TRIO OF AGs TALK STOPSET STRATEGY

How many stopsets per hour? How many units per stopset? A trio of AG execs tell how they try to strike that delicate balance between increased TSL and tuneout. 

Page 40

TRACKING TURNAWAYS INCREASES REVENUES

Knowing how much business you've turned down can help you price your spot inventory higher. Consultant Shane Fox graphically illustrates the benefits of multiple rate levels based on actual demand. 

Page 18

FIRST-QUARTER LABEL PERFORMANCE REVIEW

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Page 32

ARE YOU ON COURSE WITH YOUR CAREER?

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IN THE NEWS...

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• John Larson appointed VP/Prog. at KZPS/Dallas
• Gary Reynolds named PD for KRRI/Dallas

Page 3

Newsstand Price $6.00

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President Clinton Tuesday (3/15) announced his intention to nominate Susan Ness to fill the remaining vacancy on the FCC.

"As a former communications lender, Susan Ness brings to the FCC valuable perspective," the President said in a statement. "Her extensive experience covers many communications industry sectors, including telecommunications, radio, television, cable television, programming, and publishing. She will be an excellent addition to this important commission."

Ness, a communications attorney, worked in the Communications Industries Division of Rich Larson appointed VP/General Counsel to the House Committee on Banking, Currency, and Housing.

"Interesting Perspective" Veteran FCC watchers praised Ness's intelligence and energy and predicted her financial background will benefit the agency.

"She has an interesting perspective on the communications industry because she lent money to it," said former FCC Chairman Richard Wiley. "That's not a

White House Locks Ness In For Fifth, Final FCC Spot

Commission-watchers praise her background

Page 30

Jury Awards Fired Radio Sales Exec $1.1 Million

A superior court jury in San Francisco has awarded $1.1 million in damages to a radio station sales manager who says she was wrongfully fired from her job.

Diana Kimbrell, who served as NSM of KNEW & KSAN / San Francisco, claimed she was terminated in June 1992 without just cause. Defendant Malrite Communications claimed Kimbrell's performance had declined. (The stations' current owner, Shamrock Broadcast- ing, was not a party to the suit.)

Kimbrell says at the time of her firing, her superiors told her they maintained the prerogative to terminate her. Kimbrell countered by invoking eight former employees to testify on her behalf and produced documents to show she was never disciplined during her seven-year tenure.

Following three weeks of testimony and less than one day of deliberations, the jury voted 2-0 to side with Kimbrell. Civil juries in California need at least nine votes to come to a decision.

Page 30

Progressive Discipline

The company had personnel policies that require written warnings and a probationary period," remarked Kimbrell's attorney, Rod Bushnell. "They're called progressive discipline policies. Not only did the station not have any documentation to show Diana did something wrong, they did not follow their own policies.

Page 30

Houston's Famous 'Podner' Retires

After 34 years with KIIT/ Houston - the last 30 as VP/GM - KIIT-AM & FM and KIKK-AM & FM VP/GM Dickie Rosenfeld is leaving to travel and "get my handicap from 15 to 10."

Rosenfeld, well-known for his use of the word "podner," announced his impending retirement at a Monday (3/8) meeting attended by people "with very long faces," according to one staffer. He'll remain at the helm until a replacement is found.

Page 30

Successful Run

Rosenfeld will call it quits after a long run that saw him preside over one of Top 40's preeminent stations and, since 1981, one of the country's top outlets. "I'll be 71 in a few months, and there are a lot of things I want to do," he says. "But it's been great fun here - I should've been paying the owners for the chance to work here."

Rosenfeld began his career in the '50s as an air personality known as "Cowboy Dickie" at Dickie Rosenfeld/See Page 30

KPNT Remembers The Little People

River City Broadcasting New Rock KPNT (The Point)/ St. Louis Ass was PDM/DJ Morning dude D Day celebrated St. Patrick's Day by taking some time out to remember the little people - otherwise known as the Miller Lite leprechauns, who handed out 5000 commemorative numbered gold coins at the Soulard St. Patrick's Day Parade last Saturday (3/12). Picture are the leprechauns pestering Day - who served as Grand Marshall of the parade /ha ha - with requests to hear more UZ.

Page 30

R&R Acquired By Perry Media

Perry Media Corporation - an affiliate of Perry Corp. - has reached a definitive agreement to acquire Radio & Records, a leading business information provider for the radio and music industries, from Westinghouse Credit Corporation. The transaction is due to close in the forthcoming week.

R&R Publishing and Publisher Bob Wilson, Exec. VP/Sales & Marketing Erica Farber, and Exec. VP/GM Dick Kritzman are looking forward to merging the two companies.

Page 30

FCC To Revive Fairness Doctrine?

Page 40

KGGI Fans 'Chute, Score Jackson Tix

When American Mo- ther of God! KGGI Riverside moming man Hollywood Hamil- ton asked his audience what would they do for Janet Jackson concert tickets, at least two listen- ers literally jumped at the chance to win - by para- chuting off a 36-story building!

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Page 30

FCC To Revive Fairness Doctrine?
"Boom-Bapa-Boom" is...

A. The sound heard echoing off the walls at O'Henry Sound Studios in Burbank, CA

B. A relative of "Papa-Oom-Mow-Mow"

C. The debut track from Jimmie Vaughan's solo album (the lead guitarist and founder of the Platinum-selling Fabulous Thunderbirds)

D. Taken from the album "Strange Pleasure" produced by Nile Rodgers, who produced the Platinum Vaughan Brothers' album "Family Style"

E. All of the above
Larson Named KZPS VP/Prog.
KZPS Dallas PD John Larson has been promoted to VP/Programming for the Bonnieville Classic Rock outlet.

VP/CM Tom Glade said, "John has brought a great deal of leadership and programming focus to KZPS. His programming talent, expertise, and re-search knowledge have helped strengthen our programming position. This is a very meaningful acknowledgement of John's leadership and contributions. More significantly, this reflects the confidence of the corporation in John's sustained contribution in the future."

Larson commented, "Bonnieville believes in team-building and provides its people with the necessary resources to be successful. We've enjoyed a very successful two years, and I look forward to the future responsibilities and opportunities this appointment offers."

Parke GM At KBZS/San Diego
KCAL-FM/Riverside GM Jeff Parke has been appointed GM of the newly opened Anaheim Broadcasting Gold outlet KBS/San Diego.

According to Anaheim Broadcasting President Tim Sullivan, "Jeff's been a superior performer in our company for over eight years. His Southern California radio experience, combined with KBZS/San Diego's rapid growth, make him a great fit for the GM position, and will enable us to continue the successful growth of the station that has occurred in the first year of operation."

Reynolds New PD At Dallas Arrow
Consultant Gary Reynolds has been tapped to program CBS "Arrow" outlet KRRW/Dallas. He succeeds Andy Lockridge, who maintains his PD duties at co-owned KTXQ.

Reynolds told R&R, "This is a great opportunity because it gives me the chance to stay in Dallas. Arrow is the hottest format in the country — it seems to attract PDs."

Mahone Up To RAB Sr. VP
Cornils to focus on conferences
The RAB has realigned the responsibilities of two key execs. Beginning in April, Exec. VP Services Wayne Cornils will spend more time on the Bureau's various conferences and meetings, its three standing committees, and the RAB's member information distribution systems. RAB VP Training Mike Mahone has been elevated to Sr. VP and will assume some of Cornils's former duties, including Member Services, Operations, New Business Development, and Audio Services.

"The fact that RAB's membership rolls have increased dramatically over the past 24 months, combined with RAB's member service request activity — projected to be a record-breaking 70,000 requests in 1994 — has prompted us to redistribute certain areas of responsibility," remarked RAB President Gary Fries.

Cornils will be spending more of his work time at his Colorado Springs home, though he will still maintain an office at RAB's New York headquarters. Mahone will be based in New York full time.

Schannp New ERG VP/Rock Music
'Serious commitment to kicking ass'
Former epic Director/Metal Marketing & Promotion Michael Schannp has been appointed to EMI Records Group's VP/Rock Music post.

"We've got the music, and now we've got the man," ERG President/CEO Daniel Glass exclaimed. "Michael is one of the few people in our industry today who lives and breathes rock music and its culture."

Schannp told R&R, "I'm very excited to be given this opportunity, and I'm thankful to Daniel Glass for believing in me. There are new goals to reach and new challenges to meet. Epic is a great company, and I had a great time there, but I'm looking forward to moving on. ERG wants to rock, and it has a very serious commitment to kicking ass."

Schannp began his music business career in 1985, when he joined Combat/Relativity/Important Records as head of promotion. He went on to work as a tour promotion/coordination whose clients included Megadeth, Wendy O. Williams, Roadrunner Records, and S.P.V. Records.

While at Epic, Schannp worked with such acts as Pearl Jam, Rage Against The Machine, Ozzy Osbourne, and Alice Cooper. In his new position, Schannp will be involved in all aspects of ERG's rock artists, including promotion, marketing, and A&R.
**Deal Of The Week**

- WCWA & WIOI/Toledo $7 million (approximate)

Holy Toledo! Ed Rogoff's fast-growing Enterprise Radio Corp. group now numbers nine stations after its acquisition of Reams Broadcasting's Gold/AOR combo.

**Keymarket Goes To Market**

- Kerby Confer's radio group is set to hit Wall Street with a $62 million IPO, although Confer will retain voting control.

**Thumbs Up For Duopolies With TV**

- Radio-TV combo owners in Seattle and Mobile have gotten FCC approval to make duopoly radio buys. Both cases were based on cost savings for money-losing radio stations.

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**Lawmakers Pressure FCC To Revive Fairness**

Congressional supporters of the Fairness Doctrine, frustrated in their efforts to write the policy into law, have asked the FCC to reimpose the doctrine, perhaps as part of a larger rulemaking proceeding, according to industry sources.

RTNDA President David Bartlett, an outspoken opponent of the doctrine, says aids to Sen. Ernest Hollings (D-SC) and John Dingell (D-MI) have quietly asked Commission officials to consider taking a revived Fairness Doctrine onto a possible new rulemaking on television's Prime Time Access Rule. "They're trying to sneak it by while radio broadcasters aren't looking," said Bartlett.

**Back From The Dead**

A Dingell spokesman denied that his staff has been in contact with the FCC on the Fairness issue. However, a Commission source confirmed that agency personnel have received "some pressure" from unspecified Capitol Hill staffers to consider ways to reactivate the Fairness Doctrine. The source noted it's not clear exactly how the congressional aides want the issue to be handled.

Efforts to revive the Fairness Doctrine as law died late last year in the face of heavy opposition generated by the nation's radio talk hosts and religious broadcasters.

However, Media Access Project Exec. Director Andrew Schwartzman, a doctrine supporter, told R&R he remains optimistic Fairness legislation will be enacted during this Congress.

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**Osborn Reports Improved Cash Flow**

Osborn Communications Corp. (Nasdaq: OSBN) reported a net loss of $2.2 million (25 cents per share) for 1993, compared to a loss of $4.5 million in 1992. Net revenues were $7.9 million, up from $7.6 million. Operating cash flow was $1.9 million, up 33% from $1.4 million.

Osborn owns nine radio stations and has several acquisitions pending. It also owns a TV station, Muzak franchises, entertainment properties, and cable TV systems in hospitals.

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**Interrep's Class Of '94**

Interrep recently graduated its second class of Radio Marketing Specialists, whose members will now concentrate on new business development through the rep firm's "Radio 2000/An Alliance For Growth" effort. The Class of '94 is seen here after completing a five week course given by marketing professors from the Harvard Business School. Pictured (l-r) are BMI grads John Fabian, Zina Meggs, Jeff Edwards, Abbie Kammen, and Tom Fuscaldo. Interrep Executive Council Chairman Henry Lawlor, President/Marketing Division Marc Guild, and Class of '94 members Allen Geller, David Crockett, Karina Lenander, and John Vilia.

---

**Earnings**

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- John E. Lauer
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www.americanradiohistory.com
Keymarket Files $62 Million IPO

Keymarket Communications Inc. has filed with the SEC to sell up to $62 million worth of stock in an initial public offering.

Keymarket, which will trade on Nasdaq with the symbol "KMKT," is headed by Chairman/CEO Kerby Confer. He will continue to control the company following the IPO, since he will own all of the company's Class B stock, giving him 64.1% voting control (but only 10.6% equity).

The IPO will offer 4.15 million shares to the public at a maximum price of $13 each. Another 622,000 shares will be available to the underwriters, CS First Boston and Alex. Brown & Sons. The offering is oversubscribed.

Keymarket expects to receive $49.3 million after offering costs. It would use $6 million to close its purchase of WBBR/Russellville, KY (Nashville, TN) and $3.1 million for WQMI/Memphis, with the rest going to pay existing debt. Once the IPO is sold, Keymarket's lenders will double an existing $30 million credit facility, which will allow it to close $36 million in other pending acquisitions.

If all of its pending deals close, Keymarket will own 98 stations in six markets and handle programming and sales for four other stations under LMA.

Radio/TV Duopolies OK'd In Seattle, Mobile

Radio duopolies coupled to TV ownership have won FCC approval in Seattle and Mobile.

The FCC, granted KOMO-AM & TV/Seattle owner Fisher Broadcasting a permanent waiver of the one-to-one-market rule to acquire crosstown KVI & KPLZ from Golden West Broadcasters for $11 million. The Commission accepted Fisher's claims that the combination would produce significant cost savings and "the potential for enhanced programming service benefits." Fisher had continued on Page 8

Enterprising Rogoff Takes Toledo Combo In $7 Million Deal

Deal Of The Week

WCWA & WIOI/Toledo

PRICE: $7 million (approximate)

TERMS: Asksale for cash. The exact price is to be determined at closing using a formula based on cash flow.

BUYER: Enterprise Radio Corp., owned by Ed Rogoff of New York, Nicholas Bogli of Clifton, NJ, and Citicorp Venture Capital Ltd., represented by VP Michael Delaney. This new company has deals pending to acquire seven other stations, with closings expected in April and May.

Phone: (212) 721-2288

America Sales & Closings

(Trailing 12 months, March 1993 to March 1994)

Eugene Jackson to George Beasley $26,000,000

Larry Levine to Kerby Confer & Donald Alt $10,200,000

Ragan Henry to Joe Mathias & Bruce Spector $9,800,000

Don Wilks & Mike Schwartz to Bill Phalen & John Duff, Jr. $6,375,000

Gary Prese to James Morrell & John Kelly $5,000,000

Kerby Confer & Donald Alt to Joe Mathias & Bruce Spector $4,250,000

Rick Kaspar to Bill Phalen & John Duff $6,500,000

Don & Stella Trapp to George Franck $2,600,000

Michael & Robert Benas to Randy Michaels $1,800,000

Jim Heavner to Bill Phalen & John Duff, Jr. $3,800,000

Jerome Bresson to Joe Mathias & Bruce Spector $2,700,000

Tom Joyner to Bill Phalen & John Duff $3,300,000

Bill Dudley to Rex Tackett $5,750,000

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Radio Business

FORMAT: Gold, ACR

BROKER: Blackburn & Co.

SELLER: Mobile Broadcast Service Inc., headed by President Howard Smith, Phone: (205) 649-4156

FREQUENCY: 960 kHz

POWER: 5 kw day/2.5 kw night

FORMAT: This station is dark.

Connecticut

WCNX/Middletown

PRICE: $250,000 (minimum)

TERMS: Asset sale. The buyer has the option at closing of paying $250,000 cash or $65,000 cash and a

At NAB/Las Vegas,

Contact via Las Vegas Hilton or call for appointment.

BARRY SKIDELSKY

Attorney at Law

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The Industry's Lawyer.

TRANSACTIONS AT A GLANCE

- WLPR/Pritchard (Mobile), AL $180,000
- WCXN/Middletown, CT $250,000 (minimum)
- WFLF/Bushnell, FL $276,000 for 70%
- WQMI/Orlando, FL $500,000
- WMTO/Port St. Joe (Panama City, FL) $25,000
- WKCM/Shering, FL $254,000
- WCSS/Morris, IL $90,000
- WTAY & FM/Robinson, IL $375,000
- KQCR/Cedar Rapids, IA $12 million
- KVCS/Salisbury, KS $337,000
- KFII & KXL/KW/Lita-Haysville, KS $2.25 million
- KLEX & KATX/Lexington-Richmond, MO $225,000
- WTAF/Huntsville (Syracuse), NY $100,000
- WWWS & WUXF/Buffalo $4.7 million
- WSHQ/Cobleskill (Albany), NY $550,000
- WYDM/New York $6,500,000
- KNDR/Woman (Oklahoma City), OK $200,000
- KWSN & KRR/Sioux Falls, SD $607,500
- KKEZ/Weatherford, TX $175,000
- WIBUP/Poynette (Madison), WI $217,500

FORMAT: Gold, ACR

BROKER: Blackburn & Co.

Alabama

WLPR/Pritchard (Mobile)

PRICE: $180,000

TERMS: Duplex deal. The station is licensed and equipment are being donated to the buyer, a nonprofit corporation. The real estate is being sold for $180,000.

BUYER: Goforth Media Inc., a nonprofit corporation headed by President Wilbur Goforth of Mobile. It owns WBHY-AM & FM-Mobile. Phone: (205) 473-8488

SELLER: Mobile Broadcast Service Inc., headed by President Howard Smith, Phone: (205) 649-4156

FREQUENCY: 960 kHz

POWER: 5 kw day/2.5 kw night

FORMAT: This station is dark.
Our newest fully integrated system for full automation or live-assist of all on-air events. All the features that have made the Ultimate Digital Studio famous PLUS digital audio control of all levels (which can replace a broadcast console or allow you to downsize the console needed), enhanced support for local area networks, real-time network joins, interfaces with all standard music scheduling and traffic systems, and friendly software designed by people who understand RADIO, not just computers!

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**WBAL Challenges Rush Suit**

WBAL/Baltimore asked a federal judge to dismiss a $3 million lawsuit in which news/talk WCBM accuses "BAL of stealing EFM Media's "Rush Limbaugh Show."

In its motion, WBAL argues that WCBM has failed to support its claim that "BAL interfered — or conspired to interfere — in CBI's contractual relationship with EFM.

WBAL also claims it can't be accused of prompting a breach of contract between WCBM and EFM because no such breach occurred. EFM, the filing notes, had the right to end its affiliation with WCBM at any time — with or without specific cause — with 90 days' notice.

**Heritage Media Shares On The Block**

Two of Heritage Media's largest shareholders are selling most of their stock at 70% of the stock's Tuesday (3/15) closing price of $18.625.

HC Crown Corp., a unit of Hallmark Cards, will reduce its interest in Heritage from 15.7% to 1.4% Cable TV giant Tele-Communications Inc. will cut its stake from 7.6% to 0.07%. Heritage owns 14 radio stations, seven TV stations, and the nation's largest in-store marketing company.

**Radio/TV Duopolies OK'd In Seattle, Mobile**

Continued from Page 6

spelled out how the merged operation would in 1993 did not close. This station sold for $500,000 in 1991.

WJUS/Sebring

TERMS: Stock sale for $35,000 cash, 12 monthly payments of $1000, assumption of a promissory note with an outstanding balance of $159,400 due First Union National Bank, and the remainder in a promissory note payable to the seller.

BUYER: Rama Communications Inc., owned by Seybota Persona of Orlando, FL. She is also buying WOBU/ Winter Garden, FL and WXCU/Cocoa Beach, FL. (Phone: 813) 355-7194

SELLER: Emma Radov

Continued on Page 10

The Humane Society of the United States, the nation's largest animal-protection organization, presents its annual line, "Animal Bites": sixty-second sound-bites on animal topics that will amuse and astound your listeners. The bites change weekly and are suitable for all formats. See our enclosed cassette featuring PV's by Reba McEntire, Randy Travis, Aaron Tippin, and more!

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TRANSACTIONS
Continued from Page 8

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ceiver. Phone: (401) 454-3130
FREQUENCY: 1500 kHz
POWER: 250 watts day/20 watts night
FORMAT: AC
BROKER: Robert Maccini of Media
Services Group

WTAJ/AM & FM/Robinson
PRICE: $375,000
TERMS: Stock sale for cash
BUYER: Jerry and Robin Tye of Rob-
inson, acquiring all stock of Ann
Broadcasting Corp., Phone: (618)
544-2191
SELLER: Emer Patent, selling his en-
tire 100% stock interest. Phone:
(618) 544-2191
FREQUENCY: 1510 kHz; 101.7 kHz
POWER: 250 watts day/188 watts
night; 3 kW at 46 feet
FORMAT: AC

KQCR/Cedar Rapids
PRICE: $2 million
TERMS: Duploopy deal
BUYER: KRNA, headed by Presi-
dent Elliot Keller. It owns KRNA/Iowa
City (Cedar Rapids), Phone: (319)
391-3300
SELLER: Cedar Rapids-KQCR L.P.,
hedared by William Clymer. Phone:
(319) 363-3300
FREQUENCY: 102.9 MHz
POWER: 100 kW at 300 feet
FORMAT: CHR
BROKER: Dale Cowle

KLEX/KAYX/Leomin-
ster-Richmond
PRICE: $225,000
TERMS: Asset sale for cash
BUYER: Both Communications Inc.,
owned by Richard and Shelley Bott
of Independence, MO. They own
KQRM & FM CP/Overland Park-
Olathe, KS and eight other stations.
Phone: (913) 642-7770
SELLER: Summit Operations Inc.,
owned by Shelby and Laura Hendee.
They also own KMNK & KDEE (FM
CP)/Cameron, MO. Phone: (816)
632-4661
FREQUENCY: 1570 kHz; 92.5 MHz
POWER: 250 watts day/60 watts
night; 2350 watts at 555 feet
FORMAT: Country
COMMENT: An engineering exhibit
submitted with this application
demostrates that the contours of KLEX
and KCCV (AM) do not overlap, so this
does not create a duploopy.

WTKW/Bridgeport (Syracuse)
PRICE: $300,000
TERMS: Duploopy deal; asset sale for
cash

BUYER: Radio Corporation, owned by
Francis Toce of Cicero, NY. Robert
Lifton of Syracrays, and Edard
Levine of Fairfield, VA. The company
owns WKKL-AM & FM/North Sy-
cusse. Texas is the seller Levine and
Radio also own WKLJ/Frankfort, NY.
Phone: (151) 633-0047
SELLER: Francis Toce
FREQUENCY: 955 kHz
POWER: 2650 watts at 383 feet
FORMAT: Country
COMMENT: This duploopy was cre-
et when Toce acquired a 33.33% in-
terest in WKKL & FM.

