</td>
<td>-</td>
</tr>
<tr>
<td>23</td>
<td>TEMPLE OF THE DOG / Temple Of The Dog (A&amp;M)</td>
<td>WMEX</td>
<td>33</td>
<td>-</td>
</tr>
<tr>
<td>24</td>
<td>TRAGICALLY HIP / Fully Completely (MCA)</td>
<td>WHTR</td>
<td>34</td>
<td>-</td>
</tr>
<tr>
<td>25</td>
<td>POORBOYS / Fandang Me (Hollywood)</td>
<td>WQAM</td>
<td>35</td>
<td>-</td>
</tr>
<tr>
<td>26</td>
<td>STONE TEMPLE PILOTS / Core (Atlantic/AG)</td>
<td>WQAM</td>
<td>36</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>PATTY SMITH / Patty Smith (MCA)</td>
<td>WQAM</td>
<td>37</td>
<td>-</td>
</tr>
<tr>
<td>28</td>
<td>METALLICA / Metallica (Elektra)</td>
<td>WQAM</td>
<td>38</td>
<td>-</td>
</tr>
<tr>
<td>29</td>
<td>SUICIDAL TENDENCIES / The Art Of Rebellion (Epic)</td>
<td>WQAM</td>
<td>39</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>FREDDIE MERCURY / The Great Pretender (Hollywood)</td>
<td>WQAM</td>
<td>40</td>
<td>-</td>
</tr>
<tr>
<td>31</td>
<td>GENE LOVES JEZEBEL / Heavenly Bodies (Savage)</td>
<td>WQAM</td>
<td>41</td>
<td>-</td>
</tr>
<tr>
<td>32</td>
<td>HELMET / Meantime (Interscope/Atlantic Group)</td>
<td>WQAM</td>
<td>42</td>
<td>-</td>
</tr>
<tr>
<td>33</td>
<td>JOURNEY / Time III (Columbia)</td>
<td>WQAM</td>
<td>43</td>
<td>-</td>
</tr>
</tbody>
</table>

For Those Who've Gotten Hip, We Salute You!

TRAGICALLY HIP

"Courage"

Track 44 - 46

No Albums Qualified For Breaker Status This Week

**HOTTEST**

- DEEP LEPPARD (44)
- EXTREME (51)
- DAMN YANKIES (79)
- R.E.M. (79)
- ARC ANGELS (78)
- SPIN DOCTORS (77)
- BLACK CROWES (81)
- SOUL ASYLUM (55)
- JUDE COLE (46)
- DREAM THEATER (45)
- JAYHAWKS (48)

**MOST ADDED**

- UGLY KID JOE (33)
- JACKY (30)
- TRAGICALLY HIP (30)
- NEIL YOUNG (25)
- BAD COMPANY (22)
- TESTAMENT (19)
- BON JOVI (17)
- JEFF HEBLEY BAND (17)
- JERRY JAM (16)
- INXS (15)
- IZZY STRADBLOM & THE JU JU HOUNDS (15)
- THUNDER (15)

NEW ROCK DEBUT 60

**"NO MISTAKES"**

PATTY SMITH

MCA

**Breakers**

- 141 - 7
- 142 - 6
- 141 - 7
- 144 - 2
- 145 - 5
- 146 - 7
- 146 - 8
- 150 - 2
- 152 - 0
- 154 - 6
- 158 - 0
- 165 - 7
- 170 - 1
- 173 - 3
- 173 - 7
- 178 - 9
- 191 - 2
- 194 - 5
- 197 - 0
- 198 - 0
- 201 - 5
- 208 - 6
- 213 - 9
- 214 - 5
- 216 - 3
- 216 - 6
### New Artists

<table>
<thead>
<tr>
<th>Name</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Testament</td>
<td>Return To Serenity (Atlantic/AG)</td>
<td>76</td>
</tr>
<tr>
<td>Tragically Hip/Courage (MCA)</td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>Freddie Mercury/Love Kills (hollywood)</td>
<td></td>
<td>48</td>
</tr>
<tr>
<td>Collision/Chains (Chaos)</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Dixie Dregs/Medley (Take It) (Capricorn/WB)</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Gin Blossoms/Mrs. Rita (A&amp;M)</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Green Jello/Three Little Pigs (Zoo)</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>Overwhelming Colorfast/She Said, She Said (Relativity)</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Johnny Winter/Johnny... (Point Blank/Charisma/Virgin)</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Masters Of Reality/She Got Me... (Chrysalis/ERG)</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Starclub/A Hard To Get (Island/PLG)</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>4 Non Blondes/What's Up (Interscope/Atlantic Group)</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>John Campbell/Ain't Afraid Of Midnight (Elektra)</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>Megadeth/Sweating Bullets (Capitol)</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>Blind Melon/Tones Of Homes (Capitol)</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>Southgang/Tug Of War (Charisma/Virgin)</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>Wildside/Just Another Night (Capitol)</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>Flowerhead/Spaggeppus (Zoo)</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Leap Of Faith/Shut Down You're Rockin' The Boat (MCA)</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Dada/Dim (IRS)</td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

New Artists have not yet had an AOR Breaker. The chart is based entirely on the number of stations reporting airplay on a particular track. Week-to-week add patterns are not a factor.
### REGIONAL AOR ACTIVITY

