Revealing The Truths Behind Generation X

One researcher says group is not as fragmented as widely believed, predicts radio will continue to prosper; opinions are divided

Since 1990, when Douglas Coupland's novel "Generation X" focused on the generation that followed the baby boomer, enough has been written to describe people in this demographic — now in their late-teens through late-20s — to fill a sport utility vehicle.

Ironically, while most sociologists agree that this generation exhibits description of labels, they've been issued more than any other generation: "Twentysomethings" and "baby boomers" are but a few.

McCam-Ericsson VP/Director Media Services Karen Ritchie, who is also Group Media Director for General Motor...
"PEACH"
Developing a strategic-plan for the Country WMPS/Washington, DC, GM, and other similar positions. He is also the General Manager at WCML/Philadelphia. He is a graduate of the University of Pennsylvania's Wharton School of Business. He has been with NBC for over 18 years and has also worked at other major record companies, including Warner Bros. Records, Atlantic Records, and Columbia Records.

The Country WMPS/Washington, DC, GM, has been a key figure in the Country WMPS/Washington, DC, industry, and has been recognized for his contributions to the development of the Country WMPS/Washington, DC, market. He has been involved in the production of numerous hit songs and has been a key figure in the Country WMPS/Washington, DC, industry for over 20 years. He has been a member of the Country WMPS/Washington, DC, Music Industry Council for over 10 years and has been a key figure in the Country WMPS/Washington, DC, industry for over 20 years.
WW1 Seals Unistar/Infinity Deal

Westwood One announced Friday (1/15) that it had signed definitive agreements for its previously announced deal (R&R 10/15) to buy Unistar Radio Networks for $101.3 million and sell a 25% equity stake in WW1 to Infinity Broadcasting for $15 million. WW1 also announced that Westinghouse Credit Corporation had acquired R&R in return for retaining WW1 of approximately $20 million in debt.

Infinity CEO Mel Karmazin and CFO Farid Suleman will assume similar responsibilities at WW1 when the related Infinity and Unistar deals close in early 1994. Infinity currently manages Unistar for a group of lenders headed by Chase Manhattan Bank. WW1 founder Norman Pattiz will continue as Chairman. WW1 said turning R&R over to the lender was consistent with its "previously announced strategy to refocus on its core network radio business." WW1 had earlier sold all of its radio stations.

Positive Step

Ownership of R&R by Westinghouse Credit, a unit of Westinghouse Electric Corporation, is likely to be a short-term situation. Westinghouse issued this statement: "While Radio & Records is an excellent company, it is not a strategic fit with Westinghouse Electric Corporation's core business. Discussions are currently under way with R&R management for the possible purchase of the company. Westinghouse is optimistic that these talks will be successful. "Until the sale of the company is effected, Westinghouse is committed to maintaining Radio & Records as the well-run and well-managed company that it is. Consequently, Westinghouse will not seek a change in management or strategy at Radio & Records." In a memo to R&R's staff, Publisher Bob Wilson said there would be no major changes in daily operations. "Westinghouse has pledged to support the current management team's vision in continuing the rollout of R&R ONLINE and the AirCheck monitoring system." He also noted that Westinghouse was committed to helping secure financing for a sale which would include R&R management in ownership.

EARNINGS

3rd Qtr. Revenue Reports

Great American Communications Company (Nasdaq: GACC) reported a third-quarter loss of $199 million (35 cents per share), compared to a loss of $9 million (16 cents per share) a year ago. Net revenues dropped from $52.9 million last year to $50.2 million. Radio revenues were $18 million, down from $18.2 million. Great American has received approval from shareholders and creditors for a financial reorganization (see Page 6). The company owns 16 radio stations in 11 markets and six TV stations. It announced a deal this week to sell WLZR & FM Milwaukee (see Transactions, Page 8).

DB Communications Group Inc. (Nasdaq: IDBX) posted third-quarter net income before extraordinary items of $7 million (41 cents per share), compared to a loss of $152 million (41 cents per share) a year ago. Total revenues were up to $1.34 billion, compared to $1.51 billion last year. The Warner Music group reported earnings before interest, taxes, depreciation, and amortization of $132 million, up from $122 million. In addition to the music group, Time Warner has extensive interests in publishing, cable TV, films, and theme parks.

For The Record

The Infinity Broadcasting and Saga Communications earnings reports in last week's R&R (11/5) were for the third quarter. No time period was specified in the stories.
The newest and largest library for today's contemporary, oldies, or full-service station. Over 1500 original pieces of music on 100 CDs.

**MegaHot Country**

The latest HOT tracks and the most music for contemporary country radio. Over 750 different commercial beds, plus mix-outs and free software.

**Lazer Lightning**

Bold and powerful rock tracks for CHR, AOR, and URBAN stations. 500 original pieces of music with alternate mixes and edits.

Laser hot! Ideal for power promos, and high energy IDs and sweepers. Pumps up your commercial sound to the max.

**Trendsetter II**

An all purpose library filled with a wide variety of music for commercials, plus full sound effects and production elements.

**Digital Director**

Versatile and expansive. Delivers a large collection of different compositions. Sound effects and power parts included.

**Generation Three**

A multitude of production beds in a wide variety of categories. Extended lengths for full production possibilities.

---

**SLAM DUNK**

Introducing our NEWEST and HOTTEST Production Library!

It breaks all the rules!

**Call Your Personal Sales Representative at:**

(800) 879-2100
Political Ad Bill In Congressional Flux

Broadcasters may yet avoid serious fallout from congressional efforts to reform the campaign process.

At R&R's Tuesday (11/19) deadline, the campaign reform bill making the rounds of the House of Representatives had been stripped of provisions that would have required stations to give free or deeply-discounted airtime to political candidates. Also nixed: a requirement that broadcasters give candidates free time to respond to charges leveled in spots sponsored by independent expenditure groups.

The draft legislation does include language requiring stations to sell non-preemptible spots at their lowest unit rate for preemptible time.

The fate of a voucher plan—in which the government would provide candidates with coupons to buy media time and space—was uncertain at deadline. However, a provision obligating stations to carry spots urging people to help fund the voucher plan by checking off the political contribution box on their taxes is apparently dead. The NAB opposes the voucher plan because it fears stations would face massive paperwork and delays in getting reimbursed by the government.

While the industry seems to have fared well, a House staffer warned that much could change by the time the House Administration Committee finishes marking up the bill on Wednesday (11/20). "Every time I come back to my office, somebody's thrown another change over the transom," said the staffer. "It's like finding dead cats and dogs on your porch."

Thumbs Up For Great American Reorganization

Shareholders and creditors of Great American Communications Company have approved a prepackage Chapter 11 reorganization plan designed to reduce the company's total debt and preferred stock obligations by $477 million to $310 million.

Continued on Page 8

TRANSACTIONS AT A GLANCE

- Bible Broadcasting Georgia Stations $250,000
- WYFZ/Evans (Augusta), GA
- WAGQ/Wungeonsboro (Augusta), GA
- KFMI/Chico, CA $1,675,000
- WMGR & WJAD/Bainbridge (Albany, GA $1.28 million
- KTRU/Mansfield, MO $520,000
- WSAU/Circaleville $500,000
- WJRT/Red Bank (Chattanooga), TN $1,699,000
- KAAM/Dallas $3 million
- WMLA/Rappanatomus Lyncsbur-Rowanoke, VA $1.06 million
- KBBO & KRSE/Yakima, WA $218,750
- WLZR-AM & FM/Milwaukee $7 million

Continued on Page 8

Fairmont Sell-Off Sends KKOB/Albuquerque Combo To Citadel For $9 Million

Saga doubles up in Milwaukee with $7 million for WLZ-R combo; Kendrick pays $3 million to make KAAM/Dallas a good sport

Deal of The Week

**KKOB-AM & FM/Albuquerque**

**PRICE:** $9 million

**TERMS:** Asset sale for cash. All proceeds from the sale will go to the seller's senior lenders, led by Marine Midland Bank, pursuant to a reorganization plan approved by the U.S. Bankruptcy Court for the Southern District of New York.

**BUYER:** Citadel Communications, headed by President Larry Wilson. It owns 19 stations in eight markets. Phone: (602) 730-6663

**SELLER:** Fairmont Communications Corp., headed by President Mark Hubbard. Fairmont is managed by publicly traded Osborn Communications (Nasdaq: OSBN), headed by President Frank Osbom. Fairmont owns WMTG & WHC/Detroit, WLC-AM & FM/Nashville, and is selling KBBO/Travis San Francisco. Phone: (613) 421-6726

**FORMAT:** AC; AC

**POWER:** 50kw; 21.5kw

**FREQUENCY:** 105.1 MHz -1313

**SELLER:**Jones Eastern Radio of Augusta Inc., owned by C.J. Jones of Summervile, SC. He owns WWSB/Burgaw (Wilmington), NC; WSSS-Columbia, SC; and WJUM & WSSIP/Charleston-Greene Creek, SC. Phone: (704) 503-5555

**BUYER:**Jesse Rice Broadcasting Network Inc., a nonprofit corporation headed by President Lowell Davis. It also owns WYVA/Wungeonsboro (Augusta), GA and 28 other stations. Phone: (704) 503-5555

**BROKER:**Gary Whitley

**COMMENT:** Although both stations are in the Augusta market, the applicant checked "no" for the questions regarding duopoly combinations.

**Group Deal**

Bible Broadcasting Georgia Stations

**PRICE:** $250,000

**TERMS:** Asset sale for $25,000 cash and a 10-year promissory note for the balance. The interest rate is to be 6% for the first five years and the Wuri Street Journal prime rate thereafter, but not less than 6% or more than 9%. Interest only payments are due for the first 12 months. A principal payment of $25,000 is due the 13th month, and the balance is to be amortized over the remaining period of the note.

**BUYER:**Jones Eastern Radio of Augusta Inc., owned by C.J. Jones of Summervile, SC. He owns WWSB/Burgaw (Wilmington), NC; WSSS-Columbia, SC; and WJUM & WSSIP/Charleston-Greene Creek, SC. Phone: (704) 503-5555

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Continued on Page 8

"We chose Marketing/Research Partners as the exclusive research company for KZDG, Denver because of the successful track records of their clients. We selected them to do the national call-out for Media Base Music Research because we needed the best music testing company in the business."

Steve Lehman, President
Premiere Radio Networks

(206) 383-6774

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**We are pleased to announce that**

**CHESLEY MADDOX DORSEY**

**SENIOR VICE PRESIDENT**

has joined

**BRENNER SECURITIES CORPORATION**

Two World Trade Center
38th Floor, Suite 3826
New York, NY 10048

**Investment Banking Group**

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(212) 839-7339 Fax
(212) 839-7319 Confidential Fax

October 1993
Can we talk?

URBAN CHART: 1
87 UC REPORTERS - 100%

Thank you, Black Radio, for your support -- there's more to come!

Here's the Scoop: Grammy nominee

TEVIN CAMPBELL's debut album, T.E.V.I.N., spawned three consecutive No. 1 R&B hits: "Tell Me What You Want Me To Do" (also a Pop smash), "Alone With You" and "Goodbye." It sold a ton (that's ton as in "a million"). His new album is aptly titled I'M READY. The premier single is "Can We Talk."

Can we talk? Absolutely. When we've got a story this great, how can we resist?

Produced by Babyface and Daryl Simmons. Management: Rhonda Byrd/Ron Weisner. ©1993 Quest Records.
Is Your Research Company Seeing Somebody Else On The Side?

Lots of times, big research companies see more than one station per market. Good for them. But not for you. We, however, devote ourselves to one client per market. So if market exclusivity is important to you, call us at 703-534-3003. And get the research company your competitors can’t.

Totaly original, totally custom research.

TRANSACTIONS

Continued from Page 6

WPYZ/Evans (Augusta), GA

FREQUENCY: 92.3 kHz

POWER: 3kw at 328 feet

FORMAT: Religious

WAGW/Waynesboro (Augusta), GA

FREQUENCY: 105.0 MHz

POWER: 6kw at 328 feet

FORMAT: This station is dark.

California

KFMF/Chico

PRICE: $1,675,000

TERMS: Duplex deal; asset sale for cash and notes

BUYER: Park Lane Group, headed by President/CEO Jim Levy. It owns KPLL/Culusa (Chico), CA; KGMS & KSJ/Kendale, CA; KWVL & KLTV South Lake Tahoe, CA; KAIA & KZZZ/Kingman, AZ; KZKL/Cottonwood Flagstaff, AZ, and KVYO & KTP/Mojave/Tahcapi, CA. Phone: (415) 324-8646

SELLER: Nova Broadcasting, headed by general partner Gregg Peterson

FREQUENCY: 93.9 MHz

POWER: 2kw at 1210 feet

FORMAT: New Rock

BROKER: Media Venture Partners

COMMENT: This station sold for $2.1 million in 1990.

Missouri

KTRI/Mansfield

PRICE: $250,000

TERMS: Asset sale for assumption of two bank notes totaling approximately $100,000 and issuance of a new eight year promissory note for $50,000 at no interest with monthly payments of $602.

BUYER: Country Music Communications Inc., owned by Rex McCormick of Madisonville, VA. He owns WUFZ/Richmond and KBCN/Marshall, AR, and is buying four small market stations in Arkansas.

Phone: (417) 335-2261

SELLER: Terry Clair of Mansfield

FREQUENCY: 95.9 MHz

POWER: 3kw at 326 feet

FORMAT: Religious

Ohio

WSAI/Cincinnati

PRICE: $500,000

TERMS: Asset sale for cash

BUYER: Middle Market Broadcasting Company, owned by Charles Reynolds of Cincinnati.

Phone: (513) 652-5992

KAAI/Dallas

PRICE: $3 million

TERMS: Asset sale for $2 million cash and a five year promissory note for $1 million at two percentage points above the prime rate

BUYER: Cardinal Communications Partners LP, whose general partner is Cardinal Communications Inc., owned by H. Spencer Kendrick of Dallas.

Phone: (214) 621-6002

SELLER: Bonville Internationale Corp., whose radio group is headed by President Bruce Reese of Salt Lake City. The company is owned by the Church of Jesus Christ of Latter-Day Saints (Mormons). Bonville owns KZPS/Dallas and 14 other radio stations in Texas, plus two TV stations. Church-owned universities own two non-commercial FMs and one commercial TV station.

Phone: (801) 575-7250

FREQUENCY: 1310 kHz

POWER: Day/night

FORMAT: Big Band (The buyer plans an all-Sports format)

BROKER: Chuck Dubmir of Media Brokers Inc.
WESTWOOD ONE PRESENTS

MIDNIGHT OIL
ON
IN CONCERT

THE WEEK OF NOVEMBER 22

For additional information contact your Westwood One representative at (310) 204-5000.

COLUMBIA

IT COULD ONLY COME FROM WESTWOOD ONE!
Pine President Of Interrep East

Veteran national radio rep George Pine has been promoted to President of Interrep East. In his new role, he will oversee the rep firm's New York sales office and be responsible for Interrep's profits, client shares, and overall agency performance in New York.

Pine has been Exec VP/New York Region of Interrep's McGavren Guild Radio since 1985 and a Regional Executive for parent company Interrep Radio Store since 1989.

In George’s capacity as Regional Executive, he continually demonstrated

BP Buys Bonneville Broadcasting Sys.

Broadcast Programming has acquired the assets of Bonneville Broadcasting System, the syndication and consulting arm of Bonneville International. Terms were not disclosed.

BP President Edith Hilliard said, “Bonneville Broadcasting System has built an excellent reputation over the years for the highest-quality programming and consulting services specializing in Lite AC and Easy Listening. We’re delighted to add their products and services to our product line, and to have the opportunity to serve Bonneville’s customers.”

BP will continue to offer BBS’s Lite AC and Easy formats. Walter Powers will relocate from BBS’s Northbrook, IL, headquarters to BP’s Seattle offices to supervise those formats. BP will also continue to offer BBS’s digital programming services and compact disc music library services.

Cataneo Upped To Sony Comm. Post

Mary Ellen Cataneo has been promoted to Sr. VP/Sony Music Entertainment Communications. She most recently served as VP/National Press & Public Information for Columbia Records.

"During her 10 years at Columbia publicity, Mary Ellen showed the fine instincts that characterize our best senior executives," noted Sony Music Entertainment President/CEO Thomas Motola, to whom Cataneo will report.

"She represents and maintained the high profile of the label and its artists, delivering results that never failed to surpass everyone’s expectations of her as well as her staff.”

Among other duties, Cataneo will act as a liaison between Sony Music and all music press, trade, and business publications. She will plan, coordinate, and implement public relations programs as well as oversee internal communications and contributions.

Foster Named VP/Public Relations At MCA

Fletcher Foster has joined MCA Records as VP Public Relations. Foster was previously Sr. Director National Publicity at Arista. Sr. VP/Public Relations Paula Bateon, to whom Foster will report, said, “Fletcher’s one of the brightest and most capable publicists working in the music business today. His leadership skills and proven abilities in working with artists and media will be great assets to the department.”

Before spending the last two years at Arista, Foster was at Sony/Nashville for five years, first as Publicity Coordinator and then as Director/Media & Artist Development.

Rhino Builds Pyramid Pact

Rhino Records and independent label Pyramid Records have entered into an agreement wherein Rhino will manufacture and distribute Pyramid product in the US.

“We’re very excited about our new association with Pyramid,” said Rhino President Richard Foss. “The label’s artists have significant histories and promising futures, and we’ll do our part to help them fulfill that promise.”

Foster "Rhino's Allen Jacobi commented, "Rhino has always been known for finding the best recordings by classic artists, and Pyramid will be releasing great new recordings by classic artists." The Band's 'Jericho' LP marks the first release under the new agreement.

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Bieler New VP/GM At KOO/Phoenix

"Brian wants to win more than anyone else I know," commented Compass President Bob Hughes. "His track record consists of turn-arounds, most of which were executed quickly and brilliantly."

"Bieler builds an incredible rapport with each market in which he goes. He determines the market’s needs and sets out to fill those needs. Phoenix is a very competitive radio market," Bieler said.

LE/GEO See Page 21

UPDATE

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LE/GEO See Page 21

Wire service...radio network...all in one!

800-283-4147
Mendelson Boosted To WMC GM

WMIC-AM & FM/Memphis GSM Sidney Mendelson will become GM when Ellis Communications takes control from Scripp-Howard later this month (11/30). He will succeed Don Meyers, who will retire from the N/T Hot combo.

According to Ellis Owner/ President Bert Ellis, "Sidney has the ambition and leadership capabilities to drive these radio stations to new heights."

Meyers added, "During his tenure, Sidney has brought a wealth of dedication and enthusiasm to these stations. We've worked together for many years and have had the satisfaction of seeing both stations achieve tremendous success."

Mendelson joined the combo 18 years ago as an AE. He later advanced to LSM, NSM, and GSM.

---

LETTERS

X-Pressing Himself

Dear R&R,

One day after our station's GM and I were discussing the concept of Generation X, your October 22 issue arrived, and I read John Pendergast's column on the subject. While WLFE is a Country station, I am one of the members of this mythical group of which so many people are talking, and I once enjoyed Top 40 radio (notice I said "once"); I therefore felt a need to respond.

While I agree Generation X may not be classifiable as a true generation, as the "thirtysomethings" are, I do not feel this indicates a lack of an audience. And though I don't possess the assumed characteristics of Generation X, that doesn't mean the music Generation X grew up on isn't viable as a distinct format. As radio stands now, there's a music format geared toward every age-class of listener. Big Band and Classical stations primarily target one segment of the upper demos, '60s/ '70s Oldies stations program for a different segment of the uppers, Classic Rock and many ACs go for the thirtysomethings, and today's CHRs and Urbanos go for the teens. Even young children are being targeted!

What format utilizes, almost exclusively, music that brings back memories of my good old days? None. Whatever happened to, for example, "Who Can It Be Now?" by Mem At Work, "Purple Rain" by Prince, "Der Kommissar" by After The Fire, "Hold Me" by Fleetwood Mac, and "Rock Of Ages" by Def Leppard? These are songs that, while extremely different in style, were all once played on the same Top 40 stations.

So why can't Generation X be viable as a format, if not a true, legitimate generation? Program on-the-air currents that would not blow off the core and rely heavily on a good library consisting of songs like the aforementioned. I can just imagine turning on the radio and hearing calls like "WGNX — Generation X."