WWWS & WUXF/Buffalo
PRICE: $4.7 million
TERMS: Duploopy deal for cash
BUYER: Rich Communications,
headed by President Melinda Rich.
It owns WGR & WRGF/Buffalo, Phone:
(716) 878-8000
SELLER: Metropolis Commer-
ations, owned by Norman Wain and
Robert Weiss. They own five other
stations, all of which are being ac-
cquired by Clear Channel Commu-
nications. Phone: (216) 566-6080
FREQUENCY: 1600 kHz; 103.3 MHz
POWER: 4.5kW at 340 feet
FORMAT: Business News; AOR
BROKER: Dan Gammom of Ameri-
com Radio Brokers
COMMENT: This combo had been in-
cluded in the group Metropolis is sell-
ing to Clear Channel. The price of the
Clear Channel deal, which was an-
nounced as $354 million, will be reduc-
ed by $4.7 million.

WSHO/Cobskill (Albany)
PRICE: $550,000
TERMS: Asset sale for cash, to be
paid to the FDIC
BUYER: Maximum Media Inc.,
owned by Jeffrey Chodorow of New
Hopes, PA, and Joseph Weiss of Phil-
adelphia. They own WGBK & AM/FM
Rensselaer (Albany). Phone: (212)
727-4800
SELLER: Barry W. Sims of Framing-
ham, MA, receiver under a court or-
der in the case FDIC, receiver for
Dartmouth Bank & RadioActive
Group Inc., et al. Sims is also receiver
for WSHX (FM CP)/Danville, VT.
Phone: (802) 372-3767
FREQUENCY: 103.5 MHz
POWER: 50kW at 492 feet
FORMAT: Classical
COMMENT: The application states that
the contours of WSHQ and
WGBK FM do not overlap, so this is
not a duploopy.

WKDM/New York
PRICE: $6,940,000
TERMS: Asset sale for cash
BUYER: Way Broadcasting Inc., head-
ed by President Arthur Liu. It owns
WWK/Newark, NJ (New York).
Phone: (206) 272-2011
SELLER: United Broadcasting Co.,
headed by Chairman Gerald Hrobak
and preciously owned by the Eaton
Estate. It also owns KAL/San Gabriel
(Los Angeles). Phone: (303) 652-7706
FREQUENCY: 1380 kHz
POWER: 5kW
FORMAT: Spanish
BROKER: Peter Sandy of Star Media
Group Inc. represented the seller.
William B. Schultz represented the
buyer.

Oklahoma
KNOR/Normal
(Oklahoma City)
PRICE: $250,000
TERMS: Duploopy deal; asset sale for
cash
BUYER: Fox Broadcasting Co. Inc.,
owned by John and Cathe Fox of
Norman and Robert Stephenson of
Norman. They own WWLS/Moore
(Oklahoma City) and KXTD/Madison,
WI. Stephenson also owns KGSR
KSW/Clinton, OK. Phone: (405)
390-7000
SELLER: Voice of Norman Inc., head-
ed by President Bruce Morales.
Phone: (405) 321-1400
FREQUENCY: 1400 kHz
POWER: 2kW
FORMAT: AC

Kansas
KCVS/Salina
PRICE: $337,500
TERMS: Duploopy deal; asset sale for
cash
BUYER: The Eagle Broadcasting
Company Inc., owned by John Vanier
II of Salina and Jenny Hinukis of
Salina. They own KABI & KSJabil-
ne, KS and KBL/North Fort Riley,
KS. Phone: (913) 823-3794
SELLER: United American Broad-
casting Inc., headed by President
Gaylord Paul. Phone: (913) 823-5000
FREQUENCY: 104.9 MHz
POWER: 3kw at 328 feet

Iowa

FORMAT: Religious
BROKER: Chaplin Enterprises

KHF & KKLX/
Wichita-Haysville
PRICE: $23,500
TERMS: Duploopy deal; asset sale for
cash
BUYER: Radio Management Inc.,
owned by Terry Robinson of Colorado
Springs. He is also buying KQAM &
KEY/ Wichita and 15 other sta-
tions. Phone: (719) 576-6860
SELLER: Midcontinent Broadcasting
Co., headed by President N.L. Bent-
ton. It owns seven other radio sta-
tions and four TV stations. Phone:
(815) 644-2600
FREQUENCY: 1330 kHz; 105.3 MHz
POWER: 5kw; 100kw at 963 feet
FORMAT: Gold, AC
BROKER: Glen Serfain of Com-
 munications Equity Associates rep-
resented the seller. Paul Leonard of
Star Media Group represented the
buyer.

New York

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At last... hard disk digital audio that's easy to use! It's Compu-
Carts, nev from Dave Scott Studios in Dallas. You get 16 "cart decks" that play at a touch. Six "decks" load spots, promos, jingles, liners, songs (or anything else) automatically from your traffic and music computers. Start clusters or rearrange spots at a touch. Labels show end cues, intros, lengths and end dates. Timers count down and flash an "end" light for each deck. Ten additional jingles, sounders, sweeps, promos, PSAs, effects or comedy you choose are available. You also get databases so you can find and play any hard disk audio in seconds. PC Magazine (January 11, 1994, page 125) rates our uncompressed sound card "the best for serious audio!" CompuCarts are affordable... and amazingly easy to use. Call Dave Scott for details.

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KYOT-FM/Phoenix Flips To NAC

Shortly after 6:30pm Monday (3/4), KYOT-FM/Phoenix jettisoned its six-month "Rhythm & Rock" format to become NAC. The format change was timed to coincide with local sunset at Phoenix's Botanical Gardens. PD Jim Trapp, who also programs Progressive sister KZON, and the KYOT calls remain in place; former KNUA/Seattle PD Nick Frances joins as MD.

Trapp told R&R, "The old 'Coyote' sound was great, but there wasn't enough music to keep it fresh. The market changed, and that format just didn't work. We spent all our time explaining what we were, instead of being what we were."

Regarding the new format, Trapp explained, "The music's drawn from a lot of jazz and international artists and there are a lot of pop vocals. It's different from everything else on the dial. We refer to the music as 'Smooth Rhythms,' which we hope implies a sense of tempo. One of the keys to this format is credibility behind the microphone -- our announcers must know the music and be passionate about it."

Sullivan Grabs WOVI PD Post

Ardman CHR WOW/VW Palm Beach has hired WKDD/Akron PD Neil Sullivan as its new PD. Sullivan -- who will handle a short daytime shift replaces M.J., Kelli, who left the station for mornings at WFLZ/Tampa.

Sullivan told R&R, "My chemistry with (Exec. VP/GM) Steve Lapa was instant. He's a great guy."
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Radio


Robert Brooks, Dean Burke, and Patti Furney have been named GM, Asst. GM, and GSM, respectively, at WAKA/Albany, GA.

Records

Gary Poole and Michelle Roché assume National Promotion Director and Director/Network Publicity duties, respectively, at Restless Records. Poole (aka air talent Sid Presley) has worked at KQLZ/Los Angeles and KLOU/Houston. Poole previously was Director/Publicity at Ichiban Records.

Dorian Cummings has been tapped to handle promotions at SST Records. Concurrently, Belva Pierce comes aboard as Publicist.

CHRONICLE

Marriages

WTRS/Gainesville, FL party time; weekend talent B.J. to Nancy Penre, March 12. KQKS/Denver PD Chris Davis to Susan Cobb, March 5.

Births


Radio

Jake Ottmann advances from Northeast Marketing Coordinator to East Coast Director/Interactive Promotion at Elektra Entertainment. In other label news: The West Coast Press & Artist Development Department boosts Joel Amsterdam from Associate Director to Director; Samantha Riba becomes Manager/Video Promotion; Melinda Kelley rejoins as Director/Music Video Production.

RICK Orr has been upped from AE to Field Sales Manager at WEA Corp's Miami office. The company's Los Angeles branch boosts Assl. GM Gordon HOLLAND to OM and Controller MICKEY CORCORAN to Controller.

Eric LEMASTERS — formerly A&R Product Manager at Energy Records — heads to Mechanic/Fontum Records as Director/Sales & Marketing.

Susan DODES — most recently Director/A&R at MCA Records — shifts to Famous Music as SR Director/Marketing. She previously worked at the law firm of Paul, Hastings, Janofsky & Walker.

KIMMY MASON has been elevated from Coordinator to Manager in Jive Records' Artist Relations Department. Meanwhile, the label's Creative Services depoys LYNDA SIMMONS from Manager to Director.

Pros on the Loose


National Radio Industry

Andy Quinn has been promoted from TV & Radio Traff/CtrNews Reporter to KXV News Bureau Chief at Metro Networks.

Dave ALPERT moves up from newswriter/editor to Producer at ABC News, Radio.

American Urban Radio Network is presenting "USA Music Magazine," the two-hour music news program is hosted by Vinny Brown and Wendy Williams. (212) 469-4250

American Comedy Network (ACN) is offering its material on CD and supplementing its weekly service with satellite feeds. ACN packs include the 22-CD gold library, workparts and song beds to customize, custom drops from ACN talent, and more; (203) 394-9443

Update

IRS Elevates Derfer To VP

In Derfer, who joined IRS Records in January 1992 as NSM, has been promoted to VP/GM. Sr. VP/GM Barbara Bolan commented, "We've got a job to do and, in the area of creating sales growth, ira Derfer will get it done. He's experienced, strong-minded and sure in business, and passionate with music. I like him."

Before working at IRS, Derfer spent 17 years in various capacities at Capitol/EMI, most recently serving as VP/Sales for EMI.

Osburn Upned To KSDO & KCLX GSM

KCLX/San Diego Sales Manager Patrick Osburn has been promoted to GSM for KCLX and co-owned KSDO. Osburn succeeds Jack Messenger, who segues into the Company's National & Regional Sales post. Concurrently, KSDO LSM Ginger Kossy assumes GSM duties for both stations.

VP/GM Susan Hoffman said, "These appointments are a vote of confidence in the skills of all three. Jack has done a great job; I don't know of anyone better for this new position. Pat has learned a lot from Jack. The AES tell me he's doing a fantastic job. And I'm excited to have Ginger back after her maternity leave and adding her talents to the FM!"

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WMC Memphis — WMAL Washington — WCKY Cincinnati

WISN Milwaukee — WHO Des Moines — KHVV Honolulu

KENI Anchorage — KFAB Omaha — KV1 Seattle........

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Relations, CBS Radio Networks.
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Off-air taping of any portion of Late Show
with David Letterman for rebroadcast on
radio is strictly prohibited. Reading the
Top Ten List on the air is also prohibited.

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PROGRAMS

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with David Letterman

The Top Ten List program is subject to copyright and is licensed on an exclusive basis by Worldwide Pants, Inc. to CBS Radio.
Seven Ways To Get The Raise You Want

Think like an accountant. Show how much money you help the company earn by putting your efforts in bottom-line terms.

Write strategic memos. Tell management what you’ve accomplished and what you’re working on. Don’t do this often, or they’ll think you spend all your time writing memos.

Learn to delegate. Don’t find yourself stuck in your office, overwhelmed by work. Assign your routine chores to others so you’ll have more time for strategic thinking.

Return to school. Take extracurricular courses in management and attend seminars on industry topics.

Solve problems. Show how you can handle an unexpected problem — without help from your superiors. Train yourself to head off problems before they explode into full-blown disasters.

Share your knowledge. Pass on articles from trade publications and tell your superiors what you’ve learned at trade shows, conferences, and conventions.

Track your performance. Set standards for your work, internally and externally, and keep tabs on how you’re doing.

800' Numbers Up

In the last six months, 40% of Americans used an "800" number, and an additional 34% say they’re likely to do so in the future, according to a recent poll by the NYC-based Roper Organization.

Furthermore, 60% of affluent Americans and 68% of those whom Roper dubs "influential" Americans say they’ve used an "800" number to contact a company.

Bad Day Blues

Having another bad day at work? According to a recent Bruskin/Goldring Research survey of 1000 working adults, you were probably annoyed by one — or all — of the following:

- Airline policies: 36.2%
- Waiting to use machines: 26.8%
- Forced to work late: 11.4%
- Deadline pressure: 10.9%
- Incidentally, 14.7% of the respondents weren’t sure what bothered them.

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Congratulations also to the following

Rick Moran, WSBT-TV, Green Bay, WI


Making Tough Decisions Easy

You can improve your ability to make tough decisions. Consider these seven suggestions by psychologist Dr. Barbara Varenhorst and career/stress management consultant Daralee Schelman:

- Am I accomplishing my objective?
- Has my objective changed?
- Is this job meeting my expectations?
- Am I doing what I'm best at?
- Am I doing something I enjoy?
- Is this job worth keeping?
- Are there better opportunities?
- How can I achieve satisfaction with my career this job, another job, or career?

Collect the information necessary to make the decision. Look at alternatives, consequences, advantages, and disadvantages without letting your emotions interfere. Stay objective. Determine how much of a risk you’re willing to take.

Choose either the safest option, the one with the best odds for success, or the one with the most desirable outcome (despite the risk). Eliminate any option that will create a loss you can’t live with — despite high odds for its success. Imagine how you would handle negative consequences.

DATELINE

- March 21-24 — 72nd Annual NAB Convention, Convention Center, Las Vegas.
- June 14 — 43rd Annual AWRT Convention, Minneapolis Hilton Hotel.
- June 11-17 — NAB Executive Management Development Seminar for Radio Broadcasters, University of Notre Dame, South Bend, IN.
- June 23-25 — Bobby Poe Convention, Sheraton Premiere, Tysons Corner, VA.
- June 23-26 — National Association of Talk Show Hosts, Loews Santa Monica Beach Hotel, Santa Monica, CA.
- July 7-10 — Upper Midwest Communications Convention, Hilton Hotel & Towers, Minneapolis.
- July 19-24 — New Music Seminar, Sheraton Hotel, New York City.
- October 12-15 — NAB Radio Show, Convention Center, Los Angeles.
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SALES & MARKETING

Track Your 'Turnaways' To Increase Revenues

By Shane Fox

Like other industries, radio should monitor "turnaways" and business opportunities not converted into orders. These measurements can increase total revenues generated from a fixed amount of commercial inventory.

How? Armed with turnaway or nonconversion information, media managers can make better decisions on future pricing levels and subsequently earn greater revenues for their properties.

Defining 'Turnaways'

Turnaways usually occur in high-demand periods, when spot inventory is running near or at capacity. Turnaways always spell trouble they represent lost revenue potential for the property, lost commissions for salespeople, and lost opportunities to satisfy customers' needs.

By keeping track of turnaways, a media property is able to measure "actual demand" for a seasonal period (as opposed to "observed demand," which always is capped at the 100% sellout level). But it takes courage: Not every manager will want to keep track of the lost revenue that turnaways represent. To improve the pricing process, however, these measurements are necessary they provide a means to a better end result for salespeople, customers, and the property itself.

More Than 100%

While most media properties will experience some turnaway business during the year, it's important for managers to recognize that their pricing responsibilities don't stop when they reach that magical 100% sellout level. All that "100% sellout" means is no inventory is available to accommodate late-bookings customers who usually are much less price-sensitive so the chance to book higher-margin business and achieve even greater revenues is lost.

Future Considerations

Measuring the volume of turnaway business also enables better pricing decisions to be made for similar future seasons. Take a look at the following chart:

<table>
<thead>
<tr>
<th></th>
<th>100</th>
<th>552</th>
<th>380</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turnaways</td>
<td>100</td>
<td>552</td>
<td>380</td>
</tr>
<tr>
<td>Actual Demand</td>
<td>120</td>
<td>1822</td>
<td></td>
</tr>
</tbody>
</table>

Let's say a property's sellout percentage based upon 12 units per hour, 18 hours per day, seven days per week was 100% last year during the third week in May. Remember: That is the observed demand. However, the turnaway measurement indicates an additional 300 commercials 20% of its inventory could have been accommodated if inventory had been available. Therefore, actual demand was 20% of station capacity at those pricing levels.

Once this information is obtained, you must decide that turnaways are unacceptable and pricing-process improvements are necessary. You also must assume the future will be somewhat like the past in terms of seasonal demand a reasonable assumption depending on your market and how differentiated your property is.

Since more revenue could have been realized during this week had inventory been available, take steps now to improve your pricing for the season in question. Make upward adjustments in your initial rate offering now for the third week in May even if that week is eight, 10, or 12 months away.

Price Increases

With some research, a property can determine how much rate increase is necessary. But the property must appreciate that turnaways occurred because its rates were kept too low for too long.

To minimize and prevent turnaways, you must:

- Increase rate levels from the start, at the low sellout ranges (10%-30%).
- Establish three or four rate levels along the 30%-100% sellout range (see "Multiple Rate Levels Yield Greater Profits").
- Hold firm on the rate ranges established by sellout level, and adhere to rate increases determined by the sellout percentage and pending business.

These actions are long-term, proactive, and much more strategic in nature that's why they work.

Nonconversion Factors

Tracking nonconversions provides similar information, but from the opposite perspective. By measuring business not converted into actual orders, a property again can monitor the accuracy of its price and rate forecasts and make necessary seasonal adjustments.

Nonconversions can happen anytime, for any number of reasons. The key to nonconversions as they relate to lower priced commercials is to determine how many more customers could have been accommodated, without giving a discount to those who would have been booked anyway.

Dropping rates or discounting without reliable nonconversion information can be lethal and have profound effects on a property's most important efficiency ratio revenue per available ad (REVPA).

Rate Classes

Nonconversion data usually reveals more about a property's potential to establish additional rate classes with their own corresponding terms, pricing, and conditions of sale. Rate classes guard against the revenue displacement that results from discounting a property's inventory.

What's more, nonconversion information provides clues as to which additional market segments could be better served by the property.

Savvy managers responsible for pricing commercial inventory always ask the following three questions before lowering rates or before establishing lower rate class levels from nonconversion information:

- Will demand be stimulated with lower price offerings?
- How much revenue does this represent?
- Is there a risk that these discounts will be passed on to those who would have booked anyway?

Shane Fox is COO at Maugrid International Inc., which specializes in the development and marketing of reservation and yield management systems for the media industry. He can be contacted at (212) 241-2153.

Multiple Rate Levels Yield Greater Profits

The following graphs outline the benefits of establishing multiple rate levels based on a property's actual demand.

Actual Demand Curves

<table>
<thead>
<tr>
<th>Price Per Ad</th>
<th>Revenue Generated From ONE RATE LEVEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>$175</td>
<td>$52,500 Generated</td>
</tr>
<tr>
<td>$200</td>
<td>$300</td>
</tr>
<tr>
<td>$250</td>
<td>$300</td>
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<td>$300</td>
<td>$300</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Price Per Ad</th>
<th>Revenue Generated From MULTI-RATE LEVELS</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100</td>
<td>$210,000 Generated</td>
</tr>
<tr>
<td>$150</td>
<td>$210,000 Generated</td>
</tr>
<tr>
<td>$200</td>
<td>$210,000 Generated</td>
</tr>
<tr>
<td>$250</td>
<td>$210,000 Generated</td>
</tr>
</tbody>
</table>

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TOP TEN SHOWS
MARCH 713

1 Home Improvement
2 Roseanne
3 Grace Under Fire
4 60 Minutes
5 Seinfeld
6 Coach
7 Murder, She Wrote
8 Tipping Point
9 Mike & Molly (Sunday)
10 Thunder Alley

Source: Nielsen Media Research

All shows are Eastern Time Zone. All listings subject to change.

COMING NEXT WEEK

Tube Tops

Jared Jackson, Dolly Parton & James Ingram, Bruce Springsteen & Neil Young are slated to perform their respective Oscar-nominated songs live on ABC's three-and-a-half hour "66th Annual Academy Awards" telecast (Monday, 3/21, 9pm ET/8pm PT).

Friday, 3/18

- The houing "Willie Nelson, Lyle Lovett, and Rodney Crowell: A Songwriter's Special From Austin City Limit's premiers on PBS (check local listings).
- Knack, "The Tonight Show With Jay Leno" (NBC, 11:30pm)
- Therapy?, A House, Mary Black, the Starship, and the Four Of Us perform from Ireland's Feile Festival on "ABC In Concert!" (check local listings).

Saturday, 3/19

- Diamond Rio and John Michael Montgomery perform on PBS' "All Night City Limits" (check local listings).
- Snoop Doggy Dogg, "Saturday Night Live" (NBC, 11:30pm).
- Sunday, 3/20

- Robin S performs on "American Dinner Party" (ABC, 7-30pm).
- Monday, 3/21

- Ellen John is interviewed on ABC's houing "Barbara Walters Special" (check local listings).
- Marty Stuart, "Jay Leno".
- Sheryl Crow, "Late Show With David Letterman" (CBS, 11:30pm).
- Tuesday, 3/22

- Babylace guest-stars as himself on "The Sinbad Show" (Fox, 8pm).
- "Jay, Leno Leno".
- Wednesday, 3/23

- PBS debuts "Object," an hourlong "Great Performances" special documenting the history of quartet musical groups with such acts as UB40, Suede, the Modern Jazz Quartet, and the Drifters (check local listings).
- Ermal, "The Arsenio Hall Show" (syndicated, check local listings).
- Willie Nelson, "Jay Leno".
- Placido Domingo, "David Letterman".
- Jay Jocas, "Late Night With Conan O'Brien" (NBC, 12:30, Thursday).

Thursday, 3/24

- Gang Starr, "Arsenio Hall".
- Crowded House, "Jay Leno".
- Grant Lee Buffalo, "Conan O'Brien" (12:30, Friday).

FILMS

WEEKEND BOX OFFICE MARCH 11/13

1 Guarding Tess
2 (Pittsburgh Tribune-Review)
3 Lighting Jack
4 (Savory)
5 Ace Ventura: Pet Detective (WB)
6 The Ref (Buena Vista)
7 Schindler's List (Goldwyn)
8 On Deadly Ground (WB)
7 Greedy (Universal)
8 Mrs. Doubtfire (SBV)
9 Angie (Buena Vista)
10 Spider-Man (Fox) (Note: All figures in millions)

COMING ATTRACTIONS:

This week's openers include "Above the Rim", starring Tupac Shakur, a traditional A &amp; M quintet (Fox), and "Eternal, "The Hallucinations" on UA (Fox).

MOVING INTO LIMITED RELEASE:

"Dangerous Gardens," directed by WB artist Madonna as a film actress.

VIDEO

NEW THIS WEEK

- Paul is Live (PolyGram)

The video companion to the LP of the same name, this 20-song, 25-minute collection spotlights Paul McCartney performing Beatles, Wings, and solo material on his recent "New World Tour." Selections include "All My Loving," "Live And Let Die," "Biker Like An Icon," and "Day Tripper". The most extensive Beatles song not featured on the album "Let It Be," "Hey Jude," and "Yesterday."