#### SOUTH (Continued)

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Frequency</th>
<th>Format</th>
<th>Owner/Operator</th>
</tr>
</thead>
<tbody>
<tr>
<td>WDFK/Columbia, SC</td>
<td>(803) 772-8880</td>
<td>94.9 FM</td>
<td>Triple A</td>
<td>Armstrong Communications</td>
</tr>
<tr>
<td>WFLY/Wytheville, VA</td>
<td>(540) 352-9999</td>
<td>92.3 FM</td>
<td>CHR</td>
<td>WFLY Broadcasting Company</td>
</tr>
<tr>
<td>WFXM/Slidell, LA</td>
<td>(985) 698-1010</td>
<td>103.5 FM</td>
<td>Classic Rock</td>
<td>WFXM Broadcasting Company</td>
</tr>
<tr>
<td>WMZQ/Montgomery, AL</td>
<td>(334) 277-1010</td>
<td>106.9 FM</td>
<td>Adult Contemporary</td>
<td>WMZQ Broadcasting Company</td>
</tr>
<tr>
<td>WMZQ/Decatur, AL</td>
<td>(256) 379-1010</td>
<td>94.1 FM</td>
<td>Classic Rock</td>
<td>WMZQ Broadcasting Company</td>
</tr>
<tr>
<td>WYRE/Winnsboro, SC</td>
<td>(803) 448-1010</td>
<td>107.3 FM</td>
<td>Classic Rock</td>
<td>WYRE Broadcasting Company</td>
</tr>
<tr>
<td>WYRE/Anderson, SC</td>
<td>(864) 647-1010</td>
<td>107.3 FM</td>
<td>Adult Contemporary</td>
<td>WYRE Broadcasting Company</td>
</tr>
<tr>
<td>WYRE/Lexington, SC</td>
<td>(803) 885-1010</td>
<td>107.3 FM</td>
<td>Classic Rock</td>
<td>WYRE Broadcasting Company</td>
</tr>
<tr>
<td>KONQ/Corpus Christi, TX</td>
<td>(361) 269-1000</td>
<td>107.3 FM</td>
<td>Classic Rock</td>
<td>KONQ Broadcasting Company</td>
</tr>
<tr>
<td>KVOK/Kingman, AZ</td>
<td>(602) 252-1000</td>
<td>96.1 FM</td>
<td>Classic Rock</td>
<td>KVOK Broadcasting Company</td>
</tr>
<tr>
<td>WSUL/Salt Lake City, UT</td>
<td>(801) 223-1010</td>
<td>105.5 FM</td>
<td>Classic Rock</td>
<td>WSUL Broadcasting Company</td>
</tr>
<tr>
<td>WKZQ/Atlanta, GA</td>
<td>(770) 444-1010</td>
<td>94.9 FM</td>
<td>Classic Rock</td>
<td>WKZQ Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Tampa, FL</td>
<td>(813) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Palm Coast, FL</td>
<td>(386) 482-1010</td>
<td>101.3 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Sanibel, FL</td>
<td>(239) 482-1010</td>
<td>101.3 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Miami, FL</td>
<td>(305) 662-1010</td>
<td>103.3 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Daytona Beach, FL</td>
<td>(386) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Palm Bay, FL</td>
<td>(321) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Port St. Lucie, FL</td>
<td>(772) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Gainesville, FL</td>
<td>(352) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Orlando, FL</td>
<td>(407) 254-1010</td>
<td>99.1 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
<tr>
<td>WYDT/Miami, FL</td>
<td>(305) 662-1010</td>
<td>103.3 FM</td>
<td>Classic Rock</td>
<td>WYDT Broadcasting Company</td>
</tr>
</tbody>
</table>

#### MIDWEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Frequency</th>
<th>Format</th>
<th>Owner/Operator</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPXW/Chicago, IL</td>
<td>(312) 687-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WPXW Broadcasting Company</td>
</tr>
<tr>
<td>WMIB/Milwaukee, WI</td>
<td>(414) 663-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WMIB Broadcasting Company</td>
</tr>
<tr>
<td>WKED/Fayetteville, AR</td>
<td>(501) 521-1010</td>
<td>105.5 FM</td>
<td>Classic Rock</td>
<td>WKED Broadcasting Company</td>
</tr>
<tr>
<td>WKLW/Greenville, GA</td>
<td>(910) 233-1010</td>
<td>104.7 FM</td>
<td>Classic Rock</td>
<td>WKLW Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
<tr>
<td>WRDA/Dayton, OH</td>
<td>(937) 546-1010</td>
<td>106.9 FM</td>
<td>Classic Rock</td>
<td>WRDA Broadcasting Company</td>
</tr>
</tbody>
</table>