In this case, instead of a generation creating a format, like the thirtysomethings did with Classic Rock, the format itself would create the generation. Fifty years from now and beyond, there will need to be more "generational" style formats geared to specific musical tastes. After all, today's Top 40 — rap, dance, grunge, etc. — will eventually be tomorrow's golden oldies, and radio will have to adapt.

—Matt Henry, MD
WLFE/Burlington, VT

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EXECUTIVE ACTION

WQCD Appoints Paquette GSM

WLT/WNew York LSM Bob Paquette has joined cross-town Contemporary Jazz outlet WQCD as GM. He succeeds Joe Leese, who departed the Tribune station several weeks ago.

According to VP/GM Maureen Lesso, "Bob's a great people person and has maintained a solid reputation in this market for a long time. His knowledge, ability, and enthusiasm make him the perfect choice for this position."

Paquette's previous radio experience includes stints as an AE and later LSM for WPLJ/New York and an AE at WDHA/Dover, NJ.

Shay Elevated To KFBK & KGBY GSM

KFBK & KGBY/Sacramento NSM Jan Shay has been boosted to GSM at the Group's N/TAC combo.

According to VP/GM Rick Ethelson, "In her capacity as NSM, Jan has been responsible for nearly 35% of the combo's revenues. She's been tremendously effective and richly deserves this promotion."

Shay previously was GM for WIND/Chicago and GSM at WINS/New York. She was also a national sales rep with Radio Advertising Representatives.

Shay is replaced as NSM by sixth-year combo AE Susan Rivellec.

---

Reese To Oversee Bonneville Majors

Bonneville International Exec. VP Bruce Reese has been named President of the company's nine-station Major Market Radio Group. He succeeds Jack Adamson, who retired last week (11/1).

"This position will allow Bruce Reese to exercise his considerable management skill in new ways," said Bonneville President/CEO Rodney Brady. "He will use his knowledge of music and formatting to help the group move forward."


Reese joined Bonneville in 1984 as Asst. General Counsel. In 1985, he became VP/Secretary and General Counsel of the company. Two years ago, he was named Exec. VP and President of Bonneville's Intermountain Group, which includes KSL-AM & TV/Salt Lake City and two other communications-related businesses.

(Note: Portions of this story were inadvertently omitted in last week's issue, hence the complete reprint above.)

How to Have Great Jingles:

1. Call JAM

That's all you have to do! JAM produces creative and effective identification for all formats. That's why the biggest and best stations in the world all agree that JAM is the #1 Choice for Jingles. And you always hear JAM on stations like Z-100, KOST, WCBS-FM, KKBW, WFN, KZLA, the B.B.C., the Voice of America, and hundreds more.

To have great jingles (on tape, DAT, or compact disc) call JAM!

JAM Creative Productions, Inc.
5454 Parkdale Drive
Dallas, TX 75227
Phone (214) 388-5454
Fax (214) 381-4647
Radio

Salter Johnson Baker

William Baker to VP/GM; hell remain exec. producer/announcer for the Northern Illinois University Huskies' Sports Network. Assuming Baker's former post is Robert Coyne, who previously was an AE.

Rick LeCompte steps up to VP/ Sales & Operations at WZNF-Champaign, IL. He most recently held a Group Sales post.

Gehrig Peterson — formerly owner/President of Media Consultants — shifts to WCGR/Chicago as Director/Marketing.

Allison Hodges joins KGO/San Francisco as Media & Community Relations Manager. Prior to her appointment, she was a public relations consultant/freelance writer.

Records

Maidenberg Kremen

Marty Maidenberg advances from Director/Product Development to Sr. Director/Marketing at Mercury Records.

National Radio

Alan Rogers — aka Alan Brooks — has been named Sports Director for Metro Networks/San Francisco. He'll continue covering sports events for crosstown KQK.

Westwood One is presenting "Rod Stewart: Have I Told You Lately?" to AC stations. Hosted by KID/KSF, San Francisco morning talent Dan Beaus, the two-hour music and interview special will air the week of November 15. On November 26, the network will air "The Stewart Coffin Show," a two-hour music performance live from San Antonio's Alamo Dome. In other news, WWL is offering "The Stars Are Out In Georgia." The three-hour Thanksgiving special week will be hosted by Tris Yearwood — will spotlight Georgia-based country artists (318) 840-3833.

Copra Media Productions is offering "Class Reunion" on a market-exclusive, barter basis. Hosted by Dave Cowley, the weekly, four-hour program showcases artists and songs from the past — 50s, 60s, and 70s; (215) 240-0008.

ABC Radio Partners International has been formed as a joint venture between ABC Radio International, CAL International, and Book, Jacobs & Eckhardt Inc. Beginning January 1, 1994, the new Hong Kong-based company will produce and syndicate programming for China, Greater China, and the Asia-Pacific region; (214) 991-0000.

Superradio has relocated to 1671 Wisconsin Rd., Farmington, MA 01730; (508) 626-2000.

Industry

Elen O'Connell Sutherland rejoin Cristian Radio as Sales Manager/San Francisco. She most recently worked for Westin Hotels & Resorts.

Changes

AGC KTSU Los Angeles welcomes AE/Regional Sales and Marketing Vet Brandi Anderson to the station. Brandi returns to WSNY/New York after working with Summit Media. She'll report to GM/VP for Station Operations, Bill Simpson.

WKNF Columbus, OH, has hired Steve Hammond to Beckley Merchant-Grey, October 21.

Condolences

WGGF-FM/Chicago air talent and "Rap Down" co-host "Discos" Dave Hawkins, 40, October 20.

Smart cars need a lot of TLC.

Increase TIME SPENT LISTENING on your station. By providing up-to-the-minute information, Metro Networks keeps your listeners informed without hard costs. Be smart, call Metro Networks NO-O.

For more information call us at 1-800-800-NEWS.

You need a lot of TSL.
Preparing For A Strong First Quarter

By Irwin Pollack

The first quarter doesn't have to be the weakest of the four. With the proper planning, organization, leadership, and control, you can help your sales department exceed goals, earn faster commission checks, and — best of all — outperform the market like never before.

The following 10-point checklist is a step-by-step formula for first-quarter success. Although each seems viable at first glance, the real key to success lies in their execution:

1. Programmers have PL, P2, and P3 listeners — and strategies for maximizing quarter-hour listening for each — so sales departments must divide their account lists the same way. Many managers label these lists as A (best), B (mid-level), and C (third-rate) accounts.

2. Assess the efficiency of your sales department's account management. Any seller with more than 2% accounts may have too many.

3. It's important to trim account lists so that sellers won't just focus on their top accounts — and leave the others to be called on by your competition.

4. Implement role-play sessions during your next series of sales meetings. Although this back-to-basics strategy rarely is a favorite among participants, it's still a viable way of learning. In fact, there's no better way to find out what's happening on the street than to bring it in front of everyone involved.

5. Ask yourself: Are salespeople focusing on the prevalent points? Are they up-to-date on key features and benefits? Are they absolutely sure of why the station deserves to be bought?

6. When training salespeople, stress that every station is perceived as a "must". "Could," or "shouldn't" buy. For instance, ask them how they compare to a car dealer's perceived value of the Sunday newspaper (usually a "must") buy.

7. Renovate salespeople that their only goal when phoning for appointments should be to get in the door.

8. To avoid "rejectionists," consider using your station's corporate name rather than call letters when trying to get a decision-maker on the phone.

9. Double-check all packages to ensure that you're using retail pricing strategies. If we're supposed to "mirror" customers, we should speak their language when it comes to pricing. Here are three rules of thumb:

   a. The last two digits of all package prices should end in "$5" or "$95" — any client who can afford $700 or $900 can afford $785 or $995.
   b. This not only bumps each order up 15%, but also retailers can relate.
   c. In terms of rates, remember that a dollar or two below an even round price sells well. Try $68 or $69 instead of $70.

10. Sell multiple months at once. Rather than a $500 package, present her offer as "three months for $1995."

11. Scrutinize your old sales reports. Who was on six months ago that hasn't been on for a while? Who had a big sale last year that was advertised in the newspaper? (Has anyone gone to the library to check out last year's paper?)

12. Design a one-sheet that anticipates, raises, and answers objections. Across the top, print a bold headline such as, "Still unsure? Let us address your concerns." Underneath, place three vertical, rectangular boxes with different subheads outlining an objection (i.e., "Rate Too High?" or "Demo Too Old?") and a paragraph that overcomes each.

13. Brainstorm to come up with ways salespeople can really sell themselves to retailers. Start with the business card: Make it stand out, and make it bigger.

14. On the first face-to-face call, give the account a prospect and tell him to keep it somewhere that's easily accessible. On the second sales call, staple a second card to the first one. On the third call, staple another to the stack. Six months later, you'll appear to be bigger, fuller of service, etc.

15. Just as car dealers close one in five customers but half of all test-drives, find a way for prospects to test-drive your station more often.

16. Force sellers to present one spec spot and one written presentation each day. Painful? Yes. A drain on sales support and production? Yes. But — bottom line — it's a way to crank up your closing ratios.

17. Once the first quarter begins, focus on activity levels. Show how activity breeds performance. Give each seller a piece of graph paper containing 500 little boxes. After each face-to-face call, have them color in one box. If they fill in all 500 by the end of the quarter, they get $1000.

18. End result: more calls and more sales. Sellers will go for the cash, but will ultimately realize they'll never close the sale unless they cross the doorstep.

19. For the call to count, insist that salespeople retrieve a business card with a decision-maker's signature. If the seller ever leaves, you'll have 1500-2000 new decision-makers' names.

These tips can make day-to-day challenges fun and more rewarding, but remember to focus on new-year basics. Ask salespeople for their 1994 plans of attack, 20 retail target accounts, target rate goals by quarter, long-term challenges, etc. Remind them to plan their work — then work their plan.
Radio Makes News!

A newsweek reporter writes of his experience as a guest host on Talk Radio 61 in Los Angeles—"A 50,000-watt powerhouse that booms into 46 states"—where he tapped into the nation's pulse on NAFTA. The New Yorkers have been wearing a bulletproof vest at all public appearances (National Enquirer). UK financial "zine The Economist devotes a page to Rush Limbaugh. "I hate the phenomenon," says Limbaugh.

Hook of Revelations

When her "For My Broken Heart" album came out, McCall's cover star Reba McEntire says she thought "This won't be very big, because it's too depressing." And then it was the biggest-sell ing album of my career! What does one say about the stability of our nation? It says that everybody hurts.

In People, Trisha Yearwood says, "We were taught that it was okay to be independent and intelligent — that you could be all that and still be feminine. I think that's one of the reasons women have become such a force in country music over the last few years. Most of them are saying it's perfectly all right to be these things and — me — they're singing about it.

With The Band

Asked what he wants from the Stones' next bass player, Charlie Watts told Rolling Stone, "As many laughs as Bill can give me." Depeche Mode's Martin Gore says, "My daughter has changed my perspective on life. Actually, I'm quite worried about the influence of Disney songs, because that's all she listens to. I get up to the moment I go to bed."

Now Browne Knows

Jackson Browne reflects on his political phase in Q: "It's not as if you were going through police in a song." He says he changed his approach after the '88 election: "I thought, now that people can see that Reagan lied about the degree to which we were involved in Nicaragua, they certainly won't vote for Bush." I was shocked when Bush was elected. It completely turned my head around.

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

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From the debut Motown album BLACK REIGN

In stores November 16th
Rumbles

- Good WEDG/Daytona Beach appoints David Middleton VP/GM.
- KTAR & KXLT/Phoenix GM Jim Taserek will exit the KTLI/AC combo next February to launch his own media-related business.
- WKXSL/ Lakes names Russ Schell OM. He'll retain associate consultant duties at Lod Consultants.
- WKBG/Binghamton, NY welcomes Joe Kane as GSM. Former GSM Walt Adams and the entire sales staff exit.
- KASY (102)/Albuquerque hires Bruce Agler, most recently PD at KIBM/Tucson, to its PD post. Interim PD Bob Brooks will concentrate on freelance voiceover.
- WPKZ/Hamiltonsburg welcomes Mark Daniels — most recently AP/Afternoon driver at WWO/ Lancaster, PA — for PD/mon morning duties.
- AC WPEG/Manch, GA enters into an LMA with CHR WMBC/Jefferiesville, GA.
- Latest changes at WTLO/Wilkes Barre-Scranton have morning man Pete McClure, midday man Candie Jeyes, and night slammer Davey Jones out. Recently named PD Tommy Frank takes the station jockless. New calls and handle WSKS (The New Kiss 102.3 FM) will bow next week, with the lineup to follow.
- WFKS/Dayton Beach PD Kris Earl Phillips resigns, returning to Randle Research as Dir/Software Development. He'll remain at WFKS until the end of the month.
- CHR WYAM/Myrtle Beach will bring in Howard Stern and flip to Classic Rock next Monday (11/15). PD Tank Sherman will remain on board for now.
- In the wake of KOWF/Escondido, CA PD Dave Dame's exit for Aristal's Midwest promo gig, Chris McKay moves up to OM, morning talent Norm Barton becomes PD, and Kim Cooper cops the MD role.
- AC KZL/Grand Forks, ND-MN OM/MD Scott Horeen is upped to VP/Programming & Ops. KZL/VP/Dir.
- WKZ/Youngstown, OH in a similar capacity.
- KMGL/Lawton, OK PD Scott Staller exits. Rick Walker becomes interim PD.
- WWHW/Princeton, NJ morning man Mike Davidson becomes PD/D.

Leading Horticulture

Thanks to their fertile imaginations, the chronic buds 'n' petal pushers at Beggars Banquet/EWA/AG weeded out the blossoming competition for Promo Item O. The Week honors, cultivating selected programmers by customizing one side of boxes that house the familiar "Chiex" product with a box-top touting the miraculous growth potential of Buffalo Bob's new "Tree House" trick."

Osborn wouldn't discuss pricing, but ST hears that bidding for the Detroit combo is into the mid-30s (million, that is) and into the teens for Nashville.

George Sosson's new Radio Equity Partners group has filed to buy WCKT/Fort Myers-Naples, FL, the revenue leader and top-ranked Country station in that fast-growing market.

The actual sale price won't be known until closing early next year, since the contract specifies payment of $812 million over 12 months trailing cash flow. (ST hears the price tag's somewhere in the $10 million range.) The seller is Stephen Seymour's Sandbag Communications; broker was Dick Foreman.

Incidentally, Sosson's group should close on its first station — WWJB/Providence — this week and WHYN-AM & FM-Springfield next month. They're being purchased from Wilks-Schwartz for a total of $25.65 million. The FCC cleared the way for that deal to close by fining Wilks-Schwartz $12,500 and giving WHYN-AM & FM a short-term license renewal for EEO violations (although FCC Chairman Jim Quello complained the punishment was too harsh).
Invites You To "SPEND THE NIGHT"

The second hit single from their new album Millennium. Back where they belong, on Reprise.

2nd "Most Added" Urban  One of the "Most Added" AC

Produced by Maurice White for Kalimba International  Recorded by Paul Kingberg  Mixed by Mick Guzaski
Management: Third Rail Entertainment/Bob Cavallo/Rebecca K. Mostow

©1993 Reprise Records
Continued from Page 18

WXTY/Detroit night talker Ronna Romney resigns to run for the U.S. Senate as a Republican. American Entertainment Network’s Michael Reagan takes over the station’s 9 a.m. to noon slot. Ronna is the ex-daughter-in-law of former Michigan guy George Romney.

Fine Time

The FCC issued a $10,000 notice of apparent liability against Jacob’s KOA/Denver for violation of sponsor ID rules. At issue are a series of promotional spots touting the community of Cripple Creek, which the agency claims were insufficiently identified as ads. VPIGM Lee Larsen calls the fine excessive, given the “technical” nature of the violation, and says the station will fight it.

Meanwhile, Southern Broadcasting Companies — co-owned by Media Venture Partners President Charles Giddens — faces a $5000 FCC fine for allowing WSTT/Thomasville, GA to go dark for eight months without Commission permission. The group no longer owns the station.

KHKS/Dallas PD J.J. McKay has taken a 30-day leave of absence for health reasons. MD Sean Phillips has been named acting PD.


**Records**

- American Records Dir/Mix Club Dance Promo Gary Richards now heads the label’s pop promotion
- MCA/Nashville adds a new sixth regional post and taps ex-Gary Group Promo Mgr. Denise Roberts to fill it. Based in Baltimore, she’ll handle the Northeast.
- Ex-Morgan Creek SF regional promo rep Bob Odom joins RCA to cover the Dallas/Houston region.
- Nashville-based MCA Regional promo domo Paul Janowski has been named to the Board of Directors for the T.J. Martell Foundation.

Nostalgia-formatted KJOI/L.A. went straight to the source when hiring a new weekend personality. ‘50s hitmaker Pat Boone will host a two-hour Saturday night show, beginning November 27.

**Do the Limbaugh Rock**

In addition to his Sunday (11/7) induction into Chicago’s Radio Hall of Fame (see Page 1), Rush Limbaugh’s second book — “See I Told You So” (Pocket Books/$24) — hit stores last week with the biggest hardcover first printing in publishing history: 2 million. A spokesperson for the publisher said the 364-page sold a record 250,000 copies during its first three days on the market, while the audiocassette version has its own record with a 150,000-unit initial run.
Karmazin

Continued from Page 1

spoke with Karmazin about "any specific plan to modify the multiple ownership rules, either at the Com-
mission or at Capitol Hill."

DC Discussions

Karmazin kicked off his campaign with an October 28 trip to Capitol Hill, where he discussed concerns with individuals he refused to identify. Karmazin was accompanied on those rounds by PIRB attorney Larry Davis, a longtime Democratic activist who makes regular appearances on Unistar's "Gordon Liddy Show."

A source who attended one of those meetings said Karmazin spent much of the time complaining that the FCC has unfairly delayed ap-

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Bolton Makes New LP ‘The One Thing’

Michael Bolton’s “The One Thing” sports nine new songs and a cover of Bill Withers’ “Lean On Me.” Robert John Lange co-produced three tunes, including the current single, “I Said I Loved You . . . But I Lied.” Diane Warren, Desmond Child, and Walter Afanasieff also contributed songs to the Columbia LP, which hits stores next Tuesday.

Color Me Badd II

Color Me Badd’s second studio set, “Time And Chance,” features production work by DJ Pooh, Jimmy Jam & Terry Lewis, and David Foster. Pooh produced the lead single, which is at radio now. (See Cubic for the video.)

P-Funk vets Bootsy Collins, Fred Wesley, Bernie Worrell, and Maceo Parker all guest, as does rapper Doug E. Fresh. The album also covers the Sly & The Family Stone tune “Let Me Have It All.” Prime cuts include “Choose,” “Let’s Start With Forgive,” and “Romanna’s Little Sister.” Giant/Reprise will have the set in stores November 16.

AMA 20th Special

“The American Music Awards 20th Anniversary Special” will feature performances by Earth, Wind & Fire, Gloria Estefan, Jazzy Jeff & Fresh Prince, Cyndi Lauper, Reba McEntire, and the Village People. Host Kenny Rogers will introduce montages of film clips featuring more than 200 stars of previous AMAs. The show will air Saturday (11/27) from 8-10pm (ET/PT) and 5-7pm (PT) on ABC-TV.

Heb-Heh, Heb-Heh

On “The Beavis And Butthead Experience,” the twin.terrors of late-night MTV provide intros and outros for previously unreleased tracks by their favorite acts. These include Aerosmith, Jackyl, Nirvana, Primus, Run-D.M.C., Sir Mix-a-Lot, and the Headhunters.


Jett’s Flashback

Jann Jett’s 22-track “Flashback” CD includes such rarities as her American Band recording “Everyday in New York,” her twin sister’s “Let Me Have It All,” an alternate version of “I Love Rock ‘N’ Roll,” and a re-make of “Cherry Bomb” by her old band, the Runaways (performed live with L7 last year). The three-track CD featuring “MCA,” “Light Of Day” (from the ’87 movie), and a new track called “Activity Group” hits the radio. The Blackheart LP arrives in stores next week.

Cowboy Sun, Junkie Moon

“Pale Sun, Creepin Moon” is the fifth Cowboy Sun & Junkies LP. Produced by songwriter/guitarist Michael Timmins, this set is reportedly more uptempo than previous efforts. A re-make of Damnaans De ‘Pau’ will be the next emphasis on the album. Coming January. Following “Floorboard Blues,” the current teaser track, radio will air a four-cut sampler later this month. The 12-song RCA set hits November 23.