- Bryan Adams: So Far So Good (More) (PolyGram)

This 75-minute concert and clip compilation comprises 18 songs, including previously unavailable live versions of "Can't Stop Thinking About You," "Reckless," "It's Only Love," "Hearts Break," and "Let It Be."

- Fatal Instinct (MGMUA)

Armnd Assante and Steven Keats fare well in this feature film, which showcases former E Street Bandmates Clarence Clemons and a supporting role as a saxophone player.

- Son Of The Pink Panther (MGMUA)

Filming in Argentina with Roberto Benigni and Herbert Lom, a spoof of the Milan/RCA soundtrack starring Henry Mancini's score, along with Bobby McFerrin's a cappella version of Mancini's original "Pink Panther Theme."

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R&amp;R OVERVIEW

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Seniors Surveyed: Not All 50+ Consumers Alike

O
e-quarter of the American population is older than 50. What’s more, the 50-64
demo is predicted to grow by 25% over the next 10 years. In comp-
parison, the below-50 set is projected to increase by only 3.5%.
However, not all Americans over 50 share the same attitudes. Carl
Morgan and Dr. Doris Levy — authors of “Segmenting The Ma-
ture Market” (Probus Publishing) — have identified notable dif-
frences in the following three categories:

Food
Less than half (46%) of the 50+ set are “Nutrition Concerned.” A
segment comprised of the senior market’s most health-conscious.

More than a third (38%) are members of the “Fast & Healthy”
group. These people are interested in convenience foods, along with
health and nutrition.

“Traditional Couponers” (16%) — who are concerned more with
saving money than with health or convenience — round out the
category.

Financial Planning
These segments are almost evenly distributed: 29% are “Inse-
cure” seniors, uncertain about their financial well-being. Another
38% are labeled “Financial Posi-
tives” — they’re optimistic about
life, but think their best years are
behind them.

The remainder of the category are either “Upbeat Enjoyers” (22%),
who are enthusiastic and in-
volved, or “Threatened Activists” (21%), who want to continue work-
ing, driving, and living in their own
homes.

Health
A majority (40%) are “Proac-
tive,” assuming an active role in
their own health care. “Faithful
Patients,” who trust and depend on
the medical-care system, comprise
22% of seniors.

“Optimists” (20%) believe
they’re naturally healthy — and
want to stay that way. Finally, 18% of the 50+ set are “Disillusioned”
and have no faith in the medical system.

American Trivia Guide Arrives

W
hat’s the best way to
find a date? The most
stressful city in the US?
The state with the highest per cap-
ita consumption of beer?

Stump your listeners with these
questions and many others with
Les Krantz’s “America By The
Numbers: Facts And Figures From
The Weighty To The Way-Out” (Houghton Mifflin Co, $19.95).

The 320-page paperback draws
upon polls, surveys, and govern-
ment data to cite various statistics
and random trivia. For more info,
call the Boston-based publishing
firm at (617) 351-5066.

Nightclub Patronage Takes A Dive

I
n the past week, only 9% of
Americans went to a nightclub
or dance club, according to the
latest survey by the NYC-based
Roper Organization. This figure is
down from 11% in 1990 and 15% in
1982.

Among key clientele, the decline
is even sharper. Club patronage
by singles under age 45 now stands at
19%, down from 24% in 1990. Sim-
ilarly, only 16% of people aged
18-29 went to a nightclub last week,
down from 22% in ’80.

What’s taking the place of night-
clubs? Dinner and a movie. Both
singles under 45 and 18-29 report
5% increases in dating out (37% each) and weekly movie attendance
(24% each) since 1990.

Be the manager who signs Pete Rose.

S
omeone once traded Babe Ruth. Someone once passed on signing The Beatles to
a record contract. And someone once said, “Talk radio? It’s dead.”

But you can still sign baseball’s all-time hit king, Pete Rose — now host of America’s
hottest sports-talk show — to your team.

One hundred radio stations coast-to-coast already air Pete and his fascinating guests,
controversial opinions and listener phone calls each weekend.

You can too. After all, if someone had offered you Microsoft stock at 2½, you would
have snapped it up. Right?

Contact Ramona Rideout of Radio Today at (212)581.3962 for clearance information.

The Pete Rose Show.
Another hit from the all-time hit king.
Cellular Machines

Pioneer's new "Premier Optical Digital Reference" audio line sounds unlike any other car stereo system. Because it uses fiberoptic digital links to connect its various components, it's immune to the electrical interference inherent to automobiles. Thus, it's able to produce sound quality rivaling that of home audio equipment.

The centerpiece of the system is an in-dash receiver/controller that has no buttons or knobs -- all functions are performed with a hand-held remote control, while the controllers LCD face guides users through 50 function menus.

The system's amplifier processes digital input directly from a CD player or other digital source for optimum audio clarity. Marine plant extracts are incorporated into the speakers' new "Alginite Fiber Composite Cone" design, helping deliver more natural sounding harmonics.

Various components available with the ODR system include 12-disc CD changers, 16- or 31-band digital signal processors, and six different types of speakers ranging from 12-inch subwoofers to dome tweeters. Prices start at $1400 for the in-dash controller with remote commander, plus the integrated amplifier costs another $1000, and speakers are sold separately. For more info, contact Pioneer at (201) 835-6177.

De-Crackle In A Snap

K-based CEDAR Audio has introduced its "CR-1 De-cracker" unit. The rack-mounted device uses real-time signal processing to eliminate cracking and buzzing noises while also reducing distortion.

The CR-1's "split and recombine" process first isolates the parts of an audio signal affected by any of the aforementioned maladies. Then it removes the offending elements from those parts -- while undamaged audio passes through with no processing whatsoever -- and merges the clean-up audio with the rest of the signal. The result is a cracker-free signal with minimum audio alteration.

This is the second such product from CEDAR (an acronym for Computer-Enhanced Digital Audio Restoration). The previously introduced DC-1 de-clicker device uses the same split and recombine technology to remove up to 5000 clicks per second from audio signals.

The CR-1 carries a suggested list price of $19,500. The DC-1 lists for $16,500. For more info, contact the CEDAR systems' U.S. distributor, Independent Audio, at (207) 775-2424.

New Flat-Screen TVs On Horizon

Later this year, Panasonic plans the U.S. introduction of a color television with a 14-inch screen, stereo sound, and a remote control. It's also thin enough to hang on your wall.

While previous flat-screen TVs were small and used LCD or plasma displays, Panasonic's forthcoming "Flat Vision" set introduces "active beam matrix" technology, which yields a picture similar to that of conventional TVs.

As with conventional sets, pictures are created by electron beams, but Flat Vision divides its screen into about 10,000 small pieces, with each piece illuminating by a separate beam. Since each beam has a smaller area assigned to it, the beam sources can be placed closer to the screen, resulting in a TV that measures less than four inches deep.

The screen is accompanied by a base console that connects to other audiovisual products, such as VCRs, videodisc players, or video games. In desktop mode, the screen can rest atop the base, but the console can be hidden away and connected to the screen hanging on the wall.

Panasonic already is selling Flat Vision in Japan. The company is also currently developing similar sets with larger screens and monitors for computer and other multimedia applications. Suggested U.S. retail price for the existing Flat Vision unit has yet to be determined. For more info, contact the Seacacus, NJ-based company at (201) 348-7000.

Continuous Traffic Reports Introduced

Traffic has become a major selling point for stations in densely populated markets. Last month, KKN/Los Angeles started a much-publicized "traffic every six minutes" campaign. But a San Francisco-based firm is now going one better, providing continuous traffic reports via television subcarrier signals.

Autotalk Inc.'s information, called from Shadow Traffic Network reports, state highway patrol and department of transportation updates, and mobile phone users -- is sent in scrambled form on stations' secondary audio program signals. Users equip their cars with a descrambler that allows the reports to be heard over the car's existing radio.

Autotalk information is currently available in Los Angeles and San Francisco. The company plans to expand into 13 additional markets later this year, with an eventual goal of 30 markets by 1998. The service is provided free to those who buy the descrambler unit, which retails at a suggested price of $99.
MIKE POST

INVENTIONS FROM THE BLUE LINE

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www.americanradiohistory.com
ABC Execs Debunk Retirement Rumors

Speculation reached supersonic levels early this week about a supposed shakeup at ABC Radio. The scenario had ABC Radio Division Prez Jim Arcara and O&O Group II Prez (and WKHX-AM & FM/Atlanta GM) Norm Schrutt retiring, with ABC Nets Prez Bob Callahan taking over. Arcara’s gig and O&O Group I topper Don Bouloukos heading all the ABC owned stations. Callahan’s nets post and Bouloukos’s GM chair at WABC/NY would be vacant.

Only trouble is, Arcara and Schrutt categorically deny the rumors. (Actually, that’s a mild way to put it — talking to ST, Schrutt laughed the rumors out of the ballpark.) Meanwhile, parent Cap Cities/ABC wants to split its high-flying stock 10-for-1, which would bring the stock down into a $70 range and facilitate its purchase by small investors. Chairman Thomas Murphy said shareholders would be asked to vote on the split proposal at their May 19 annual meeting.

Clear Channel Communications (CCC) is up to its usual antics. The giant is talking with Cook Inlet about acquiring Churitan KBXH/Houston for a duopoly with UC KHYS — which would create an interesting combo to surround crosstown UC KMJQ.

After 22 years with the operation, KFMB-AM & FM/San Diego VP/GM Paul Palmer exits the Full-Service/Hot AC combo.

Kingston Free Agent, But Staying At Z100?

Word from the Hub is that Z100/NY Dir. Ops & Programming Steve Kingston might not be making that rumorous move to Pyramid’s WXKS/Boston as GM. Pyramid honcho Richie Balsbaugh told ST that conversations between the two “have only been casual.” Balsbaugh added that within two weeks an announcement should surface revealing who’ll manage WXKS and its crosstown CHR rival, WJMN, whose sale to Pyramid is expected to close in late April or early May.

At closing time, Pyramid will decide WJMN’s format, calls, and programmer. WXKS MD Cadillac Jack is certainly in the running.

Rumors

- Is former Hot 97/NY PD Joel Salkowitz lining up advertising support for a new dance station in NYC?
- Will ERG Diz/Art/Chuck Diversity Promo Rob Stone join Joe as Diz/Street/Crossover Promo? Joe wants him to replace Kelly Schweinsberg — who left last week to join Logic Records — but ERG wants Stone to stay. Pressline edge: ERG.
- Will producer Keith Stagg become Mercury/Nashville’s A&R chief?

Meanwhile, Kingston’s contract expired March 9. While ST hears he and Z100 GM Alan Goodman are negotiating with Shamrock to keep things status quo, he’s also rumored to be involved in discussions surrounding the proposed Warner/Sony/EMI/PolyGram/maybe TCI (see below) cable music channel and a possible Big Apple programming gig.

As previously speculated, Ardmann New Rocker WENZ/Cleveland has entered into an agreement to be sold in combination with Metropolis’s Classic Rock WNXC.

Giant Step For KNBR

KNBR/SF now owns a piece of the Giants. The Susquehanna station purchased a limited partnership interest in the baseball franchise, joining 20 other business partners with equity interests. Financial terms of the deal weren’t disclosed.

Published reports suggest that cable giant Tele-Communications Inc. (TCI) is considering joining Warner Music, Sony, EMI, and PolyGram in their MTV-flavelling cable music channel plans.

Several months ago, TCI had announced plans to team with BMG on yet another music channel — that agreement-in-principle’s status could be affected by the proposed new alliance. However, a TCI spokesperson raised the possibility of participating in both plans.

Rumors abound about the bidding for Churitan WHJX/Jacksonville, FL. ST can eliminate a few: George Sosson says his Radio Equity Partners never even looked at the station; Bill France Jr. — who’s selling WLOH & WHOK/Columbus, OH — told ST he made an inquiry, but didn’t bid; and Lee Zapis said Zapis Communications did bid but didn’t get it.

So who’s that leave? Owen Weber’s HMW Communications is bandied about a lot; he didn’t return calls. A local group of African-American investors also is rumored to be in the final round of bidding.

One in-market competitor scoffed at reports that the bidding for HJX has reached $6 million, saying it would likely stay in the $4.5- to $5 million range, although the station has been showing improved cash flow. Receiver/broker George Reed simply says there’s no contract yet and there probably won’t be for another month or so.
In the wake of its takeover of Paramount Communications last Friday (3/11), Viacom will have to sell one of its DC radio combos by late 1995. The FCC granted Viacom a temporary waiver that allowed it to acquire Paramount's WDCA-TV, but Viacom will have to divest itself of one AM and one FM from its WQCT & WCRX-WMZO-AM & FM duopoly by the time the waiver expires. The company did, however, get a permanent waiver to own WLCI & WKBD-TV/Detroit.

Rumbles

- AOR KMYX/Bakersfield flips to Unistar's Adult Rock N' Roll satellite format. The entire staff is out.
- New Rock KBAC/Santa Fe-Albuquerque flips to Progressive's Rocky Mountain Radio Net. Color PD Amida Santa Cruz, MD Jon Hudson, and the entire airstaff gone. (Morning man Jaimey Barreras segued to evenings at crosstown KJOY last week.)
- OM Jay Lopez adds PD duties at WSLF/New Bem, NC in the wake of Winnie Kics's exit.
- Gold CHR combo WNDU-AM & FM (99.5) South Bend inks WFCO/Weusau, WI AP/DMD/morning man Bill Mitchell as PD.
- KLSXL, midday host and six-year station vet Shana exits. Weekender Cynthia Fox picks up the shift.
- WQRE/Grand Rapids morning man (and former PD) Kevin Gossett segues to wakeups at WASH/ED.
- B96/Chicago night slammer Alan Kabel hits the door.
- In another CH-to-Country crossover, former KDBR/Minneapolis afternoon scorer Bobby Wilde joins KSAN/SF for afternoons, using the nom de aire Charlie Wilde.
- KABC/LA middayer Dennis Prager adds the 11-1am shift at Cap Cities/ABC talk sister WABC/ NY to his workload. WASC/PA John Mainelli added Prager's satellite-delivered show after negotiations to expand Ed Koch's 11am-noon show collapsed over $93.
- Mix 106/Tampa night prowler Jenna Foxx takes middays at Q106/SD. Q106 night swimmer Dave Smiley exits and lateralizes Karen Kay moves to 6-10pm.
- Former KQ90/Sacramento ND and 10-year market vet Kevin "Boom Boom" Anderson returns to the station after a retirement that only began last September.
- Gold WCRQ (Power Hits 92.7)/Har-Trumbull, CT promotes APD Dave Sargent to PD/mid-days. Night "barker" Larry "Bud" Carpenter becomes APD.
- WPLZ/Pittsburgh/Richmond afternoon de-light Toni Love takes the APDMA reins.
- Jim Kelly migrates from CHR WQNJ/New- ton, NJ to middays at Hot AC WJZ/Ft. Thomas, KY.
- Former KNC/Sacramento middayer Murphy Sue Ryan joins KSKS/Fresno for mornings, teaming with Kevin "Moose" Musso as — logically enough — Murphy & The Moose. Ryan replaces Charles Lee, who split to co-host mornings at WCOL/ Columbus, OH with ex-KFON/SD morning co-host Skip Mahaffey. Back at KQ90, evening personality Scott Stevens becomes MG.
- KZUS/Spartan MD/Research Dir. Rob Pot- ter adds APD duties.
- Rusty Clark joins WOW (AM)/Omaha for afternoons, coming from WPSK/Palisades, VA.
- WXS/Tallahassee night jammer Orlando Davis becomes MG.
- Former Talknet host Myrna Lamb joins WGY/Albany, NY for a 1am-noon yackest, effective April 12.
- KFFM/Takoma midnight maven Lisa Adams adds APD duties.

Fast & Bobulous

Chicago Sun-Times columnist Robert Feder reported Tuesday (3/11) that WMAQ-AM/Chicago news anchor Joan Esposito scored some big points in her $8 million defamation suit against B96 morning man Joe Bohannon when the station handed over a tape of a February 1993 broadcast.

The shiny, happy people 'n' their charges at Atlantic Records spent considerable the competition for Promo Iren O. The Week honors, getting selected programmers whipped up about Collective Soul's new "Shine" single in the form of special lightshows custom printed with the name of the band, the song, and the label's logo. (Duo via who have neither the collective soul nor the energy to make the light go on will find il- luminating instructions included.) Turn on, tune in, burn out.

Bo Knows Lawsuits

Chicago Sun-Times columnist Robert Feder reported Tuesday (3/11) that WMAQ-AM/Chicago news anchor Joan Esposito scored some big points in her $8 million defamation suit against B96 morning man Joe Bohannon when the station handed over a tape of a February 1993 broadcast.

The news comes on the heels of last week's lawsuit (ST 3/11) against Bohannon and morning partner Ed Volkman, which alleges that the duo accused a judge of a bribe to dismiss an assault charge against Joe Canesco.

Staffers of Fuller-Jeffrey's Spanish KRCX/Sacramento were told that the station was about to be sold to Luis Nogales's Embaradero Media for $3 million.
"The South Rises Again."

The award-winning John Boy & Billy have dominated morning radio in Charlotte for over 13 years. Their Southern-fried appeal has made them a solid Number One in all demographics.

Now the rest of America can join the fun, on the John Boy & Billy Radio Network. It's already a home run in Greenville/Spartanburg, along with Raleigh/Durham, New Bern, Charleston, Columbia, and Mobile/Pensacola. We're ready to knock it out of the park in your market too. And we ain't just whistlin' Dixie.

For info and a demo package, call Randy Brazell at 704-338-9970.
If you were there, you know.

Thanks.
Continued from Page 24

Nogales also will buy KMYC & KRFD/Marysville, CA to extend coverage to the north. ST hears that the deals are only in the letter-of-intent stage, but should be nailed down shortly.

Don't be surprised to see Curt Gowdy in Boston next week, signing a contract with American Radio Systems and giving AOR WCGY the official word that the station's being sold.

ST hears UC KJMJ/Dallas MD Helen Little will segue to the same duties at UC WBLS/NY.

Hot 102/Milwaukee Dir/Ops. & Programming Jamie Hyatt exits, with the station declining to pick up the options on his contract. Music Coord. Tommy Wilde takes over as acting PD amid rumors of call-letter changes and shifts in direction. VP/GM Steve Sincic says no formal adjustments or consultant changes are forthcoming.

**SFX Pix Up WYHY**

SFX Broadcasting — which owns WSIX/Nashville — also will now acquire LMA partner WYHY. Y107 was the sole remaining station of Legacy Broadcasting Partners, the radio group owned by SFX CEO Robert F.X. Sillerman and Carl Hirsch, who now heads his own OmniAmerica Group. The price wasn't immediately disclosed.

**Records**

- RCA Nashville Dir/Promo Dale Turner moves up to VP/Natl Radio Promotion. His Mike Wilson ascends to Sr Dir/Natl Country Promo.
- Ex-third Stoner/Atlantic Sr. VP Promo Vincent Faraci forms Stake-Served Communications, a full-service consulting operation focusing on promotion/marketing/management services.
- East/West Dir/Natl CHR Promo Denise George
- Mercury East Coast Mgr/Natl Rock Promo David Einstein becomes Dir/Natl Adult Rock Promo. Meanwhile, postulation persists about West Coast Mgr/Natl Rock Promo Michael Idle expanding his geographical responsibilities.
- Mercury Nashville VP/Promo Anne Weaver signs a contract extension that will keep her in place through 1996. Dir/Natl Promo Kevin Heuring becomes Sr Dir. Joining the label for SW promo — based in Dallas — is Chris Stacy, most recent Dir/Promo for Merl Griffith's Riverboat Casino in Metropolis, IL.
- Giant AOR & New Rock promo head John Sigler exits.
- Former ERG Alternative Promo Lisa Wordsen reappears as RCAs Mgr/Natl Alternative Promo West Coast.
- Campus Music Network Pres. Jack Ashton takes his venture to LA-based Caliber Records, becoming the label's VP/Mktg. & Promo.
- BNA Entertainment SW Regional Promo Mgr. Scott Michaels becomes Assoc. Dir/Natl Promo. He'll continue overseeing Texas Country radio, but a new SW regional player will be named later. Also, Sony/Nashville Mktg. & Media Asst. Angela Meyers joins BNA as Promo Coord.
- IRS turns Radioactive Dir/Alternative Music Brett Greene as Rocky Mountain/Southwest Promo Mgr. He'll be based in Boulder.

At presstime, KS104/Denver PD Chris Davis reportedly was set to hand over the programming reins to KOOL/Saltimacs' Monterey PD Michael Newman. Davis may remain as KS104's Research Dir.

Congratulations to Country KQDQ/Sedalia, MO, celebrating its 55th year in broadcasting. Dennis Perkins has returned from an insurance stint for his second tenure as PD, personality Bob Libby has been upped to MD.

Big Band/Soft AC WGSN-WMJC/Long Island will stage a mammoth staff reunion on April 14. Ironically, the bash will take place at Bob Buckmant's Jukebox Cafe, an enterprise run by the VP/PD/morning man of cross-island AOR WBAB — which WMJC will compete with via simulcast when its new ownership completes the purchase of AOR rival WRCN.

**Hard Gore Support**

WLS/Chicago morning co-host Don Wade is gleefully offering listeners "campaign buttons" that read "Gore in '94 — WLS Talkradio Whitewatergate Celebration Committee." The future collector's items sell for a buck — 50 cents of which goes to defray the cost of the Whitewater Special Prosecutor's investigation.
"Boy, am I glad to be back at a station that uses MusicSCAN. MusicSCAN makes my job easier."

"When I was using "Brand S", I had some problems I just couldn't solve. For example, I had to schedule my currents by hand."

"But MusicSCAN lays in my currents just like it says it's going to. My rotations are much better, much more consistent."

"Plus, installing MusicSCAN updates never messes up my system, MusicSCAN is much easier to use,...I could go on and on! But you want to see the logo and toll-free number now, don't you?"

MusicSCAN®
Music Scheduling with an Edge
1-800-476-0469
MusicSCAN® is a product of TAPSCAN, Inc.
**Judd Speaks Volumes**

While visiting Washington, DC to promote her book, "Love Can Build A Bridge," Naomi Judd was interviewed by AP Network News' "Segue" program by entertainment editor Michael Weinfeld.

**Larson**

Continued from Page 3

Larson has programmed KZPS since 1992. His prior programming experience includes stints with KSNS, Louis, WLLZ/Detroit, and WCMF/Rochester.

**Parke**

Continued from Page 3

an outstanding industry track record, make him a significant addition to KRZS. We're delighted to have him at the helm of this key property.