#### Continued on next page
### MIDWEST (Continued)

<table>
<thead>
<tr>
<th>Station</th>
<th>Call Letters</th>
<th>City</th>
<th>Format</th>
<th>drivetime/rotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZSS/Siuslaw, IA</td>
<td>KZSS</td>
<td>Eureka</td>
<td>80s, Alternative</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KZSO/Hartford, SD</td>
<td>KZSO</td>
<td>Eau Claire</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KZFD/Crewe, MO</td>
<td>KZFD</td>
<td>Springfield, MO</td>
<td>Alternative, Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KBIB/Blackfoot, ID</td>
<td>KBIB</td>
<td>Idaho Falls</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KKLJ/Lewiston, ID</td>
<td>KKLJ</td>
<td>Lewiston</td>
<td>Rock, Alternative</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KVTC/Topeka, KS</td>
<td>KVTC</td>
<td>Topeka</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>WZDD/Terre Haute, IN</td>
<td>WZDD</td>
<td>Terre Haute</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KJZT/San Diego</td>
<td>KJZT</td>
<td>San Diego</td>
<td>Alternative, Top 40</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KFPG/San Francisco</td>
<td>KFPG</td>
<td>San Francisco</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KLDR/las Vegas</td>
<td>KLDR</td>
<td>Las Vegas</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KJZM/Jackson, MS</td>
<td>KJZM</td>
<td>Jackson</td>
<td>Classic Rock, Top 40</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KDQ/Great Falls, MT</td>
<td>KDQ</td>
<td>Great Falls</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>KZPR/Pittsburgh, PA</td>
<td>KZPR</td>
<td>Pittsburgh</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
<tr>
<td>K2QX/Portland, OR</td>
<td>K2QX</td>
<td>Portland</td>
<td>Classic Rock</td>
<td>AM/Midday/Morning</td>
</tr>
</tbody>
</table>

### PLAYLISTS — Artists are listed once per playlist in the highest rotation that any of their albums' tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy.

For all stations, light rotation is condensed to include only adds to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols:
- "g" — Album or track is newly reported.
- "M" — Medium rotation.
- "L" — Light rotation.
- "O" — Other tracks from that album are in those rotations (medium or light).

A "frozen" list indicates that a current report was not received, and last week's rotations are included in the data base. Stations which fail to report for two consecutive weeks do not contribute any data to this week's charts.

### PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

**Parallel One:** 1,000,000 or more
**Parallel Two:** 200,000 - 1,000,000
**Parallels Three:** under 200,000.

Stations at a significant ratings disadvantage to an in-formatted competitor are assigned a lower parallel.
The Tragically Hip

"Few young bands play
with such black-hearted
fervor..."—Houston Journal

"Blackly ironic... lines of multiple meaning give listeners the uncommon thrill of thinking while they're singing and dancing"

New Rock, Debut 50

"Courage"

The First Track And Video From The Album

FULLY COMPLETED

Featured on "Endangered" by Chris Thompson

Direction: The Management/Trak Ltd.

Full Complete, U.S. Tour Coming This Spring

MCA

32 REPORTERS

JANUARY 29, 1993

Emphasis Tracks

<table>
<thead>
<tr>
<th>Track</th>
<th>Total</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Moon&quot;</td>
<td>32/0</td>
<td>29</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Ignoresland&quot;</td>
<td>37/1</td>
<td>25</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Devil&quot;</td>
<td>32/1</td>
<td>27</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Candy&quot;</td>
<td>31/1</td>
<td>25</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Days&quot;</td>
<td>29/1</td>
<td>25</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Stream&quot;</td>
<td>32/0</td>
<td>18</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Frog&quot;</td>
<td>27/0</td>
<td>23</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Ordinary&quot;</td>
<td>28/0</td>
<td>21</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Sleeping&quot;</td>
<td>29/1</td>
<td>21</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Shy&quot;</td>
<td>30/0</td>
<td>15</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Two&quot;</td>
<td>25/0</td>
<td>20</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Generations&quot;</td>
<td>25/2</td>
<td>15</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Love&quot;</td>
<td>25/0</td>
<td>15</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Feed&quot;</td>
<td>27/2</td>
<td>10</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Long&quot;</td>
<td>26/1</td>
<td>10</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Beautiful&quot;</td>
<td>22/2</td>
<td>10</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Taste&quot;</td>
<td>22/2</td>
<td>10</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Goodbye&quot;</td>
<td>32/0</td>
<td>9</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Love&quot;</td>
<td>29/1</td>
<td>7</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Hard&quot;</td>
<td>26/1</td>
<td>7</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>&quot;One&quot;</td>
<td>25/2</td>
<td>6</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Connected&quot;</td>
<td>25/2</td>
<td>6</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>&quot;99.9 F.&quot;</td>
<td>22/0</td>
<td>10</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Eastern&quot;</td>
<td>22/4</td>
<td>10</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>&quot;Goodbye&quot;</td>
<td>26/1</td>
<td>11</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Tout&quot;</td>
<td>20/0</td>
<td>11</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Dizz&quot;</td>
<td>20/1</td>
<td>9</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Dim&quot;</td>
<td>21/0</td>
<td>7</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Silver&quot;</td>
<td>27/0</td>
<td>7</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Dive&quot;</td>
<td>21/0</td>
<td>7</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Dollar&quot;</td>
<td>17/2</td>
<td>5</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Lost&quot;</td>
<td>17/2</td>
<td>5</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Change&quot;</td>
<td>16/0</td>
<td>9</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Ida&quot;</td>
<td>16/0</td>
<td>9</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Robinson&quot;</td>
<td>16/0</td>
<td>9</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Funky&quot;</td>
<td>17/0</td>
<td>7</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Control&quot;</td>
<td>17/0</td>
<td>8</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Start&quot;</td>
<td>22/20</td>
<td>11</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Bird&quot;</td>
<td>16/2</td>
<td>6</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Courage&quot;</td>
<td>20/1</td>
<td>3</td>
<td>11</td>
<td>6</td>
</tr>
</tbody>
</table>