King Biscuit Label

The new King Biscuit Flower Hour Records label will release a single-artist recording drawn from the 20 year archives of the live radio program of the same name. The show’s archives, newly bought by the NPM from the Flower Hour label, are being culled by Mark “Dustbunny” Zeller, who will make selections for each artist by the show’s producers, including DJ Jeff Gots. The label will be based in Madison, Wisconsin, and begin recording new shows for broadcast and release in early 1994.

BOOK BEAT

Stars ‘Serve Up Recipes in Rock & Roll Cookbook’

From James Brown’s creamy corn to Nirvana singer Kurt Cobain’s squirrel-proof soup, you’ll find the dining delights of myriad musicians in Jerry Goldstein’s “Rock & Roll Cookbook” (General Publishing Group/$14.99) a new 240-page collection of recipes favored by rock ‘n’ roll’s past and present. Author Dick and Sandy St John (aka Dick & Dee Dee) and Pamela Des Barres compiled recipes (plus brief biographies) from Big Hits with L7 last year. The book includes Beach Boys, Cher, Bo Diddley, Bruce Springsteen, Michael Jackson, and Pearl Jam.

The paperback’s proceeds benefit the National Music Foundation, a non-profit group bent on establishing a national music center and a place for record industry products to retire if you’re selling over 100 copies or more for promos or giveaways, the book’s price drops to $7, and this will benefit the NPM. To order, call Robert Shepard at (202) 797-9036 for purchase details. For pronouns with the authors, call Shepard at (202) 256-0000.

Supreme Secrets

In “Secrets Of A Sparrow” (Willard/$15), Diana Ross offers an intimate look at her life in 268 pages, 96 of which are photos. From the era to era and prone to flights of poetry and philosophy, the book offers a highly impressionistic look at Ross’s life and career. If you’re looking for the inside skinny on her personal life and career, however, you won’t find it here. Plen-

ity of Miss Ross’s poetry, though, Call Jacqueline Devaul for into at (212) 572-6697.

Guitar Pick

Cheap Trick guitarist Rick Nielsen puts the gems of his impressive guitar collection on display in “Guitars Of The Stars — Vol. 1, ‘Rick Nielsen’” (Gots Publishing/$39.95). The volume features a brief intro by Nielsen plus 181 glossy pages of stunning color pick, mostly of vintage guitars or ultra-custom ones. You’ll also find his comments on selected models, including those shaped like an ax, a tax, and the USA, as well as a five-neck model and a two-neck in the shape of Nielsen himself. For pioneers with Nielsen, call Jeff Al- bright at (818) 203-6574. To order the book, call Pitkin Studios at (811) 965-1991.

MUSIC DATABASE

MUSIC DATABASE

COLECCIONIST’S CORNER

ELP Box Blends Old & New

E

merson, Lake & Palmer’s four-CD “Return Of The Thousand Schizoid Men” box set consists of six new recordings of vint-

age material and 24 highlights from the group’s 25-year history. The Victory/PLG Chronicles set serves up five hours of music along with a 36-page, 6x12-inch booklet full of color pix, historical notes, and an album discography. The six new recordings, which open the set, include a remake of the 1966 hit “Touch And Go.”

The first studio recording of ELPs take on Modern Musorgsky’s “Pictures At An Exhibition” (recorded in Dobby Surround Sound), and a remake of Greg Lake’s “I Believe In Father Christmas.”

The two other new recordings are reinterpretations of songs each member cut with a previous group: “Hang On To A Dream” (a Tim Hardin song that Keith Emerson cut with the Nice), “21st Century Schizoid Man” (which Lake cut with King Crimson), and “Fire” (which Carl Palmer recorded as part of The Crazy World Of Arthur Brown).

Keith Olsen (Fleetwood Mac, Foreigner) produced all six cuts. The set goes on sale November 16.

Blondie & Beyond

Rarities abound on “Blondie & Beyond: The Second Collection of Blondie outtakes, album cuts, foreign-language versions, and previously unreleased live performances. Due in stores next Tuesday from EMI, the 19-track set features an unreleased early version of “Heart Of Glass” entitled “Once I Had A Love,” a disco version of the same tune, a Spanish version of “Heart Me,” and covers of Johnny Cash’s “Ring Of Fire,” T. Rex’s “Bang A Gong,” and David Bowie’s “Heroes.”

THURSDAY, NOVEMBER 25

1969 John Lennon returns his MBE (Member of British Empire) medal, protesting England’s support of U.S. involvement in Vietnam.

1964 Whitney Houston makes her acting debut as “The Bodyguard” film opens nationally.

Stacy Lattisaw 1966

FRIDAY, NOVEMBER 26

1968 Cream give their farewell performance at London’s Royal Albert Hall.


Ann Turner 1955, John McFie (Flamenco Mac) 1945

SATURDAY, NOVEMBER 27

1969 The Rolling Stones record “Get Yer Ya-Ya’s Out” during a Madison Square Garden concert.

1967 Thin Lizzy’s Brian Downey and current Sh◦pear’s Sister member Siobhan Fahey become parents to Samuel Joseph.

1992 Russ & Gene 1942

SUNDAY, NOVEMBER 28

1976 Ellen John colleagues John Lennon to perform their first one-time at Madison Square Garden, where they record “1 Saw Her Standing There” live. Lennon marries Yoko Ono, whom he hadn’t seen in months.

1944 Randy Newman 1944
Generation X: Just Another Demo?

18-29s share some common traits, but not many

They number 47 million, spend $125 billion annually, and are between 18-29 years old. But—contrary to what the media would have you believe about the group dubbed Generation X—they don't have much else in common. And that presents a formidable challenge to CHR.

There seems to be a new convention wisdom regarding this group. Much of the alienation and anger they supposedly feel toward baby boomers doesn't exist, nor does its wariness of advertising. What does exist, according to a growing number of CHR programmers, is a difference in music tastes separating this group from listeners 35+, as well as a need for a more realistic approach to radio and its programming elements.

Churban View

WJMO-FM (Jammin' 92)/Cleveland, which under Clark has extensively examined the tastes of 18-29-year-olds. And he doesn't agree

Keith Clark

with the notion of a unified Generation X: "The people defining Generation X are baby boomers who put things into columns and organize everything. They're trying to make sense out of a complex group. In our attempts to clearly define them, it's their clear details are dissimilar."

In his research, Clark has found some common threads. They:

• Enjoy being different
• Hate conforming to things that don't interest them
• Feel alienated within the economy and are losing faith they'll find a good job
• Seem disenfranchised with most boomer systems.

"They hate hype for hype's sake, so we've junked statements like 'longest continuous music sweeps,'" adds Clark. "Promotion values have changed, so we don't get involved in 'best buys' contests. Instead of saying you're 'the outrageous FM,' be the outrageous FM. If you don't follow through, you're dead. The key to marketing and programming to this group is to identify what turns them on—

and do it without smoke and mirrors.

"What works in this market is the right music and information. The jocks sound like the listeners and talk about things the listeners are interested in, such as AIDS or homelessness issues. While environmental issues are important elsewhere, I can't generate interest in recycling promotions. Like anything else, dealing with this age group varies market to market."

Hypeless Hits

One of the forefathers of the hype-free CHR approach is KRBE/ Houston PD Steve Wyrostok, Wyrostok, who announced his resignation last week, instituted KRBE's "Hits Without The Hype" strategy nearly three years ago. He exits the station posting a 5.2 Summer '93 Arbitron and leading the 18-34 race.

"Our perceptual studies show that people are more accepting of the station now vs. its previous hyped atmosphere," Wyrostok ex-

plain.

Steve Wyrostok

pains. "The jocks talk like normal people. On a 1-3 scale, we started them out at about a three, and now they're up to 6.5 intensity. The promos are enthusiastic and highly produced, but sensible and without the lasers. We identify with people's sensibilities."

Wyrostok, who believes Generation X is an overserved term, says, "Within this 18-29 group, there are more individual tastes than common to the group. The median age is 24, putting us in the middle of this group. Our musical focus is toward 18-34 non-ethnic and Hispanic females. We got rid of the fringe AC music, derived into rhythmic New Rock crossovers, and found success with Urban-street style product. We also experimented with some of the more intelligent-sounding music from Sting, K.D. Lang, and Annie Lennox.

"Right now, a lot of New Rock bands such as Belly, Pogues, and Cranberries—are putting together great pop songs. There will be more offerings of rap and alternative. The biggest challenge will be to find out how many flavors you can have on your station."

Dan Kiley

Quoting Paragon Research figures, Wyrostok notes that "changes in music tastes are highest among younger demos. Eighty-nine percent of 18-24s say their tastes have changed in the last five years, as did 79% of 25-34."

"Look at all the styles of successful CHR proving that tastes and values among 18-29 year-olds are marker-specific. As part of Z100 [WHIT/New York]'s recent turn around, it had to abandon some old concepts, including playing a lot of turntable hits. As PDs, we're on the inside looking out, so it's hard—but extremely necessary—to do just the opposite. Question everything you put before the listeners. Ask yourself 'Would I care?' or 'Would I have fun?' and you'll know what to do."

Wyrostok says typical KRBE listeners are into "the environment, Pearl Jam, fun, good music, friends, social issues that are a part of their lives, and being educated without being preached to. Radio's never given the listeners enough credit for their intelligence, but you can't get too hip for the room either. Shed some of the old thinking and listen to the listeners. Key into what they're passionate about."

New Music Revolution

KQKQ/Omaha PD Dan Kieley and MD Michael Steele are proud of their station's third consecutive #1 win—and its victories in females 18-34, 18-49, 25-49, and 25-54, as well as teens. But they say they don't make a specific effort to target Generation X.

"It has nothing to do with Generation X; it's just appealing to our audience," says Kieley. "If we're not early on the alternative hit stuff airing on MTV, we've lost the edge. Our mix is broad-based—from Aerosmith to Robin S—and the pop alternative records bridge the gaps. Cluster analysis shows we tolerate the dance and alternative as long as it's mixed properly."

Steele adds, "Generation X exists as a demo, but not as a true lifestyle...to say everything is the same and everyone dresses in flanne-lannel and jeans is wrong. New rock and rhythm music are part of the new sound of the '90s. One of our biggest records was Big Audio Dynamic's 'The Globe.' Our audience is also into longs by UB40, Haddaway, and Gin Blossoms, which all got started in an alternative rotation category."

Kieley also notes the importance of positioning KQKQ as the market's "key event station." We run promos for every event that happens in town, which claims ownership by channel. X musical formula is simple. "One rap, one rock, one hip-hop, and repeat," says Kieley. "In any given quarter-hour, you'll hear a hot record from all three genres. Each category has eight titles and rotates every 2 1/2 hours, with three songs from each category airing each hour. We also have a recurrent hip-hop category with two titles turning twice weekly, and four to six new Channel X tracks, of which two air per hour.

"Musically, Channel X has opened my eyes. We may need to break free of narrowcasting only one genre of music and begin to examine targeting a specific group of people with similar music tastes."

Channel X Revisited

earlier this year, WJMO-FM/Cleveland launched its experimental "Channel X", a nighttime program targeting Generation X listeners (R&R 7/2). How has the experiment fared thus far?

PD Keith Clark has found a hit music formula that had a position in Arbitron's wideband Arbitron ratings. In the summer book's Monday-Friday 7pm-midnight daypart, the station ranked No. 1 in males 18-34, persons 12-24, and teens and No. 2 in persons 18-34 and females 18-34. It posted share gains in all but the last demo.

"Initial response was split, it shocked our audience. Some black listeners headed to [UC] WZAK, but we pulled some numbers from [New Rock] WENZ. Overall, not only was WJMO up 4.7/5.2/4.2, but our 18-34 numbers were up a point. Channel X was a big factor."

"While you can't make blanket statements about music preferences among 18-29-year-olds, we've discovered they'll accept varying genres as long as the songs are appropriate. Our research shows listeners who like hip-hop basically like the non-rhythmic alternative rock—Pearl Jam, Nirvana, Stone Temple Pilots—but don't like the rhythmic stuff."

Michael Steele

association for everything from reggae bands to the symphony to art festivals. We can still get into a bit of the hype as long as we don't build expectations too high.

"From an imaging standpoint, we have a sweeper saying we're part of the new music revolution. That's something 18-29-year-olds can relate to. They respond to other listeners talking about mornings, music, and the fun they have listening."

"They also respond to self-deprecating humor, Steele adds. "By making fun of ourselves, we can say, 'Today's best music at home, at work, in the back seat of your car' or 'We asked listeners what they wanted in a radio station, and they said, 'Get that mike outta my face.' That fun, irreverent attitude works."

www.americanradiohistory.com
When 'X' Doesn't Stand For Malcolm

Do African-Americans fit into the Generation X mosaic?

Does the Generation X issue apply to African-Americans? To find out more about this subject and how it pertains to UC radio, I talked to Brian Knox at Interpre in New York, where he's Director of the Urban Radio Format Network and VP/Director of Sales as well as Regional Manager of Major Market Radio.

R&R: Marketing experts have characterized people in the Generation X category as less affluent and more disenchanted with society, but more realistic than baby boomers. Do these same characteristics apply to African-Americans?

BK: There's no doubt that the black population - particularly the 18-29 segment of the black population - is less affluent than its white counterparts.

R&R: What about being disenchanted with society, but more realistic than baby boomers? Does that apply to African-Americans?

BK: Many whites 18-29 have seen their parents climb the corporate ladder. The same can't be said for many blacks in that age category.

R&R: Many whites 18-29 have seen their parents climb the corporate ladder. The same can't be said for many blacks in that age category.

BK: Yes, that feeling exists among blacks who fall into the Generation X category, but they've been disenchanted with society a lot longer than this new Generation X has. Blacks have experienced many struggles since long before the development of this new Generation X terminology, and we will continue to experience them, specifically the day-to-day struggles of life, education, employment, and family values - especially broken families. But the parallels are growing. With a 50% divorce rate in this country, not only are blacks living in broken homes - so are many whites.

R&R: Another characteristic of Generation X is greater racial diversity than the previous generation. Doesn't that mean radio stations that target ethnic markets will become more important in the future?

BK: There's no doubt in my mind that radio stations that deliver a diverse audience will become more important. Most of the UC stations today already reflect that. Depending on market and ethnic diversity within that market, UC stations will usually see a 60% black audience, with a large portion of the remaining 40% being white or Hispanic, depending on the market. The importance of this audience and what UC stations deliver will become top-of-mind awareness in the years to come.

R&R: Are young African-Americans a harder group to market to than their counterparts of other ethnic origins?

BK: Actually, they are easier to find and therefore should be easier to market to. Based on my reading and observation, I see these 18-29-year-old Generation X members have very short attention spans, which makes them a difficult target to reach. But the lack of programming that targets ethnicity, specifically black listeners, makes it easy for marketers to reach them.

R&R: Are young African-Americans harder to market to than older African-Americans?

BK: They listen to many of the same programs. You can find the 10-year-old, the 24-year-old, and the 24-year-old's mother listening to the same radio station. Because of the lack of entertainment options that exist for us, it's not hard to find blacks to market to. In the general market you've got to use a shotgun approach, buying and utilizing AC, CHR, News, or rock stations to reach the different age cells and psychographics. You can pretty much accomplish that in one place when you're trying to reach black audiences, and that's true with both radio and television.

R&R: Are young African-Americans more resistant to advertising than older African-Americans?

BK: I don't think this age group is going to fall prey to the old style of advertising, because they are very, very skeptical. In fact, I think they seek less or simpler things than the baby boomer generation does.

Brian Knox

'Bigger and better' and 'new and improved' were great tactics to use on the baby boomers, but they will not work with those in the Generation X cell, whether black or non-black.

R&R: Do you think that the Generation X scenario does exist among African-Americans?

BK: Well, in certain respects it does. My understanding is that the white Generation X individual doesn't necessarily care to climb the corporate ladder and doesn't want a 30-hour work week. Instead, he wants flexibility and control of his personal life and work that fits into that.

I don't think young blacks feel that way. The struggles blacks have endured over the years will allow them not to pursue and climb. Their parents most likely didn't climb corporate ladders, so that remains a goal. All of us want to do better than our parents did.

Many whites 18-29 have seen their parents climb the corporate ladder. They've seen it and may say, 'Hey, don't do it, saw my parents do it.' The same can't be said for many blacks in that age category. Their parents might not have climbed the corporate ladder. Maybe their parents were laborers. Maybe both parents worked. People want to do better than their parents did, and blacks want to do better, just because of the constant struggle to improve the standard of living among blacks in this country.

R&R: Do you expect to see an increase in the number of products designed for and targeted to ethnic consumers, African-Americans in particular?

BK: Yes, and we're already seeing it. It started out in the most obvious area, the garment industry. Retailers who are selling these clothes are setting up special departments for African-Americans. IC Penney has developed and is launching Afrocentric clothing departments [using clothes made of kente cloth]. Cross Colors is specifically a line of clothes targeted to the hip-hop generation of blacks 18-29 or that Generation X category. There will be others. Also, beverage advertisers have long recognized the larger consumption habits amongst blacks.

R&R: While there's no doubt that unemployment among African-American males is very high, it seems there's a misconception that it's getting worse. In fact, isn't the high school dropout rate among African-Americans improving?

BK: Not only is the high school dropout rate improving, but the further education levels are also improving. I don't have the exact figures, but the number of blacks finishing college is growing much more rapidly than that of whites. Many blacks are starting to see better education growth by going on to college after high school - even to the point of getting masters degrees and doctorates.

R&R: Are radio a more important part of a typical African-American's life than it is for people of other ethnicities?

BK: Without a doubt. Radio plays an integral part in the lives of blacks in black communities. Of course, the Urban Contemporary station, the Gospel station, the Jazz station, and the Black Talk station are pillars in the community. They're the places blacks can get information that affects their lives on a day-to-day basis. Radio plays a very important part in the lives of blacks on a day-to-day basis. Blacks have the longest TSL of any group - as high as 27-28 hours a week.

WALT LOVE

The Black Consumer Nation

The Interpre Radio Store has prepared a primer on African-American consumers. Among its conclusions:

- The African-American consumer nation accounts for over $170 billion annually spent on goods and services nationwide.

- According to 1991 Mediamark Research, 30.2% of African-Americans have a household income of at least $30,000; 10% have an income of at least $50,000. The number of black families has more than doubled in the last decade.

- Black-owned businesses are a key to economic growth, increasing 47% between 1977 and 1982 and then another 36% through 1987 - when the last economic census was conducted by the government (the next census was scheduled for this year).

- Receipts from black-owned businesses totaled $19.8 billion.

- When discussing black consumer habits amongst blacks, one needs to recognize the key to their economic growth is opportunism.

- While there are 1200 black professional athletes, there are 12 times more black attorneys than black athletes, two-and-a-half times more black dentists, 15 times more black pharmacists.

- High school dropout rates have declined sharply during the 1980s to come in line with the general population. Black college graduates have doubled between 1980-88.

- The black population has grown 13.2% since the 1980 census, due to corresponding white growth rate. That can be attributed to higher birth rates among blacks as well as increased life expectancy.

- Black people listen to the radio 50% more than whites, and 23% of Urban Contemporary listeners purchase merchandise broadcast by a radio commercial, compared to a 13% national average.
Suzy Bogguss

"Hey Cinderella"

Going for reports on November 22

Once upon a time

From the Liberty release "Something up my sleeve"
Looking For 18-29s? We Got 'Em

... And we're going to keep them.

People between the ages of 18-29 are fast becoming one of the most talked-about and sought-after groups in America. Even though they've come to Country in droves over the last few years, they may still represent the biggest growth opportunity that radio has ever seen.

As shown in the box at right, these folks have swelled Country's 18-34 ratings in the last few years. This week's focus is on this group of people and the role they'll play in Country's future.

No Negative Stigma

First, a few thoughts on this group and how they relate to Country. This is the first generation of young people who aren't predisposed to dislike the music. For whatever reasons, past generations have grown up with a negative stigma about country.

Never before has the music been as popular among a huge group in the formative years of their musical tastes. Twenty-five years from now, "Achy Breaky Heart" and "Friends In Low Places" will be two of the most requested songs at high school reunions.

This should encourage Country's strength for 20-30 years to come. Though radio usage by these folks may taper as the format cools, these people will never have to be convinced it's "okay to listen to Country."

The music researches strongly in every cell that I doubt there's much radio could do to screw this up.

— Bill Moyes

Not only have they discovered music and artists they really like, this age group has also found radio stations that superserve their needs. Country radio has always taken care of its listeners better than any other format. Perhaps it's all those years of being "No. 2" and having to try harder. Whatever the reason, these Country newcomers like the way they're treated by Country radio, and they'll be very much less likely to leave for any station that doesn't treat them at least equally well.