Parke has been with KCAL since late 1986. Before becoming GM, he'd been the Classic Rocker's GSM and Station Manager/Director of Sales.

**Reynolds**

Continued from Page 3

be popping up everywhere. Dallas's Arrow has taken off. I'll look at our ongoing location observation, but I sure won't say the course.

Reynolds previously programmed KFQB & WXFB/St. Louis, KQMJ/Tulsa, and KGTO & KRAV/Tulsa.

**Horton**

Continued from Page 12

after programming WGN/X for more than five years. His 24-year radio career has spanned a number of formats, including Country, AOR, News, Gold AC, and CHR, and has taken him to such cities as Grand Rapids, Little Rock, Syracuse, and Hartford.

**Sullivan**

Continued from Page 12

a knowledgeable broadcaster, and we both feel that this is a wonderful opportunity to make WCV grow in ratings and revenue. What impressed me was Steve's commitment to winning, the format, as well as the lure of warmer weather and those nice beaches.
350,105 three-minute songs later, Jim Kerr is taking a break to celebrate

Kerr-ific Years
Waking Up New York!

Congratulations Jim Kerr!

From your friends at Bonneville International Corporation and

WMXV Mix 105

www.americanradiohistory.com
MCA Streak Continues

Following up its 1993 label championship, MCA jumped off to a solid lead in the 1994 stakes by handily winning the first-quarter Label Performance Review competition. The period covered runs from December 3, 1993 through February 25, 1994. (See "Procedures" box at lower right for survey methodology notes.)

Label Top 10
Combining total peak position points for the five song-oriented formats, the following Top 10 list for the first quarter emerged:

1. MCA 6. Epic
2. Columbia 7. WB
3. Atlantic Grp. 8. Mercury
5. RCA 10. Geffen

Columbia improved on its fourth-place 1993 finish to take a solid second, while the Atlantic Group and RCA registered three-point improvements on their 1993 placements. A&M and Geffen each jumped a notch compared to 1993's results.

Format Leaders

**AC:** Columbia
**AOR Tracks:** Geffen
**CHR:** Columbia
Country: MCA
**Urban:** MCA
**NAC:** WB
**New Rock:** Geffen

The next three labels outside the Top 10 — PLG, Virgin, and Elektra — all improved over their 1993 standings, with Elektra climbing 19-13.

Columbia, knocked off its usual perch atop the AC ranks last year, roared back. Elektra — not in the 1993 Top 10 — debuted at No. 3, with Atlantic and 550 Music the other newcomers.

Columbia, Atlantic and RCA on Move

The top three was identical to the 1993 list. Epic and Virgin again showed the greatest improvement within the Top 10, while MCA and RCA entered the select rankings.

The top 10 — PLG, Virgin, and Elektra — all improved over their 1993 standings, with Elektra climbing 19-13.

*Procedures*

The First-Quarter Chart Share graph at top right is the sum of the chart shares earned by labels in the five song-oriented formats: AC, AOR Tracks, CHR, Country, and Urban Contemporary. Chart share is simply the percentage of the total charting songs in a format held by each label.

The Overall Label Leaders and individual format Top 10 lists represent total performance for each label. In the five song-oriented formats, that's determined by the peak position a song achieved during the quarter's survey period. The Overall Label Leaders Top 10 is the sum of each label's peak position points in the five song-oriented formats.

In the album formats — New Rock, NAC, and AOR Albums — albums earn chart points for each week they're charted during the quarter. The Top 10 lists are ranked by each label's total album chart points.

Chart share leaders and total performance leaders may differ — chart share measures the number of chart songs, while the Top 10 lists measure how the songs performed once they're charted.
Sing, shout, rock, rap, twang, croon,
or just tell us why radio is great.

The Great Radio Promotion III is ready to accept your entry. All you need to do is create an audio spot (60 seconds or less) that tells us why radio is so powerful and effective for advertisers.

The Great Radio Promotion III is a special category of the Mercury Awards, the awards that celebrate radio's creativity. The winner will be announced and the spot played at the third annual Mercury Awards dinner in New York City. Your place in radio history is already reserved as the winning spot will be included in the CD commemorating all the Mercury Award winners.

Best of all, the winning station will receive free airfare, hotel and tickets for two people to the Mercury Awards. In addition to the well-deserved adulation of your professional peers, when the big moment comes you will receive a custom-designed trophy to commemorate your achievements and show off to the folks back home.

That ought to be enough to make you sing, shout, rock, rap, twang and croon about radio.

Entries will be judged by the Arbitron Radio Advisory Council. All entries must be postmarked no later than April 29, 1994. Send 2 reels (7.5 or 15 ips with 5 seconds of plastic leader tape, heads out) of your entry to: The Great Radio Promotion III, The Arbitron Company, 142 West 57th Street, New York, NY 10019.

© 1994 The Arbitron Company
Pink Floyd are about to release "The Division Bell," their first studio LP since 1987. Produced by Bob Ezrin and the band's David Gilmour, the Columbia LP contains 11 new songs. "Keep Talking" ships to radio this week. The album arrives April 5.

Saxman Dick Parry, last heard with the Yardbirds' "The Dark Side Of The Moon," is among those aug- menting the core group of Gilmour, Nick Mason, and Richard Wright. Pink Floyd will kick off a four-week American tour March 30 to coincide with the new LP's availability, breaking a tradition of touring before the release of an album.

Been's Breakthrough

Michael Been, former leader of the Call, makes his Qwest/Reprise debut with "On The Verge Of A Ner- vous Breakthrough." The self-produced album features the Yardbirds' "For Your Love." He's accompanied by, among others, two members of the Gaing Of Four: Hugo Burnham, who A&R'd the project, and Shriekback/Low Pop Suicide member Dave Allen (who co-head-lined this year's Dewey 

Led Zeppelin's "Rocky Rhino." Former Fool, Hugo has been selected top markets for the LP. The band on vocals. "When You're With Me," "To Feel This Way," and "Us," which ships to MOR on March 28. The complete LP arrives April 12. Live Again

Live's sophomore effort is "Throwing Copper." Jerry Harr- ison (ex-Talking Heads) produced the Brooklyn-based rockers which will ar- rival April 26. Prime cuts include "I Alone," "Top," and "White Discussion." "Selling The Drama" ships to New Rock, early next week.

Solo Sagal

Katy Sagal — best known as "Peg" on Fox's "Married With Children" — makes her Virgin debut with "Whoomp! Down in the street," in stores April 29. She co-wrote all but three of the tunes, and Rupert Hine produced all but two. Harmonies are courtesy of Rita Coolidge, Joe Mazzola, members of Jef- fish, and three Lemmings (vocants of the Lennon Sisters) of the band. Vince, Guitarist Mark Solomon of Three Summer Sunth as well. "Can't Have the Harvest" ships to AC on April 8.

Wynn's Mute LP

"Flourescence" will be Steve Wynn's first solo release on Mute. It's Wynn's third solo record and first since last year's Gutterball project. He co-produced with Michael Dumas. Guests include Howe Gelb of Giant Sand on bass, John Wesley Harding on harmonic, and Victoria Williams, ex-Bangles-banger Vicki Peterson, and Susan Consowil on vocals. "Weird" ships to New Rock next week. The LP is set for a March 29 release.

Messiah's First Coming

Messiah's first full LP, the self- produced "22nd Century Jesus," is due from Wht Lbs/American/Reprise on April 26. Among the notable cuts: "Feel Free," a sampled reinterpretation of the Open Rake Jesus Summer hit; "Thundereous" ships to Alternative March 24.

Randy Newman's "Paper" Score

The latest feature from director Ron Howard, "The Pa- per," boasts an original soundtrack by Randy Newman. Along with Newman's score, the Reprise disc sports a rocking bonus track ("Make Up Your Mind") that's heard during the credits. Spotlighting Newman's vocals — and backing by Don Was, Jim Keltner, Mark Golden- berg, and Benmont Tench — the song ships to AC this week.

Michael Keaton, Glenn Close, Robbie Robertson, Marla Tomel- Randy Quaid star in this comedy-drama set at a major metropolitan newspaper. Newman's "Music From The Motion Picture The Paper" arrives March 22. Universal will open the film in major top markets March 18 and widen it a week later.

Rhino Films Form Wing

Rhino Films, the newest corpor- rate sibling of Rhino Records, has been formed to produce films and TV shows. Its first project is "Mona Must Die," starring Mari- anne Sagebrecht. The film plans to produce a TV series ("The Gon- zo Papers") inspired by Hunter S. Thompson and has bought the film rights to the Puckers ("The Cuckoo's Egg").

Also in development is a film on the story of pop artist France Luxe, a new Monkees feature, and the animated adventures of the label's mascot, "Rocky Rhino." Former Williams agent and pro- ducer Stephen Nemeth heads the division.

The Crow ST Flies

"The Crow" — the film on which star Brandon Lee lost his life — will kick off full cutback of alternative sounds. Lee plays a working musician who returns from the dead to avenge his own murder in this "music-driven ale-

gory of love and revenge set in the inner city." Look for on-screen ap- pearances and soundtrack cutes by Medicine and My Life With The Thrill Kill Kult. The lexiconOfLP's due out March 29.


D2 The Mighty Ducks' ST

The Hollywood Records sound- track of "D2 The Mighty Ducks" features several sports-related tunes: Gary Glitter's "Rock And Roll Part 2," Queen's "We Are The Champions," and Tom Petty And The Violent Femmes. The soundtrack also includes "The Crow," and open nation- wide May 13. The Miramax film is based on an underground comic book, so promotional tie-ins will include comics stores and skate- and skateboard shops, as well as local radio stations.

New Tours

Anchorage's goldmine tours new tour:

CARTER THE UNSTOPPABLE SEX MACHINE
ELVIS COSTELLO
CRAIG BABBITT BASSISTRY
CRY OF LOVE
CROWNOLOGY
GREAT
GOOD TIMES ENTERTAINMENT
GUMMINS 22 TOP

The Concert Pulse is a weekly con- centrated report on artists each artist by their album or single gross reported per week. Courtesy of Pollstar, a publication of Prometheus On-Line Lending (606) 344-7365 or in CA to all three of these

MUSIC DATEBOOK

MARCH 21

1991 The Beatles play the Cavern Club for the first time

1979 The Rolling Stones face "First Step," their first album with Rod Stewart and Ronnie Wood in the band

1965 Carlos Perkins is rearrested in a car ac- cident on route to perform on the "Ed Sullivan Show." He's hospital- ized for several months, but his career never regains momentum.

1969 At the Amsterdam Hilton, newly- weds John Lennon and Yoko Ono begin their first "Bed-In For Peace.

1979 The Rolling Stones’ TV special, "All You Need Is Cash" airs in the US.

1983 Paul McCartney begins recording tracks for his "Paul Is Live" LP in Sydney, Australia.

1986 George Benson 1984, Stephanie Mills & "Saturday Night Live"

1966 The Beach Boys release "Surfing U.S.A.

1953 Billy Joel marries model Christel Kantor

1979 Miami Vice is inducted into the U.S. Army

1986/1992 Rock & Roll Extravaganza show

1950 Steve Wonder wins a Best Solo Rock & Roll Integration award

1976 The Who make their U.S. tour debut as part of "The Ki's Easter Rock & Roll Extravaganza show

1945 "The Lost Boys release "The Milagro Band"


1970 The Who's video for "Where The Streets Have No Name" wins an Oscar for Best Original Song

1969 "The Lost Boys release "The Milagro Band"

1945 "The Lost Boys release "The Milagro Band"

FRIDAY, MARCH 25

1984 Marvin Gaye dies, 44, is shot to death by his father following a bitter arg- ument

1985 David Lee Roth leaves Van Halen

1948 Ronnie Lane (Ex-Faces) 48

1971 Roger Daltrey releases his first solo single, "It Don't Come Easy"

1980 The late Marvin Gaye 1939, Leon Russell 1943

1983 Sam The Sham & The Pharaohs release "Wooly Bully"

1978 Kate Bush makes her live debut in Liverpool,

1989 Marley Brants Sarah Vaughn, 66, dies of lung cancer

1931 Chuck Berry releases "Johnny B. Goode"

1960/1965 The Beatles become the first rock- ers to be cast in wax at Madame Tussaud's in New York

1970 In Buffalo, Phil Collins begins his first tour as Genesis’s lead singer in the wake of Peter Gabriel’s exit

1979 Dr. Neik get their wish as their similar faces adorn the cover of Rolling Stone

1979 Eric Clapton wegs George Harr- ianty's wife, Pattie Boyd

1980 Madonna makes her first live debut as "Desperately Seeking Susan" premiere

1961 Carly Simon wins a first Original Song Oscar for "Like The Rain" from "Wishing Girl." Dave Grusin wins one for scoring "The Milagro Band" 

1978 Donny Osmond's "One Bad Apple"

1977 Miles Davis releases his "Bitches Brew" LP

1974 Barbra Streisand and "The Way We Were" wins an Oscar for Best Origi- nal Song

1984 Grace Jones (Medley Blues) 1942, Eric Clapton 1945, Celina Dion 1968
NATIONAL RADIO FORMATS

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Stastation

ABCL

ABC/SWM

ABC/WMX

ABC/WRQX

Hot AC

Hot Country

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WTW/Wilmington Wins In Philly's Shadow

Operating in the shadow of Philadelphia — and competing with 26 out-of-market stations — WTW/Wilmington PD Mike Sommers has discovered how to score No. 1 ratings (12+) adults 18-34, and females 18-34, without getting mixed "signals" from his audience.

Everyone's Second Favorite"

Says Sommers, "There's a lot of shared listening out of Philadelphia, especially from WMIR, WYSP, WWHO and WUSTL. We also share some with WYII/Baltimore; you can hear Lancaster, Reading, and Atlantic City stations, too. Still, only 10% of our audience commutes out of the metro.

"Before I arrived, WTW gave up a lot of audience to Philly. It was all the idea is to program to local influences, yet allow Philly influence to help the envelope.

Formal Benchmarks & Rotations

Mike Sommers had to reinitiate a lot of basics when he became WTW/Wilmington's PD.

The formal benchmarks of calls first, slogan second were reestablished. All new music must be front-sold and back-announced. With a 12-hour spotload each hour — stops at 20, 35, and 48 — and music sweeps in between, we talk going into sets for a three-record front-sell to or tease promotions. I was concerned three stops would hurt the TSL, but that myth's out the window.

With a change in dayparting at 3pm and another shift in momentum at 5pm, here's how WTW rotates its music:

Currents —
- All: seven of the biggest hits; every 3.5 to 4 hours
- 9:30 solid hits; every six hours
- 8:30: five-nine band new titles every eight hours

Recurrences —
- Power recurrences: nine titles; every 9.5 hours
- Recurrences: 25 titles; every 15.5 hours

Gold —
- Power gold: 140 titles; every two days
- Secondary gold: 250 titles; every six days
- Flashback gold: 180 titles; every 10 days

Current core artists —

Marketing To The Masses

Being in Philadelphia's shadow presents another problem for WTW: no local TV. "All signals come from Philadelphia, so TV advertising's a cost-prohibitive, we're exploring cable as an alternative. We've done well so far without TV by marketing our slogan, "WTW 93.7 better music and more variety, on billboards and buses.

"We've also had on-air success with our "Take Your Radio To Work Day" promotion, where we paid $50 to offices tuned to WTW. For "Lunch Patrol," we buy lunch for an office of 20 employees or less that sent us a fax. One of the best concerts was "Cash Call": by making six to eight random calls daily and asking people if they knew the jackpot amount, we did a "mini" telemarketing promotion by contacting and converting nonlisteners."

Sommers boasts of his station's success "without focus groups, call-in or consultants. We've done it all by listening to the market. GM Pete Booker is a local — he taught me not to be afraid to ask people what station they listen to. If they don't listen to us, I find out why. I've learned so much about local tastes by asking people, "What are your five favorite songs?" and if you could program WTW, what would you do differently?" It's all part of my formula for knowing habits, shaking hands, and making WTW top-of-the-mind with the market."
Urban Radio: Mainstream Now Flows In Different Directions

What is Urban radio, exactly? Chances are, if you ask 10 people you'll get 10 different answers. That's because today's Urban format offers several variations: There's Mainstream UC, Urban Gold, Rap/Hip-Hop, Urban Talk, and Urban AC. (And let's not forget Gospel stations, although some may categorize them as Religious.)

For this week's column, two programmers—one with direct format competition and one with general market competition—playing black music—offer their opinions on the fragmentation of Urban radio and the opportunities that come with it.

**Dee Rivers Group National PD Floyd Blackwell** — who's based at mainstream UC/WEAS-FM/Savannah, GA and also works with KJMS/Memphis and WGOV/Valdosta, GA — says the primary reason for all of the variations is that, simply, listeners want variety. "All of these different approaches to the format seem to be geared toward the 25-54 demographic, and the reason for that is the advertising dollar.

"For example, Urban Gold is going to attract adult listeners. Our market has a station that plays only soft soul [WLVH]; it's geared to the 25-54s. Urban Talk is geared toward the same demo. A lot of owners and GMs are telling programming to direct their efforts toward getting that demo. There are so many Urban stations in our market fighting for a piece of the pie, and the folks in New York are holier-than-'25-54 adult numbers.' That's one reason so many versions of the format are here now."

**UAC Vs. UC Battle**

WLVH's 12+ numbers shot up to 41.4 from 10.2 in the Fall '93 Arbitron, while WEAS-FM dipped I.9-10.9. Currently, no other station in Savannah has double digits; it's a battle of the Urban, with UAC and UC in the top two spots.

Blackwell says the race is also heating up in Memphis, which is home to six Urban outlets. Mainstream UC KJMS's Fall '93 I2+ numbers rose 7.9-8.5. "I think all of this [competition] is going to be here for awhile," he says. "I also think those of us in the mainstream area are going to have to get out there in our communities and combat new stations."

Blackwell agrees that the explosion of Urban stations stems from an attempt to serve a niche within their own markets, and he believes he has hit upon a winning formula. "I prefer the Urban AC format with a little Churban mix to it. I think UAC pays attention to the 25-54 audience but overlooks the 18-34-year-old listeners who want a little uptempo stuff to go with the soft, smooth things."

**Opportunity Knocks**

**KPRS/Kansas City PD Sam Weaver** says he looks at Urban fragmentation this way: "Increased employment opportunities! There was a time when you had mainstream Urban Contemporary radio and you had to service everybody for everything. So if you were on the air you were expected to go in only one direction — and that was Urban.

"Now you have a number of different directions to go and you're still able to participate, because there are more opportunities within the format. It's been that way in other formats for many years. Now you potentially have more areas to get into and you also may have more longevity in the business."

**Those people just now getting into the business have lots of different areas of Urban to choose from.**

— Sam Weaver

"When I'm out on speaking engagements I hear people say they want to get into radio. That means everything to me; any kind of radio is good. Then I hear others say they are interested in Urban radio. Those people just now getting into the business have lots of different areas of Urban to choose from."

**Education Is Key**

With the many Urban variations gaining in popularity today, Weaver believes opportunities exist not only for up-and-coming air talents, but in other areas of radio as well. "I believe there will be more management opportunities, which means there will be more sales opportunities. I hate to use this term, but it's a trickle-down effect. "The key to getting into our business is for folks to educate themselves so they can work at any radio station in any format. And when I say educate, that means to learn as much about radio as possible — period."

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**WDIA: A Historical Landmark**

During Black History Month '94, WDIA/Memphis — one of the most successful UC stations in the nation — was honored with a Historical Landmark designation by the Tennessee Historical Commission.

The first Black radio station in the country, featuring such notable air personalities as Nat D. Williams, A.C. Williams, Rufus Thomas, and Martha Jean "The Queen" Steinberg, to name a few, recently celebrated its 45th anniversary.

And it's still a potent force in Memphis. Take a look at its Fall '93 Arbitron ratings (remember, this is an AM station): WDIA is ranked third in the market 12+- with a 9.4, sixth 18-34 in the 7-share area, and second 25-54 with almost an 11 share. Not bad for a 45-year-old!
Trials And Tribulations Of Small-Market Radio

Small-market radio is often the training ground for aspiring broadcasters and announcers. In addition, some industry professionals prefer the smaller cities. This week’s column offers pluses and minuses of small-market radio from three of its own.

WKLT/Traverse City, MI

Brian Sullivan points out some of the positive aspects. “A smaller population base means less competition, allowing us more time to focus on our own product,” he says. “And chances are the other guys don’t have their shit together anyway. If you surround yourself with a killer staff and instill a winning attitude, it’s hard not to win.”

“A benefit of this area is an unspoken rule among broadcasters: Don’t mess with me and I won’t mess with you.” It’s comforting to stage a big promotion without having to look over your shoulder to see if someone’s trying to steal your spotlight. The line gets crossed occasionally, but we usually find a way to make those instances work to our advantage.

“Above all, small markets are perfect for those of us who seek a different lifestyle. It’s easier to remember what’s truly important in life when you live in a community where people come to raise their kids, play on the beach, and watch the stars. Our airstaff turnover rate here is about two per year — usually parttimers — which is lower than average for a small market.”

Universal Headaches

Conversely, Sullivan says the problems of a small market are money, serving coverage area, money, band traffic, and money — or the lack thereof. “Our biggest problem is universal,” he says, “and that’s finding the cash to finance your vision. A limited budget hinders our ability to lure top notch talent. Instead, promising young talent is plucked from the horde and extra time is taken to develop them. Good DJs and other key staff members may choose to leave for bigger paychecks, or they can’t be bribed with a large enough pay increase to keep them from a career advancing move to a larger market.”

“We also play a major role in the quality and quantity of promotions. We generally blow our wad during Arbitron season, then limp through nonmeasured times on a pittance and the scraps the labels throw.” — Brian Sullivan

We generally blow our wad during Arbitron season, then limp through nonmeasured times on a pittance and the scraps the labels throw.

— Brian Sullivan

Small Sample Size

KEYJ/Abigene, TX

PD Paula Hanson says, “The hardest thing about small-market radio from a ratings standpoint is small sample size, therefore an even smaller return to Arbitron. Also, we’re only surveyed twice a year.”

The biggest attribute about living and broadcasting in a small market is getting a very broad experience base.

— Paula Hanson

Another negative for us is that we don’t have the staff and manpower to do a lot of things larger markets can do, especially promotionally and creatively. Everybody has to wear a lot of hats or five or six jobs each, which makes for some interesting days. But on the flip side, that gets everyone totally involved in the station, and that’s a big plus in my mind because then everybody has a larger stake in what’s going on.”