NEW & ACTIVE

SLOAN "Smeared" (DGC) 2/1/1

Rotations: Heavy: WRAS, M-80, WDST, Medium: KDIA, WHTG, KWEB, WBBX, WRAS, WHFX. Total Adds: 1, Heavy: WHTG, WHFX, KDIA, Medium: including KXNT, KDIA, KGRW. 4 NON BLONDES "Bigger, Better, Faster, More!" (Interscope/Atlantic Group) 1/2/1

Rotations: Heavy: WRAS, M-80, WHTG, WDST, KDIA. Total Adds: 1, Heavy: WHTG, KDIA, Medium: including KDIA, WHTG, WBBX, WAMX, WKBX, WRAS. NINE INCH NAILS "Broken" (EP) (Nothing T.V.) (Interscope/Atlantic Group) 1/1/1

Rotations: Heavy: KDIA, Medium: KDIA, KDAM, WAMX, WKBX, WHTG, WHFX, WBBX. Total Adds: 1, KDAM, WHTG, WHFX, WBBX, WAMX, WKBX, WRAS. NEW FAST AUTOMATIC DAF"DOLLS "Stockholm" (Track) (Mute/Elektra) 1/4/1

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 1, KDIA, WHFX, KDAM, Medium: including KDIA, WHTG, WKBX. ELVIS COSTELLO "The Juliet Letters" (WBC) 1/6/1

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 3, KDAM, WHTG, WHFX, HDRT, Medium: including HDRT, WBBX, WKBX, WRAS, WAMX. LULABOX "Full Blood" (EP) (Radioactive) 1/6/1

Rotations: Heavy: KDIA, Medium: KDIA, WHTG, WHFX, WBBX, WHDL. Total Adds: 1, KDAM, WHTG, WHFX, WBBX, WAMX, WHDL. MADONNA ">(); " (Scotti Bros) 15/3/1

Rotations: Heavy: KDIA, Medium: KDIA, WHTG, WHFX, WKBX, KDAM. Total Adds: 1, KDAM, WHTG, WHFX, KWEB, KDAM, Medium: including KDAM, WHTG, WKBX. BEL CANTO "Singing, Warm & Bright" (Island/Camelot) 15/1/1

Rotations: Heavy: KDIA, Medium: KDIA, KDAM, TRIBAL AUDIO. Total Adds: 1, WHTG, WHFX, WDST. Heavy: WHFX, WHDL, WBBX, WRAS. NEW MELON "Blind Melon" (Capitol) 15/0/1

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 1, WDRT. Heavy: WHTG, KDAM, WHTG, WKBX, WMM. Ultra Vivid Scene "Rev" (Mad Chaos) 14/1/1

Rotations: Heavy: KDIA, Medium: KDIA, WHFX, WBBX, WAMX. Total Adds: 1, WHFX, WHDL, WHTG, WKBX, KDAM, WHDL. CANOE SKINS "Wembly" (Track) (DGC) 14/1/1

Rotations: Heavy: KDIA, Medium: KDIA, WHDL. Total Adds: 1, KDAM, WHTG, WHFX, WHDL. DARLING BURS "Erelta" (Chesky) 14/0/1

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 1, KDAM, WHTG, WHFX, WHDL. CANOE SKINS "Wembly" (Track) (DGC) 14/1/1

Rotations: Heavy: KDIA, Medium: KDIA, WHDL. Total Adds: 1, KDAM, WHTG, WHFX, WHDL. RIVERSIDE "One" (Sire/WB) 13/2/1

Rotations: Heavy: KDIA, Medium: KDIA, WHTG, WHFX. Total Adds: 1, WHTG, WHFX, KDAM, WKBX. Heavy: KDIA, WhFX, WHDL, WHDL, KDAM, Medium: including KDAM, WHTG, WHFX, WKBX. KORDAN "Kowanko" (Morgan Creek) 12/2/1

Rotations: Heavy: KDIA, Medium: KDIA, WHTG. Total Adds: 1, KDAM, WHFX, KDAM, WHFX, WKBX. Heavy: KDIA, WHFX, KDAM, WKBX. OVERWHELMING COLORFAST "Overwhelming Colorfast" (Relativity) 12/9/1

Rotations: Heavy: KDIA, Medium: KDIA, WHFX, WKBX, WAMX. Total Adds: 1, KDAM, WHFX, KDAM, WKBX, WAMX. THOUSAND YARD STARE "Hands On" (Polydor/PLG) 12/0

Rotations: Medium: KDIA. Total Adds: 1, Heavy: WHTG. Heavy: WKBX, WAMX. WHTG, WHDL. Light: including KDIA, KWEB

SANDY RUBES "Goodbye" (EP) (Atlantic) 11/1

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 1, Heavy: WHTG, WKBX. Medium: including WKBX, WAMX, WHTG. MICK JAGGER "Sweet Thing/Don't I Care About You" (Tracks) (Atlantic/AG) 11/0

Rotations: Heavy: KDIA, Medium: KDIA. Total Adds: 1, Heavy: WHTG, WKBX, KDAM. Light: including KDIA, KWEB

Continued on Page 72
Two Tongues are Better Than One.

