**FCC Seeks Comments On Equal Employment Policies**

- Some current rules are called 'burdensome'

Broadcasters and others will soon have another chance to sound off on the FCC's EEO policies and the state of minority employment in the industry.

The Commission is expected this week to issue a notice of inquiry seeking input on the agency's efforts to promote equal employment opportunities — and whether there is room for improvement in those efforts.

"This is a very broad look at our policies and whether they need to be changed or expanded into other [non-broadcast] services," said an FCC spokeswoman.

According to a senior agency staffer, the notice of inquiry will seek comment on whether broadcast stations should be subject to the same type of EEO compliance audits; cable systems must undergo on a periodic basis. That process requires the cable operator to produce paper work documenting its minority recruitment efforts. The source said the agency will also ask how it can help small market broadcasters comply with the EEO rules.

**NAB General Counsel Jeff Baumann said it's unclear EEO**

---

**Arbitron Response Rates Up Sharply In Winter '94**

Despite all the talk about increased sample sizes, redesign market reports, and people meters, the primary area of concern in the Arbitron camp lately has been crumbling response rates.

The company was accustomed to eligible diary respondents avoiding 415% during much of the 1980's and early 90's, but those figures have plummeted in recent years. Los Angeles, for example, had only a 27.8% response rate in the Fall '93 survey.

But thanks to a series of procedures designed to generate higher diary returns, Winter '94 response rates in 16 markets thus far released rose 13% compared to the equivalent period last year and are up 22% compared to last fall's rates. If this increase holds throughout the rest of the country, response rates will surpass 40% for the first time in nearly three years.

**Quick Turnaround**

Arbitron researchers credit the rate boost primarily to the shortened time between the recruitment of a respondent and the actual delivery of the diary. It used to take as long as a month for a listener to receive a diary following recruitment, but Arbitron has cut that period to a maximum of two weeks.

**RESPONSE RATES**

---

**Westwood One Restructures Into Two Divisions**

- Batusic, Hogan set as Presidents

**Pearl Jam Takes To Radio For Cheap Ticket Bonanza**

When Pearl Jam wanted to sell low-priced tickets for a Sunday (4/17) show directly to New York fans, they turned to radio to avoid service charges and scalping.

Specifically, the band turned to 10 area stations: Rockers WAXQ/New York and crosstown WNEW-FM, WBAB/Long Island, suburban WRGX/White Plains, WRDR/New York, and WODA/Dover, NJ; CHR WHTZ/New York; Alternative WOIR/Long Island and WHTG/Monmouth-Ocean; and college WSOUS/Orange, NJ.

**How It Worked**

Epic Associated and Curtis Management approached the stations Wednesday (4/13) with the promotion. From 6pm Friday to 4pm Saturday, listeners called the stations to try to register to buy up to two tickets apiece. Some stations also gave away tickets, WHTZ, for instance, awarded contest winners tickets and a CD copy of Pearl Jam's much-broadcast Atlanta show.

By 4:30pm Saturday, the stations had to supply an alphabetized list of names to the 5600-seat Paramount Theater. From 10am-8pm Sunday, listeners brought cash, a photo ID, and phone number to the midtown Manhattan venue, where the tickets were sold.

**Radio Revenues Still On Upswing**

Many markets were still enjoying double-digit revenue growth in March. According to a Miller, Kaplan, Arase & Co. survey of 61 markets, 42 (68.9%) experienced radio revenue increases in excess of 10%.

**March Radio Revenue Breakouts:**

As was the case through the first two months of 1994, national spot business continued to outpace local revenue growth: 46 markets (75.4%), experienced double-digit national growth.

March's strong preliminary results pave the way for 1994's first quarter to post the highest revenue growth of any quarter since the mid-'80s.

—George Nadel Riven, CPA
In the last two years the Gin Blossoms have gone from relative unknowns to purveyors of American songwriting at its finest.