Hanson enjoys the closeness her station shares with its listeners. “Another advantage we have is that we can get one-on-one with the listeners easily. We can get word out about anything very quickly in a small market like this. It’s a very personal relationship with our listeners; we’re not just disembodied voices. The biggest attribute about living and broadcasting in a small market is getting a very broad experience base. Having to struggle with things like equipment failures, no promotional budget, and trying to be creative with what you have brings out the best in people.”

— Marty Griffin

Being small-market doesn’t mean working with subpar talent. It’s been beneficial to us to maintain a consistent on-air staff.

— Marty Griffin

To be successful in small-market radio you have to be actively involved with the community.

— Marty Griffin

Cooperation with record companies has been extremely important for us. We make a point to have our wad sound huge on the air, and for people here it is huge. All of the label people we work with have been great.”

The Good Life

KFMF/Chico, CA

PD Marty Griffin says, “Quality of life is a big plus in a small market. Chico’s a great place to raise a family, I’m close enough to a big city to attend major events, but still far enough away to enjoy the quality of life. “Our involvement with the community and the gratification it brings is also a positive factor. In the last two weeks alone we were immersed with the Red Cross, Chico Peace Center, Association for Retarded Citizens, and local Exchange Clubs.”

KFMF/Chico, CA

Rank: 186

Surveyed: Spring, Fall

MSA: 12+ - 164,900

TSA: 12+ - 301,300

Total Individuals Sent A Diary: 880

Total Individuals Returning A Usable Diary (In TAB): 428

WKLT/NW Michigan (Traverse City)

Rank: 197

Surveyed: Spring

MSA: 12+ - 148,500

TSA: 12+ - 349,700

Total Individuals Sent A Diary: 697

Total Individuals Returning A Usable Diary (In TAB): 436

KEYJ/Abigene, TX

Rank: 219

Surveyed: Spring, Fall

MSA: 12+ - 118,500

TSA: 12+ - 212,900

Total Individuals Sent A Diary: 740

Total Individuals Returning A Usable Diary (In TAB): 347

Less Room For Error

On the downside, Griffin says, “The logistics of running radio in small and big markets are pretty much the same, however, I think the margin of error and profit is much less in the small markets. You can’t afford to screw up when you’re small, confined, having to produce X amount of money and running cheap spots, whereas in the larger markets there is more leeway.

“Oversaturation is a big problem here, too. There are too many signals for our size, not to mention those coming from Sacramento or the Bay Area on cable. We have 12 signals above the line, six below the line, and anywhere from six to 10 on cable. That brings another problem rate competition from other media. Some TV stations and cable operators here are charging the same rates as radio.”

“Lastly, there’s usually not enough money in the budget for the basics — personnel, promotions, and equipment. So we learn to make do with what we have and try to be more creative promotionally.”

— MARTY GRIFFIN

www.americanradiohistory.com
KLZR: Selling A Lifestyle For Profit

GM explains station's word-of-mouth, triple-market sales impact

Although based in an unrated Arbitron market, KLZR (The Lazer)/Lawrence, KS reaches parts of the Kansas City and Topeka, KS metro survey. GM Hank Booth explains how the station is selling without the numbers and making a profit.

"We knew with Alternative we'd be the only game in town," explains Booth about the station's format change from a CHR to "Hot AC." "Our research showed the students being excited, and we felt there was a chance to pick up some Kansas City business.

"We knew with Alternative we'd be the only game in town. Our research showed the students being excited, and we felt there was a chance to pick up some Kansas City business."

Tapping Into KC

The 100kw powerhouse, which celebrated its one-year anniversary last month, is located 30-35 miles from Kansas City. Booth has one fulltime salesperson for KC and is planning to expand during the course of '94. "Our biggest problem in Kansas City is our signal strength; we don't have a city-grade signal to cover all the Kansas City metro. That certainly has some effect on the perception of our numbers, particularly in terms of agencies. I explored our numbers [at 12+ in Kansas City] with a couple of national rep firms, but they need to get higher before I'm viable for those dollars. If I could walk in with a 1.5-2.0 then somebody would pick me up.

"We don't get orders from agencies based on our numbers. It's word of mouth and the perceived popularity of the station. We sell in terms of the 18-34 lifestyle and the recognition, particularly by the young buyers in Kansas City. They'll advertise because friends listen to the station.

"We focus heavily on record stores, clothing stores, and anything else fitting the lifestyle of the alternative crowd. Naturally, nightclub make up a big part of our business."

Profit & Popularity Steady

Despite KLZR's struggle to reach into Kansas City, the Lazer was voted best radio station in KC by a readers poll in local weekly Pitch magazine. "We're constantly being mentioned in this magazine. Anytime somebody talks about us, the music, or concerts we cut out. We have a lot of panoply stuff for advertisers to prove we're impacting Kansas City.

"This year, we've watched our sales in Kansas City progress from zero to 25% increases every month with the exception of January and February, which we expected to be down," notes Booth. "In Lawrence, it's been very strong too — not the same numbers as Kansas City because we already had a base. The station is making money — our billing has increased 25% overall."

The following are key points he passed on his sales staff:

- Be persistent — never take no for an answer.
- Don't ever concern yourself with the station's perception as the station being very popular.
- Talk in terms of the audience being self-educated, having good jobs, and being in the upper echelon of the workforce.
- We have a loyal audience who tunes in over longer periods of time — they don't tend to be button pushers because there is nothing for them to push the button to.
- We've been very successful, but if we were another 20 miles closer to Kansas City it would help. The signal is strong on the Kansas side of the line, but as you get further east you start to have problems. Most people can pick us up in the car; the problem is getting into the homes, offices, and stores.

"We sell in terms of the 18-34 lifestyle and the recognition — particularly by the young buyers in Kansas City. They'll advertise because friends listen to the station."

WeFNX Delivers Quality Results

"WFNX is part of the Phoenix Media Group; we've been using a niche-oriented medium for 25 years," notes Mindich, referring to his Boston Phoenix newspaper. "We always had to sell the quality of our audience as opposed to the sheer quantity. The best salesperson in the world can sell anybody once, probably twice, and maybe the third time, but advertisers won't go beyond that unless they're getting response.

"The national advertisers don't see response. They judge quality by buying three, four, or five deep in a particular area at cost per point. They look around to see who else advertises and how the station delivers. They look at the ads of the advertisers — they see Tower Records, Cambridge Soundworks, etc. using this medium over and over again. [The station] must be delivering. Retailers know what makes the cash register ring."

Detecting Quality

Mindich says WFNX initially makes assumptions about the quality of its audience, then conducts market research. "We use Scarborough; it measures a basic index of product, service, interest levels, education, income, and your audience vs. other media. Ultimately the nature of your audience is demonstrated by station events and concerts. On our birthday and music poll parties, thousands and thousands of listeners respond."

Mindich likens WFNX's audience to the Boston Phoenix's. "They [have] similar characteristics — highly educated, independent-minded, and predominantly single. They're not encumbered with mortgages and children, which means they have more disposable income. Since they are intelligent, they are willing to try new things — they are leaders as opposed to followers. As a new music station, we require people willing to take chances.

"The credibility between your market and your audience is predicated on your on-air sound. How do your DJs relate to the audience? Do they respect your audience or is their attitude condescending or hype? These subtle natures bring about a relationship.

"WFNX is a relationship-oriented media to its respected audience or we wouldn't survive, because there are other choices. We lost a lot of money the first four- and a-half years, but we have been profitable since then and our profitability has grown significantly — between 22%-28% — each year."

RockFile

- Artist: Green Day
- Track: "Longview"
- LP: "Dookie"
- Label: Reprise
- Essentials: In 1993, Billie Joe (vocals/guitar) and Mike Dirnt (bass) — 11 years old at the time — became buddies while growing up in Berkeley, CA. They formed Green Day nearly six years later. The band is the bassist's second drummer. The band's name was taken from a song they wrote. The major label debut, "Dookie" (aka "Ah!"") follows two longstanding independent Lookout Records. The Sex Pistols and Buzzcocks influenced the band's direction.

- Artist POV: Dirnt says, "The album is very reflective of how we felt our last two years. "Longview" is the perfect single; it took over a year to put together. It was one of the first songs along with 'Boulevard' that we started [to write] and one of the last songs we finished. We let it fall together naturally — we never try to force any music. Billie Joe came up with a riff and had a melody in his head, and I had to write a bass line for it. The drum beat helped me find it."

- Label POV: "This Green Day stuff is really weird," comments Reprise VP/Contemporary Music Steve Tipei. "Even before radio played it, people went out and bought it. Now when it's played on the radio, people call up to hear it more and they are still going out and buying it. Now MTV is playing it too!"


**STOPSET STRATEGIES**

**Breakdown Dead Ahead**

Every programmer has to deal with those pesky commercial clusters. Here's how a few stations handle their stopsets.

"It's a case of 'one-upmanship.' One station stops three times an hour, another stops twice, and now one here plays only one break an hour," observes Hot AC WBT-FM/Charlotte ("Sunny 107.9") VP/GM, Rick Jackson. "There can be eight spots, a promo, and a weathercast all in one break.

One break. Charlotte advertisers warned Jackson they'd pull the plug if Sunny 107.9 developed such a practice. 'There were enough calls to get our attention. You might have a great station and great numbers, but buyers know you're asking for trouble when you run spot after spot."

Demonstrating further disapproval of the one-break-an-hour programming clock, Jackson notes, "I wonder when we begin shooting ourselves in the foot. [Numerous] research studies have been done to determine when listeners begin to fatigue on commercials, and the number seems to be four. But we might be kidding ourselves, since that number just happens to work to our benefit."

**Length Vs. Quantity**

The maximum of four units are included in WBT-FM's two-hourly commercial breaks (28 and 48). Jackson maintains the importance of unit length with a break can depend on which research project is being read. "Generally, it's more a case of 'how many' than 'how long.' Breaks with four 30s can seem just as long to some as breaks with four 60s."

— Rick Jackson

**Forcing listeners to regurgitate preposterous statements in diaries isn't working as effectively as before. It all goes in one ear and out the other.**

— Rick Jackson

**Paying The Price**

WBT-FM's clients rarely specify where they want their spots to fall within clusters. "National advertisers buying cost centers wouldn't question something like that," Jackson points out. "Irresponsible broadcasters can get away with more, but good broadcasters try to serve their customers.

Local clients are treated differently from nationals. The local [advertiser] may not know that he can [make that request]. Salespeople try to accommodate those requests, but they tell clients it will cost more money for premium locations. It makes sense and is valid."

WBT-FM's present sell line—"Best music of the '80s and today"—replaced "We only stop the music twice an hour." Saying he didn't think the former image was very useful, Jackson remarks, "Listeners didn't seem to attach to it. In general, they don't believe what stations say in their liners. They're becoming more suspicious of claims.

"I'm not sure great sell lines are working today. You have to make clear statements and tell listeners what you do. But this happens with actions, not with what you say. However, listeners to regurgitate preposterous statements in diaries isn't working as effectively as before: It all goes in one ear and out the other. It works better to talk to listeners in adult terms."

**Full-Service Return**

Envisioning a time when stations might expand the number of breaks per hour, Jackson says, "It might not be the behemoth it was in the '60s, but Full Service-radio is going to return. Presentation will be more entertaining and engaging, allowing stations to stop for breaks more often."

"Cable jockeys are operators are attacking us and have the edge. Stations need to hang their shingle more on services they offer and less on music."

**Fewer Stops Fuel Smoother Flow**

"If we give listeners two substantial music sweeps an hour, we have a good chance of increasing TLS," notes WKMX/ Denver ("The Mix"). PD John Peake. WKMX runs two breaks per hour at :20 and :50 throughout the day and four stops an hour in morning drive.

According to Peake, the Mix's downtown format competition stops more than twice an hour. "KQMI deliberately runs two breaks two or three minutes prior to ours and has a third break as well. KOSI does about the same. We have a good competitive advantage.

"It's great to beat competitors back into music to pick up an extra quarter-hour. But the impact really doesn't warrant spending incredibly long amounts of time and energy floating stops."

The Mix doesn't utilize on-air music quantity sell lines. "We simply emphasize our variety," comments Peake. "A while back, we promoted that we only stopped music twice an hour. We found, however, that the message didn't get through because the liner didn't communicate anything to the listeners—they didn't get it."

**Chatty Perception**

No more than five units per break are squeezed into each KWMX cluster. In addition, there's a maximum of nine units per hour. "If you were to throw lots of 30s together, it would sound like you're running a ton of commercials. But since there hour can develop a 'herky-jerky' sound. If you run 12-14 units an hour, listeners will perceive that you have lots of useless talk."

Salespeople don't ask Peake to give clients preferential treatment in scheduling spots within stopsets. We actually consider commercials to be part of programming. We make sure copy is well-written and has high production values. By doing this, we have a better chance of keeping people throughout the entire break. You enhance your chances of having listeners stay with you by reassuring them with valuable reasons to listen after the break."

The only way Peake would consider shifting to a one-break-per-hour clock would be "if I could run only five units. Six units per break is the maximum you could run before the [break] gets to be too much."

**Lite Lunegs Into The Foreground**

Certain advertisers quickly understand the benefits of stations having limited spot breaks. "Clients talk with directly are definitely more interested," says Golubf "New York media buyers, though, are only concerned with ratings. They don't have that investment in ownership."

**Savvy Listenership**

When it comes to listeners, Golubf admits, "Radio isn't something they constantly think about. In our focus groups, though, we always hear we're the station that plays lots of music without much clutter."

"We don't talk about the number of commercials we play because we don't want to make commercials sound bad. Some listeners are smart enough to know that [things like commercial-free hours] only last for the short term. Sooner or later, they know things will change."
Format Feverishly Springs Forward

NARTSH convention scheduled for Santa Monica; issue-related programs rise and fall

With spring (almost) in the air, it's a good time to do a little formal housecleaning. Let's take a look at a few new developments and revisit some stories we touched on in the past year.

Talk Confab Set

It's that time again. The National Association of Radio Talk Show Hosts (NARTSH) will hold its sixth annual convention June 23-25 at Loews Beach Hotel in Santa Monica, CA.

The tentative agenda features eight sessions emphasizing professional development. Topics include: how to develop a new show, negotiating a contract, the art of booking the best guests, broadcast law. Among the industry professionals scheduled to participate are consultants Bill McMahon and Valerie Geller. NARTSH also has invited President Clinton and Unistar morning yakker Don Imus.

According to NARTSH's Carol Nash, the group expects to attract some 70 exhibitors, including political organizations, authors, and special interest groups. Despite earlier controversies spawned by its involvement with NARTSH, the American Petroleum Institute -- the oil industry's lobbying arm -- once again will sponsor NARTSH's closing cocktail reception.

Although NARTSH is sensitive to the appearance problems posed by special interest groups funding its event, Nash says it needs the financial support to put on a meeting it can be proud of. "No matter how much you cut costs to the bone," she says, "it still costs a lot of money to put on the convention." The registration fee for NARTSH members and working talk show hosts is $99. Nonmember registrants' complaints that the show conflicted with their social lives, "The Gay '90s" was moved from Friday night to Monday night (9-11pm).

"I think the show's prospects are long-term," says Cox. Whether it has national potential is another question. "We've talked about syndicating our gay-oriented talk show, but it would take a lot of GMs and PDs with a hell of a lot of courage to make that work." -- Paul Cox

We've talked about syndicating our gay-oriented talk show, but it would take a lot of GMs and PDs with a hell of a lot of courage to make that work.

-- Paul Cox

WTOP/SILVER CELEBRATION -- CBS Radio Network Correspondent Charles Osgood was on hand when WTOP/Washington celebrated its 25th anniversary as an all-News outlet on March 3. Gathered for the festivities were (left) first year WTOP engineer Granville Kline, CBS Radio President Nancy Westmann, Osgood, WTOP Exec. VP/GM Tom McKinley, 36-year WTOP anchor Jamie Bragg, CBS News VP/Radio Larry Cooper, and CBS Radio Networks VP/GM Bob Kripperman.

Former KTAR/Phoenix Sales Promotion Director/Talk host Greg Smith is looking to syndicate a weekly talk program focusing on people with disabilities. The show, "On A Roll," has been airing Sunday afternoons on KFNN/Mesa, AZ since 1992.

According to Smith, who has muscular dystrophy and uses a wheelchair, "On A Roll" appeals to a broad audience and a wide range of advertisers. "Disabilities have a universal appeal," Smith notes. "People either know someone with a disability or have disabilities themselves."

Corporate Support

"On A Roll" has attracted corporate sponsorships from such heavyweights as Bank of America, Bell Atlantic Mobile, the Phoenix Transit System, and America West. Smith says the show could help affiliates attract additional ad dollars from a wide range of advertisers with an interest in reaching disabled people -- including car dealers, home builders, and medical supply companies. For information on the program, call Smith at (602) 759-8916.

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**CRS 25: A Very Good Year**

This week's column is devoted to random ruminations written on the back of a well-worn CRS Pocket Agenda.

**Good Show**

Congrats to Country Radio Broadcasters Executive Director Dave Nichols, President Ed Salmon, Agenda Chair Gene Bridges, and the rest of the Board of Directors and Agenda Committee for one of the most successful and well-run conventions ever. Aside from the normal glitches that can happen whenever you bring more than 2,200 people together for anything, there were few of the major problems that have plagued past seminars.

The Opryland Hotel outdid itself this year. Check-in and check-out appeared smooth. It looks as if the new CRS policy of letting people book their own rooms worked extremely well, too. And the decorations and table settings for the New Faces Show banquet room were incredible. They caught the artists’ eyes as well. Curt’s Tim McGraw mentioned how great the room looked from the stage.

**Problem Party People**

Hotel security did seem a little overzealous and heavy-handed at times. But, as we all know, they’re just doing their jobs. Every radio/record convention I’ve been to seems to pose unique problems for the host hotel.

Think about it: Have you ever seen registrants from any other conventions roaming the halls in search of music and alcohol with quite the same fervor? I haven’t seen either the waste haulers or the OB/GYNs — conventioners the CRS has shared the hotel with in recent years — playing football in the lobby areas. And I’ve rarely bumped into them at 3am as I’ve left a suite that was supposed to have closed at midnight.

Handling security for a radio/record convention is one job I wouldn’t want. It’s much easier being on a panel talking about the trades and charts.

The CRB Board has voted to make Opryland the seminar’s home for the next three years. And, as mentioned at the New Faces show, Opryland donated $25,000 to the CRB’s scholarship fund. The unofficial word is that there will be more such donations in the coming years.

**Good Show, Part II**

One of the seminar’s best panels played, unfortunately, to one of the sparsest crowds. Moderated by Artist’s Jack Weston, “Inside The Music Business: From Nashville’s Studios to Your Studio” immediately followed the panel chart, so many were headed for a cocktail to soothe their aching heads. What you missed was a panel not only loaded with great info, but one featuring some of the funniest videos you’ll ever see.

Each of the panels — Sony’s Allen Butler, MCA’s Tony Brown, Artist’s Mike Duncan, producer Scott Hendricks, manager Mike Robertson, and Mercury’s Anne Weaver — provided insight into their jobs with video vignettes depicting typical aspects of their jobs and the people they deal with.

Weston wrote the basic scripts, which were modified by the panelists to fit themselves. Part of their hilarity was the fact they stuck so close to home. The CRB might consider putting all of the clips on a reel and selling them, with proceeds going to the scholarship fund. It’d be a shame to let them go waste.

**WCRS Live-Ly**

Luckily, the room was packed for the wonderful closing session, which featured WSIX/Nashville and syndicated morning personality Gerry House hosting a panel of artists and songwriters. Suzy Bogguss, McBride & The Ride’s Terry McBride, and Alabama’s Randy Owen joined writers Bob DiPiero, Alex Harvey, and Rick Giles for songs and fun. The feeling among the writers and artists emanating from that stage and the incredible music they make together — is what this city is all about.

Lorrie Morgan was originally scheduled for the CRS closing session, and many wondered where she was. Despite jokes from the stage that her whereabouts were connected to Dallas Cowboys quarterback Troy Aikman’s Music City presence, the fact is Morgan was shooting a video with well-known choreographer Kenny Ortega. It was the only time the two of them could get together. Production ran over its three-day schedule, and she was unable to make it to the session.

**Let’s Go To The Tape**

As usual, CRS 25 was check-full of great panels. A list of the sessions and tapes is available from Beaverwood Studios at (615) 824-2820. A “must buy” is Joint Communications Executive’s John Partickah’s address to the group. Remember, this is the man who said at the CRS 10 years ago that Country would soon be America’s hottest format. This time out, he guarantees that within five years there’ll be a Country Oldies format in most markets. He also has some insightful comments on coming trends in America as well.

**Best Unofficial Event**

One of the most fun events of the week was an unofficial party at the hotel’s Stage Door Lounge. BNAs Doug Supernaw rented — at his own expense — the stage for a few hours of karaoke. Among those joining him onstage were members of Zaca Creek, KNIX/Phoenix MD Buddy Owens, and Troy Aikman. I again realized my senior status when I overheard a group of folks complimenting Buddy’s singing. Chiming in, I recalled playing Buddy’s records when he was on Capitol as Buddy Allen, and that he opened Buck Owens’s shows for a while as well. Of course, most of the people in that age group were time crawling during that period and didn’t quite remember Buddy’s 17 chart hits from 1966-83. Well, at least it was an open bar.

**Good Show, Part III**

This year’s New Faces show earned raves from everybody I talked to. The talent was as strong as any line-up we’ve seen in the last five years. The band was exceptionally well suited to today’s country artists than in past years.

The pre-dinner video clips and pictures of seminars past shown on the big screens were great. Thanks to the Board for dispensing with the announcements and presentations that seemed interminable — and, unfortunately, nobody had listened to anyway.

That said, there was one thing I missed. The awards, citations, and other housekeeping chores were done in other settings. But I would have loved for the DJ Hall of Fame presentations to be made at the dinner so everybody could take a moment to remember those who built the foundation of what we now enjoy. Is there one person who ever sat behind a mike who wouldn’t like to be inducted into the DJ Hall at the one event attended by more of his or her peers?

**Goodbye, Charlie**

It seemed rather anticlimactic to watch Charlie Monk merely walk off the New Faces stage after 25 years of jokes, barbs, and pointed commentary on the state of the business — at least as he saw it. Despite being the recipient of an acerbic arrow or two over the years, I must admit I really looked forward to his yearly monologue skewering those who took all of this too seriously. In fact, the comic relief he provided was a welcome antidote to a long, tough week.

As he announced that night, this was Charlie’s last year hosting the new talent show. He told his friends — yes, he does have a few — that the 25-year mark felt like it was breaking point. Some wonder whether he was tiring of the increase sniping he’s gotten over some of his remarks in the last few years. Sure, he crossed over the line

Continued on Page 44
ARTISTRY, EXCELLENCE AND WHAT A SHOW!
Desert Rose Calls It Quits

The Desert Rose Band has decided to disband after eight years, founder/lead vocalist Chris Hillman announced last week.