Country has a great chance of keeping the 18-29s for another reason: They're less vulnerable to other existing formats. The 35-44s in particular are targeted by so many other formats — Classic Rock, Oldies, and Gold-based AC among them — that it's difficult to keep 'em Country. Research has also shown that older group to be rather ambivalent — if not outright negative — feelings toward the format.

New formats like "Modern Oldies" which target part of the 17-28 demo have begun to spring up and may eventually challenge Country stations. The new group's partisanship, but it's too early to tell. Stations have only begun to fight for the 18-29s, and the battle will intensify with time.

Targeting — Or Pandering?

Broadcasting Program VP GM Jay Albright warns against thinking of them as one large demographic lump: "Targeting them as a group is offensive to them from the get-go. They're offended by what they perceive as the Baby Boomer generation's hypocritical and overly solicitous attempts to target them."

"Much of the marketing aimed at this demo is more pandering than targeting. They want to be addressed as individuals — not as cultural icons. The basic rule for targeting anybody is to speak to them directly. Find out what they like and don't like — and be sensitive to those things. They want to know you know something about them as people." Research Group Chairman Bill Moyes says you shouldn't believe everything you read about this age group, noting most articles about it are based on anecdotal information. "Early articles on this group were written with little, if any, actual research done. All the articles, which sound as if they're written by the same person, generalize people who are ungeneralizable. These articles perpetuate a gross misunderstanding about this entire group."

"The 18-29s view life no more pessimistically or cynically than 30-44s, and they're just as likely to be optimistic. There are pessimistic people in any age group, but the pictures that are painted of them are more cynical, pessimistic, even disenfranchised, seems very false."

Common Thread

One of the reasons Country ratings have grown at a phenomenal pace is that stations have been able to appeal to very diverse groups. Albright says, "There's a common thread that unites [the 18-29s] and the older Country core: family values, a move back to basics, and a return to the simple things in life."

The reason this demo came to Country in the first place is that the format has always been more real — the songs are about the universal things we're all concerned about in our lives.

"But selecting music is a one-way street, not a balancing act. The results are definitive. Pre-1985 music tests well with the older demo, but not with the younger group. The 18-29s don't identify with older artists. But songs from the last few years test well for both groups. In fact, the music we've been playing strongly enough in every cell that I doubt there's much radio could do to screw this up."

Don't Alienate The Core

Of course, that doesn't mean you can let your station go to hell. And there are a few things about pursuing the 18-29s you need to keep in mind.

According to Albright, the use media very differently than their predecessors do. "People between 25-34 saw 180,000 TV commercials by the time they were 18. Those between 18-29 grew up on Pac-Man. They're hip to media, and they want to interact with it. They're very strong, attitude-driven radio users."

"If you're going to screw up, do it impressively, ironic, tongue-in-check, and we 'don't take ourselves too seriously. That approach attracts people because it evokes humility and simplicity and with no hype. David Letterman best personifies the type of attitude the 18-29s respond to."

Less News, No Hype

Regarding news and information, Moyes notes that although 18-29s are somewhat less likely to care about standard radio information service, broadcasters might rethink that aspect of their news coverage to more comprehensively cover the news interests of both 18-29s and 30-44s.

Satisfying the informational needs of the Country audience, which effectively spans 18-54, can be a particularly sensitive issue. Albright says, "Research that is local and focused on the station's target should be the guide."

He recommends the following information areas to attract 18-29s:

- What you can do/will do to your family and friends
- Ways to improve the earth/environment

... and get the training skills necessary to get a higher paying job.

Tempo & Stationality

When it comes to marketing to 18-29s, Moyes notes they respond to a lot of what works with older demo — lots of good product information, and an honest, no-hype approach.

Both Moyes and Albright note that 18-29s are more sensitive to what they perceive as clutter than older demos are. Albright says, "They'll take all the spots in one spot, but they could get that way. But they're okay with two stopsets per hour. Those over 40 want..."

Continued on Page 28

18-34 Comparisons: Spring '90-Spring '93

Much of Country radio's rise to dominance in the last few years can be traced to the swelling ranks of 18-34 listeners. Comparing the Spring '90-93 Arbitron 18-34 Adult rankings for Country stations in the Top 100 markets:

- Top 31 ranked in the Top 3
- Top 30 ranked in the Top 3
- 40 ranked in the Top 3
- 20 ranked in the Top 3
- 10 ranked in the Top 3
- 5 ranked in the Top 3
- 1 ranked in the Top 3
- Top 2 cities placed a pair of Country stations in the Top 3.

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Holiday Spirit Hits Airwaves

New holiday music from artists such as Vince Gill, Alan Jackson, and Kathy Mattea will soon hit the airwaves. Here's a preview:

Vince Gill celebrates the holidays with a TNN Christmas special, "Christmas With Vince Gill," set to air December 22, 23, and 25. The 90-minute program will be taped at the Tulsa Performing Arts Center and feature guest appearances by Ann Grant, Michael McDonald, Chet Atkins, and the 70-piece Tulsa Philharmonic Orchestra. Gill will perform several songs from his new Christmas album, "Let There Be Peace On Earth," including "I Won't Be The Same This Year," a self-penned tribute to his brother, Bob, who passed away earlier this year.

• Kathy Mattea spreads "Good News" this holiday season with her new single, a rendition of the Curly Putman/Kith Whitely/Dan Cook tune. "There's A New Kid In Town." Mattea's version hits radio this week; the accompanying video was filmed in Nashville and features a children's Christmas pageant. Mattea will appear with Aaron Neville on a Christmas edition of TNN's "American Music Shop" December 21, on which she will perform the single and other cuts from her new holiday collection. She'll duet with Neville, who also has a new yuletide CD, "Soulful Christmas," on A&M.

• RCA/Nashville President Thom Schuyler and his former SRC (Schuyler, Bickhardt, Know-A) bandmate Craig Bickhardt have collaborated on a new Warner/Reprise/Nashville holiday project, "Precious Child." The CD is an eyewitness's account of the birth of Christ. The acoustic, guitar-centered storyline features the voices of Vince Gill, Dan Seals, Robert Ellis Orrall, Guy Clark, Russ Taff, Janis Ian, and Maura O'Connell.

• Alan Jackson's "Honky Tonk Christmas" CD will be spotlighted on Westwood One/Mutual Broadcasting's December 15 radio special. The show, hosted by Jackson, will air on 600+ stations nationwide.

AIDS Day Activities

Mary Chapin Carpenter, Joe Diffie, Diamond Rio, and Mark Chesnutt have been invited to participate in World AIDS Day activities in Washington (12/1). The four will speak to federal agencies about the importance of AIDS awareness and education; they'll also participate in Country AIDS Awareness, a public service campaign starting in January. More than 40 acts, including Billy Ray Cyrus, Garth Brooks, George Jones, and Wynonna, have helped produce radio, TV, and print ads.

Looking For 18-29s? We Got 'Em

Continued from Page 27

shorter stances and don't mind four per hour.

"Programmers have to grapple with this, since stopping less with more back-to-back music makes it difficult to maintain stationarity and can lead to a bland-sounding station."

Many Country stations have gone after the younger demo by turning up the tempo. Albright notes, "Many of these young people want a station that makes them feel better, more upbeat, and more alive. That means uptempo music. They don't like the 'old country music' because they believe it's twangy, cry-in-your-beer music. They have perceptual problems with the stereotypical music country has been known for, much of which is ballads.

"The question of tempo is a dichotomy programmers face as they try to make sure these young demos don't view their station as 'mom and dad's Country station.' Many have decreased or even stopped playing hits that are ballads. To do that is to exclude 60% of the format's hit music. Not playing hits is a mistake in any format."

Demo Differences

Moyers says his research shows 18-29s are "somewhat more racially diverse and quite different with regard to demographic density" than those who passed through this age bracket in prior years.

On demo density, Albright says, "18-29's cluster in certain places because so many tend to be single. Most either live at home with parents or are apartment dwellers. Because of the economy, young males especially tend to live at home much longer than their counterparts of a decade ago. Many are just now beginning to make the first major consumer purchases of life, and are doing many of the same things their older brothers and sisters did at the same age."

He notes that the low end of the 18-29 Country listener demo is almost all female. "Young females are into relationships and the things country songs are about at an earlier age than their male counterparts, who are still big into partying and rock & roll. But they'll come around as relationships begin to mean more to them."

"No other kind of music has this incredibly broad appeal, which translates into radio's biggest challenge: We're playing music that kids and their grandparents are both listening to. We have to speak to the concerns and desires of both with-out alienating either."

CLIMBING THE CHARTS FOR THREE YEARS STRAIGHT.

The Nashville Record Review is now carried by over 300 radio stations across America, providing 81% population coverage. Hosted by The Nashville Network's Lorriane Crook and Charlie Chase, this 4-hour syndicated program mixes a countdown of the week's Top 40 songs with interviews, anecdotes and special guest appearances. Stations like KBBQ in Houston, WNYK in New York, WBCS in Boston and WXTU in Philadelphia are enjoying tremendous success with it.

Country has become America's most popular music format. And the Nashville Record Review is your vehicle to capitalize on it. For more information, call Francie Leader in the East at (203) 965-6427 and Craig Chambers in the West at (303) 771-9800.

FEAT OF CLAY — Giant Records head Irving Azoff was on hand to congratulate Clay Walker on his first No. 1 debut single, "What's It To You." Partying in Nashville are (l-r) Walker, manager Erv Wooley, Gills Nashville President James Stroud, and Azoff.

COUNTRY FLASHBACK

1 YEAR AGO

No. 1: "If There Hadn't Been You" — Billy Dean

5 YEARS AGO

No. 1: "I'll Know How He Feels" — Reba McEntire

10 YEARS AGO

No. 1: "One Of A Kind Pair Of Fools" — Barbara Mandrell

15 YEARS AGO

No. 1: "Aint No Californi" — Mel Tillis

20 YEARS AGO

No. 1: "The Most Beautiful Girl In The World" — Charlie Rich

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The X Factor Not Yet A $ Factor

Soft AC chain hasn't shifted its focus to younger demos

Two management executives — representing opposite ends of the format spectrum — discuss Generation X's ramifications on AC.

"The big issue Soft ACs [must address] is whether we can play the same music for 25-34s and 35-45s," says Steve Edwards, President/GM of South Central Communications, which comprises B/E/turned-Sof ACs WEZK /Knoxville, WIKY/Evanville, IN. "I'm 49, and I don't want to listen to Barry Manilow, Barbra Streisand, and the Carpenters. Still, I don't know what good it does Soft ACs if Party Onthry for 49-year-olds. Music like that probably doesn't mean anything to them."

Edwards explains, "Demos usually decrease by about 1.5 cells. But in my experience, they're never as low as mainstream AC competitors. Unless you do a total flip to a format like Country, there will always be some baggage from the old call letters."

"Core Cutbacks"

Once a South Central staple, Barbra Streisand now receives only limited play. This spring, she was among a group of artists who fell victim to library cutbacks at the AC. "There's no Manilow, Carpenters, and very little Bread. When we flipped format three years ago, we were playing less than 35 Neil Diamond cuts. More than any other artist, he drove us and was our greatest core artist. Now, we're playing less than five of his songs. We've brought our stations 'up' to the late '70s and early '80s. We're still the softest station on the dial, but we're not 'square.'"

"Wary of currents, Edwards warns, "They can get you into trouble. Currents — even ones by Michael Jackson or Madonna are unfamiliar. Whitney Houston is a very big question mark. Soft ACs have become 'over-Whitneyed.' You always must be careful with what you play, but Soft ACs have been successful with what they don't play. By [avoiding] certain records, Soft ACs don't get into trouble."

---

Oklahoma City's Generation X Gets Familiar Kiss

Like most other Hot ACs, KYIS (Kiss 98.8)/Oklahoma City specifically targets 25-34s, a cell that falls partially within Generation X's 18-29 parameters.

"[Our target audience] is very active and usually newly married or actively involved with a career," says KYIS PD Jon Zellner. "By contrast, 45-year-old women may have kids in college, are much less active, and are less likely to spend money checking out the latest CDs or movies."

"Careful" Changes

Zellner believes younger audiences tend to be more receptive to new music. "The older you get, the less comfortable you feel about change. People under 25 enjoy hearing lots of new music. But even some 25-34s don't like unfamiliar, new product. That's why Hot ACs must be careful with new music. [Given] a choice between Amy Grant's 'Baby Baby' and something new and different, our core listener — 99 times out of 100 — will go for Amy Grant."

"Stations gearing toward passive 45+ listeners shouldn't play much new music at all. These listeners spend less time with radios and probably don't recognize songs until they've been out for at least six months," according to Zellner, however, KYIS's average listener needs to hear a song for only four to six weeks before it becomes familiar.

The older you get, the less comfortable you feel about change. But some 25-34s don't like unfamiliar product. That's why Hot ACs must be careful with new music. — Jon Zellner

Zellner continues, "Hot AC has the most potential of any radio format. It can pull typical AC listeners, as well as those from AOR, who give them a choice, and AR."

"As far as Ridgepole, John Mellencamp, and the Police, it also [attracts] CHR listeners who can't relate to rap and dance music."

With or without Generation X's help, Hot AC's growth will most likely be a gradual process. "Every person with a favorite station has had that favorite station for at least two years," Zellner explains. "It's very hard for someone to feel emotional about a station instantly. Things that [require] tapping into a person's emotions take time. You don't fall in love overnight — you date first."

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WWOR's Talk AC Connects With X

Aiter trying standard nighttime programming such as "Love Songs" and thematic music features, Mainstream AC WWOR/Rochester began airing a syndicated, relationship-oriented talk show four months ago. Tapping into Generation X listeners, WWOR has made a primary consideration for slotting the nightly, two-hour "Dick Summer Connection" 8pm, but Station Manager John Elliott has noticed that the show produces a new and younger crowd. "Generation X listeners don't think that much differently from people in other demos," Elliott says. "When it comes to radio station needs and wants, they aren't off on another path. [Shows like this] are for people who want a listening ear, direction, and self-esteem enhancement. About 25% of American adults live alone, playing music at night doesn't seem to work for them."

On Sunday nights, VOIR broadcasts highlights from the preceding week's shows. "Most curiosity peaks during that show, when people are looking for something new and different," says Elliott. "There's no reason why we can't get these 25+ listeners to listen to us [in other dayparts]. These people aren't strictly talk show-driven. They probably enjoy our AC music, too."

According to host/therapist John Elliott, Summer, "Talk AC is an absolute definition to agencies, giving them a reason to buy you. We connect Generation X women with 'flappers.' They often disagree but try helping each other. Whenever someone tries to disconnect someone, they do it for fun and profit — mostly profit. Generation X is a way to sell books and do marketing seminaries."

Elliott adds, "One segment of our audience misses music at night. However, we've been able to add a local newscast following. These are people who've never listened to us before. [This type of programming] is a big departure for us. We'll have to wait and see if it works."
Talk Radio's Generation X Hex

With the demise of Easy Listening, Talk radio inherited the title of "King Of All 35+."

According to ongoing analysis by the Katz Radio Group, the median age of the Talk audience over the past eight years has hovered around 57 years. In the Spring 1993 Arbitron survey, for example, it was 56.

During that same period the percentage of twentiesomethings in the audience has remained constant — and small. By Katz's reckoning, the 18-34 demo accounted for just 14.1% of the Spring 1993 Talk audience, as compared to 14% in Spring 1986.

Will that figure ever increase significantly? Does Talk have the potential to attract significant numbers of listeners from the 17-28 Generation X crowd — or any future wave of twentiesomethings, for that matter?

The short answer, say veteran Talk programmers and industry analysts,

Maybe I'm the eternal optimist, but I really believe Talk radio can appeal to people of any age. The key is in the content and how it's communicated.

—Bill McMahon

is "probably not." The type of current events, issues-driven programming that most Talk stations offer simply doesn't strike a chord with most people under a certain age.

But, note the experts, that doesn't mean the format should completely ignore them.

Sex, Guns, Hot Stuff

According to observers, the biggest obstacle Talk radio faces in attracting young audiences is that audience's self-centered, short-term world view. Twentiesomethings are typically far more concerned about getting a date for Saturday night than whether the Clinton health plan is good for America.

"When you're 20 years old, you're in love, you want to be in love, or you're thinking about other things that affect you personally," says WABC/New York PD John Mainelli. "When I was 20 I was in the news business and didn't care about the substance of the news it was a game to me."

Conversely, those few talk programmers that do well with young people tend to tap into their particular interests/passions — especially when it comes to the male segment.

The popularity of such locally produced sex-talk shows as KROQ/Los Angeles' "Love Lines" and WHIZ/New York's "Love Phones" among teens and twentiesomethings is self-explanatory. Howard Stern talks about sex and hip celebrities; G. Gordon Liddy discourses on macho adventures; and Rush Limbaugh addresses the conservative politics that many young men embrace.

"We've had some success drawing young men with shows about sex, sports, killing people, and other hot topics," says Jacor President/COO Randy Michaels. "A high heat level draws young males."

But Michaels and others are skeptical about whether more traditional talk programmers — in its current form — can attract younger men and women in significant numbers. "Everything the format does is geared to 35+," says Katz Director of Research Gerry Boehme.

"Will [Talk] ever appeal to the twentiesomethings?" muses Michaels. "Yeah, when they're out of their 20s — when they have a bigger stake in things."

Mainelli echoes that sentiment but notes the possibility that some major societal upheaval affecting young adults could make Talk more attractive to the 18-34 demo. "If we went to war again and there was a draft — or if we had a real depression where nobody was hiring young people, they might turn to Talk radio."

Livin' The Life

Consultant Bill McMahon is more upbeat about the format's prospects. He expresses frustration with researchers and programmers who insist on pigeonholing today's twentiesomethings as self-absorbed, ill-informed slackers whose concerns are radically different from those of other generations.

"Maybe I'm the eternal optimist, but I really believe Talk radio can appeal to people of any age," says McMahon. "Young people have a lot of the same concerns as older people, but they have a different set of perspectives and feelings."

The main problem the format faces in attempting to lure Gen Xers, says McMahon, is there aren't many hosts and programmers capable of connecting with them. "The key is in the content and how it's communicated. There aren't many hosts who have lived the twentiesomething vibe and know how to communicate with them."

Drawing in part from a recent magazine essay about Stern and Limbaugh, McMahon ticks off a list of host traits that seem to appeal to young people:

- Humor
- Common sense
- Hip sense of humor
- Irreverence toward established authority
- Uncompromising values

Most of these traits can be heard in Limbaugh, Stern, and Liddy's expressions of anger, shared by many young white males because they believe societal institutions (including the government and media) favor women and minorities.

WAITIN' On A Generation

Even those programmers who see little hope of luring significant numbers of twentiesomethings say it only makes sense to develop programming that's attractive as possible to younger listeners. After all, they will eventually grow into the format's core demos. In fact, Mainelli notes, when the current batch of twentiesomethings (who haven't embraced the newspaper habit) begins focusing on world affairs, they may find that Talk radio, with its immediacy and in-depth discussion of issues, is the ideal information medium.

"We do everything we can to create a welcoming environment for them," says Mainelli, citing his station's use of rock music bumpers, emphasis on topics of interest to all ages, and the addition of younger hosts, including WFIL/Tampa afternoons personality Lionel, who joins WABC in January. "I don't want them to feel this is an alien format when they stumble across us."

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Generation X Opinions Abound

Format execs agree demo is diverse; programming approaches differ

You can’t deny the 18-34 demo exists. But should it receive special treatment? Various radio execs share their views on Generation X.

Dave Crowl
President, Great American

“Generation Xers are very complicated. They grew up with more choices than boomers did. TV, cable, MTV, and more innovative programming have splintered their usage of media and what influences them. World issues were different and more complex in the late ’70s and ’80s. It’s difficult to break a message through to these people and make it stick.

“We’re still trying to learn about their musical tastes. Everyone thinks this demo automatically will flock to New Rock stations, but I don’t. Many people in this age group listen to hard rock, classic rock, techno-pop-dance, hit music, and—yes—Pearl Jam and Nirvana. Their tastes are as diverse as their opinions. We’re careful in how we attract this [demo]. It doesn’t mean going through a whole sound change; that’s dangerous. All you can do is research their attitudes and hope you hit the right nerves when selecting music to attract them.