"FEED THE TREE"
From the debut full-length: Star
(4/2-45187)

NEW ROCK
22 - 11

On 100% of R&R New Rock Stations!

Available in raspberry red, lemon yellow, cd prep, orange orange.

"BLAST"
From the album: Pureofuralia
(4/2-45038)

Early Believers:
LIVE 105
WHFS
WDRE
CIMX
WBRU
WZRH
KNINC
KTCL
WHTG
WDST
KACV
KBAC
KTOZ
WFIT

©1993 Ice Cream Company. Ice Cream Was Created.
**Blind Melon**

**Blind Melon**

---

**New Rock**

**NATIONAL AIRPLAY**

**SIGNIFICANT ACTION**

Continued from Page 70

**BONECLUB “Beautiful” (EP) (Image) 10/3**

**BASH & POP “Loose Ends” (Track) (Sire- Reprise) 9/8**

**LIGHT Rotations Heavy, WXRT, JD. Total Adds: 8, Holding: WFXN, WXRT, WEQX, WQCD, Light, Including: KIJK, THERAPY! “Nurse” (A&M) 9/1**

**PEARL JAM “Tear” (Epic) 9/9**

**ELECTRICITY “How Does It Feel?” (Track) (Imperial) 9/6**

**BIG HEAD TODD & THE MONSTERS “Broken Hearted Savior” (Track) (Giant- Reprise) 8/5**

**OPUS “Mind Fruit” (EastWest/Atlantic Group) 8/3**

**BLIND “Kill Time” (Qali Chameleon) 7/2**

**SONIC YOUTH “Kimy” (ESG) 7/1**

**BIG MOUNTAIN “Wake Up” (Quality) 7/0**

---

**PLAYLISTS**

**P1**

---

**P2**

---

**P3**

---

**ADD & HOTS**

---

**These Stations On Blind Melon:**

- **KROQ**
- **WBRR**
- **KQLZ (100.3)**
- **WFNX**
- **WXRT**

"I Wonder" Accepted At

---

CAPITOL
Need Something? Possibly Passion?
"PASSIONATE KISSES!"
Mary-Chapin Carpenter

Songs in New & Active have been reported by at least 50 CHR reporters in the
current week. Songs listed as Significant have been reported by 10 or more
CHR reporters. Significant songs have at least 60% of their radio airplay.

Breakers have achieved 60% CHR airplay for the first time. Records not yet
achieving Breaker status may accumulate sufficient chart points from high chart
positions on stations reporting them to debut on the CHR National Airplay/40.

CHR Rotation Criteria
- Fulltime Adds and/or Ones four plays in a 24-hour period.
- Breakout of them before midnight.
- Debuting Adds and/or Ones one-to-two plays in a 24-hour period, both before midnight.

Breakouts are records not included in the regional Most Added listings that are
receiving concentrated regional airplay. They have fewer than 50 reports national-
ly but have five or more adds in the region listed.
## Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Format</th>
<th>City</th>
<th>State</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
</tbody>
</table>

## Breakouts

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Format</th>
<th>City</th>
<th>State</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Hottest</td>
<td>W20/Youngstown, OH</td>
<td>98.1</td>
<td>Youngstown, OH</td>
<td>OH</td>
<td>10:10</td>
<td>10:10</td>
<td>10:10</td>
</tr>
</tbody>
</table>
NOTE: Frozen playlists are designated by an "*" next to the previous week's chart position.

PARALLELS®

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro of 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, below 200,000.

221 REPORTERS

ARRESTED DEVELOPMENT
Mr. Wendel (Chrysalis/ERG)
LP: 3 Years, 3 Months, 42 Days

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

MINTS

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

NOTE:

January 29, 1993

REPORTERS

BOY KRAZY
That's... (Next Plateau/London/R.G.)

Total Reports 133 60%

Regional

Total Report

Breaker

Breaker

133 60%

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

NOTE:

January 29, 1993

REPORTERS

BOY KRAZY
That's... (Next Plateau/London/R.G.)

Total Reports 133 60%

Regional

Total Report

Breaker

Breaker

133 60%

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

NOTE:

January 29, 1993

REPORTERS

BOY KRAZY
That's... (Next Plateau/London/R.G.)

Total Reports 133 60%

Regional

Total Report

Breaker

Breaker

133 60%

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

NOTE:

January 29, 1993

REPORTERS

BOY KRAZY
That's... (Next Plateau/London/R.G.)

Total Reports 133 60%

Regional

Total Report

Breaker

Breaker

133 60%

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?

NOTE:

January 29, 1993

REPORTERS

BOY KRAZY
That's... (Next Plateau/London/R.G.)