Hillman cited a desire for a break in touring as the main reason for the band's breakup. "After 30 years of touring almost nonstop from my early teens through the Byrds and the Flying Burrito Brothers to the present, it was time to get off the road," he explained.

The group started as an offshoot of a band put together in 1985 by Hillman and Herb Pedersen to open for Don Fogelberg, Bill Bryson and John Jorgenson round out that band, and the group later expanded when Jay Dee Maness and Steve Duncan joined. Signying with Curb Records in 1989, Desert Rose had experienced significant chart success in the late 80's on 'C'MCA with hits like "He's Back And I'm Blue," "She Don't Come Around Anymore," and "Nobody;" and Duncan left, but kept it together to record a final album. "Life Goes On," which is slated for release later this year. Hillman's post-Desert Rose plans include concentrating on his songwriting and a solo career. He also recently added new material with former bandmates David Crosby and Roger McGuinn for a Byrds box set tribute.

NASHVILLE THIS WEEK

Wariner Becomes Renaissance Man

Steve Goetzman, former drummer for Exile, has joined with Caryn Wariner to form Renaissance Management, the company's management arm.

The company's staff also includes management assistant Clay Carpenter. Cass County Music co-founder Melissa Albert, Renaissance productions to add two more artists to its roster. The company is located at 46 Main Street, Suite 246, Franklin, TN 37064; its phone number is (615) 591-8930.

"Condra has promoted three starlings in its Nashville office. Marianne Condra has been elevated to Sr. Director, Policies and Procedures; she previously served as Director/ Copyright Administration. Phil May, who had been Director/Royalties, has been appointed to Director/Administration. Dee Hall, formerly Director of Film & TV, has been named Director/Copyright Right & TV Administration.

"Joe Sullivan, who resigned as President of Americana Television Network at the end of 1992, has formed an event production company. The Sullivan Company is located at 225 Corporate Place, Brandon, MS 63605; its phone number is (601) 765-2241.

"D. Brian Williams is the new Group VP for Third National Bank's Music Industry Retail Office. Most recently Relationship Manager of the Music Industry division, Williams joined the bank in 1983 as a Manage- ment Trainer.

"Music Industry veteran Eddie Burton has formed Quantum Music Show & Rodeo, so he decided to make an entrance no one would forget. Supernaw was hoisted by wire 28 stories and then dropped to the stage to begin his portion of the show.

"Marx Cheshneff and Tracy Byrd, who also performed during the evening, kept their feet planted firmly on the ground. However, a good number of Hillman's songs had broken his foot earlier in the week at a Canadian performance jumping off a rafter.

"Morgan Cops TV Gig

"Lorrie Morgan — captain of a homicide squad? No, she hasn't given up her singing career, but she's snatched the title role in "Lorelei Lee," a pilot for an hourlong CBS-TV comedicodrama. Morgan will play a police detective/single mother/part-time country singer in the show, which films in Nashville the week of April 6. The show's co-executive producers, Jon Brauer and Herb Nanas, teamed up for MGM/UA's 1993 TNN movie "Proudheart.

"Smilin' Fan Jam

Dozens of country artists are slated to perform in the third annual Country Music Fan Jam, to be held May 21 and 22 at Ft. Worth's Stockyard Station Park. Proceeds from the show, which costs $10 a day, will benefit St. Jude Children's Research Hospital.

"Among the artists to appear are Blackhawk, Martina McBride, Neal McCoy, John Michael Montgomery, Daron Norwood, Shenandoah, Doug Supernaw, and Jeff Electric. The concert will be recorded for a live CD, and producers, as well as Hillman, plan to co-executive producers. Jon Brauer and Herb Nanas, teamed up for MGM/UA's 1993 TNN movie "Proudheart.

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"First-Class Treatment

"Clay Walker just couldn't bear to see the party end after the Country Radio Seminar drew to a close, so he found a way to keep it going. While purchasing a ticket for a Washington, DC flight on the Sunday after CRS, Walker ran into several radio friends flying back home. He had them all bumped up to first class at his expense, and the party continued all the way to DC! Incid- entally, Walker's recent appearance on NBC-TV's "The Tonight Show with Jay Leno" on April 21.

"Bits & Pieces

"Vince Gill and Charlie Daniels were on board to help out with the recent groundbreaking ceremonies for Nashville's own Hard Rock Cafe. The restaurant is slated to open in June. "We're looking forward to working with Charlie and Veronica in bringing the show to life in Nashville. "They have the experience and the know-how to make it happen." The show will be produced by the group's management arm, Renaissance Management, the company's management arm.

"Nashville this week

CRS 25: A Very Good Year

Continued from Page 42

every now and then. But this politically correct age we're in has produced an environment where fewer people seem to ever be able to laugh at themselves. Too bad. We all know this is a business. But it's a fun business.

Unfortunately, the planned fare-well shower of dinner rolls never materialized. But some kind of tribute would have been fitting. His tireless efforts to make the Next Generation show a success — he also spent many hours behind the scenes building the show — brought the week to a close on a very special note.

I, for one, will miss you on future seminar Saturdays, Charlie.

Who's Next?

It will be interesting to see who the Board installs as the next host — or even whether it continues in the same format. If it does, its vote to succeed Mr. Monks goes to Gerry House. Few know the players and how they fit together as well as Monks and House. Even fewer are as familiar with the gags as are House.

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All positions. Call now for details...
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If you have completed training with an accredited radio school, or have your degree in communications, or are in your final year or two of commercial radio, there are thousands of small market radio stations seeking your services. NATIONAL makes the compare presentation for you. Your reputation speaks for itself. Check us out with most any radio station. For complete registration, call...

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We're the largest, most complete job service in radio averaging over 350 of the hottest jobs weekly in all mainstream formats for an IRTM. PD, M.D., news, talk, production, promo & more. A real list of on-air openings helps us understand your needs. Compare us & you'll see the difference! We're BIG, BETTER, & FASTEST! Remember your career is our business!
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The Caribbean's HOTTEST CHR is accepting resumes and resumes for future openings:
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We hire winners who want to work. If you like Island hop and perform in Bermuda shorts...
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Jonathan Kayes
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$75,000-100,000 + YEAR
RADIO SYNDICATE SEeks EXPERIENCE AFFILIATE RELATIONS PER.
SUN. Resume: Radio & Records, 1930 Century Park West, #206, Los Angeles, CA 90067, EOE

EAST

Seeking Arkansas-based早晨 show personality who can energize and motivate the morning show team. Must be able to... EOE 12/8/94
Country 106.3 seeks Assistant producer. New position. T&R, WWOI, Andy, Indiana, PA. 19006-0000 13/18
Seeking ALL for top-rated AM/FM combo in Big 10 college town. Good 4-5 years of experience. Must be able to... EOE 12/8/94
Talent: NEW Jersey 101.5 FM seeks PT talent for possible openings. T&R to: Operations Manager, New Jersey 101.5, P.O. Box 56048, Trenton, NJ 08638. EOE. No phone calls.

SOUTH

Award winning WSBM News department is seeking applicants for immediate and future openings. Experienced candidates must be go-getters with strong anchoring and reporting skills. Women are encouraged to apply. Send tape and resume to News Director, WSBM-FM, 27700 Atlantic Blvd., Bayville, NJ 07721-3541, EOE

SECRET COMMUNICATIONS
NATIONAL SEARCH
Denver in-market Class C looking for talent for all dayparts. If you’re ready to play radio hard and have the Rockies in your backyard, rush T&R to Chuck Finney, Secret Communications, 312 Walnut Street, Suite 3550, Cincinnati, OH 45202. Women and minorities are encouraged to apply. EOE

PROMOTION DIRECTOR
WTNY-FM, Watertown, N.Y. seeks promotion director and personality. Must be detail-oriented, computer literate, creative, and able to work with clients and sales dept. Two years’ experience desired. Great company, great pay and benefits. T&R by 4/15 for Dick O’Neil, WTNY-FM, 134 Mullen St., Watertown, N.Y. 13601, EOE

MUSIC PERSONALITIES
For American popular standards station, full and part-time positions available. Must be familiar with American music from 40s to 50s - Sinatra, Cole, Bennett, Ella, etc. AFTRA membership required. Competitive salaries. No phone calls, please. Send tape and resume to: Stan Martin, WQEQ, 122 5th Avenue, 3rd Floor, New York, NY 10011. EOE

Are you a radio veteran? Finding it tough to break into the Top 40 market? Search is OVER! Full-time night personality. EOE - FEMALE

105-107
SUNNY FM - W282AS

West Michigan's most listened to CHR is looking for its next afternoon/MD. If you are an experienced personality with Selecter knowledge and the ability to turn an ordinary re-mote or appearance into an extent, send your stuff now! Work for a great company with great benefits (401K, flex plan, medical, dental, optical). Women, minorities and small woodland creatures encouraged to apply. Send your resumes to: W282AR, 675 E. Summit Avenue, Muskegon, MI 49444 - Attm. PD EOE

PROGRAMMING VP
New York City-based station needs producer, program director and personality for Top 40. Busy office, must be go-getter. EOE - FEMALE

MIDDAYS
New York City's Brand New Suburban AOR Seeks Midday Air Personality!!!
- If you...
- Can relate to Generation X
- Have a Passion for Today's Rock
- Can strongly execute on-air personality
- Have a minimum 3 years on-air experience
- Are ready to compete against WNEW Z-100 WQXR and WBBR
- Overnight T&R to Steve Blanc. Program Director, 306. II Skyline Drive, Hawthorne, NY 10532

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1994
X 107
TODAY'S ROCK

WOBM News Anchor - 11106.

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1994
X 107
TODAY'S ROCK

WOBM News Anchor - 11106.
WFLY 106.3 FM, Tampa, now accepting tapes/resumes for possible part-time positions. Send to: Frank Ferrari, General Manager, 6214 Spring Drive, Fort Myers, FL 33906. EOE

PROGRAM DIRECTOR
An excellent opportunity exists for the right full-time manager. If you're hot, with proven programming, promotions, and marketing experience, Shepherd's Rock & Roll station wants to hear from you. Resume: Ron Shepherd, Box 1036, Blanchard, LA 70609. EOE

WFLX 106.3 FM, Knoxville, TN. Seeking an experienced, full-time Program Director for our Rock station. Send resume to: Jerry Ofton, 4002 Spring Garden St., Greensboro, NC 27407. NO PIP & CALLS PLEASE. EOE

NASHVILLE
Radio station seeks experienced Program Director. Send resume to: T&R, KXOS, 1300 4th Avenue South, Nashville, TN 37219. EOE

COMMUNICATORS NEEDED
Major market broadcasting corporation is seeking professional communicators for midday and evening (Love Songs) positions on format-hailing AC facilities. Successful candidates will possess outstanding communication skills and a warm, friendly delivery. We’re looking for broadcast professionals with a strong dedication to their craft. A working knowledge of music scheduling software is a plus.

Minority and female candidates are strongly urged to apply. We are an equal opportunity employer. T&R to: Radio & Records, 1300 Century Park West, #180, Los Angeles, CA 90067. EOE

High profile current rocker in search of talented warriors ready for the challenge of facing one of the most competitive morning show battles in America. We’re up against the biggest and the best any market has to offer. Ready for war? Send tape, resume, and photo to: Radio & Records, 1300 Century Park West, #184, Los Angeles, CA 90067. EOE

FULLTIME AIR TALENT
Cincinnati’s fastest growing radio station is seeking an aggressive, young Country air talent. Minimum of five years’ on-air experience required. Send tape and station information to: Norwalk Media Program Director, WGY, 1018 East Vine Street, Cincinnati, OH 45202. NO PHONE CALLS PLEASE. EOE
Assistant Production Director

This person will work under the supervision of the production director to accomplish the production goals of both stations, but will be located at KJJZ before both stations are in the same facility. A familiarity with radio production basics is necessary, along with at least two years of radio experience. This person must have good de- tails, think creatively, write well with proper grammar, and traffic and continue to apply. Send resume and production samples to:

Chris Miller
Program Director
KJJZ Radio
9000 SW Barbur Blvd., Suite 302
Portland, OR 97229
**NO PHONE CALLS PLEASE**

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Position Offers


MORNING DRIVE

Strong medium market Hot Country FM is looking for a strong morning talent and willing to pay for it! College town, great facilities, stable employee-oriented company. Let’s win together. Send T/R to: Radio & Records, 1930 Century Park West, #178, Los Angeles, CA 90067. EOE

Mornings - upbeat, bright communicator to have fun & interact while playing 15 songs an hour. Stable environment. T/R to: Jeff Grady, WRRA/WWIQ, 606 Fort Wayne, IN 46802. No calls, EOE

WEST

Traffic

Major market Southern California radio station seeking qualified traffic assistant. Mater- nal experience a plus. Resume: Radio & Records, 1930 Century Park West, #185, Los Angeles, CA 90067. EOE

Fresno’s Classic Rocker needs a midday person. You must know the music and have a great attitude. Women and minorities encouraged to apply. T/R to: David Moore, KM 18131 W. Barton, Fresno, CA 93703. No Calls! EOE

News Director/ Asst. Program Director

Opening for KJJZ News Director, who will be responsible for creating and delivering news updates daily and hosting the midday show. Must have a minimum of 5 years of news experience and a solid understanding of local and national news events. Must have a solid grasp of the station’s on-air style and philosophy, and be able to deliver news in a way that appeal to viewers.

Position Offers

Central CA’s top-rated Rocker looking for ag- gressive, intelligent, innovative salespeople. Op- portunity knocks for those of you who are the best. Those that specialize in social visits need not apply. Send resumes in confidence to: KRAB Radio, 101 Pegasus Drive, Suite 123, Bakersfield, CA 93306. EOE

KRAB

Central CA’s top-rated Rocker looking for ag- gressive, intelligent, innovative salespeople. Op- portunity knocks for those of you who are the best. Those that specialize in social visits need not apply. Send resumes in confidence to: KRAB Radio, 101 Pegasus Drive, Suite 123, Bakersfield, CA 93306. EOE

Funky, original, even unusual, but experi- enced adult talent for new station in northern Cal- ifornia. All fields. Regardless of previous market size, if you have the unique sound we want, you could be part of this team! We’re short of time, so overnight your T/R to: Richard Svelberg, 1 Daniel Street, Suite 600, Redwood City, CA 94062. If you live in Northern California, that’s a plus. Minors and women are per- sonally encouraged! EOE

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R&T Opportunities

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TANYA BLOUND
I'm Gonna Make You Mine (Polydor/PLG)
60% of our reporters on it. Rotations: Heavy 00, Medium 50, Light 44/6. Total Adds 6: WYKS, KSJL, 293, WJJT, WCDX, WPLZ.

NEW & ACTIVE

7690 "Joy" (Motown) 43/13
Rotations: Heavy 50, Medium 20, Light 413. Total Adds 11, including WBLK, WEDR, KPRS, WWKV, OCIX, KQLD, WWOA, WNIN, KSJL, KIPR, WQQZ.
EARTH, WIND & FIRE "Two Hearts" (Reprise) 43/2
Rotations: Heavy 50, Medium 20, Light 342. Total Adds 2: WSPQ, WQOD. Mediums include: WBLK, WQMS, WJAZ, WWKN, WJAN.
HEAVY D & THE BOYZ "Get Me Waiting" (Uptown/MCA) 41/21
Rotations: Heavy 50, Medium 20, Light 240. Total Adds 12, including RYAN, WANDO, WEKC, KJUM, KMAU, WLBL, OCOA, WXPA, WXOD, WJMK, WQDN, KFBM.
CHRIS WALKER "How Do You Heal & Broken Heart" (Pendulum/ERG) 38/12
Rotations: Heavy 50, Medium 20, Light 352. Total Adds 12, including WBLK, KSAL, WZGA, KOKI, WATT, WAGN, WBLK, HOTL, WGBK, WPLZ.
LIGHTER SHADE OF BROWN "Hey D.J." (Mercury) 37/15
Rotations: Heavy 50, Medium 20, Light 323. Total Adds 5: WEDR, WQJE, WCKX, WITZ. Medium: WQIH, WIZJ, WDEK, WGBK.
DAMON HALL w/CHANTÉ MOORE "Satisfy You" (Sista/MCA) 36/12
Rotations: Heavy 50, Medium 20, Light 352. Total Adds 12, including WEDR, WQZD, WQKX, KOSL, WQPI, WURF, ZBA, WQDU, KPM, WIFF.
GERALD ALBRIGHT "Anniversary" (Atlantic/ATL) 36/3
Rotations: Heavy 50, Medium 20, Light 323. Total Adds 3: WBLK, WWKV, WWOA. Medium: WQFM, WJAZ, WITZ.
AL B. SURE "I Still Love You" (Death Row/Interscope/Atlantic) 35/23
Rotations: Heavy 50, Medium 20, Light 342. Total Adds 33, including WBLK, WUSL, WEDR, KSJL, WJAZ, WWKN, KMAC, WJCK, WITZ, WWLO, KQAK.
ICE CUBE "You Know How We Do It" (Priority) 35/11
Rotations: Heavy 50, Medium 20, Light 210. Total Adds 1: WQOH. Heavy: WJAZ, KKBX, KSJL. Mediums include: WCKX, WQEC, KQCE, WITZ.
K-7 "Zumma Jung" (Kenny Boy) 34/1
Rotations: Heavy 50, Medium 20, Light 220. Total Adds 3: WQHI. Heavy: WQZD, WQKX, WJAZ. Mediums include: WEDR, WQOH, WQCE, WITZ.
GANG STARR "Mass Appeal" (Elektra/ERG) 32/9
Rotations: Heavy 50, Medium 20, Light 210. Total Adds 3: WQMI, WEDR, KUCC, WITZ. Medium: WQZD, KSB, WJAZ. Mediums include: WJAZ, WQJZ, WQFD.
RAAB "Feel Me" (Big Up) 31/3
Rotations: Heavy 50, Medium 20, Light 210. Total Adds 3: WQLO. Heavy: WQCI, WQZD, WITU. Medium: WQIE, KSB, KQCE. Mediums include: WQOH, WQLO, KQCE, WITU.
WULANDIAN CLAN "C.R.E.A.M. (Cash Rules Everything Around Me)" (Loud/RCA) 26/1
Rotations: Heavy 50, Medium 20, Light 122. Total Adds 1: WQMI. Mediums include: WBLK, WQOS, KPRS, KJAM, KQJZ, KMJM.
DAVID ROBERT & RUSSELL FREEMAN "After The Love Has Gone" (S&P) 25/4
Rotations: Heavy 50, Medium 20, Light 204. Total Adds 4: WWKX, KSJL, WNIN, WITZ. Mediums include: KQDI, WZFA, WITU, WQDM.

MOST ADDED

AL B. SURE (33)
A TRIBE CALLED QUEST (25)
WILL DOWNING (23)
HEAVY D & THE BOYZ (21)
DANNY PENN (20)
OUTKAST (18)
7690 (13)
DAMON HALL (12)
CHRIS WALKER (12)
MARY J. BLIGE (10)
MASS-A-ICE (8)

HOTTEST

ZIANE (79)
R. KELLY (46)
CECIL PENDION (42)
JANET JACKSON (48)
SAL-N-PEPA (17)
MARRAH CAREY (14)
MINT CONDITION (13)
INTRO (10)
BARRYFACE (9)
JOEYSCOUSE(7)

TOP RECURRENTS

1 7 TONY TODD TONE/Sly
dom/gerät/60% of 100
2 7 T. CAMPBELL/Smith
3 5 JASPER/Understanding
4 4 JOEYSCOUSE
5 6 A BAKNAFFEK
6 7 SAL-N-PEPA/Whatta
7 8 MINT CONDITION
8 9 SWV/True
9 10 I. T. CAMPBELL/Ca

SIGNIFICANT ACTION

WELL'S "Out of Control" (MCA) 24/0
Rotations: Heavy 50, Medium 20, Light 150. Total Adds 5. Heavy: WEDR, WQZD, KPRS, WWHV, KMJM, WJAZ.
WILL DOWNING "Break Up To Make Up" (Mercury) 22/21
Rotations: Heavy 50, Medium 20, Light 220. Total Adds 21, including WBLK, WEDR, WQZD, KPRS, WWHV, KMJM, WEDR.
OUTKAST "Player's Ball" (LaFaceArts) 19/78
Rotations: Heavy 50, Medium 20, Light 171. Total Adds 18, including KMJQ, WQOM, WQOS, WITZ. Medium: WEDR.
R. E. L. "91-11" (Uptown/MCA) 18/61
Rotations: Heavy 50, Medium 20, Light 163. Total Adds 6: WQZD, WQOS, KMJM, WQOS, WJAZ, WWHV.
GLOBAL "Suckin' Some" (Polo/RCA/MCA) 15/56
Rotations: Heavy 50, Medium 20, Light 156. Including KMJQ, WQOS, KMJM, WQOS.
BARRY "I'm Back" (Steady) 14/35
Rotations: Heavy 50, Medium 20, Light 110. Total Adds 6: KMJQ, KMJM, KSJL, MKGD.
MISTA ACE INC. "Bun To Roll" (Dis他是一个) 13/10
Rotations: Heavy 50, Medium 20, Light 99. Total Adds 11, including WQOS, KMJM, WKCN, KMJQ, WQOS, WMON, WQOS.
J.T. TAYLOR "Prove My Love" (MCA) 11/9
Rotations: Heavy 50, Medium 20, Light 90. Total Adds 6: KMJM, WQOS, WQOS, KJMM, WQOS.
R Provides "Freshly Hated" (Ballistic Sounds) 10/1
Rotations: Heavy 50, Medium 20, Light 90. Total Adds 6: WQZD, WQOS, KMJM, WQOS, WQOS, KMJM.
PATRA "Worker Man" (Epic) 9/7
Rotations: Heavy 50, Medium 20, Light 87. Total Adds 5: WWKV, WFFK, WFFK, WFFK, KQCE.
R. KELLY "Your Body's Callin'" (lively) 9/7
Rotations: Heavy 50, Medium 20, Light 84. Total Adds 4: WQZD, WQOS, KMJM, WQOS.
DOMINO "Sweet Potato Pie" (Rush/ DATAC/Chquest) 6/9
Rotations: Heavy 50, Medium 20, Light 88. Total Adds 6: WQZD, WQOS, KMJM, WQOS, WQOS, WQOS.
KONGYJORDAN "Cow With Me" (4th & Broadway/Hindsight) 7/7
Rotations: Heavy 50, Medium 20, Light 77. Total Adds 7: WQIM, WQOM, KQKA, WQOS, KMJM, WQOS, WQOS.
12 GAUGE "Dunkie Butt" (Street Life/Eric Bros.) 6/1
Rotations: Heavy 50, Medium 20, Light 31. Total Adds 3: WQIM, KMJQ, KSJL, WMON, KQKA.