“A Time magazine article talks about record companies sending hundreds of agents to scout for bands in college towns nationwide. How many one-hit wonders will that bring about? It’s difficult to play a lot of one-hit wonders consistently—particularly if this demo’s tastes change as quickly as ‘Generation X’ puts say they can. The dilemma is the potential for real inconsistency with quality product. I don’t know if Generation Xers will let bands like Gin Blossoms and Smashing Pumpkins still be popular in eight years. As soon as something’s accepted, the demo backs away from it.

“We’re confident the demo’s tastes vary, so we don’t have to play the Seattle sound all day to get them to listen. Look at cume duplication of the 18-24 demo: They’re not listening to New Rock. There are just as many psychographic cells within Generation X as any other demo. New Rock stations [believe] they’re the only way to reach these people. But I don’t see megadollars switching over to New Rock, except in Los Angeles and Chicago.

“I hate to disappoint New Rock aficionados, but it isn’t all going to come their way. Many New Rock stations are letting their oats and sticking their chests out—some deserve to, but others try to force things to happen. The question is, can they be financially viable? There’s potential; however, it won’t be the overnight success they want you to think it’ll be. We’re trying to figure out how to get as much of this demo as possible to come to our stations. We won’t get them all, but they’re a big part of our future.”

Carey Curelop
PD, KLOS/L.A.

“The Generation X mentality isn’t as prevalent as many people believe. We just decide whether or not a record is good. We can just as easily play the Beatles, Pearl Jam, Nirvana, and the Rolling Stones. We want balance in the air because we deal with music from the ’60s to the ’80s. But we’ve found that a broad range of demographics and lifestyles has common interest in much of the music we play.

“Our research shows that men 25-34—the same people who like Led Zeppelin and the Beatles—also like Pearl Jam, Nirvana, and Tears For Fears. We’ve found that common appeal in those kinds of records. In some cases, 18-34 tastes are more broad and tolerant than my generation’s were [at that age].”

Barry Levin
GSM, WXTB/Tampa

“We built the station on Generation X. We’ve never tried to hide who we were targeting. Our success has been built on adults 18-34, and a great portion of that is Generation X.

“Our sales strategy is not to miss-represent who we are; the station is solid enough to stand on its own merits. There are enough ad dollars in the community to support us based on our 18-34 strength. Recent market dynamics have given us a kiss on the ass. But we’re the first ones to realize it’s really based on our 25-40s. The 18-34 demo represents 27% of the marketplace—a pretty solid chunk of the market.

“When we first entered this format in 1990, it was long before the marketing buzzwords ‘Generation X,’ ‘baby bust,’ or ‘twentysometh-thing’ became national phenomena. It’s a breath of fresh air to see national attention paid to Generation X. It’s certainly helped our sales effort.

“From an advertiser’s standpoint, our station’s not trying to cater to the empty trademark brand. And they aren’t attracted to status only—you must provide value. There’s a connection between aesthetics and economics. If you see that connection, then you’ll be able to take advantage of the X Effect.”

“You must have real benefits in your programming and marketing; people aren’t responding to the empty trademark brand.

FAMOUS FIRSTS

REN & STIMPY, Ren & Stimp’s Media Consultants

WHO WAS YOUR FIRST LOVE?
STIMPY: My pet REN.
REN: My first and only love a greenback, poor Daffy! Bucket Cash

DO-REN-WHAT WAS STIMPY’S FIRST REALLY STUPID INVENTION?
STIMPY: My pet REN.
REN: The eatin’ spot word, the bazoomer invention rubber mayonnaise!

WHAT WAS YOUR FIRST GET-RICH-SPECI SCHEME?
STIMPY: I’ve been working on the staple corer doing a bracelet in a blue hula, and I’ve stuck us behind the people watching, dumbed them over the head and took their money.

WHAT’S THE FIRST THING A NOOD CANADIAN KITTEN WOODS NEED?
REN: A yuck, you’ve nopepetlon!
STIMPY: A heart full of love!

WHEN WAS THE FIRST TIME YOU HAD A SCRAW TALK ABOUT YOUR STIMPY ““BAND AND COUNTRY”?
IS IT TRUE YOU GUYS WOULD DO ANYTHING FOR A BUCK?
REN: Does my cousin Sven keep his devil in a jar?

YOUR FIRST PRIORITY THIS WEEK:

FIGHT “A LITTLE CRAZY”
Track 59-48 New Artist #7

VOICES OF A GENERATION? — Pearl Jam recently visited KISW/Seattle as a guest spot on the nationally syndicated "Rockline" taking a break are (l-r) band member Jeff Ament, MD Cathy Faulkner, PD Steve Young, and DJ’s Eddie Vedder.

RENAKING A GENERATION
Economics Cause The 'X Effect'

According to Jon Sinton, Associates consultant Tom Bames, "Generation X is a function of economics, not demographics.”

He continues, "It should be called the 'X Effect', caused by such factors as housing prices and an economy that’s moved from producing goods to producing service and from being industry-based to being information-based. Concert promoters and researchers who say there’s no Generation X haven’t been able to assess the attitudinal impact of the economic realities, which have yet to manifest themselves in 19-29s minds. There are two common errors in research: seeing something that doesn’t exist and not seeing something that does exist. Current researchers suffer from the latter because respondents aren’t consistent. It’s economic factors that affect people. People give you what they think are honest responses to your questions. But you are asking the wrong questions or they can’t answer.

“We need to program with these factors in mind. You have to be able to communicate a sensitively that life is tough and not to live in your own world. Everyone’s fine, let’s party’ mentality like in the 80s. Everything isn’t fine, and people will start demanding to these relations as they get older. Saying that 19-29s are all the same is dangerous. But so is turning a blind eye to the economic realities.

“You must have real benefits in your programming and marketing; people aren’t responding to the empty trademark brand. And they can assimilate it better.”

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Generation X Static
Two execs’ takes on the format audience’s transformation

The rest of the world is finally picking up on something our format has known all along — that the group comprising Generation X is a viable and vibrant demo. Now that everybody else is catching on, I spoke with two format executives to find out how they’re dealing with the commercialization of their primary audience.

Richard Sands
"I was able to relate to Generation X when I began reading articles about it because I program directly to people in their 20s," states KTMS (Live 105)/San Francisco OM/PD Richard Sands. "But I'm not comfortable with lumping together everybody in the age group. Is it accurate to say that all the people identify themselves with everybody else? That all these people think, like, and want the same things? It's too broad a brush to paint everybody with.

"But somewhere within the generation is the Live 105 audience."

Is it accurate to say that all the people identify themselves with everybody else?
— Richard Sands

There’s a definite desire and need for a station that appeals to people under 35. There aren’t many stations catering to these people. That's why Live 105 is successful: because we’re one of the few targeting the age group.

Richard Sands

"In general, they seek a station that's not commercialized. They don’t want the station to be a pre-packaged Top 40 with the same Top 40 alternative songs over and over. They want us to have an attitude, be different, and have some balls ... take some chances."

How does Sands try to reach the X audience? "We would never identify them on the air by saying, ‘Hey..."

You're going to attract these people by speaking the language and having the right attitude, humor, and angst.
— Richard Sands

Generation X, here we are just for you. You're going to attract these people by speaking the language and having the right attitude, humor, and angst.

"We spend a lot of money doing focus groups, but we don’t do specific research. We get a glimpse of what these people want. You need to soak up the culture around you, turn around, and translate it on the air. Two main areas of interest are the environment and AIDS."

Tracking Generations
Sands says this generation differs from the one preceding it because the younger group is more technologically advanced or adept. "They know computers and are probably a little more media-savvy. When the 40-year-olds were younger, there was just AM, and they probably listened to one or two stations. There weren’t niche formats like today.

"We’ve been early on catering to this generation, and now it's a big fad. I feel good that we were years ahead. I don’t know what’s next after Generation X. There’s some fear the format will end up being like Big Band in a way — like this is the music of your life and you’re just going to move through your life with this music. I hope that doesn’t happen."

Fred Jacobs

Jacobs Media consultant Fred Jacobs compares this generational phenomenon to the dance floor. "It’s no different than with baby boomers and yuppies. When I was at 91X [XTRA-FM/San Diego] between 1984-86, and even during the early days of The Edge, we knew we were talking to a completely different head with modern rock, but we didn’t have a name for these people. Now there’s a name. It’s kind of silly, but I suppose it legitimizes the whole thing.

"We had a lot of teens back then, where today’s modern rock stations usually don’t have a whole lot. One of the reasons 91X has become a powerhouse station was because it was able to grab a lot of San Diego teens back in the early-'mid-80s. Those people have grown up with modern rock in much the same way.

"But the people 13-16 today aren’t so different. They’re more targeted to Generation X."

We knew we were talking to a completely different head with modern rock ... now there’s a name.
— Fred Jacobs

CORPORATE VIEW
Targeting Generation X

How does corporate America view the average Generation X member? The Chrysler Corporation recently conducted a study in anticipation of a marketing campaign that will target the group in early ’94.

Here’s what the company determined will be its primary target for a new economy car:
- Adults 18-34
- 40% male/60% female
- Young singles/couples (i.e., busters)
- Young white-collar families (i.e., younger boomers)
- Subcompact intenders who are more demanding ... and want more basic transportation. Among the study’s other findings:
  - Younger audiences are a mow- inclination target. Their interests include sports, music, health and fitness, fashion, and the outdoors.
  - This is a new generation that Chrysler Corporation has not spoken to before. They're different from the conquest buyers, minivan buyers, and sport utility buyers.
  - This generation:
    - Was raised on imports
    - Has limited shopping lists and experience
    - Is highly educated and sensitive to over-promise
  - Is cynical, sometimes bitter, disenfranchised

Jacobs points out, "A lot of people on the agency level don't get it. For example, Chevrolet is supposedly gearing the Camaro toward Generation X, but the whole premise of the [ad campaign] is 'from the [country] that invented rock 'n' roll.' They use Jimi Hendrix as its theme. There’s no question it's tak-

They resent being targeted, especially as a large group.
I don't think they like the name or the slogan.
— Fred Jacobs

Avoid Labeling
"Generation Xers don't enjoy being labeled or categorized," Jacobs says. "Our research shows they get upset if advertising or marketing is going after them. They resent being targeted, especially as a large group. I don't think they like the name or the slogan. That's part of the problem, marketers, advertisers, and radio are running up against, "The advice we give our modern rock clients is to avoid using the label Generation X. It causes more problems then it's worth to blatantly call them by name. We suggest hiring jocks who are part of the generation themselves. Some of the on-air promotion and positioning tools are more universal things that we feel apply. The music and overall positioning of the stations speak for themselves. There's a large audience that appreciates the product and feels it's been underserved for a long time."

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AN AUDIO SHOWCASE ESTABLISHED PROFESSIONALS TO REACH THE EAR OF THE PROGRAMMER. PROVIDED BY COMMUNICATIONS, NASHVILLE, TN

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PERSONALITY RADIO . . . by Dan O'Day

This looks for air personalities who wish to make the most out of their career. Job hunting, Contacts, Show Prep, Creating Unique Voices, On Air Teleprompters, Morning Shows. Details. The Program Director As Disc Jockey. Finding & Developing Air Personalities, Management & Personalities, and MUSIC radio. Pulls interviews with rock stars. The Grammies, Hertz Black, Steve Reeves! (O'Mahony) with ideas, tips & techniques for the radio personalities who wish to get to the top... and stay there. 295 pages. $32.95 (Canada $34.90) U.S. Funds. Overnight $41.95 Mail payment:

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AIR PERSONALITIES & PROGRAM DIRECTORS! You’ll LOVE The Whole O’Catalogue! Books & tapes on radio programming, radio comedy, job-hunting, production, promotions, airchecks! A mail ordering for radio pro! For your copy, write: O’LINERS • 11063 Cashmere Street, Suite 100 • Los Angeles, California 90069, or leave complete address at (310) 476-2091... or via fax at (310) 471-1762.

CHRISTMAS PROGRAMMING

YOU CAN JUDGE OUR CHRISTMAS PROGRAMMING

BY THE COMPANIES WE KEEP

KRLW-DR, WQAL-BALTIMORE, KJLT-ST. LOUIS, WQIO-CHICAGO, WJZP-PITTSBURGH, KRL-DALLAS

just a few of America's great radio stations that've come to rely on

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Extraordinary Christmas shows for all formats

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CHRISTMAS MUSIC

Half-hour radio special - FREE to stations!

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CHRISTMAS PARTY

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CHRISTMAS PRODUCTION

CHRISTMAS MUSIC

160 songs on seven CD’s

ASK ABOUT THE R&R SPECIAL.

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MARKETPLACE

November 12, 1993 R&R • 33

IDs, Jingles, Sweepers

Brenda Bissett

Air Talent on WXTU, WPOC

Voice work for all formats.

CALL (717) 235-2799 FOR DEMO

COMPLETE RADIO SPOTS

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Save money on production music with our

BUYOUT MUSIC LIBRARY

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MAILING LABELS

RADIO STATION ADDRESS LISTS

and group mailings to PDs & GMs.

CALL (612) 522-6256

THE RADIO MALL

EARLY HOLIDAY DEADLINE

For the DECEMBER 3 issue, the Marketplace and Opportunities deadline is 10 AM PST, Wednesday, NOVEMBER 24.

MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by payment. Visa/MC/AmeriCard accepted. One-inch minimum, addi-
tional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

Per insertion

1 inch

$35.00

6 insertions

$35.00

13 insertions

$42.00

25 insertions

$45.00

55 insertions

$55.00

Will include camera-ready logo or line art if provided. Deadline for Marketplace ads is noon Thursday, one week prior to publication date. Marketplace ads are non-commissionable. Submit to:

Marketplace

RADIO & RECORDS, 1930 Century Park West

Los Angeles, CA 90067 310-553-4330

Fax: 310-583-8727

www.americanradiohistory.com
**MUSIC LIBRARIES**

**CD MUSIC LIBRARIES**
50's - 60's - 70's - 80's - 90's
Halland's Oldies, Gold and AC/CHR libraries sound spectacular! Hear why over 600 stations worldwide rely on Halland to deliver the best mix and the best quality at an affordable price!

**CALL**
1-800-HALLAND TODAY!
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**HALLAND BROADCAST SERVICES, INC.**
1269 E. Aliso Ave., Glendora, CA 91740 • tel (918) 963-6300 • fax (918) 963-2070

**SPORTS SERVICES**

**A MORNING SPORTS FAX FIX**
FORGET PRICEY, BORING WIRE COPY
We'll FAX you ready-to-read, T.J. Friendly SPORTS Mon-Fri for $75/mo.
Last night's scores & fights, hot, tight, rich with humor & trivia.
Award-winning Sports Journalism.
**CALL (619) 589-1064 OR FAX (619) 469-4640 FOR A 2 DAY FREE TRIAL TODAY!**

**FITZ FAX FORMAT SPORTS**

**PAUL CHRISTY PRODUCTIONS**

Cutting-edge voiceover

**Digital Multi-Track Facilities**
Voiceovers and Completely Produced Promos
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**WE GIVE YOU THE NEWS YOUR WIRE MACHINES MISSESS.**

Wireless Flash

Six products to choose from and all priced to fill the needs of any radio station: News Flash, Talking Trivia, Factleon, Sports Trivia, Leaftel and a morning show... not to mention the all-in-one News Flash from today's best talent pool.

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Affordable Liners, ID's, Promos
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**Sweeps - Bumps - Promos**
For as little as $99 a month-market exclusive!

*extremely versatile
*state of the art digital recording studios
*30 hour turnaround (or we don't charge!)
*Ball to bubble ADR - soft A/C - CHR
*Country - Male/Female - News/Talk - T.V.
*"Call now for your free customized radio or television audition"

**DAVID KAYE PRODUCTIONS INC.**
(604) 220-3283
ATTENTION MANAGEMENT!

Fill your talent openings 85% faster by utilizing INSTANT ACCESS at NO charge to your station. Talent will have immediate access to your customized online ad. No printing deadlines or mailing delays. Talent hears directly from you. When you need airchecks call INSTANT ACCESS. Online instructions available. Call 708-581-2700

Talent: For a free demo call 800-291-FAST (3279)

NO ONE gets fired when there's a new PD or GM, during a blackout or if someone leaves, is fired or promoted. If the station is sold, changes format, downsizes or has bad "trends." SURE, PIs, News and Joics are needed now for stations/consultants contacting us to fill positions. If you are seriously looking, then call for free information today.

NETWORK
(407) 679-8900

IMMEDIATE OPENING — MORNINGS IN HAWAII
AC 93.9 KLLA-FM, the most-listened to radio on the big island of Hawaii (35% Ad share #2) has immediate opening in morning show (5:30AM, Mon-Sat). Must have personality, good voice, great production. (Can you write creative copy?) Send aircheck, live 60-second read, production and photo to Jim James, KLLA-FM 74-5665 Lulua St., Kiilua-Hona, Hawaii 96740. PH: (808) 323-0588. EOE.

NIGHTS ON TOP TEN AOR
Major market AOR looking for energetic night talent who also is a creative production junkie. Writing skills, off-center creativity, AKG digital experience and a desire to produce colorful promos and positions a must. Position would fill-in for our FT production guy if he ever get hit by a bus. State of the art facilities in America’s most competitive market. Rush your production, sample productions and resume to: Radio & Records, 1930 Century Park West, #61, Los Angeles, CA 90067. EOE.

MORNING TALK PERSONALITY
Articulate, bright, news talker experienced broadcaster who is on top of the issues but also can keep it light. Great opportunity with a strong regional AM. We seek a talent who can take us to the number one spot with adults 35-54, T&R to: Radio & Records, 1930 Century Park West, #64, Los Angeles, CA 90067. EOE.

PROMOTION DIRECTOR/ AIR TALENT
Brand new, New York City suburban station seeks killer promotion/director/air talent.

Applicants should:
• Have a passion for today’s Rock music
• Understand & be able to execute radio programming “basics”
• Be energetic, aggressive & organized
• Be a strategic & tactical thinker
Send to: X-887
West-Land Communications, Inc.
41 Skyline Drive
Huntington, NY 11743

PROFIT MAKING PRO
Do you want to be the next morning legend? If so, we have an immediate opening for a morning show host. If you have the talent and the desire to win, then you are the person we are looking for! No beginners, 2 years minimum experience and the ability to work full-time. Call 310-998-7497.

WESTERN NAVY YACHT SALES
1015 Harborview Drive
Santa Barbara, CA 93109
(805) 963-7988

105,000+ listeners each week! Call Charles Pickering at 805-963-7988.

Top AC station in the South, southeastern market looking for the best PD available. Our current PD is being promoted within the company, so now we’re looking for someone who can build on our success, not re-invent the wheel. You are extremely focused, people oriented, and are able to maintain a winning, long term game plan, we want to hear from you. If you’re currently successful and not looking for a job, we especially want to hear from you. Send all applicable information to: Radio & Records, 1930 Century Park West, #69, Los Angeles, CA 90067. EOE.

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Do you want to be the next morning legend? If so, we have an immediate opening for a morning show host. If you have the talent and the desire to win, then you are the person we are looking for! No beginners, 2 years minimum experience and the ability to work full-time. Call 310-998-7497.
A rare opening at one of America’s legendary News/Talk radio stations. We’re looking for someone with the wit and the energy to entertain an audience. If you are able to make a “lifestyle” talk show come to life and the market, sell your unedited tape and resume immediately to Pat Rodgers. WOR Radio 6222 Third Ave. 11-10, San Antonio, TX 78201. EOE.

FULL-TIME ADMINISTRATIVE ASSISTANT needed for KZRR, a small Phoenix radio station under construction. Broadbase experience preferred, familiar with FCC regulations. General secretarial and office skills required, working alone. Experience required on Word Perfect 6.0 on IBM compatible computer. Salary range 8.50-9.00. Send resume or request application. 323-3850 for appointment. FC Model FCC EEO program.