Total Reports 133 60%

Regional

Total Report

Breaker

Breaker

133 60%

Mary J. Blige
Sweet Thing (MCA)
LP: Where's The 411?
<table>
<thead>
<tr>
<th>JUDIE COLE</th>
<th>Tell The Truth (Raposé)</th>
<th>LP: Star The Car</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>N/A</td>
<td>Parallel Results</td>
</tr>
<tr>
<td>DDA</td>
<td>Dizz Knee Land (F.L.S)</td>
<td>LP: Future</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total Reports: 51</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chart Summary: 1</td>
</tr>
<tr>
<td>National</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEF LEPPARD</th>
<th>Stand Up (Kick Love...) (Mercury)</th>
<th>LP: Adrenaline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Parallel Results</td>
<td>Chart Summary</td>
</tr>
<tr>
<td></td>
<td>P1 164</td>
<td>P1 164</td>
</tr>
<tr>
<td></td>
<td>P2 168</td>
<td>P2 168</td>
</tr>
<tr>
<td></td>
<td>P3 185</td>
<td>P3 185</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CATHY DENNIS</th>
<th>Irresistable (Polydor/PLG)</th>
<th>LP: Love The Dog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Parallel Results</td>
<td>Chart Summary</td>
</tr>
<tr>
<td></td>
<td>P1 164</td>
<td>P1 164</td>
</tr>
<tr>
<td></td>
<td>P2 168</td>
<td>P2 168</td>
</tr>
<tr>
<td></td>
<td>P3 185</td>
<td>P3 185</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GLORIA ESTEFAN</th>
<th>I See Your Smile (Epic)</th>
<th>LP: Greatest Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Parallel Results</td>
<td>Chart Summary</td>
</tr>
<tr>
<td></td>
<td>P1 164</td>
<td>P1 164</td>
</tr>
<tr>
<td></td>
<td>P2 168</td>
<td>P2 168</td>
</tr>
<tr>
<td></td>
<td>P3 185</td>
<td>P3 185</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXTREME</th>
<th>Make The World (A&amp;M)</th>
<th>LP: Side To Every Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Parallel Results</td>
<td>Chart Summary</td>
</tr>
<tr>
<td></td>
<td>P1 164</td>
<td>P1 164</td>
</tr>
<tr>
<td></td>
<td>P2 168</td>
<td>P2 168</td>
</tr>
<tr>
<td></td>
<td>P3 185</td>
<td>P3 185</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KENNY G</th>
<th>Forever In Love (Arista)</th>
<th>LP: Breakthrough</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>Parallel Results</td>
<td>Chart Summary</td>
</tr>
<tr>
<td></td>
<td>P1 164</td>
<td>P1 164</td>
</tr>
<tr>
<td></td>
<td>P2 168</td>
<td>P2 168</td>
</tr>
<tr>
<td></td>
<td>P3 185</td>
<td>P3 185</td>
</tr>
</tbody>
</table>

Continued on Next Column
SAIGON KICK
All I Want (Third Stone/Atlantic Group)
LP: The Liquid

Total Reports 58 204

Regional LP N.A.
Reach Chart Summary Pos P1 P2 P3 Total
1 2 3 4 5 6 7 8
10 11 12 13 14 15 16 17
National Summary

Regional LP N.A.
Reach Chart Summary Pos P1 P2 P3 Total
1 2 3 4 5 6 7 8
10 11 12 13 14 15 16 17
National Summary

REGIONAL PARALLELS®
Summary

PATTY SMYTH
Yes Mazes (MCA)
LP: Patty Smyth

Total Reports 157 718

Regional LP N.A.
Reach Chart Summary Pos P1 P2 P3 Total
1 2 3 4 5 6 7 8
10 11 12 13 14 15 16 17
National Summary

REGIONAL PARALLELS®
Summary

STARCLUB
Hard To Get (Island/PLG)
LP: The Starclub

Total Reports 55 256

Regional LP N.A.
Reach Chart Summary Pos P1 P2 P3 Total
1 2 3 4 5 6 7 8
10 11 12 13 14 15 16 17
National Summary

REGIONAL PARALLELS®
Summary

UGLY KID JOE
Cats In The Cradle (Starlog/Mercury)
LP: America's Least Wanted

Total Reports 170 958

Regional LP N.A.
Reach Chart Summary Pos P1 P2 P3 Total
1 2 3 4 5 6 7 8
10 11 12 13 14 15 16 17
National Summary