NEW ARTISTS

KPRS, WKKV KMJM
... AND MANY MORE!

WILL DOWNING

"BREAK UP TO MAKE UP"

FIRST WEEK:

URBAN MOST ADDED! 22 UC REPORTERS INCLUDfING

WBLK WEDR WZAK KPRS WKKV KMJM

... AND MANY MORE!

Report/Adds

1 LIGHTER SHADE OF BROWN/Hey D.J. (Mercury) 37/5
2 DAMON HALL w/CHANTÉ MOORE "Satisfy You" (Sista/MCA) 35/12
3 TERMINATOR X w/EWING/Parr All Comers.. (P.D.O. Division/RALChrest) 29/5
4 WULANDIAN CLAN "C.R.E.A.M. (Cash Rules Everything Around Me)" (Loud/RCA) 26/1
5 DAMON HALL w/Russ FREEMAN "After The Love Has Gone" (S&P) 25/4
6 DANNY PENN "You Don't Love Me (No, No, No)" (Big Beat/Atlantic Group) 25/20
7 WELLS/Out of Control (MCA) 24/0
8 OUTKAST/"Player's Ball" (LaFaceArts) 19/78
9 DBZ/Dbang Bang Boogie (Boat management) 14/2
10 KOLURSA "Little Love (Scotty Boys)" 14/0

New artists have not yet had a UC Breaker.
Tanya Blount

I'm Gonna Make You Mine

The intoxicating track from her debut album

Natural Thing.

URBAÑ BREAKER

Now On 49 UC Reporters including

WXYV WEDR WCKX Z93
WBLK WQUE WTLC WJTT
WAMO WOWI KPRS WCDX
WKYS KSJL WKKV WPLZ

...and many more!

Management: Hush Productions

BE
THANKFUL
FOR WHAT
YOU'VE GOT

From the "Addams Family Values" soundtrack.

URBAN CHART: 23
Now On 64 UC Reporters including

WILD WQUE WCKX
WBLK WOWI KPRS
WDAS KSJL WKKV
WAMO WIZF KMJM
WEDR WZAK KJLH

...and many more!

OVER 600 BDS SPINS!

Management: Herb Trawick & Anthony Morgan
for the Trawick Company

© 1994 POLYGRAM RECORDS, INC.

www.americanradiohistory.com
### MOST ADDED

<table>
<thead>
<tr>
<th>Rank</th>
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<th>Title</th>
<th>Station Points</th>
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<tbody>
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<td>1</td>
<td>J.M. Montgomery</td>
<td>&quot;Rope&quot;</td>
<td>27</td>
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<tr>
<td>2</td>
<td>Pam Tillis</td>
<td>&quot;Melody&quot;</td>
<td>18</td>
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<td>3</td>
<td>Karyn White</td>
<td>&quot;Waking&quot;</td>
<td>15</td>
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<tr>
<td>4</td>
<td>George Strait</td>
<td>&quot;Lovebug&quot;</td>
<td>14</td>
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<tr>
<td>5</td>
<td>P. Lovelace</td>
<td>&quot;Help&quot;</td>
<td>13</td>
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<td>6</td>
<td>R&amp;B. Phillips</td>
<td>&quot;Eagles&quot;</td>
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<td>7</td>
<td>Lorrie Morgan</td>
<td>&quot;Howl&quot;</td>
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<td>8</td>
<td>Kim Hill</td>
<td>&quot;Bathroom&quot;</td>
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<td>Ken Mellons</td>
<td>&quot;Lover&quot;</td>
<td>6</td>
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<tr>
<td>10</td>
<td>Alan Jackson</td>
<td>&quot;Run&quot;</td>
<td>5</td>
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<td></td>
<td>CONFIDENTIAL AIR</td>
<td>&quot;Daddy&quot;</td>
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### MOST INCREASED PLAY

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<td>&quot;Lovebug&quot;</td>
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<td>3</td>
<td>Pam Tillis</td>
<td>&quot;Melody&quot;</td>
<td>4639</td>
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<td>4</td>
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<td>&quot;Eagles&quot;</td>
<td>4187</td>
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<td>5</td>
<td>Karyn White</td>
<td>&quot;Waking&quot;</td>
<td>3982</td>
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<td>6</td>
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<td>&quot;Help&quot;</td>
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<td>7</td>
<td>Randy Travis</td>
<td>&quot;Before&quot;</td>
<td>3540</td>
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<td>8</td>
<td>P. Lovelace</td>
<td>&quot;Lover&quot;</td>
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<td>9</td>
<td>Alan Jackson</td>
<td>&quot;Run&quot;</td>
<td>2794</td>
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</tbody>
</table>

**BREAKERS**

Refer to song information on Pages 62, 63 for more detail.

**JOHN MICHAEL MONTGOMERY**

"Rope The Moon" (Atlantic/AG) 82% of our reporters on it (166 stations)

115 adds (AF: 26)

Moves 50-36 on the chart

**LORRIE MORGAN**

"My Night To Howl" (BNA) 61% of our reporters on it (124 stations)

33 adds (AF: 8)

Moves 49-46 on the chart

**PATTY LOVELESS**

"How Can I Help You Say Goodbye" (Epic) 63% of our reporters on it (127 stations)

59 adds (AF: 14)

Debuts at #47 on the chart

**PAM TILLIS**

"Spilled Perfume" (Arista) 62% of our reporters on it (125 stations)

98 adds (AF: 21)

Debuts at #48 on the chart

**Debut Single**

"Thinkin' Problem"

**Rollin' Across Your Desk This Week**

**GOING FOR ADDS MARCH 28**

**PLAYS**

**TOTAL STATIONS**

**LAST WEEK**

**ACROSS RANK**

**GROWTH RANK**

**LAST WEEK POINTS**

**TOTAL POINTS**
Against All Comers – All Formats
in 3 Short Weeks
Tim McGraw’s “Indian Outlaw”
is the *9th Best Selling Single
in the U.S.A.

*Soundscan

DALLAS #1
NASHVILLE #1
ATLANTA #4
INDIANAPOLIS #7
BIRMINGHAM #3

HOUSTON #2
OKLAHOMA CITY #1
TAMPA #3
KNOXVILLE #1
PORTLAND #8

KANSAS CITY #4
MEMPHIS #5
DENVER #13
SALT LAKE #4
ST. LOUIS #6

SHIPPING 500,000 UNITS +
The Indian Outlaw Radio Special starring Tim McGraw,
hosted by Charlie Chase,
on your dask NOW!!!

TIM’S ALBUM
“NOT A MOMENT TOO SOON”
IN STORES MARCH 22
PLAYS - The total number of plays for a song will be listed on the charts. In the New & Active section you'll also see a station's total plays on a song for the previous week in parentheses.

POINTS - Not only will we be showing total plays, we're also adding even more meaningful information to the charts by publishing total points, so you can see how close or far apart songs really are. Song points are determined by the station's weight multiplied by the number of plays on each song.

GROWTH RANK - A chart move is far from the complete picture of a song's progress. Our new Growth Rank position adds another dimension. The GR ranks the Top 25 upward-moving songs in order of most growth in airplay and audience (total points) over the previous week. You'll be able to see at a glance, for example, that a song moving 20-15 on a format chart can be No. 1 in "Growth" that week.

MOST ADDED - Our traditional Most Added boxes will now show both the quantity (number of stations adding a song) and quality (Add Factor) of adds.

ADD FACTOR (scale 1-50) Traditionally, songs have been judged by the quantity of adds they accumulate each week. Now we'll show you the total number of adds and the Add Factor, which measures the quality of the adds. The AF represents the combined weight of all stations adding a song, reduced to a 1-50 scale, 50 = 100%. For example, a high AF with a low number of adds would quickly indicate major market airplay.

MOST INCREASED PLAY - It replaces the "Hottest" boxes with more meaningful information: the songs which had the largest increases in total plays over the previous week.

BREAKERS - As always, Breaker status is designed to show a consensus of acceptance on a song. Songs become Breakers the first week in which 60% or more of a format's reporters (50% in AC) are playing it.

R&R WEIGHTING FORMULA - The simplistic three-level parallel system has been replaced. Now each station earns its own weight in points, based on the size of its audience and how effectively it reaches its target listenership. The elements used in determining the station points are average quarter-hour persons, weekly cume, and the station's turnover, which measures its effectiveness.

FIVE WEEKS OF CHART POSITIONS

TOTAL POINTS

TOTAL PLAYS

AIRPLAY OVERVIEW

Key stations with the most and/or greatest increase in plays for a song are displayed with total plays for the current week compared to (total plays for the previous week).

CHANGE IN PLAYS over previous week
<table>
<thead>
<tr>
<th>PLAY</th>
<th>ARTIST/ARTIST/TITLE PLAYS</th>
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</thead>
<tbody>
<tr>
<td>22</td>
<td>TEDA MONTGOMERY/I Swear</td>
</tr>
<tr>
<td>23</td>
<td>LINDA DAVIS/Company Time</td>
</tr>
<tr>
<td>24</td>
<td>MARTIN MCDOUGAL/My Heart</td>
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<tr>
<td>25</td>
<td>SAMMY FAYBACK/You Can't Do</td>
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<td>26</td>
<td>JOHN M. MONTGOMERY/Rope The</td>
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<td>27</td>
<td>LINDA DAVIS/I Swear</td>
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<td>29</td>
<td>TEDA MONTGOMERY/Broke Down</td>
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<td>30</td>
<td>TEDA MONTGOMERY/Hangin' On</td>
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<td>31</td>
<td>LINDA DAVIS/Company Time</td>
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<tr>
<td>32</td>
<td>TEDA MONTGOMERY/I Swear</td>
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| 67  | TEDA MONTGOMER
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<td>Confederate</td>
<td>&quot;Daddy Never Was The AtlanticAG</td>
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<td>Billy Ray Cyrus</td>
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### COUNTRY SONGS

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<td>LEE ROY PARNELL</td>
<td>&quot;I'm Holding My Own&quot;</td>
<td>Arista</td>
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### PLAY COUNTS

- **Total Plays:**
  - 1-50: 10,000 (30), 101-160: 10,150 (31), KUY/1(191, 34 (17)
  - KUEY 40 (33), WW.P... 37 (22), WCUZ 45 (381, 10104 34 (17)
  - KING 40 (33), WNC... 72 (50), LP... 20-29

### SUMMARY

- By Market:
  - KFRM (20247), KH 516 (87), KMA 1280 (13)
  - WOG 2107 (32), WRM... 35 (12)

- By Format:
  - 1050 Airplay (101), 1050 Total (101)
  - 1050 Adult (101), 1050 Total (101)

### TOTALS

- By Week:
  - Week 1: 1-50 (30), 101-160: 10,150 (31), KUY/1(191
  - 34 (17)
  - 1-50 (30), 101-160: 10,150 (31), KUY/1(191
  - 34 (17)

### FACTS

- By Rotation:
  - Total Stations: 35
  - Total Plays: 10,150 (31)
  - Total Plays: 10,150 (31)
  - Total Plays: 10,150 (31)

- By Chart Week:
  - Week 1: 1-50 (30), 101-160: 10,150 (31), KUY/1(191
  - 34 (17)

### ADDS (ADDITIONS)

- By Label:
  - MCA (101), Arista (101), RCA (101), BNA (101)

- By Artist:
  - MARTY STUART (101), LEE ROY PARNELL (101), MARTY STUART (101), MARTY STUART (101)

### SITE

- www.americanradiohistory.com
<table>
<thead>
<tr>
<th>City</th>
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<td>WTMG</td>
<td>Country</td>
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<tr>
<td>Charleston</td>
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<tr>
<td>Boston</td>
<td>WBZG</td>
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**AUDIENCE**

- **Quarter HourPersonals**
  - **Salt Lake City**: KGSR
  - **Portland**: KVRB
  - **Greenville**: WSGF
  - **Phoenix**: KMGX
  - **Dallas**: KGLH
  - **Tampa-St. Pete**: WTMG
  - **Detroit**: WWOOD
  - **Cincinnati**: WGRR
  - **Orlando**: WRUF
  - **Los Angeles**: KROQ
  - **Phoenix**: KBE
  - **Charleston**: WQCS
  - **Boston**: WBZG

**FINANCIAL**

- **24 Hour Share**
  - **Salt Lake City**: KGSR
  - **Portland**: KVRB
  - **Greenville**: WSGF
  - **Phoenix**: KMGX
  - **Dallas**: KGLH
  - **Tampa-St. Pete**: WTMG
  - **Detroit**: WWOOD
  - **Cincinnati**: WGRR
  - **Orlando**: WRUF
  - **Los Angeles**: KROQ
  - **Phoenix**: KBE
  - **Charleston**: WQCS
  - **Boston**: WBZG

**MARKETING**

- **Impact**
  - **Salt Lake City**: KGSR
  - **Portland**: KVRB
  - **Greenville**: WSGF
  - **Phoenix**: KMGX
  - **Dallas**: KGLH
  - **Tampa-St. Pete**: WTMG
  - **Detroit**: WWOOD
  - **Cincinnati**: WGRR
  - **Orlando**: WRUF
  - **Los Angeles**: KROQ
  - **Phoenix**: KBE
  - **Charleston**: WQCS
  - **Boston**: WBZG

**CALL LETTERS**

- **Salt Lake City**: KGSR
- **Portland**: KVRB
- **Greenville**: WSGF
- **Phoenix**: KMGX
- **Dallas**: KGLH
- **Tampa-St. Pete**: WTMG
- **Detroit**: WWOOD
- **Cincinnati**: WGRR
- **Orlando**: WRUF
- **Los Angeles**: KROQ
- **Phoenix**: KBE
- **Charleston**: WQCS
- **Boston**: WBZG
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<th>Date</th>
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<th>Radio Stations</th>
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<td>NAC</td>
<td>Mar 18, 1994</td>
<td>66 REPORTERS</td>
<td>132800</td>
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<td>HOTTEST</td>
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<tr>
<td>1</td>
<td>BOB JAMES (19)</td>
<td>RESTLESS (WB)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<tr>
<td>2</td>
<td>TOM SCOTT (24)</td>
<td>Reed My Lips (GRP)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>3</td>
<td>BENNETT FREEMAN (15)</td>
<td>Believe (GRP)</td>
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<td>4</td>
<td>RICHARD SMITH (30)</td>
<td>From My Window (Birchard)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>5</td>
<td>BRIAN CULBERTSON (33)</td>
<td>Long Night Out (Bluemoon)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<tr>
<td>6</td>
<td>DONALD HARRISON (33)</td>
<td>Power Of Cool (CTI)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>7</td>
<td>ARTIE LEONARD (33)</td>
<td>Paradise Station (Windham Hill)</td>
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<td>8</td>
<td>BOBBY RICHARDSON (33)</td>
<td>Love &amp; Liberte' (Elektra)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>9</td>
<td>RICHARD SMITH (33)</td>
<td>Fallen Angel</td>
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<td>10</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy For Your Heart (EarthBeat)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>11</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy At The Movies Band (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>12</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy On The Beach (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>13</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy All Seasons (Warner Bros)</td>
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<td>14</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium High (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>15</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Light Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>16</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Low Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>17</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Low Low Medium (Warner Bros)</td>
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<td>18</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Light Low Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>19</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Low Medium High (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>Heavy Medium Total (Warner Bros)</td>
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<td>Heavy Medium Adds (Warner Bros)</td>
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<td>23</td>
<td>RICHARD SMITH (33)</td>
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<td>24</td>
<td>RICHARD SMITH (33)</td>
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<td>25</td>
<td>RICHARD SMITH (33)</td>
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<td>26</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium (Warner Bros)</td>
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<td>27</td>
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<td>28</td>
<td>RICHARD SMITH (33)</td>
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<td>29</td>
<td>RICHARD SMITH (33)</td>
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<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>30</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<tr>
<td>31</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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<td>32</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium (Warner Bros)</td>
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<td>33</td>
<td>RICHARD SMITH (33)</td>
<td>Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium Heavy Medium (Warner Bros)</td>
<td>KFAE, WJZZ, WFAE, WPB, KTNZ, KKJZ, KJZZ, KBZN, WLOQ, KTTN, KDSC, WEZZ, SS.</td>
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Paul Hardcastle

He had one of the biggest success stories of '93 with "The Jazzmasters"

The story continues in '94 with "Hardcastle"

The next chapter begins March 24th
68 • RaR  March 18, 1994

val
gardena

A new contemporary instrumental duo.

River of Stone

MOST ADDED TWO WEEKS
IN-A-ROW!
ALREADY IN MEDIUM ROTATION
AT WNUA/Chicago &
WLOQ/Orlando!

WJZ/Philadelphia  WNNW/Cleveland
KTVW/LA.  WHRL/Albany
KIFM/San Diego  WGMG/Rochester
KKSF/San Francisco  KNTT/Oklahoma City
KCFE/Minneapolis  WEZV/Lafayette
WFAE/Charlotte  KNIX/Anchorage

"i love the new Val Gardena record.
Unlike many projects in this vein,
it's unique from cut to cut.
It seems perfectly suited to the NAC format..."
—Tom Grant—
Werve Forecast Recording Artist
Produced by Val Gardena

NAC ADDS & HOTS

### EAST

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<tr>
<td><strong>WRQJ/New York</strong></td>
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<td>Steve Williams</td>
<td>Gay Richter</td>
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| TONY BEVERIDGE | CLEVELAND A.
| ANDY REED | A. LEE WHITING |
| JOHN GEORGE | DAVE SHAW |
| STEVE ROBERTS | DONALD BERNSTEIN |
| RON CHAPMAN | ROBERT NORMAN |
| **WRKX/New York** | **WYUJ/New York** |
| John Jones | Frank Johnson |
| ROY GARCIA | DOUG RUSSELL |
| RICK JONES | RON GOETTSCH |
| **WJMK/Minneapolis** | **WJLB/New York** |
| Steve Koller | Rich Gorin |
| **WFSU/Floransa** | **WLSU/Chicago** |

### SOUTH

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<tr>
<td><strong>WGN/Chicago</strong></td>
<td><strong>WJLJ/Atlanta</strong></td>
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</table>

### FREEPLAYS

*Thank You, Again!*
NEW & ACTIVE

KARLA BONDON “Standing Right Next To Me” (MCA) 4/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 4. WMTX, KMLE, WDLX, WMGN.

LAURA BRANIDAN “It’s Been Hard Enough Getting Over You” (Atlantic/O2) 4/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 2. WRCH, WRQX.

JACKSON BROWNE “My Problem Is You” (Elektra) 4/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 2. WRCH, WRQX.

BETH NIELSEN CHAPMAN “Is The Time It Takes” (Reprise) 3/17

WILLIAM SHYMAN “Washing Dishes” (Reprise) 3/17
Rotations: Heavy, Medium 15, Light 21. Total Adds: 1. WMTX, WYXR.

K.D. LANG “Hush Sweet Lover” (Sire/WB) 3/20
Rotations: Heavy, Medium 15, Light 21. Total Adds: 2. WMTX, WRQX.

BRUCE SPRINGSTEEN “In The City” (Columbia) 3/20
Rotations: Heavy, Medium 15, Light 21. Total Adds: 2. WRCH, WRQX.

CLIVE GRIFFIN “We Don’t Know How To Say Goodbye” (550 Music) 3/23
Rotations: Heavy, Medium 15, Light 21. Total Adds: 3. WRCH, WRQX, WMGN.

TEVIN CAMPBELL “I’m Ready” (Glow/WB) 3/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 1. WYXR, WQAL, WMGN.

MELISSA ETHERIDGE “Come To My Window” (Island/PLG) 3/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 1. WRQX, WMGN.

ELENA CHAYEVSKY “Finding Myself Last Again” (Geffen) 3/40
Rotations: Heavy, Medium 15, Light 21. Total Adds: 1. WMGN.

BOBBY CALDWELL “Never Take A Chance” (One-6) 3/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 1. WMGN.

LARRY KARLSON “Love Is All We Want” (Warner/Reprise) 3/1
Rotations: Heavy, Medium 15, Light 21. Total Adds: 5. WRCH, WRQX, WMGN.

CLAYTON “Be What You Are” (Nashville) 3/29
Rotations: Heavy, Medium 15, Light 21. Total Adds: 3. WRQX, WMGN, WMGN.

BILLY JELD “I Want To Sing Again” (Warner/Reprise) 3/29
Rotations: Heavy, Medium 15, Light 21. Total Adds: 5. WRQX, WMGN.

CLAYTON “Be What You Are” (Nashville) 3/29
Rotations: Heavy, Medium 15, Light 21. Total Adds: 3. WRQX, WMGN, WMGN.

BILLY JELD “I Want To Sing Again” (Warner/Reprise) 3/29
Rotations: Heavy, Medium 15, Light 21. Total Adds: 5. WRQX, WMGN.