Great opportunity (Morning team leader)
Great entry (Shardock!)
Great oldie all the time (Kool 1051!)
QUALITIES YOU NEED TO POSSESS (CHECK IF APPLICABLE):
A leader
Sponsored! Unpredictable!
Prepared!
Fun! A winner!
Now, let's check each other out... T&R: Sky Walker, KXEL FM, Suite 1100 Denver, CO 80222 No phone calls. EOE

ANCHORAGE NAC station looking for morning drive personality. Five-six days/week. Enjoy the beauty of Alaska while working great gig. T&R to H. Hietanen, KNRI-FM, 1007 W. 32nd Ave, Anchorage, AK 99503. Close 11/21/93, EOE

On-Air Personality
Rapid growing radio network with affiliates in the Top 10 markets is looking for someone with 5 years on-air experience. Network background a plus. Send T&R to 2196 E. Camelback, Phoenix, AZ 85016. EOE

MOVE UP TO SALES MANAGER!
The right sales pro can make a good living with our commission and bonus plan. Sweet equity available for the right person. Format Full Service/Oldies. Send resume to: Greg Cigarettes, KMLF, Box 1490, Red Bird U, Phoenix, AZ 90068. EOE

OPENINGS

KXGG-FM Werkenthin, WA Solid talent, two years' experience. (Box Only) KXGG, 1005 S. Monroe Ave., Stevens, CO 80224 EOE

KMPF seeking experienced part-time talk show hosts. T&R: KMPF, Box 704, Bloomington, IL 61702. EOE

KMWQ middle age talent sought at 90,000 watt market leader. Production skills and music interest a plus. T&R: KMFJ, Michael J. Keene, Box 1460, Yuma, AZ 85369. EOE

Seeking PD station station manager with NAC/UAC experience to L.A. Send resume to PUBLISHER, 345 S. Axon & 4th Ave., CA 90020. EOE

Promotions director: Do you have a winning attitude? Are you hard headed? Stand up against tough competition? (Resumes: KAAT, KAYT AVE, 700 S. Wilshire, San. Angola, CA 92951. EOE)

KFMB programming department seeks producer. Must be thoroughly experienced in all aspects of major market talk radio. Overnight resume with references: Bill Stans, PD, KFMB-FM Radio, 2707 Engineer Rd., San. Diego 92111. No calls please. EOE

KCWB PHOENIX
One fulltime position available for combination production person/auto-mation operator/voice talent. Small Phoenix station under construction. Send tape and resume to Don Jerome, Newmount broadcasting, 5555 N. 7th Ave., Suite A-100, Phoenix, AZ 85013, or call 602-207-3850 for an application; or request application in writing to the above address. FCC Model EEOC program.

CHR/KMGM is seeking talented morning drive sidekick. Experience required. T&R: Scott Stevens, 411 Lakewood Circle, Colorado Springs, CO 80910. EOE

PDS & AIR TALENT
Client stations in several Top 50 markets looking for winning PDs and air talent/music directors. AC formats. All dayparts. Must be creative, able to think & plan ahead, be detail-oriented, and have strong winning mindset. Must be a wiz a Selecter. T&R to: Lowry & Company, 6302 Main St., Scottsdale, AZ 85254, No calls. EOE

OFF SHORE BROADCASTING CORPORATION (OBC)

OPENINGS

KCBY-FM 105.9 FM

MORNING HOST WANTED

Topical Creative & Well Rounded
Street Active Play Mind

Mommy Bay's #1 heritage radio station is looking for the next morning show host to continue our market dominance.

Work Hard...Play hard.

Live on the beautiful California coast. Rush T&R immediately to: KCBY Radio, P.O. Box 81600 Salinas, CA 93932. EOE

SOURCE: Winter 1993 Antennas 15-14, Mon-Sat, Sun-12mid

Mile high opportunity! Denver's fastest growing talk radio station seeking a knowledgeable, dynamic and dedicated host for perimortime shift. This is the break you've been looking for! T&R: KKUS Radio, 5800 W Alameda Ave., Lakewood, CO 80226. EOE

POSITIONS SOUGHT

FULL-TIME ADMINISTRATIVE ASSISTANT needed for KZRR, a small Phoenix radio station under construction. Broadbase experience preferred, familiar with FCC regulations. General secretarial and office skills required, working alone. Experience required on Word Perfect 6.0 on IBM compatible computer. Salary range 8.50-9.00. Send resume or request application. 323-3850 for appointment. FC Model FCC EEO program.

Great opportunity (Morning team leader)
Great company (Shardock!)
Great city (Denver)
Great Oldies all the time (Kool 1051!)
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Rapid growing radio network with affiliates in the Top 10 markets is looking for someone with 5 years on-air experience. Network background a plus. Send T&R to 2196 E. Camelback, Phoenix, AZ 85016. EOE

Top-rated P1 CHR in search of a morning show host. Must be a team player, creative, and can relate to females 25-54. A sense of humor is imperative!!! If you have what it takes for major market morning radio, then T&R to: Radio & Records, 1930 Century Park West, #58, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

POSITIONS SOUGHT

POSITIONS SOUGHT

R&R Opportunities Display Advertising

Display |

$85 extra inch Basic Rates are per week (maximum 35 words per inch including heading). Includes generic border. If logo, custom border or larger heading is required, add 1/8 inch ($30 for 1X, $30 for 2X).

Blank Box |

$100 extra inch Basic Rates are per week (maximum 35 words per inch including heading, box number and R&R's address). If custom border or larger heading is required, add 1/8 inch ($50 for 1X, $30 for 2X). Rate includes generic border, box number, and postage-handling.

Payable In Advance

Display & Blank Box Advertising orders must be typed on company station letterhead and accompanied by advance payment. Ads must be submitted by mail except for credit card orders which are also accepted by fax. 303-703-8727. Visa, MC, AMEX accepted include card number, name as it appears on credit card, expiration date and phone number. Blank phone responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067. Fax: 303-263-8727.

R&R Opportunities Free Advertising

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

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free advertising listings should be typed/written or printed on 8 1/2" x 11" company station letterhead and are accepted only by fax: 303-703-8727. Address all 20-word ads to R&R Free Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Free listings are on a space availability basis only.
CHRIS WALKER

Love Tonight (Pendulum/ERG)

68% of our reporters on it. Rotations: Heavy 00, Medium 160, Light 418, Total Adds: 7, WXYV, KKBX, WFXA, W2F7K, WZFX, WDBZ, KVSP.

JAZZY JEFF & FRESH PRINCE

I'm Looking For The One (To Be With) (Jive)

67% of our reporters on it. Rotations: Heavy 00, Medium 190, Light 393, Total Adds: 1, Wild. Debuts at number 29 on the UC chart.

SNOOP DOGGY DOGG

What's My Name (Death Row/Interscope/Atlantic Group)

67% of our reporters on it. Rotations: Heavy 00, Medium 36, Light 236, Total Adds: 1, WEDR, WQUE, WZIF, KCBX, KFX2, HOT105, WLVL. Moves 39-29 on the UC chart.

QUEEN LATIFAH

U.N.T.Y. (Motown)

61% of our reporters on it. Rotations: Heavy 10, Medium 150, Light 3714, Total Adds: 4, WKKV, WPAL, WCDX, WMCS.

JJ. TAYLOR

Baby I'm Back (MCA)

61% of our reporters on it. Rotations: Heavy 10, Medium 150, Light 3714, Total Adds: 4, WKKV, WPAL, WCDX, WMCS.

FATHER "98 (UpTown/MCA) 34/7

Rotation: Heavy 50, Medium 160, Light 767, Total Adds: 7, W2F7K, WKKV, WHOA, W2F7N, WAGH, WXMJ, KMJZ. Mediums include: WBLS, W2F7N, WAGH, W2F7D, KVSP.
BOBBY BROWN AND WHITNEY HOUSTON
"Something In Common"

URBAN BREAKER
UC CHART: Debut 37
MOST ADDED AGAIN!
60 UC Reporters Including:
WILD WKYS WCKX WKKV
WBLK WEDR WJLB KKBT
WDAS WOWI WTLC
WAMO KSJL KPRS ...and many more!

J.T. TAYLOR
"Baby I'm Back"

URBAN BREAKER
NOW ON 53 UC REPORTERS
Including:
WBLK WOWI KPRS
WDAS KSJL WKKV
WAMO WCKX KMJM
WEDR WTLC ...and many more!

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Hottest:

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Hottest:

TIN Quincy RALPH TRESSANT
OM -FIVE -E

BRAXTON G.
CAMPBELL CONTINUED

Hottest:

BABYFACE ESCAPE
RALPH TRESVANT ELMS
SILK EN VOGUE REGINA BELLE
JOE BRAXTON THE

Hottest:

RALPH TRESSANT OUESSS

Hottest:

BABYFACE ESCAPE
RALPH TRESVANT ELMS
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RALPH TRESVANT ELMS
SILK EN VOGUE REGINA BELLE
JOE BRAXTON THE

Hottest:

BABYFACE ESCAPE
RALPH TRESVANT ELMS
SILK EN VOGUE REGINA BELLE
JOE BRAXTON THE

Hottest:

BABYFACE ESCAPE
RALPH TRESVANT ELMS
SILK EN VOGUE REGINA BELLE
JOE BRAXTON THE
Things have never tasted this good

"TASTIN' LOVE AGAIN"

the new single from
here and now
off their debut album
I CAN DELIVER

PRODUCED BY GEN
MANAGEMENT: DICK SCOTT ENTERTAINMENT FOR HOGLAND ENTERTAINMENT

Already on 21 Urban Reporters
WILD WJJN KIPR KMJJ
WDAS WJMG K97 WQHH
WCKX KIIZ WALT WNOV
KBCE WKGN WCDX KVSP
WFXA KFXZ WEAS WTLZ
KTOW-FM

Why ya still lookin'?
"YOU'LL NEVER FIND ANOTHER"

THE FIRST SINGLE FROM

off their forthcoming debut album
THE CONCEPT

PRODUCED BY ELIJAH BAKER FOR G.O.T. B. FUNKIE PRODUCTIONS - MANAGEMENT. RAYMOND POLK FOR POLK STREET MANAGEMENT

Now on 48 UC Reporters -- and Breaker Bound!
WDAS KSJL WKKV KIPR
WAMO WZAK WJIZ WBLX
WEDR WCKX KQXL KVSP
WOW! WTLG WJBT KJLH
...and many more!

www.americanradiohistory.com
Toby Keith
A Little Less Talk And A Lot More Action (Mercury)
81% of our reporters on it. Rotations: Heavy 2, Medium 21, Light 164, Total Adds 71, including WQNB, WFFY, WPOC, WXCE, WQLD, WFMW, WQWJ, WRSK, KJMS, KMS.

Clint Black
State Of Mind (RCA)
69% of our reporters on it. Rotations: Heavy 1, Medium 20, Light 139, Total Adds 138, including WOKQ, WQSA, WMYZ, WDRM, WRCO, KOVW, KECB, WXCL, KIGQ, KRPQ, KDRK.

Billy Dean
We Just Disagree (SBK/Liberty)
49% of our reporters on it. Rotations: Heavy 9, Medium 15, Light 128, Total Adds 56, including WQCB, WQBE, WQSI, WQHC, WHLC, WITL, WWMQ, WQMO, KSAN, KOLT, KMPS.

Pattie Loveless
You Will (Epic)
65% of our reporters on it. Rotations: Heavy 6, Medium 12, Light 77, Total Adds 33, including WWMQ, WMYZ, WMPX, WFMW, WTVT, KFMM, KZWM, KMKQ, KMPS.

BROTHER PHEPHS
Were You Really Livin' (Asylum)
60% of our reporters on it. Rotations: Heavy 0, Medium 15, Light 124, Total Adds 40, including WQNB, WFFY, WPOC, WWCE, WSKW, WRSN, WLLR, WDL, WZKN, QKFC, KRAK.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & 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.

PATTY LOVELESS
You Will (Epic)
65% of our reporters on it. Rotations: Heavy 6, Medium 12, Light 77, Total Adds 33, including WWMQ, WMYZ, WMPX, WFMW, WTVT, KFMM, KZWM, KMKQ, KMPS.

STEVE WARNER
Drivin' And Cryin' (Asista)
65% of our reporters on it. Rotations: Heavy 6, Medium 24, Light 125, Total Adds 33, including WWMQ, WMYZ, WMPX, WPAP, NCRT, WTVT, WBTU, KEEL, KOY, KSSS, KQNC, KBRK.

BROTHER PHEPHS
Were You Really Livin' (Asylum)
60% of our reporters on it. Rotations: Heavy 0, Medium 15, Light 124, Total Adds 40, including WQNB, WFFY, WPOC, WWCE, WSKW, WRSN, WLLR, WDL, WZKN, QKFC, KRAK.

Clint Black (138)
PATTY LOVELESS (122)
Toby Keith (76)
McBride & the Ride (60)
Billy Dean (56)
Darin Norwood (54)
Daron Norwood (40)
Shawn Camp (43)
Brother Phillips (48)
Blackhawk (37)

HOTTEST
MARK CHESNUTT (183)
ALAN JACKSON (134)
ALABAMA (124)
COLVIN TUCK (118)
GARTH BROOKS (95)
LEE ROY PARNELL (82)
BROOKS & DUNN (72)
MARTINA McBride (49)
LITTLE TEXAS (49)
TRACY LAWRENCE (22)

NEWARTISTS
Reports/Adds
1 0 TWISTER ALLEY/Nothing... (McR) 0/75 0/75
2 0 BLACKHAWK/Goodbye Says It All (Arista) 0/75
3 0 ROGER BARRAUD/You... (Columbia) 5/75 5/75
4 0 DARIN NORMWOOD/It Wasn't Me (RCA) 7/75 7/75
5 0 KENNY CHESENY/That's the Stuff (Capitol) 3/75 3/75
6 0 JAMEY O'HARA/What's A Good Ole...(RCA) 13/75 13/75
7 0 MAVERICKS/What A Crying Shame (MCA) 2/75 2/75
8 0 STEPHANIE DAVID/Moonlight (Asylum) 19/75 19/75
9 0 DEBRA BURNS/He Thinks He's... (Asylum) 6/75 6/75
10 0 JIM VARNET/What Did Lincoln (Duo) 6/75 6/75

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

MOST ADDED & HOTTEST list the most added songs nationally, and "HOTTEST" tracks (compiled) from all our reporters. The number in parentheses immediately following the songs 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 favorites.
RCA/Nashville thanks Country Radio and all of the artists who helped make DesertFEST '93 such a great success!

Thom Schuyler, Jamie O'Hara, Martina McBride, Andy Childs, Mike Henderson, Dale Turner, Garth Fundis

© 1993 BMG MUSIC

L-R: Martina McBride, Dandalion/WRKZ, Mike Wilson/RCA.
"Killer entertainer, frisky onstage... It's refreshing to see a female act break through!"
-Dandalion/WRKZ

L-R: Nick Upton/KSDN, Andy Childs, Carson Schreiber/RCA.
"Andy has a unique vocal style... distinctive & original... it's great to see a new artist with so much mature energy and stage presence!"
-Nick Upton/KSDN

L-R: Thom Schuyler/RCA, Brad West/KNNX, George King/KNNX, Larry Daniels/KNNX, Carson Schreiber/RCA, Martina McBride, R.J. Curtis/KZLA, Dale Turner/RCA.
"Martina's voice sounds bigger and stronger than ever. She's in total command on stage. 'My Baby Loves Me' is continually researched Top 10!"
-R.J. Curtis/KZLA

L-R: Steve Jackson/KV00, Andy Childs, Scott Parker/WOW, Dale Turner/RCA.
"Andy Childs is a great performer. He knows how to work a crowd... a great singer... great songs!"
-Scott Parker/WOW

L-R: Dale Turner/RCA, Lon Hetton/R & R, Martina McBride, Tim Murphy/KMPS.
"Martina has changed more than her hairstyle. She has become a confident performer who takes command of the stage... I'm impressed!"
-Tim Murphy/KMPS
**MERCURY MOMENTS**

**TODD BERRY**
WZZK/Birmingham, AL

What was the last record you bought?
"Fate Of Nations" - Robert Plant.

What was your last radio job?
"PD/WTAK (AOR)-Huntsville, Alabama."

Who is your favorite superhero?
"Batman."

What was your last sexual experience?
"Walking down the aisles at Billy Ray Cyrus's show in Birmingham."

**AND LAST (BUT NOT LEAST)...**

**BO "T"**
"The Cutting Edge Of Love"

Add Date: November 15th
<table>
<thead>
<tr>
<th>Tracker</th>
<th>Airplay</th>
<th>New &amp; Active</th>
<th>Hottest</th>
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<tr>
<td>NAC</td>
<td>RR</td>
<td>CJ</td>
<td>NAC</td>
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<td>November 12, 1993</td>
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**NEW & ACTIVE**

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<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Market</th>
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<tbody>
<tr>
<td>&quot;Sax-a-Go-Go&quot;</td>
<td>Candi Dulfer</td>
<td>NAC Chart 13-10</td>
<td>WQCD WFAE WLVE WWNN KCFE KTHV NZXZ KJZZ KIFM</td>
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<td>&quot;Box of Delights&quot;</td>
<td>Elton John &amp; Kiki Dee</td>
<td>CBS/Sony</td>
<td>WQCD WFAE WLVE WWNN KCFE KTHV NZXZ KJZZ KIFM</td>
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<tr>
<td>&quot;Here Comes The Rain Again&quot;</td>
<td>The Cure</td>
<td>Epic</td>
<td>WQCD WFAE WLVE WWNN KCFE KTHV NZXZ KJZZ KIFM</td>
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<tr>
<td>&quot;Who's Loving You Now&quot;</td>
<td>Howard Hewett</td>
<td>MCA</td>
<td>WQCD WFAE WLVE WWNN KCFE KTHV NZXZ KJZZ KIFM</td>
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**HOTTEST**

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<td>WQCD WFAE WLVE WWNN KCFE KTHV NZXZ KJZZ KIFM</td>
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### NAC Chart 27 - 20

**East**

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<td>WSIU</td>
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<td>Jazz</td>
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<td>Columbus</td>
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**Midwest**

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**West**

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<td>Tucson</td>
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<td>Jazz</td>
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36 Current NAC Reporters
29 Current NAC Playlists
Called in Frozen Playlist (3)
KBA/Salt Lake City
KUAS/Salt Lake City
Did Not Report, Playlist Frozen (4)
KBLJ/San Francisco
KMRJ/San Francisco
WGMC/Rochester
WGMC/New York

Note: KJAZ/New York will be reporting as KJAZ until further notice.
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Report/Adds</th>
<th>Heavy</th>
<th>Medium</th>
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<tbody>
<tr>
<td>TOM PETTY &amp; THE...</td>
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<tr>
<td>RUSH/Spit It Out</td>
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<td>DEBUT</td>
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<td>MELISSA ETHERIDGE</td>
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<td>SCREAMIN'/CHEETAH WHEELIES/Shakin' The Blues</td>
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<td>GUNS 'N' ROSES/Jeepin' It</td>
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<td>JOHN MELLENCAMP/Pick Of Bones</td>
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<td>JOHN MELLENCAMP/Black Dog</td>
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<td>JOE SATRIANI/Velvet</td>
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<td>ALAN PARSONS/In The Meantime</td>
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<td>BLIND MIND/Melting Point</td>
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<td>WHITE ZOMBIE/Therapy</td>
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<td>SCORPIONS/Women In Uniform</td>
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<td>RUSH/Brave New World</td>
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<td>APRIL WINE/Paint That's Love</td>
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<td>ERASURE/Chains Of Love</td>
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<td>TEARS FOR FEARS/Overpaid Street</td>
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<td>BOODES/Fire (Shake)</td>
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<td>DANZIG/Mother (American/Reprise)</td>
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<td>JOHN MELLENCAMP/When Jesus Left Birmingham</td>
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<td>URGE OVERKILL/Positive Bleeding</td>
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<td>LEMONHEADS/Into Your Arms</td>
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<td>JOHN HATTI/Perfectly Good Guitar (A&amp;M)</td>
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<td>CANDLEBOX/What If You Were I</td>
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<td>BABY ANIMALS/Stoopid (Imago)</td>
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<td>DARBY HOBOCO/Possums (Reprise)</td>
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<td>STONE TEMPLE PILOTS/Wicked Garden (Atlantic/AG)</td>
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<td>MATTHEW SWEET/Time Capsule (Zoo)</td>
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<td>FIGHT/Nothing Like A Roofer</td>
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<tr>
<td>ROBERT CRAY/Some Pain, Some Shame (Mercury)</td>
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<tr>
<td>IAM MOORE/Nothing (Capricorn/WB)</td>
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<td>BUFFALO TOM/Sodajerker (Beggars Banquet/EastWest/AG)</td>
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<tr>
<td>MIND BOMB/Daisy Chain (Mercury)</td>
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<tr>
<td>SHOTGUN MESSIANT/In The Name Of The Father (Relativity)</td>
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<tr>
<td>RED HOT CHILI PEPPERS/Cellophane (WB)</td>
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<tr>
<td>PEARL JAM/Me And That Man (Epic Associated)</td>
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<tr>
<td>CANDLEBOX/Change (Maverick/Sire/WB)</td>
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<tr>
<td>BLIND MIND/Time Of Your Life (Capitol)</td>
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<td>BAND/Atlantic City (Rhino/Atlantic)</td>
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<tr>
<td>SMASHING PUMPKINS/Today (Virgin)</td>
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### AOR Albums