REGIONAL PARALLELS®
Summary
**SIGNIFICANT ACTION**

### A

**AB LOGIC**  
Get Up... (Interscope/Atlantic Group)

### B

**BAD BOYS BLUE**  
Save Your Love (Zoo)

### C

**HONEY CHERRY**  
Tout (Virgin)  
LP: Home Brew

### D

**DIGITAL PLANETS**  
Rebirth Of Slick... (Pendulum/Elektra)  
LP: Rebirth (A New Revolution Of Time...)

### E

**FATHER MC**  
Everythings Gonna... (Uptown/MCA)  
LP: Close To You

### F

**MORC**  
Come In Out Of The Rain (EMI/ERG)

### G

**PAPERBIRD**  
Gitty (Next Plateau/London/PLG)

### H

**A LIGHTER SHADE OF BROWN**  
Home (Outsides)  
LP: Hip Hop Luv
t

### I

**ALPHA TEAM**  
Speed (Strictly Hype)

### J

**CHRONIC**  
Home Brew

### K

**DR. DRE**  
Nuthin But... (Death Row/Interscope)  
LP: Chronic

### L

**LOUIE LOUIE**  
The Thought Of It (Reprise)  
LP: Lets Get Signed

### M

**MITSU WALLACE**  
Our Love Will Never Die (RCA)  
LP: Mitch Malloy

### N

**NAUGHTY BY NATURE**  
Hip Hop Hurray (Tommy Boy)  
LP: 19 Naughty II

### O

**PAPERBIRD**  
Gitty (Next Plateau/London/PLG)

### P

**PARALLELS®**  
www.americanradiohistory.com

**January 29, 1993**
<table>
<thead>
<tr>
<th>Position</th>
<th>Call Letters</th>
<th>City</th>
<th>Station Name</th>
<th>Format</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KROI</td>
<td>Dallas, TX</td>
<td>News/News</td>
<td>1130 AM</td>
<td>1130 The News/News</td>
</tr>
<tr>
<td>2</td>
<td>KRLD</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1080 AM</td>
<td>1080 News/News</td>
</tr>
<tr>
<td>3</td>
<td>KDKR</td>
<td>Dallas, TX</td>
<td>News</td>
<td>790 AM</td>
<td>790 News/News</td>
</tr>
<tr>
<td>4</td>
<td>KMID</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1060 AM</td>
<td>1060 News/News</td>
</tr>
<tr>
<td>5</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
<tr>
<td>6</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
<tr>
<td>7</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
<tr>
<td>8</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
<tr>
<td>9</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
<tr>
<td>10</td>
<td>KDFI</td>
<td>Dallas, TX</td>
<td>News</td>
<td>1040 AM</td>
<td>1040 News/News</td>
</tr>
</tbody>
</table>

**Wheaton, IL**

- **91.5 FM** (WVNW): Chicago, IL
- **96.3 FM** (WZDL): Chicago, IL
- **97.1 FM** (WZLQ): Chicago, IL
- **98.3 FM** (WZNL): Chicago, IL

**Highland, IN**

- **88.9 FM** (WVNP): Highland, IN
- **90.3 FM** (WVBR): Highland, IN
- **91.1 FM** (WVCI): Highland, IN

**Savannah, GA**

- **95.7 FM** (WLSI): Savannah, GA
- **97.1 FM** (WLSM): Savannah, GA
- **98.3 FM** (WLSN): Savannah, GA

**Rochester, NY**

- **88.7 FM** (WVRF): Rochester, NY
- **90.5 FM** (WVRH): Rochester, NY
- **92.1 FM** (WVRS): Rochester, NY

**Baltimore, MD**

- **88.7 FM** (WVRE): Baltimore, MD
- **90.3 FM** (WVRF): Baltimore, MD
- **92.1 FM** (WVRS): Baltimore, MD

**Los Angeles, CA**

- **88.7 FM** (WVRF): Los Angeles, CA
- **90.3 FM** (WVRF): Los Angeles, CA
- **92.1 FM** (WVRS): Los Angeles, CA

**San Francisco, CA**

- **88.7 FM** (WVRF): San Francisco, CA
- **90.3 FM** (WVRF): San Francisco, CA
- **92.1 FM** (WVRS): San Francisco, CA

**Phoenix, AZ**

- **88.7 FM** (WVRF): Phoenix, AZ
- **90.3 FM** (WVRF): Phoenix, AZ
- **92.1 FM** (WVRS): Phoenix, AZ

**New York, NY**

- **88.7 FM** (WVRF): New York, NY
- **90.3 FM** (WVRF): New York, NY
- **92.1 FM** (WVRS): New York, NY

**Boston, MA**

- **88.7 FM** (WVRF): Boston, MA
- **90.3 FM** (WVRF): Boston, MA
- **92.1 FM** (WVRS): Boston, MA

**Washington, DC**

- **88.7 FM** (WVRF): Washington, DC
- **90.3 FM** (WVRF): Washington, DC
- **92.1 FM** (WVRS): Washington, DC

**Chicago, IL**

- **88.7 FM** (WVRF): Chicago, IL
- **90.3 FM** (WVRF): Chicago, IL
- **92.1 FM** (WVRS): Chicago, IL

**Miami, FL**

- **88.7 FM** (WVRF): Miami, FL
- **90.3 FM** (WVRF): Miami, FL
- **92.1 FM** (WVRS): Miami, FL

**Philadelphia, PA**

- **88.7 FM** (WVRF): Philadelphia, PA
- **90.3 FM** (WVRF): Philadelphia, PA
- **92.1 FM** (WVRS): Philadelphia, PA

**San Antonio, TX**

- **88.7 FM** (WVRF): San Antonio, TX
- **90.3 FM** (WVRF): San Antonio, TX
- **92.1 FM** (WVRS): San Antonio, TX

**Kansas City, MO**

- **88.7 FM** (WVRF): Kansas City, MO
- **90.3 FM** (WVRF): Kansas City, MO
- **92.1 FM** (WVRS): Kansas City, MO

**Indianapolis, IN**

- **88.7 FM** (WVRF): Indianapolis, IN
- **90.3 FM** (WVRF): Indianapolis, IN
- **92.1 FM** (WVRS): Indianapolis, IN

**Cincinnati, OH**

- **88.7 FM** (WVRF): Cincinnati, OH
- **90.3 FM** (WVRF): Cincinnati, OH
- **92.1 FM** (WVRS): Cincinnati, OH
86 • January 29, 1983

NATIONAL AIRPLAY

SPIN DOCTORS

Two Princes (Epics)

62% of our reporters playing it. Moves: Up 77, Departs 25, Same 16, Down 0, Adds 18, including WZOU, WEGX, B97, KJQZ, KPLZ, FUN-167, WMFQ, WFSY. See Parallels, moves 49-30.