This is the New Miserable Development

“UNTIL I FALL AWAY”

the new single from New Miserable Experience [75021-5403-4/2]

Produced by John Hampton and Gin Blossoms
John Hampton produces exclusively for Ardent Productions, Inc.
Remixed by Clif Norrell
Dir: Bill Graham Management

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the story so far

“Hey Jealousy”
• #3 bullet
• constant touring
• Buzz Bin + Heavy rotation
• appearance on Letterman

“Found Out About You”
• #4 bullet
• incessant touring
• Heavy rotation
• appearance on Letterman

“Until I Fall Away”
• already on at:

<table>
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<tr>
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</tbody>
</table>

• extensive college tour running through April. On tour with Spin Doctors ALL SUMMER LONG!
• appearance on Letterman April 26
• appearance on Leno May 27
• over 1.6 million units sold!

www.americanradiohistory.com
R&R Music Changes Accelerate

This week the continuing R&R music changes move into high gear with a number of exciting innovations.

- Our new Back Page debuts, featuring chart highlights for nine formats and the best quick-read national overview of popular music on the radio. Each format displays the top hits, Breakers, debuts, and key chart climbers.
- There’s also a new look for Contemporary Hit Radio. Separate charts have been created to reflect airplay at Rhythm CHRs and Pop CHRs. Reporters for both of these subcharts also contribute to the overall CHR/Top 40 chart, which appears in full on the inside Back Page and in highlighted form on the Back Page. All the CHR charts use R&R’s new, nationally weighted plays-per-week system.
- Debuting this week is the Adult CHR/Hot AC music section, reflecting the growing number of stations aiming at the target between the CHR and AC audiences. The Adult CHR/Hot AC chart also uses the nationally weighted plays-per-week system.

Keep watching as the R&R music evolution continues.

Great American Resets Cincinnati Executive Tier

Great American Broadcasting has promoted WKRQ (Q93)/Cincinnati GM Jim Bryant to President/GM. Bryant will also oversee cross-town AC WWNK, where new GM Tom Siy joins from the same post at Great American’s KBPI/Denver. The company is in the process of acquiring WWNK from Booth American and will take over the station Monday (4/25) via an LMA.

Great American Radio Group President David Crowl said, "Jim and Tom were a great management team at Q93 before Tom moved to KBPI. Jim is an accomplished manager, and Tom knows the Cincinnati market well. Together, they will help WWNK grow as a successful station.”

Bryant joined Great American in 1980 as an AE at WKRQ/Cincinnati and was...
Radio Stocks Slip As Interest Rates Rise

Most radio stocks were slightly lower last week (4/11-15) as the Dow Jones Industrial Average slipped 12.79 points to 3661.47. They then took another hit early this week as the Federal Reserve moved again to raise interest rates.

Infinity Rebounds

Infinity Broadcasting (Nasdaq: INFTA) rebounded $3.63 to $26.00 last week after the company announced a $15 million buy-back of its own stock. "We believe that Infinity's common stock is undervalued in view of the company's current results and financial position," said President/CEO Mel Karmazin.

Even so, Infinity's stock slipped again early this week and closed at $25.38 on Tuesday (4/19).

Capital Cities/ABC (NYSE: CCB) fell $4.75 to $69.02 last week and was at $68.275 Tuesday. CBS (NYSE: CBS) dropped $3.00 to $28.90 last week and closed at $28.675 Tuesday.

Declines Seen

Clear Channel Communications (AMEX: CCU) was up 13 cents to $35.00 last week, but had slipped to $33.88 Tuesday. Emmis Broadcasting (Nasdaq: EMMS) gained 63 cents to hit $33.50 last week, but was down to $32.75 Tuesday.

Viacom Blockbusted?

The declining stock market continued to make Viacom's (AMEX: VIA) stock a swap takeover bid for Blockbuster Entertainment less attractive to Blockbuster stockholders. Viacom's Class A stock was off $1.13 to $26.75 last week and had fallen to $26.25 Tuesday.

Park Communications (Nasdaq: PARC) apparently received a temporary boost from its board's announced plan to sell off the entire company following the death of founder Roy Park. Park's stock was up 50 cents to $22.75 last week but slipped to $22.63 Tuesday.

FCC Indecency Standards Criticized

In a recent Appropriations committee hearing, FCC Chairman Reed Hundt was blasted for the agency's lax indecency fine enforcement penalties.