**National Airplay**

**172 Reporters**

**November 12, 1993**

<table>
<thead>
<tr>
<th>Track</th>
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<th>Medium</th>
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<tbody>
<tr>
<td>&quot;Daughter&quot; (153) &quot;Go&quot; (70) &quot;Animal&quot; (20)</td>
<td>163 - 12</td>
<td>111 + 43</td>
<td>43 -</td>
</tr>
<tr>
<td>&quot;Stick&quot; (155) &quot;Cold&quot; (45) &quot;Animate&quot; (12)</td>
<td>163 - 10</td>
<td>120 + 38</td>
<td>38 -</td>
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<tr>
<td>&quot;Mary&quot; (151) &quot;Something&quot; (3)</td>
<td>151 + 61</td>
<td>133 + 14</td>
<td>14 -</td>
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<tr>
<td>&quot;Amazing&quot; (156) &quot;Fever&quot; (4) &quot;Crazy&quot; (1)</td>
<td>158 - 15</td>
<td>107 + 49</td>
<td>49 -</td>
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<tr>
<td>&quot;Stone&quot; (145) &quot;Bold&quot; (12) &quot;Manic&quot; (5)</td>
<td>146 + 6</td>
<td>74 + 8</td>
<td>8 -</td>
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<tr>
<td>&quot;Bad&quot; (151) &quot;Peace&quot; (3)</td>
<td>154 + 8</td>
<td>55 + 78</td>
<td>78 -</td>
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<tr>
<td>&quot;Only&quot; (118) &quot;Come&quot; (6) &quot;American&quot; (2)</td>
<td>122 - 10</td>
<td>92 + 20</td>
<td>20 -</td>
</tr>
<tr>
<td>&quot;Without&quot; (116) &quot;Runaway&quot; (1) &quot;Keep&quot; (1)</td>
<td>117 + 4</td>
<td>75 + 26</td>
<td>26 -</td>
</tr>
<tr>
<td>&quot;Shakin'&quot; &quot;(144) &quot;Time&quot; (1)</td>
<td>145 + 8</td>
<td>34 + 79</td>
<td>79 -</td>
</tr>
<tr>
<td>&quot;Heart&quot; (111) &quot;Apologies&quot; (13) &quot;Rape&quot; (2)</td>
<td>118 - 10</td>
<td>61 + 36</td>
<td>36 -</td>
</tr>
<tr>
<td>&quot;Don't&quot; (127) &quot;Shame&quot; (8)</td>
<td>130 + 15</td>
<td>26 + 72</td>
<td>72 -</td>
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<tr>
<td>&quot;Down&quot; (123) &quot;Rooaster&quot; (8)</td>
<td>123 + 12</td>
<td>35 + 49</td>
<td>49 -</td>
</tr>
<tr>
<td>&quot;Human&quot; (58) &quot;Jesus&quot; (50) &quot;What&quot; (4)</td>
<td>99 + 29</td>
<td>43 + 39</td>
<td>39 -</td>
</tr>
<tr>
<td>&quot;Alive&quot; (103) &quot;Miles&quot; (2) &quot;Good&quot; (1)</td>
<td>103 + 13</td>
<td>30 + 62</td>
<td>62 -</td>
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<tr>
<td>&quot;Found&quot; (106) &quot;Jealousy&quot; (10) &quot;Lost&quot; (1)</td>
<td>112 + 21</td>
<td>19 + 67</td>
<td>67 -</td>
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<tr>
<td>&quot;There&quot; (98) &quot;Gonna&quot; (1)</td>
<td>98 + 11</td>
<td>34 - 48</td>
<td>48 -</td>
</tr>
<tr>
<td>&quot;Bittersweet&quot; (96) &quot;Circle&quot; (5)</td>
<td>99 + 12</td>
<td>41 + 37</td>
<td>37 -</td>
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<tr>
<td>&quot;Creep&quot; (91) &quot;Wicked&quot; (19) &quot;Plush&quot; (2)</td>
<td>100 + 120</td>
<td>21 + 32</td>
<td>32 -</td>
</tr>
<tr>
<td>&quot;Both&quot; (92) &quot;Sons&quot; (1) &quot;Survivors&quot; (1)</td>
<td>92 + 23</td>
<td>74 + 49</td>
<td>49 -</td>
</tr>
<tr>
<td>&quot;Sober&quot; (104)</td>
<td>104 + 17</td>
<td>15 + 38</td>
<td>38 -</td>
</tr>
<tr>
<td>&quot;Believe&quot; (66) &quot;Promised&quot; (4) &quot;29&quot; (3)</td>
<td>76 + 11</td>
<td>43 + 25</td>
<td>25 -</td>
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<tr>
<td>&quot;Rain&quot; (46) &quot;Tones&quot; (18)</td>
<td>63 + 5</td>
<td>24 + 28</td>
<td>28 -</td>
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<tr>
<td>&quot;Desert&quot; (71) &quot;Miss&quot; (3) &quot;Fractioned&quot; (2)</td>
<td>78 + 10</td>
<td>14 + 42</td>
<td>42 -</td>
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<tr>
<td>&quot;Stay&quot; (83) &quot;Some&quot; (1)</td>
<td>83 + 172</td>
<td>16 + 45</td>
<td>45 -</td>
</tr>
<tr>
<td>&quot;Woman&quot; (72) &quot;Alien&quot; (8) &quot;Under&quot; (6)</td>
<td>83 + 127</td>
<td>12 + 34</td>
<td>34 -</td>
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<tr>
<td>&quot;Alone&quot; (74) &quot;Mighty&quot; (1) &quot;Banana&quot; (1)</td>
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<td>17 + 43</td>
<td>43 -</td>
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<td>&quot;Tum&quot; (76) &quot;Vine&quot; (3)</td>
<td>78 + 3</td>
<td>12 + 46</td>
<td>46 -</td>
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<tr>
<td>&quot;Love&quot; (59) &quot;Looking&quot; (1)</td>
<td>60 + 14</td>
<td>9 + 32</td>
<td>32 -</td>
</tr>
<tr>
<td>&quot;You&quot; (40) &quot;Change&quot; (14) &quot;Don't&quot; (1)</td>
<td>57 + 118</td>
<td>9 + 14</td>
<td>14 -</td>
</tr>
<tr>
<td>&quot;Thunderkiss&quot; (54) &quot;Black&quot; (1)</td>
<td>54 + 10</td>
<td>14 + 18</td>
<td>18 -</td>
</tr>
<tr>
<td>&quot;Feed&quot; (58) &quot;Closer&quot; (1) &quot;Save&quot; (1)</td>
<td>60 + 113</td>
<td>8 + 27</td>
<td>27 -</td>
</tr>
<tr>
<td>&quot;Positive&quot; (59) &quot;Sister&quot; (11)</td>
<td>66 + 9</td>
<td>7 + 20</td>
<td>20 -</td>
</tr>
<tr>
<td>&quot;Howlin&quot; (44) &quot;Gone&quot; (1)</td>
<td>45 + 10</td>
<td>11 + 29</td>
<td>29 -</td>
</tr>
<tr>
<td>&quot;Low&quot; (63) &quot;Get&quot; (1) &quot;Movie&quot; (1)</td>
<td>65 + 17</td>
<td>2 + 27</td>
<td>27 -</td>
</tr>
<tr>
<td>&quot;Perfectly&quot; (23) &quot;Something&quot; (6) &quot;Angel&quot; (1)</td>
<td>38 + 14</td>
<td>14 + 18</td>
<td>18 -</td>
</tr>
<tr>
<td>&quot;Mother&quot; (44)</td>
<td>44 + 16</td>
<td>9 + 20</td>
<td>20 -</td>
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<tr>
<td>&quot;Nothing&quot; (38) &quot;Feel&quot; (8) &quot;Satisfied&quot; (1)</td>
<td>45 + 133</td>
<td>3 + 21</td>
<td>21 -</td>
</tr>
<tr>
<td>&quot;Arms&quot; (45)</td>
<td>45 + 114</td>
<td>3 + 17</td>
<td>17 +</td>
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<tr>
<td>&quot;Today&quot; (21) &quot;Cherub&quot; (17) &quot;Disarm&quot; (1)</td>
<td>35 + 12</td>
<td>5 + 10</td>
<td>10 -</td>
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<tr>
<td>&quot;Stoopid&quot; (47)</td>
<td>47 + 112</td>
<td>0 + 20</td>
<td>20 -</td>
</tr>
</tbody>
</table>

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**Breakers**

**Tom Petty & The Heartbreakers**

Greatest Hits (MCA)

88% of our reporters on it.

**Various Artists**

Stone Free: A Tribute To Jimi Hendrix (Reprise)

85% of our reporters on it.

**Tool**

Undertow (A&M)

60% of our reporters on it.

---

**Most-Added**

<table>
<thead>
<tr>
<th>Track</th>
<th>Reports &amp; Adds</th>
<th>Heavy</th>
<th>Medium</th>
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<tr>
<td>U2 (72)</td>
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<td>120</td>
<td>118</td>
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<tr>
<td>Ian Moore (28)</td>
<td>74</td>
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<td>64</td>
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<tr>
<td>John Mellencamp (45)</td>
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<td>50</td>
<td>49</td>
</tr>
<tr>
<td>Scorpions (27)</td>
<td>57</td>
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<td>48</td>
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<tr>
<td>Gin Blossoms (23)</td>
<td>43</td>
<td>36</td>
<td>35</td>
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<tr>
<td>Stone Temple Pilots (26)</td>
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<td>29</td>
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<tr>
<td>Candlebox (18)</td>
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<tr>
<td>Blondie (19)</td>
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<td>20</td>
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<tr>
<td>Kate &amp; Anna McGarrigle (14)</td>
<td>24</td>
<td>18</td>
<td>17</td>
</tr>
</tbody>
</table>

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**Hottest**

**Tom Petty & The Heartbreakers**

Rush (122)

Pearl Jam (111)

Def Leppard (107)

Mellissa Etheridge (92)

Soul Asylum (75)

Stone Free (76)

Nirvana (61)

Cry of Love (60)

John Mellencamp (43)

Robert Plant (43)

---

**Tab Benoit**

*Nice And Warm*

**Add November 16**

Justice Records

---

"Tab Benoit's song "Nice And Warm" has been an authentic phenomenon here at KFOG - one of those once-every-couple-of-years songs that generates, massive phones from both genders, out of all proportion to our expectations." — Rosalie Howarth

Music Director

KFOG, San Francisco, CA
New Artists have not yet had an AOR Breaker. The chart is based on the number of stations reporting airing. Ties are broken by the number of adds.

**EAST**

1. MEGADETH - 99 Ways To Die (Geffen) 56/52
2. WHITE ZOMBIE - Thunderkick 96 (Elektra) 54/49
3. BABY ANIMALS - Storm (Imago) 47/42
4. BUFFALO 66 - Sold (Rags Banquet/EVAN) 41/70
5. OANN - Mother America 4/48
6. MIND BOMB - Daisy Chain (Mercury) 41/5
7. FIGHT - Little Cow (Epic) 37/15
8. SHOTGUN MESSIAH - Talent New Brand (Relativity) 3/20
9. GHOST OF AN AMERICAN JINGO - (Reprise) 3/20
10. SMASHING PUMPKINS - Today (Virgin) 2/16
11. BAND / Aural City (Rhino/Atlantic Group) 2/20
12. BLACKFISH - The 1st (Epic) 1/82
13. LILIAM AXE/Manhattan In... (Grand Slam/RSS) 1/16
14. THERAPY?/Screamer (A&M) 1/60
15. CONCRETE BLONDE - Heat Up (Capitol) 1/56
16. BREEDEERS -Canalibel (4

**SOUTH**

1. MEGADETH - 99 Ways To Die (Geffen) 56/52
2. WHITE ZOMBIE - Thunderkick 96 (Elektra) 54/49
3. BABY ANIMALS - Storm (Imago) 47/42
4. BUFFALO 66 - Sold (Rags Banquet/EVAN) 41/70
5. OANN - Mother America 4/48
6. MIND BOMB - Daisy Chain (Mercury) 41/5
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8. SHOTGUN MESSIAH - Talent New Brand (Relativity) 3/20
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13. LILIAM AXE/Manhattan In... (Grand Slam/RSS) 1/16
14. THERAPY?/Screamer (A&M) 1/60
15. CONCRETE BLONDE - Heat Up (Capitol) 1/56
16. BREEDEERS -Canalibel (4

**P2**

1. MEGADETH - 99 Ways To Die (Geffen) 56/52
2. WHITE ZOMBIE - Thunderkick 96 (Elektra) 54/49
3. BABY ANIMALS - Storm (Imago) 47/42
4. BUFFALO 66 - Sold (Rags Banquet/EVAN) 41/70
5. OANN - Mother America 4/48
6. MIND BOMB - Daisy Chain (Mercury) 41/5
7. FIGHT - Little Cow (Epic) 37/15
8. SHOTGUN MESSIAH - Talent New Brand (Relativity) 3/20
9. GHOST OF AN AMERICAN JINGO - (Reprise) 3/20
10. SMASHING PUMPKINS - Today (Virgin) 2/16
11. BAND / Aural City (Rhino/Atlantic Group) 2/20
12. BLACKFISH - The 1st (Epic) 1/82
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14. THERAPY?/Screamer (A&M) 1/60
15. CONCRETE BLONDE - Heat Up (Capitol) 1/56
16. BREEDEERS -Canalibel (4

**P3**

1. MEGADETH - 99 Ways To Die (Geffen) 56/52
2. WHITE ZOMBIE - Thunderkick 96 (Elektra) 54/49
3. BABY ANIMALS - Storm (Imago) 47/42
4. BUFFALO 66 - Sold (Rags Banquet/EVAN) 41/70
5. OANN - Mother America 4/48
6. MIND BOMB - Daisy Chain (Mercury) 41/5
7. FIGHT - Little Cow (Epic) 37/15
8. SHOTGUN MESSIAH - Talent New Brand (Relativity) 3/20
9. GHOST OF AN AMERICAN JINGO - (Reprise) 3/20
10. SMASHING PUMPKINS - Today (Virgin) 2/16
11. BAND / Aural City (Rhino/Atlantic Group) 2/20
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13. LILIAM AXE/Manhattan In... (Grand Slam/RSS) 1/16
14. THERAPY?/Screamer (A&M) 1/60
15. CONCRETE BLONDE - Heat Up (Capitol) 1/56
16. BREEDEERS -Canalibel (4

Continued on next page
### DEAD CAN DANCE

#### "THE UBQUITOUS MR. LOVERGOVE"

**YOU CAN’T HYPE REALITY!**

“One of the most compelling songs and atural albums I’ve heard this year. Consistently huge retail action and two sold-out L.A., shows proved the band put it on the air, and now Top 10 Requests have proven us right.”

- **GEO SANDBLOOM, KROQ**

This is "Moonlight Drive" for the '90s. Get past your unfamiliarity with it as it is bound to react for you, too.

- **BOB WAUCH, WHFS**

"Tons of positive calls! A core ‘60s vibe with a ‘90s freshness. We moved it to Heavy in just 3 weeks!"

- **SUPER FRANK, WCHZ**

"We were wary of this first, but after actually hearing it on the air, it sounds so great!"

- **MALIBU SUE, WDF**

### NEW & ACTIVE

#### TEENAGE FANCLUB "Thirteen" (DGC) 27/5

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<th>Heavy</th>
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<th>Light</th>
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<td>46%</td>
<td>17%</td>
<td>37%</td>
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<tr>
<td>KDGE</td>
<td>45%</td>
<td>16%</td>
<td>39%</td>
</tr>
<tr>
<td>WWDX</td>
<td>37%</td>
<td>21%</td>
<td>42%</td>
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<tr>
<td>WXRT</td>
<td>29%</td>
<td>16%</td>
<td>65%</td>
</tr>
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</table>

### MOST REQUESTED

#### STONE FREE (12)

No Alternative (14)

#### PEARL JAM (36)

Airheads (13)

#### SMASHING PUMPKINS

Siamese Dream (10)

#### CRANBERRIES

Everybody Else Is Doing It, So Why Can’t We? (Island/PLG)

#### TEENAGE FANCLUB (5)

### NEW ROCK

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<th>Radio</th>
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<tr>
<td>WXRT</td>
<td>31%</td>
<td>16%</td>
<td>53%</td>
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### NATIONAL AIRPLAY

**NOVEMBER 12, 1993**

**42 REPORTERS**

**2ND WEEK IN THE TOP 10**

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<th>3</th>
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<tr>
<td>PEARL JAM/Vs. (Epic Associated)</td>
<td>LEMONHEADS/Com On Feel The Lemonheads (Atlantic/AG)</td>
<td>NIRVANA/Unplugged (DGC)</td>
</tr>
<tr>
<td>CRACKER/Kenzone Hat (Virgin)</td>
<td>SMASHING PUMPKINS/Siamese Dream (Virgin)</td>
<td>BREDERS/Last Splash (4AD/Elektro</td>
</tr>
<tr>
<td>JAMES/Laid (Fontana/Mercury)</td>
<td>NAJ/Full Moon, Dirty Hearts (Atlantic/AG)</td>
<td>GIRL BLOSSOMS/Now Miserable Experience (A&amp;M)</td>
</tr>
<tr>
<td>MELON/KWOD, KLZR</td>
<td>MELON/KWOD, KLZR</td>
<td>MELON/KWOD, KLZR</td>
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<tr>
<td>KRZQ.</td>
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<tr>
<td>WHTG, KLZR</td>
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</tr>
</tbody>
</table>

### RECOMMENDED TRACKS

**PELLA JAM (36)**

"Go" - "Daughter"

"Arms"

"Heart" - "Apologies"

"Low"

"Today"

"Cannonball" - "Hammer"

"Laid"

"Gift"

"Found"

"Rubberband" - "Eat"

"Stay"

"Linger"

"Heal"

"Sexual" - "Verse"

"Because"

"Gepetto"

"Stop"

"Tuesday"

"Floatin" - "Bolt"

"Slackjawed"

"Photograph"

"Butterfly"

"Teen"

"Screamer"

"Reptile"

"Ubiquitous"

"Treehouse" - "Soda Jerk"

"Debonair"

"Time"

"Believe" - "Sublime"

### NEW ADDS

**DD 26**

New Add Include WRDE, KPNT, KNDD, WLAV

Continued on Page 58
NEW & ACTIVE
Continued from Page 57

700 MILES "700 Miles" (RCA) 162


CANDLEROX "Candlebox" (Maverick/Interscope) 61


DIG "Dig" (Radioactive) 152


FLOP "Whenoner You're Ready" (Epic/Sony) 148


BODEANS "Go Slow Down" (Blasch/Reprise) 141


BIG COUNTRY "The Buffalo Sirens" (Four/ RCA) 122


STEVE TOLL "Tom Petty & The Heartbreakers"


105

PD - 3000

THE ROCK SHOW

11:00 - 12:00

JIM WRIGHT

12:00 - 1:00

KATHY CRAMER

1:00 - 1:30

JERRY LEE LEWIS

1:30 - 2:00

TONY KIRKENDALL

2:00 - 3:00

JIM CORDY

3:00 - 4:00

RICK JORGENSEN

4:00 - 5:00

JIM WRIGHT

5:00 - 6:00

JIM WRIGHT

WEATHER: Clear and sunny. High of 75 degrees. Low of 55 degrees.

ONE DOVE "White Love"

"White Love" won five consecutive nights on New Music Challenge as an import.

STEVE MASTERS. LIVE 105

"Moody, yet groovy. Adds a nice dimension to X96."

MIKE SUMMERS, X96

"If you don't get this record, you're trying too hard. It's hip-notic."

CHRISTIAN UNRUH, W291H

"I liked it the first time I heard it."

ALEX COSPER, W291H

ALREADY ON:

KXOO W291H

KODX hot W291H

KGOE hot W291H

W291H W291H

K291H WRAS

NEW & ACTIVE

16/4

42 Current Reporters

36 Current Playlists

Called in Fusion Playlist 31

K291H W291H

KKJZ Phoenix

K291H Lawrence, KS

ONE DOVE "WHITE LOVE"

"White Love" won five consecutive nights on New Music Challenge as an import.