ARRESTED DEVELOPMENT

Mr. Wendal (Chrysalis/ERC)

61% of our reporters playing it. Moves: Up 50, Same 6, Down 4, Same 16, includes B94, PRO-FM, KRBY, WHTE, HOTT12, K504, KS14, KKRD. See Parallels, moves 20-18.

JON SECADA

Angel (SBK/ERC)

61% of our reporters playing it. Moves: Up 55, Departs 29, Same 26, Down 1, Adds 21, including WAXS, KZOU, B97, WYCR, WZVP, WRWQ, WIFC, KLUC. See Parallels, debuts at number 37.

BOY KRAZ

That's What Love Can Do (Next Plateau/PLG)

50% of our reporters playing it. Moves: Up 29, Departs 27, Same 13, Down 0, Adds 54, including WNVZ, WJMO, HOTT102, KKFH, WNNK, I95, WAPE, 9630T, KKSS. See Parallels, debuts at number 37.

ANNIE LENNOX

"Little Bird" (Arista)


PETER CETERA

You're the One (Gay/Gay) (Sire)


PISZKO

"I'll Never Be Alone" (Atlantic)


CATHY DENNIS

"Irresistible" (PolyGram-PLG)


JUDE COLLE

"Tell the Truth" (Reprise)

Reports: 117. Moves: Up 77, Same 34, Same 18, Same 16, includes WMPI, WQIZ, WDVE, W2CQ, WIXQ, WBBZ, WBBZ-FM, WMGG. See Parallels, moves 49-34 on the CHR chart.

UGIL KOJO

"Cat in the Cradle" (Starland/Mercury)

Reports: 117. Moves: Up 77, Same 34, Same 18, Same 16, includes WMPI, WQIZ, WDVE, W2CQ, WIXQ, WBBZ, WBBZ-FM, WMGG. See Parallels, moves 49-34 on the CHR chart.

DOBBIE GIRL

"Lonin' Myself" (Atlantic/AG)

Reports: 117. Moves: Up 77, Same 34, Same 18, Same 16, includes WMPI, WQIZ, WDVE, W2CQ, WIXQ, WBBZ, WBBZ-FM, WMGG. See Parallels, moves 49-34 on the CHR chart.

PETER CETERA

"Wild Heart" (Atlantic)

Reports: 117. Moves: Up 77, Same 34, Same 18, Same 16, includes WMPI, WQIZ, WDVE, W2CQ, WIXQ, WBBZ, WBBZ-FM, WMGG. See Parallels, moves 49-34 on the CHR chart.

LO-KEY

"I Got That 4 Ya" (Perspective/A&M)

Reports: 117. Moves: Up 77, Same 34, Same 18, Same 16, includes WMPI, WQIZ, WDVE, W2CQ, WIXQ, WBBZ, WBBZ-FM, WMGG. See Parallels, moves 49-34 on the CHR chart.

EXTREME

"Stop the World" (A&M)


MARY J. BLIGE

"Luv Me" (Uptown/PLG)

Reports: 108. Moves: Up 75, Same 6, Down 12, Adds 20, includes W6IX, KQ9W, WUIX, WPWR, WITL, KQ8I, WPWF. See Parallels, moves 57-43 on the CHR chart.

VANESSA WILLIAMS & BRIAN McKNIGHT

"Love Is" (Giant/Reprise)

Reports: 108. Moves: Up 75, Same 6, Down 12, Adds 20, includes W6IX, KQ9W, WUIX, WPWR, WITL, KQ8I, WPWF. See Parallels, moves 57-43 on the CHR chart.

INKS

"Beautiful Girl" (Atlantic/AG)


SAIGON KICK

"All I Want" (Third Stone-Atlantic Group)


STARBURG

"Darle To Get" (Hand/PLG)

Reports: 95. Moves: Up 73, Same 6, Down 14, Adds 0, includes W6IX, B97, WQIX, WEGX, WFSY, WFSY-FM, WBFQ, WRWQ, WIFC. See Parallels, moves 49-37 on the CHR chart.
"Distilled, detached, pure, with vocals that choose to run against the waves of relentless beats with more fight, spite and passion than most bands can manage over seven albums."

-NME

**explosive AIRPLAY**

- Philadelphia: WEGX - 31 plays
  13th most played
- Los Angeles: KROQ - #1
  38 plays
- Phoenix: KOY - 18 plays
  #2 requests
- Atlanta: 99X - #5 requests
  7th most played
- Seattle: KUBE - 31 plays
- Washington DC: WHFS - Heavy
- Austin, TX: 2/10
- Dallas, TX: 2/12
- Atlanta, GA: 2/13
- Chapel Hill, NC: 2/14
- Washington, DC: 2/15

**explosive SALES**

- Philadelphia
  Tower Records #4
  Universal One Stop #29
- Los Angeles
  Wherehouse d-15
- Chicago
  Tower Records #8
- Washington DC
  Tower/Rockville #3
  Kemp Mill Top 15
  Tower/D.C. #6
  Tower/Vienna #4

**explosive CHARTS**

- Billboard Dance Chart 33-19*
- Billboard Maxi-Singles Sales Chart Hot Shot Debut #36*
- Billboard Top 10 Alternative*

Produced by Sunscreem. Management: Mark Shimmel Productions.