CLAYTON “Be What You Are” (Nashville) 3/29
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BILLY JELD “I Want To Sing Again” (Warner/Reprise) 3/29
Rotations: Heavy, Medium 15, Light 21. Total Adds: 5. WRQX, WMGN.
PHIL COLLINS
RICHARD MARX
Hottest:
CRASH TEST DUMMY

MARIAH CAREY
10,000 MANIACS
Kendall/Cooper
WJOR/Toledo
LITTLE TEXAS
RICHARD MARX
Hottest:
ACE
BakerlSummers

BRUCE SPRINGSTEEN
RICHARD MARX
PHIL COLLINS
EXPOSE
RICHARD MARX
PHIL COLLINS
BABYFACE
BONNIE RAITT
10 ACE OF BASE
9
3

BIG
MITCH MALLOY/Tumbling Down (RCA)
LOVE
ONE
CAMPBELL/I'm

MAVERICK
8
All That She Wants
MEDLEY /(You're My) Soul And Inspiration (SBK/ERG)
Much
Our Feelings (Epic)

BRUCE SPRINGSTEEN
RICHARD MARX
PHIL COLLINS
Hottest:
WOLR/Kalamazoo,
EXPOSE
JANET JACKSON
ALL
Michael
WOLH
RICK ASTLEY
RICHARD MARX
PHIL COLLINS
Hottest:
BABYFACE
Randy
WMT -FM /Cedar Rapids

DAN HILL
RICHARD MARX
Hottest:
BETH NIELSEN CHAP

AC ADDS & HOTS
CURRENT-BASED

March 18, 1994 R&R•71

www.americanradiohistory.com
PHISH "Down With Disease" (Elektra) 20/19 (1/1)

W.A.S.P. "Hold On To My Heart" (Capitol) 18/6 (1/2)

MOTLEY CRUE "Hooligan's Holiday (Elektra)

AEROSMITH "Deuces Are Wild" (Geom)/9/6

SAMMY Hagar "High Hopes" (Geffen)

RUSH "Nobody's Hero" (Atlantic/AG) 132 + 3 65 + 51

AEROSMITH/Decades Are Wild (Geom)

7 Z TOP/6breakaway (RCA)

COUNTING CROWS/M. Jones (EGG)

SOUNDGARDEN "Spoonman (AXM)

CRIKEY/"Cold In The Winter" (Geffen)

BRUCE HAYNE "To Follow" (Virgin)

DAVID LEE ROTH/"She's My Machine (Reprise)

MOTLEY CRUE/Hot Bachelor (Epic Associated)

THE MEAT PUPPETS/"Backward (London/AG)

SREAMIN' CHEETAH WHEELIEYS/"Ride The Tide (Atlantic/AG)

CHEAP TRICK/"Wake Up With A Monster (WB)

PETER FRAMPTON/"Day in The Sun (Relativity)

PEARL JAM/"Son (Epic Associated)

NIRVANA/"All Apologies (DG)

CRACKER/"Low (Virgin)

BONNIE RAITT/"Love Sneakin' Up On You (Capitol)

BAREFOOT SABRANTS/"Of Miracles (Ep)

SMASHING PUMPKINS/"Disarm (Virgin)

DIG/"Believe (Radioactive)

DION & THE BELLS/"The Monster's (RCA)

COLLECTIVE SOUL/"Shine (Atlantic/AG)

TOOL/"Prison Sex (Zoe)

PEARL JAM/"Animal (Epic Associated)

BLUE MURDER/"We All Fall Down (Geom)

FURY IN THE Slaughterhouse/"Every Generation Got Its... (RCA)

BRUCE SPRINGSTEEN/"Streets Of (Cole)

ELVIS COSTELLO/"3 Steps Down (WB)

CRASH TEST DUMMIES/"MM M (Arista)

POSSUM DIXON/"Watch The Girl Destory Me (Interscope/AG)

SCOPRONS/"Under The Same Sun (Mercury)

TOM PETTY & THE HEARTBREAKERS/"Something In The Air (MCA)

JAN MCNEAL/Camp (Poly) 43 + 7 7 = 20

MELISSA ETHERIDGE/"American Girl (Island/AG)

BUFFALO TOM/"Allowed (Beggars Banquet/EastWest/AG)

BECK/"Use (DG)

DANDELION/"Under My Skin (Rufthouse/Cole)

MELISSA ETHERIDGE/"Come To My Window (Island/AG)

DANZIG/"Mother (American/Reprise)

GRETA"It What You Wanted (Starlog/Mercury)

JOHN HIATT/"Barton River Home (A&M)

POOD More Wine Walter Please (Giant/Reprise)

PEARL JAM/"Glorified G (Epic Associated)

STONE TEMPLE PILOTS/"Creep (Atlantic/AG)

MEAT LOAF/"Rock And Roll Dreams Come Through (MCA)

SHERYL CROW/"Leaving Las Vegas (A&M)

MUTHA'S DAY OUT/"Locked (Chrysalis/ERG)

BRUCE COCKBURN/"Listen For The Laugh (Richbean/AG)

BLIND MELON/"Change (Capitol)

RAGE AGAINST THE MACHINE/"Freedom (Epic)

KING'S X/"Dogman (Atlantic/AG)

I MOTHER EARTH/"Not Quite Sonic (Capitol)

HEART/"Back To Avalon (Capitol)

PEARL JAM/"Elder Woman Behind The Counter... (Epic Associated)

AFGHAN WHIPLASH/"Gentlemen (Elektra)

CHEAP TRICK/"Woke Up With A Monster (WB)

73% of our reporters on it.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Release Year</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice In Chains</td>
<td>Jar Of Flies/Columbia</td>
<td>1994</td>
<td>1</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>(V6)</td>
<td>1994</td>
<td>1</td>
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<tr>
<td>Rush</td>
<td>Counterparts (Atlantic/AG)</td>
<td>1994</td>
<td>3</td>
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<tr>
<td>ZZ Top/Countdown (ROA)</td>
<td></td>
<td>1994</td>
<td>9</td>
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<tr>
<td>Counting Crows/Counting Crows After Everything (OCC)</td>
<td>Alice In Chains/Jar Of Flies (Columbia)</td>
<td>1994</td>
<td>1</td>
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<tr>
<td>SASS JORDAN/Fish &amp; Other Experience (Virgin)</td>
<td>SASS JORDAN/Rats (Impact/MCA)</td>
<td>1994</td>
<td>13</td>
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<tr>
<td>Sammy Hagar</td>
<td>Unboxed (Virgin)</td>
<td>1994</td>
<td>15</td>
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<tr>
<td>Everybody's Stakeout</td>
<td>(Elektra)</td>
<td>1994</td>
<td>22</td>
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<tr>
<td>Soundgarden</td>
<td>Superunknown (A&amp;M)</td>
<td>1994</td>
<td>32</td>
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<tr>
<td>Brother Cane</td>
<td>(Virgin)</td>
<td>1994</td>
<td>34</td>
</tr>
</tbody>
</table>

**Breakers**

- **DAVID LEE ROTH** - Your Filthy Little Mouth (Reprise)*
- **MOTLEY CRUE** - Motley Crue (Elektra)
- **MEAT PUPPETS** - I Don't Want To Die (London/PLG)
- **CANDYBOX** - Candybox (Maverick/Sire/WB)
- **NIRVANA** - In Utero (DGC)
- **CRACKER** - Kerosene Hat (Virgin)
- **CANDLEBOX** - Candlebox (Maverick/Sire/WB)
- **SMASHING PUMPKINS** - Siamese Dream (Virgin)
- **BIG HEAD TODD & THE MONSTERS** - Sister Sweetly (Giant/Reprise)
- **BAREFOOT SERVANTS** - Barefoot Servants (Epichord)
- **MELISSA ETHERIDGE** - When I Am (Island/FLP)
- **DI/DIG/Dig** - (Radioactive)*

*Kept below owing to continued growth
New Artists

1. COLLECTIVE SOUL/Shine (Atlantic/AG) 8/4/21
2. GFR/Beleza (Radioactive) 8/14
3. SMASHING PUMPKINS/Osarm (Virgin) 7/18
4. FURY IN THE.../Every Generation... (RCA) 7/29
5. PSYCHIC DIOXIN/Watch The Girl... (Interscope/AG) 6/4/11
6. DANIELLE/Under My Sun (Ruffhouse/Columbia) 6/8
7. CRASH TEST DUMMIES/MAW... (Arista) 4/21/99
8. BUFFALO TOM/My Allowed (Beggars Banquet/TVP/42/4
9. FUGID/More Wine Water Please (SSO/Music) 5/13/91
10. GNEAK/What Would Have Happened (Sire/Mercury) 2/26
11. BECK/Loser (GDC) 3/6
12. RAGE AGAINST THE MACHINE/Freedom (Epic) 2/26
13. SHERYL CROW/Last Vegas (A&M) 1/4/92
14. AFRIAN WHIGS/Gentlemen (Elektra) 2/30
15. I MOTHER EARTH/Not Quite Sonic (Capitol) 4/24
16. PHISH/Down With Disease (EMTV) 2/6/91
17. THE SPACE/Hold On To My Heart (Capitol) 1/16
18. MY LITTLE FURRY/Rainbow (Geffen) 3/20
19. ELEVEN/Free...Out (Hollywood) 1/174
20. LUCY'S FUR Com/Tease Hands (Relativity) 1/3/91

New Artists have not yet had an AOR Breaker. The chart is based on the number of stations reporting airplay. Ties are broken by the number of adults.

Continued on next page
### NEW & ACTIVE

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
<th>Total Emphasis Tracks</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Excuses&quot;</td>
<td>The Foo Fighters</td>
<td>Reprise</td>
<td>33/0</td>
<td>32</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>&quot;God&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>35/0</td>
<td>30</td>
<td>5</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>&quot;13&quot;</td>
<td>Tool</td>
<td>Warner Bros.</td>
<td>35/0</td>
<td>31</td>
<td>4</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>&quot;Ignore&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>35/0</td>
<td>29</td>
<td>4</td>
<td>2</td>
<td></td>
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<tr>
<td>&quot;MMM&quot;</td>
<td>The Flaming Lips</td>
<td>Warner Bros.</td>
<td>35/0</td>
<td>28</td>
<td>7</td>
<td>0</td>
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<tr>
<td>&quot;Return&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>35/0</td>
<td>25</td>
<td>8</td>
<td>2</td>
<td></td>
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<tr>
<td>&quot;Disarm&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>31/1</td>
<td>25</td>
<td>4</td>
<td>2</td>
<td></td>
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<tr>
<td>&quot;Leaving&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>32/1</td>
<td>22</td>
<td>10</td>
<td>0</td>
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<tr>
<td>&quot;Jones&quot;</td>
<td>The Flaming Lips</td>
<td>Warner Bros.</td>
<td>31/1</td>
<td>25</td>
<td>5</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>&quot;Sporooman&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>30/1</td>
<td>21</td>
<td>7</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Various</td>
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<tr>
<td>&quot;Loser&quot;</td>
<td>Nirvana</td>
<td>Geffen</td>
<td>28/0</td>
<td>24</td>
<td>4</td>
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<tr>
<td>&quot;Pay&quot;</td>
<td>Pearl Jam</td>
<td>Epic</td>
<td>28/0</td>
<td>25</td>
<td>3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>&quot;Backwater&quot;</td>
<td>The Flaming Lips</td>
<td>Warner Bros.</td>
<td>29/2</td>
<td>20</td>
<td>9</td>
<td>0</td>
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<tr>
<td>&quot;Sometimes&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>29/1</td>
<td>19</td>
<td>9</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>&quot;Possession&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>30/0</td>
<td>16</td>
<td>13</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>&quot;Generation&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>30/1</td>
<td>16</td>
<td>11</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>&quot;Watch&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>29/0</td>
<td>17</td>
<td>10</td>
<td>2</td>
<td></td>
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<tr>
<td>&quot;March&quot;</td>
<td>The Flaming Lips</td>
<td>Warner Bros.</td>
<td>27/1</td>
<td>13</td>
<td>13</td>
<td>0</td>
<td></td>
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<tr>
<td>&quot;Get&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>26/0</td>
<td>17</td>
<td>9</td>
<td>0</td>
<td></td>
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<tr>
<td>&quot;Can't&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>30/3</td>
<td>10</td>
<td>12</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>&quot;Sun&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>25/0</td>
<td>12</td>
<td>11</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>&quot;Locked&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>23/0</td>
<td>16</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>&quot;Apologies&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>26/1</td>
<td>11</td>
<td>10</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>&quot;Going&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>26/2</td>
<td>9</td>
<td>12</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>&quot;Want&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>26/2</td>
<td>10</td>
<td>11</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>&quot;Gentlemen&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>25/3</td>
<td>8</td>
<td>13</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>&quot;Thief&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>23/0</td>
<td>10</td>
<td>11</td>
<td>2</td>
<td></td>
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<tr>
<td>&quot;Name&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>24/3</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td></td>
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<tr>
<td>&quot;Believe&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>22/2</td>
<td>10</td>
<td>7</td>
<td>5</td>
<td></td>
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<tr>
<td>&quot;Walt&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
<td>21/4</td>
<td>8</td>
<td>9</td>
<td>4</td>
<td></td>
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<tr>
<td>&quot;Hair&quot;</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>21/4</td>
<td>8</td>
<td>9</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

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### MOST REQUESTED

- **Most Requested Tracks:**
  - 1. "October" by Pearl Jam
  - 2. "The King" by Radiohead
  - 3. "Orchid" by Tool
  - 4. "Black Hole Sun" by Soundgarden
  - 5. "Black & Blue" by U2

- **Recent Additions:**
  - Radiohead
  - Pearl Jam
  - Tool
  - Soundgarden
  - U2

---

### HECTOR ZAUO

**"I'll Strangle You"**

from the album "SAHARA BLUE"

Featuring Anneli Drecker, Gérard Depardieu, Bill Laswell, Tim Simenon, and John Cale

Already on

- WBRU, KNXK
- WZRH, WOXY
- KTCL, WWXQ
- KEDJ, KRZQ
- WCHZ, WIIZ

and more

Contact Howie Gabriel (212) 833-7190 or Mike Jacobs (714) 892-9086
### Performing Where Played

**Artists/Label**

**Reports**

<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Reports</th>
<th>Report %</th>
<th>Clemson %</th>
<th>Top 15 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tevin Campbell</td>
<td>I'm Ready (Quest/WB)</td>
<td>100</td>
<td>58%</td>
<td>91%</td>
</tr>
<tr>
<td>Jodeci/Cover</td>
<td>I'll Always Love You (Ultra/My USA)</td>
<td>90</td>
<td>55%</td>
<td>87%</td>
</tr>
<tr>
<td>Zhane/Grace Thang (Motown)</td>
<td>94</td>
<td>54%</td>
<td>91%</td>
<td>55%</td>
</tr>
<tr>
<td>Melissa Etheridge/Comin' To My Window (Island/PLG)</td>
<td>94</td>
<td>54%</td>
<td>67%</td>
<td>45%</td>
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<tr>
<td>Brandy/R&amp;B Love Me (Def Jam/A&amp;M)</td>
<td>92</td>
<td>53%</td>
<td>89%</td>
<td>9%</td>
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<tr>
<td>Michael Buble/Completely (Columbia)</td>
<td>90</td>
<td>52%</td>
<td>74%</td>
<td>1%</td>
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<tr>
<td>Juliet Roberts/You Want (Reprise)</td>
<td>90</td>
<td>47%</td>
<td>68%</td>
<td>4%</td>
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<tr>
<td>Kellie Pickler/Come &amp; Get It (Capitol)</td>
<td>82</td>
<td>47%</td>
<td>61%</td>
<td>8%</td>
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<tr>
<td>Breeder/Step On Me (Atlantic/AG)</td>
<td>81</td>
<td>47%</td>
<td>79%</td>
<td>30%</td>
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<tr>
<td>Enigma/Return To Innocence (Virgin)</td>
<td>79</td>
<td>46%</td>
<td>71%</td>
<td>16%</td>
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<tr>
<td>Niger/Miss (A&amp;M)</td>
<td>79</td>
<td>45%</td>
<td>90%</td>
<td>9%</td>
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<tr>
<td>Chante/Still (Island/PLG)</td>
<td>72</td>
<td>42%</td>
<td>65%</td>
<td>6%</td>
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<tr>
<td>Kelis/Kiss N' Grind (Jive)</td>
<td>72</td>
<td>40%</td>
<td>84%</td>
<td>55%</td>
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<tr>
<td>Jason/Not On Your Window (Columbia)</td>
<td>63</td>
<td>36%</td>
<td>78%</td>
<td>16%</td>
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<tr>
<td>Mint Condition/You Send Me Swingin' (Perspective/AG)</td>
<td>59</td>
<td>36%</td>
<td>73%</td>
<td>32%</td>
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<tr>
<td>Lights Of London/Somebody's Baby (J. J. Mercury)</td>
<td>55</td>
<td>32%</td>
<td>73%</td>
<td>32%</td>
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<tr>
<td>Possum Dixon/Watch The Girl Destroy Me (Interscope/Atlantic Group)</td>
<td>56</td>
<td>32%</td>
<td>70%</td>
<td>15%</td>
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<tr>
<td>Smokey Robinson/Do You (Def Dave/Maverick)</td>
<td>43</td>
<td>25%</td>
<td>93%</td>
<td>63%</td>
</tr>
<tr>
<td>William/Is It You? (Capitol)</td>
<td>55</td>
<td>25%</td>
<td>93%</td>
<td>63%</td>
</tr>
<tr>
<td>Smashing Pumpkins/$kyn (Virgin)</td>
<td>39</td>
<td>23%</td>
<td>82%</td>
<td>31%</td>
</tr>
<tr>
<td>Deep Forest/Loopy (Mint/Sony)</td>
<td>34</td>
<td>20%</td>
<td>82%</td>
<td>50%</td>
</tr>
<tr>
<td>Cancello/You (Madacy/AG)</td>
<td>21</td>
<td>17%</td>
<td>52%</td>
<td>13%</td>
</tr>
<tr>
<td>Pet Shop Boys/always Normally Do This Kind Of Thing (EMI/AG)</td>
<td>28</td>
<td>16%</td>
<td>57%</td>
<td>6%</td>
</tr>
<tr>
<td>I To The Right Time (Next Plateau/PLG)</td>
<td>27</td>
<td>16%</td>
<td>63%</td>
<td>29%</td>
</tr>
<tr>
<td>Keith Sweat/Do You Look At It (Island/AG)</td>
<td>24</td>
<td>15%</td>
<td>68%</td>
<td>6%</td>
</tr>
</tbody>
</table>

**Note:** See Parallels for a complete picture of station activity. New records with large add totals won't show in Performing Where Played until those adds come to chart. Top 15% is determined by dividing a song's hot top 15% by their total charted reports.

### New Artists

**Artists**

1. Melissa Etheridge/Come To My... (Island/PLG) | 94
2. Zhane/Grace Thang (Motown) | 94
3. Brand New Heavies/Drink On... (D. Vinyl/EastWest/A&G) | 82
4. July Roberts/I Want You (Reprise) | 82
5. Beck/Loser (DG) | 81
6. Rosco Martinez/You Have To Be (Republic) | 72
7. R. Kelly/Rump N' Grind (Jive) | 69
8. James/Laid (Fontana/Marvelous) | 63
9. Lighter Shade of Brown/Hey O. J. (Mercury) | 55
10. Possum Dixon/Watch The Girl Destroy Me (Interscope/AG) | 46

New artists have not yet had a CHR Breaker.
BUFFALO TOM "I'm Allowed" (Beggars Banquet/NewWest/GSL)

CANDLEBOX "Bury" (Maverick/ScreenW)

CASTLE "Get It To Go It" (Scooter/Memphis)

CHAKA KHAN "I Want It All" (Atlantic)

CRACKHAND "Crazy" (TTM/Atlantic)

DAVE GROHL "Ramiyah" (DGC)

DEBUTS (97)
General Public (53)
Rocesando Martinez (34)
Alice in Chains (24)
Eminem (24)
JULIET ROBERTS (23)
BRAND NEW HEAVYS "Dream On Dreamer" (Delicious/Vim/EntWest/Atlantic Group)

HOTTEST
ACE OF BASE (67)
Mariah Carey (68)
Sarah Fenn (69)
Counting Crows (62)
All-4-One (61)
Tom Petty (39)
Big Mountain (38)
Crash Test Dummies (34)
Richard Marx (29)
Prince (28)
"Try My Luv"

The debut single and video by N.T.C.

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### Adult Contemporary

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
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</thead>
</table>
| Mar 1 | Ace of Base | "The Sign (Arista)"
| Mar 2 | 1 | "Sara"
| Mar 3 | 2 | "Two (One)"
| Mar 4 | 3 | "All For You"
| Mar 5 | 4 | "To You"
| Mar 6 | 5 | "国土资源"
| Mar 7 | 6 | "What's Wrong"
| Mar 8 | 7 | "What's Wrong"
| Mar 9 | 8 | "My Generation"
| Mar 10 | 9 | "Bangin' On A Drum"
| Mar 11 | 10 | "Shake"
| Mar 12 | 11 | "Take A Bow"
| Mar 13 | 12 | "Take A Bow"
| Mar 14 | 13 | "Take A Bow"
| Mar 15 | 14 | "Take A Bow"
| Mar 16 | 15 | "Take A Bow"
| Mar 17 | 16 | "Take A Bow"
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| Mar 27 | 26 | "Take A Bow"
| Mar 28 | 27 | "Take A Bow"
| Mar 29 | 28 | "Take A Bow"
| Mar 30 | 29 | "Take A Bow"
| Mar 31 | 30 | "Take A Bow"

### Country

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
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</thead>
</table>
| Mar 1 | Ace in Chains | "I'm Gonna Love Me Again (Atlantic)"
| Mar 2 | 1 | "When You're Gone"
| Mar 3 | 2 | "I Ain't Never"
| Mar 4 | 3 | "I Ain't Never"
| Mar 5 | 4 | "I Ain't Never"
| Mar 6 | 5 | "I Ain't Never"
| Mar 7 | 6 | "I Ain't Never"
| Mar 8 | 7 | "I Ain't Never"
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| Mar 28 | 27 | "I Ain't Never"
| Mar 29 | 28 | "I Ain't Never"
| Mar 30 | 29 | "I Ain't Never"
| Mar 31 | 30 | "I Ain't Never"

### Urban Contemporary

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>
| Mar 1 | The Breakers | "Who's Got Game (Motown)"
| Mar 2 | 1 | "The Breakers"
| Mar 3 | 2 | "The Breakers"
| Mar 4 | 3 | "The Breakers"
| Mar 5 | 4 | "The Breakers"
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| Mar 29 | 28 | "The Breakers"
| Mar 30 | 29 | "The Breakers"
| Mar 31 | 30 | "The Breakers"

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**New & Active**

1. ALICE IN CHAINS | "No Excuses (Columbia)"
2. 2 | "Polly (Atlantic)"
3. 3 | "Man In The Box (Mercury)"
4. 4 | "Would You Like To" (Atlantic)
5. 5 | "Somebody's Watching Me (RCA)
6. 6 | "Your Eyes (Atlantic)"
7. 7 | "Man In The Box (Mercury)"
8. 8 | "Somebody's Watching Me (RCA)
9. 9 | "Your Eyes (Atlantic)"
10. 10 | "Would You Like To" (Atlantic)

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**Debut**

1. KATHY MASTERS | "Running Away A Winner (Mercury)"

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**Breakers**

1. JOHN H. MONTGOMERY | "Moon The Moon (Atlantic)"
2. LORRENE MORGAN | "Night Time Is Too Short (Blitz)"
3. PETTY LOVELACE | "How Can I Help You Say (Blitz)
4. PAM TILLS | "Stilled Perfume (Atlantic)"

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**NRA Airplay Chart**

1. 1 | ALICE IN CHAINS | "No Excuses (Columbia)"
2. 2 | "Polly (Atlantic)"
3. 3 | "Man In The Box (Mercury)"
4. 4 | "Somebody's Watching Me (RCA)
5. 5 | "Your Eyes (Atlantic)"
6. 6 | "Would You Like To" (Atlantic)