STEVE MASTERS, LIVE 105

"Moody, yet groovy. Adds a nice dimension to X96."

MIKE SUMMERS, X96

"If you don't get this record, you're trying too hard. It's hip-notic."

CHRISTIAN UNRUH, W291H

"I liked it the first time I heard it."

ALEX COSPER, W291H

ALREADY ON:

KXOO W291H

KODX hot W291H

KGOE hot W291H

W291H W291H

K291H WRAS

NEW & ACTIVE

16/4

42 Current Reporters

36 Current Playlists

Called in Fusion Playlist 31

K291H W291H

KKJZ Phoenix

K291H Lawrence, KS
**CHR ADDS & HOTS**

**EAST**

- **WFMJ**/Cleveland, OH
  Janet Jackson
- **WBAB**/Long Island
  R.E.M.
- **WABX**/Washington, DC
  World Party

**P3**

- **KDEE**/Fort Worth, TX
  Stone Temple Pilots
- **WQOK**/Richmond, VA
  A-ha
- **WFSU**/Tallahassee, FL
  Van Halen

**SOUTH**

- **KROQ**/Los Angeles, CA
  A-ha
- **WQXI**/Atlanta, GA
  Stone Temple Pilots
- **WRVY**/Cox Media, SC
  Stone Temple Pilots

**P2**

- **KDKA**/Pittsburgh, PA
  J.J. Cale
- **KFXR**/Kansas City, MO
  Stone Temple Pilots
- **KZCE**/Des Moines, IA
  Stone Temple Pilots

**BREAKOUTS**

- **KXYX**/Springfield, OR
  Layne Staley
- **WFFX**/Buffalo, NY
  Layne Staley
- **WZLX**/Boston, MA
  Stone Temple Pilots

---

**Songs in New & Active** have been reported by at least 50 CHR reporters in the current week. Songs in Significant Action have been reported by 10 or more CHR reporters but fewer than 50. Below the "artist/title (label)" designation, following the word Reports, is the total number of stations reporting the song this week. Moves are designated as Up (upward chart movement) or Down (downward chart movement). Finally, following the word Adds, the total number of stations adding the record this week is listed, followed by a sampling of individual station activity on the song. Complete airplay activity can be found in the Parallels.

Breakers have achieved 50% CHR airplay for the first time. Records not yet achieving Breaker status may accumulate sufficient chart points from chart positions on stations reporting them to debut on the CHR National Airplay 40.

**CHR Rotation Criteria**

- **P3**: Same Adds and/or Ons: four plays in a 24-hour period, three of them before midnight.
- **P2**: Displaced Adds and/or Ons: one-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 nationally but have five or more adds in the region listed.
<table>
<thead>
<tr>
<th>CRANBERRIES</th>
<th>LP: Everybody Else Is Doing It, So Why Can't We?</th>
<th>Total Reports 195 796</th>
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<tbody>
<tr>
<td>Regional</td>
<td>N/A</td>
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<tr>
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<td>Chart Summary</td>
</tr>
<tr>
<td>Chart</td>
<td>P1 51</td>
<td>Chart Summary</td>
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<tr>
<td>Summary</td>
<td>4-5 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Total</td>
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<table>
<thead>
<tr>
<th>CELINE DION</th>
<th>LP: The Power Of Love (SSK/Epic)</th>
<th>Total Reports 50 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>National</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Chart</td>
<td>P1 72</td>
<td>Chart Summary</td>
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<thead>
<tr>
<th>EXPOSE</th>
<th>LP: As Long As I Can Dream (Arista)</th>
<th>Total Reports 102 504</th>
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</thead>
<tbody>
<tr>
<td>Regional</td>
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<td>Chart Summary</td>
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<tr>
<td>Chart</td>
<td>P1 281</td>
<td>Chart Summary</td>
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<tr>
<td>Summary</td>
<td>4-5 0 0 0 0 0 0 0 0 0 0 0</td>
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<tr>
<td>Total</td>
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<thead>
<tr>
<th>GABRIELLE</th>
<th>LP: Dream (Go! Discs/London/P.G.)</th>
<th>Total Reports 60 150</th>
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</thead>
<tbody>
<tr>
<td>Regional</td>
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<td>Chart Summary</td>
</tr>
<tr>
<td>National</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Chart</td>
<td>P1 61</td>
<td>Chart Summary</td>
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<tr>
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<table>
<thead>
<tr>
<th>GIN BLOSSOMS</th>
<th>LP: New Amiable Experience</th>
<th>Total Reports 81 196</th>
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<tr>
<td>Regional</td>
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<tr>
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<td>Chart Summary</td>
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<tr>
<td>Chart</td>
<td>P1 79</td>
<td>Chart Summary</td>
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<tr>
<td>Total</td>
<td>3 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
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<table>
<thead>
<tr>
<th>BRUCE HORNBY</th>
<th>LP: Feels Of Gray (RCA)</th>
<th>Total Reports 101 105</th>
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</thead>
<tbody>
<tr>
<td>Regional</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>National</td>
<td>N/A</td>
<td>Chart Summary</td>
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<tr>
<td>Chart</td>
<td>P1 107</td>
<td>Chart Summary</td>
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<tr>
<td>Summary</td>
<td>4-5 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Total</td>
<td>3 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
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</table>

<table>
<thead>
<tr>
<th>CLIVE GRIFFIN</th>
<th>LP: Commitment Of... (Capitol)</th>
<th>Total Reports 95 105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>National</td>
<td>N/A</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Chart</td>
<td>P1 62</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Summary</td>
<td>4-5 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
</tr>
<tr>
<td>Total</td>
<td>3 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>Chart Summary</td>
</tr>
</tbody>
</table>

Note: The image contains a page from a radio chart with various entries for different artists and their songs, along with chart positions and summary information. Each entry includes regional and national summaries, chart positions, and total reports. The chart is divided into sections for different artists and their songs, with each section containing detailed chart information.
### PERFORMING WHERE PLAYED

A list of records in New & Active and Significant Action with:
- 25 or more reports
- Chart positions at 50% or more of stations reporting them
- No more than five fewer total reports than the previous week

See Parallel for a complete picture of all station activity.

<table>
<thead>
<tr>
<th>Artist/Song/Label</th>
<th>Reports</th>
<th>Report %</th>
<th>Conversion %</th>
<th>Top 15 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLOR ME BADD/Tim And Chance (Giant/Reprise)</td>
<td>115</td>
<td>58%</td>
<td>87%</td>
<td>13%</td>
</tr>
<tr>
<td>ZHANE/Hey Mr. DJ (Epic)</td>
<td>114</td>
<td>58%</td>
<td>84%</td>
<td>40%</td>
</tr>
<tr>
<td>10,000 MANIACS/Because The Night (Elektra)</td>
<td>110</td>
<td>58%</td>
<td>88%</td>
<td>10%</td>
</tr>
<tr>
<td>JOSHUA KADISON/Jessie (Giant/Reprise)</td>
<td>110</td>
<td>58%</td>
<td>81%</td>
<td>44%</td>
</tr>
<tr>
<td>CULTURE BEAT/Mr. Van (500Epic)</td>
<td>109</td>
<td>55%</td>
<td>81%</td>
<td>18%</td>
</tr>
<tr>
<td>CRANBERRIES/Linger (Island/PGL)</td>
<td>107</td>
<td>54%</td>
<td>77%</td>
<td>15%</td>
</tr>
<tr>
<td>EXPRESSION/Cici (Arista)</td>
<td>102</td>
<td>52%</td>
<td>74%</td>
<td>9%</td>
</tr>
<tr>
<td>CLIVE GRIFFIN/Commitment Of The Heart (500Epic)</td>
<td>94</td>
<td>46%</td>
<td>72%</td>
<td>11%</td>
</tr>
<tr>
<td>BRUCE HAINES/Hold Of (RCA)</td>
<td>92</td>
<td>47%</td>
<td>69%</td>
<td>4%</td>
</tr>
<tr>
<td>BEE GEES/Paying The Price Of Love (Polydor/91)</td>
<td>91</td>
<td>46%</td>
<td>72%</td>
<td>3%</td>
</tr>
<tr>
<td>ELION JOHN w/KEE DI/True Love (MCA)</td>
<td>89</td>
<td>45%</td>
<td>53%</td>
<td>0%</td>
</tr>
<tr>
<td>SALSA-PEP/Shoo (Next Plateau/London/PGL)</td>
<td>87</td>
<td>44%</td>
<td>81%</td>
<td>5%</td>
</tr>
<tr>
<td>UB40/Higher Ground (Virgin)</td>
<td>84</td>
<td>44%</td>
<td>69%</td>
<td>16%</td>
</tr>
<tr>
<td>GARFIELD/Robbie/Get (Polydor/PGL)</td>
<td>80</td>
<td>47%</td>
<td>64%</td>
<td>10%</td>
</tr>
<tr>
<td>SNOOP DOGGY DOGG/What's My Name? (Death Row/Interscope/G)</td>
<td>80</td>
<td>37%</td>
<td>72%</td>
<td>16%</td>
</tr>
<tr>
<td>D.R.S./Gangsta Lean (Capitol)</td>
<td>55</td>
<td>28%</td>
<td>60%</td>
<td>9%</td>
</tr>
<tr>
<td>PEARL JAM/Daughter (Epic)</td>
<td>53</td>
<td>27%</td>
<td>67%</td>
<td>4%</td>
</tr>
<tr>
<td>MATTHEW SWEET/Time Capsule (Zoe)</td>
<td>52</td>
<td>26%</td>
<td>54%</td>
<td>14%</td>
</tr>
<tr>
<td>CLAY BIEHLE/Tower Of Love (500Epic)</td>
<td>50</td>
<td>25%</td>
<td>52%</td>
<td>9%</td>
</tr>
<tr>
<td>TEARS FOR FEARS/Goodnight Song (Mercury)</td>
<td>48</td>
<td>24%</td>
<td>75%</td>
<td>4%</td>
</tr>
<tr>
<td>JACKSON 5/Kiss Me Love (Interscope/Atlantic Group)</td>
<td>48</td>
<td>20%</td>
<td>80%</td>
<td>5%</td>
</tr>
<tr>
<td>ZAPP &amp; ROGER/Sex And Easy (Reprise)</td>
<td>37</td>
<td>19%</td>
<td>84%</td>
<td>26%</td>
</tr>
<tr>
<td>K-Ci &amp; Joanie Baby Come (Tommy Boy)</td>
<td>36</td>
<td>18%</td>
<td>97%</td>
<td>51%</td>
</tr>
</tbody>
</table>

Note: See Parallel for a complete picture of station activity. New artists with records and large total reports won’t show in Performing Where Played until three adds convert to chart. Top 15% is determined by dividing a song’s total Top 15 reports by its total charted reports.
COLOR ME BADO "Time and Chance" (Giant/Reprise)
Reports:116, Moves: Up 14, Debuts 14, Same 13, Down 3, Adds 0, including KEYFM, WQCB, 91X, XHMR-KX, X95.
ZAM "Hey Mr. Flavor (Unit Explicit)
Reports:116, Moves: Up 75, Debuts 5, Same 17, Down 14, Adds 3, including WQCB, WQCB, KBXW, KJWT, 97-102, WQCB, QG-FM. See Parallels, moves 21-15.
ZHH "We're It (Funk Unit Explicit)
Reports:116, Moves: Up 75, Debuts 5, Same 17, Down 14, Adds 3, including WQCB, WQCB, KBXW, KJWT, 97-102, WQCB, QG-FM. See Parallels, moves 21-15.
HI-FIVE "Never Should've Let You Go" (Jive)
Reports:145, Moves: Up 12, Debuts 12, including BWK, KBXW, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KJWT, X95.
LEMONHEADS "Because The Night" (Elektra)
Reports:145, Moves: Up 12, Debuts 12, including BWK, KBXW, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KJWT, X95.
CLIVE GRIFFIN "Commitment Of The Heart" (EMI/PLG)
Reports:46, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including WYLP, WYLP.
JEFF BENDY "Five Star (Solo)" (MCA)
Reports:46, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including WYLP, WYLP.
BEE GEES "See The Price Of Love" (Polydor/PLG)
Reports:16, Moves: Up 2, Same 8, Same 7, Down 1, Adds 0, including WQCB, KBXW, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95.
BRUCE HINCHERY "Fool's Gold" (MCA)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
EGO "As Long As I Can Dream" (Arista)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including WQCB, KBXW, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95, WQCB, WQCB, KBXW, X97-95.
K. S. Chaff "Slow Down" (SST/Atlantic)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
SALT-N-PEP "Shag (West Plateau/London/PLG)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
THE URBAN "Higher Ground" (Virgin)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
GIN BLOSSOMS "Found Out You Were Wrong" (A&M)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
GABRIELLE "Dream (Glo Disc/London/PLG)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
GARRELL "Dress" (Glo Disc/London/PLG)
Reports:8, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
BRONSON "Never Keepin Secrets" (Epix)
Reports:7, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
FACE "You Can (Epic/RCA)
Reports:7, Moves: Up 10, Debuts 3, Same 7, Down 1, Adds 0, including BWK, KBXW, KBXW, KBXW, WQCB, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW, KBXW.
BRYAN ADAMS  ROD STEWART  STING

"All For Love"
Produced by Chris Thomas, Bryan Adams and David Nicholas

FROM THE WALT DISNEY MOTION PICTURE
THE THREE MUSKETEERS

CD AND CASSETTE SINGLE AVAILABLE ON A&M RECORDS
SOUNDTRACK ALBUM AVAILABLE ON HOLLYWOOD RECORDS

### Urban Contemporary

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Tevin Campbell</td>
<td>Can We Talk (Qwest/WE)</td>
<td>Qwest/WE</td>
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<tr>
<td>2</td>
<td>Toni Braxton</td>
<td>Breath Again (LaFace/Arista)</td>
<td>LaFace/Arista</td>
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<tr>
<td>3</td>
<td>Babyface</td>
<td>Never Keepin Secrets (Epic)</td>
<td>Epic</td>
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<tr>
<td>4</td>
<td>Janet Jackson</td>
<td>Again (Virgin)</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>Hi Five</td>
<td>Never Shouldve Let U Go (Live)</td>
<td>Motown</td>
</tr>
<tr>
<td>6</td>
<td>Dru</td>
<td>Down (Motown)</td>
<td>Motown</td>
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<tr>
<td>7</td>
<td>Salt-N-Pepa</td>
<td>Shop (Next Plateau/London)</td>
<td>London</td>
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<tr>
<td>8</td>
<td>Johnny Gill</td>
<td>Coming Home To Love (Zoo)</td>
<td>Zoo</td>
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<tr>
<td>9</td>
<td>Mariah Carey</td>
<td>There's A Love (Arista/Green)</td>
<td>Arista/Green</td>
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<tr>
<td>10</td>
<td>Leila Keston</td>
<td>Better Than You (Promo/AMI)</td>
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<tr>
<td>11</td>
<td>Jimmy Cliff</td>
<td>Can See Clearly Now (Chry)</td>
<td>Chry</td>
</tr>
<tr>
<td>12</td>
<td>Color Me Badd</td>
<td>Time And Chance (Giant/Reprise)</td>
<td>Giant/Reprise</td>
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<tr>
<td>13</td>
<td>10,000 Maniacs</td>
<td>Because The Night (Elektra)</td>
<td>Elektra</td>
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<tr>
<td>14</td>
<td>Snooky Dogg</td>
<td>Youths... (Ruffhouse/Interscope)</td>
<td>Ruffhouse/Interscope</td>
</tr>
<tr>
<td>15</td>
<td>B.B. King w/Down South</td>
<td>Something In (MCA)</td>
<td>MCA</td>
</tr>
<tr>
<td>16</td>
<td>Biffy Clyro</td>
<td>Live (BigDay/EMI)</td>
<td>BigDay/EMI</td>
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<tr>
<td>17</td>
<td>Gabrielle</td>
<td>Dreams (GoDisc/London)</td>
<td>GoDisc/London</td>
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<tr>
<td>18</td>
<td>Cranberries</td>
<td>Inger (Island/Poly)</td>
<td>Island/Poly</td>
</tr>
<tr>
<td>19</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>Of Grey (Chry)</td>
<td>Chry</td>
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<tr>
<td>20</td>
<td>D-R-S</td>
<td>Lean (LaFace)</td>
<td>LaFace</td>
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<tr>
<td>21</td>
<td>Spin Doctors</td>
<td>Jimmy Olsen's Blues (Epic)</td>
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<td>Billy Joel</td>
<td>About You (Columbia)</td>
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</tr>
<tr>
<td>23</td>
<td>UB40</td>
<td>Higher Ground (Virgin)</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### Adult Contemporary

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Bolton</td>
<td>Said I Loved You (Columbia)</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Mariah Carey</td>
<td>All I Want To Do (Arista)</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Bruce Hornsby</td>
<td>You've Got The Grey (Chry)</td>
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<td>Rick Astley</td>
<td>Never Gonna Give You Up (Arista)</td>
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<td>Taylor Dayne</td>
<td>Send Me A Lover (Arista)</td>
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<td>6</td>
<td>Bryan Adams</td>
<td>Please Forgive Me (A&amp;M)</td>
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<td>7</td>
<td>Aaron Neville</td>
<td>Don't Fall Apart On Me Tonight (A&amp;M)</td>
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<td>8</td>
<td>Toni Braxton</td>
<td>Another Sad Love Song (LaFace/Arista)</td>
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<td>9</td>
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<td>About The Night (Columbia)</td>
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<td>You've Changed (Atlantic/AG)</td>
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<td>18</td>
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<td>Heartbreaks Accelerating (Elektra)</td>
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<td>19</td>
<td>Meat Loaf</td>
<td>Do Anything For Love (Warner Bros.)</td>
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<td>20</td>
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<td>A Woman's Heart (Reprise)</td>
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<td>21</td>
<td>Celine Dion</td>
<td>The Power Of Love (SSE)</td>
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<td>22</td>
<td>Dave Koz &amp; Friends</td>
<td>Make Me Smile (Capitol)</td>
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<td>23</td>
<td>Def Leppard</td>
<td>Runnin' (Live/Poly)</td>
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<td>25</td>
<td>Wilson Philips</td>
<td>Scream (SSE)</td>
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<td>26</td>
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<td>27</td>
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<td>Promo/AMI</td>
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### New & Active, TOP 10 Recurrents

<table>
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<tr>
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<th>Song</th>
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<tbody>
<tr>
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### New Rock

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<tr>
<td>1</td>
<td>Pearl Jam</td>
<td>Vs. (Epic Associated)</td>
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<td>2</td>
<td>Lenny Kravitz</td>
<td>Come On Feel (Atlantic/AG)</td>
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<tr>
<td>3</td>
<td>Nirvana</td>
<td>(Un)</td>
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<tr>
<td>4</td>
<td>Cracker</td>
<td>The Karl (Capitol)</td>
<td>Capitol</td>
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<tr>
<td>5</td>
<td>Creed</td>
<td>Lords Of Summer (MCA)</td>
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<tr>
<td>6</td>
<td>Pearl Jam</td>
<td>Dig (Atlantic/AG)</td>
<td>Atlantic/AG</td>
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<td>7</td>
<td>Various Artists</td>
<td>Slot Machine (A&amp;M)</td>
<td>A&amp;M</td>
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### Country

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Mark Chesnutt</td>
<td>Almost Goodbye (MCA)</td>
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<tr>
<td>2</td>
<td>Collin Raye</td>
<td>That Was A River (Epic)</td>
<td>Epic</td>
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<tr>
<td>3</td>
<td>Alan Jackson</td>
<td>Merle Haggard (MCA)</td>
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<td>4</td>
<td>Larry Gatlin</td>
<td>Harlan County (MCA)</td>
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<td>5</td>
<td>Garth Brooks</td>
<td>American Honky Tonk Bar (Liberty)</td>
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<tr>
<td>6</td>
<td>Martina McBride</td>
<td>My Baby Loves Me (MCA)</td>
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<tr>
<td>7</td>
<td>Tracy Lawrence</td>
<td>My Second (A&amp;M)</td>
<td>A&amp;M</td>
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<tr>
<td>8</td>
<td>Little Texas</td>
<td>God Blessed Toast (Warner Bros.)</td>
<td>Warner Bros.</td>
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<tr>
<td>9</td>
<td>Pam Tillis</td>
<td>Do You Know Where Your Man Is (MCA)</td>
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<tr>
<td>10</td>
<td>Brooks &amp; Dunn</td>
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### Top 60 Tracks

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<tr>
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<td>Almost Goodbye</td>
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