SBA May Lift Media Ban

Radio stations would be eligible for government-insured loans if the SBA drops its ban on media lending.

The fastest growing radio network in America offering news on the hour and :60 second headlines at :30, 24-hours a day!

In addition, StandardNews offers a news and sports actuality service and a 24-hour wire service, the ZapNews Wire, now available by satellite or fax.
The Commitment Continues in Phoenix!

KESZ-FM ... "KEZ 99.9"
has selected CBS Radio Representatives for national representation, and we are pleased to welcome them to our family.

Media America Corporation decided they wanted the same commitment to quality national sales representation that Bonneville International’s KPSN-FM and KIDR-AM are already enjoying as the best-repped stations in the Phoenix market.

We are proud to add KESZ to our exclusive list of America’s most influential radio stations.

CBS RADIO REPRESENTATIVES

...representing America’s most influential radio stations.
FCC's Indecency Fines Faulted

FCC Chairman Reed Hundt came under fire in an April 18 congressional appropriations hearing as one lawmaker blasted him for the agency's failure to rein in Howard Stern and other "blue" broadcasters.

Rep. Jim Moran (D/VA) complained that current FCC indecency fines are too low and pay off in valuable publicity for the cited broadcasters. Hundt promised a continued commitment to upholding indecency standards across the board — just for Stern's employer, Infinity Broadcasting, which has been hit with $16 million in smut penalties.

SBA May Drop Ban

Radio loans may become more widely available if the U.S. Small Business Administration drops a rule which has barred government-insured loans to "opinion molder" businesses.

"Most radio stations certainly will qualify [for SBA loan guarantees] if this change is approved," said NAB Deputy General Counsel Barry Unamsky, who noted that new SBA Administrator Erskin Bowles is backing the change.

The NAB is urging broadcasters to write to the SBA in support of the rule change. Comments — due May 20 — should be sent to: John R. Cox, SBA, 409 Third St. SW, Washington, DC 20416.

OmnAmerica Closings

OmnAmerica Communications Chairman Carl Hirsch may have writer's cramp after signing contracts Friday (4/15) to close four station acquisitions totaling nearly $54 million, a senior financing source said. Continued on Page 8.

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TRANSACTIONS

Emmis Doubles At Home With $26 Million For Indy Combo

Cap Cities/ABC gains AM duopoly with $17.5 million for KMPC/L.A.

Deals Of The Week

WIBC & WKLR/Indianapolis

WIBC: $20 million

TERMS: Duopoly deal

BUYER: Emmis Broadcasting Corp., a publicly traded company (NASDAQ: EMMS) headed by Chairman Jeff Smulyan. It owns WENS/Shelbyville (Indiana), four other stations, and two magazines. Phone: (317) 296-0100

SELLER: Horizon Broadcasting Corp., a subsidiary of Scripps Broadcasting Co., owned by Randy Ode- naal and Scott McGuine. They own seven other stations. Phone: (703) 356-6000

TRANSACTIONS AT A GLANCE

KLSD & KAZO/Soldotna, AK $330,000

KFLX/Kachina Village, AZ $250,000

KADR (FM CP)/Morro Bay, CA $33,000

KKGD & KZKS/Rifle, CO $10,000

WKDO/Elmhurst, IL $700,000

KOX-AM & FM/Red Oak, IA $75,000

WXYW/Williams, KY $45,000 (maximum)

KXTP & WAXXS/Superior, WI-Duluth, MN $800,000

KMRN & KDEE/Cameron, MO $215,000

WXEL (FM CP)/Covington, KY $170,000

WCKY/Cincinnati, OH $1 million

WIGL & WQGF (FM CP)/Orangeburg-Branchville, SC $176,523

WHAP/Hopewell, VA $250,000

WZFM/Narrows, VA $34,000

KLCQ/Goldendale, WA $65,000 for 30.5%

WJRN & WHKQ/Racine, WI $55,000 for 54.18%

TRANSACTIONS

KMPC/Los Angeles

Price: $17.5 million

TERMS: Duopoly deal; asset sale for cash. An LMA takes effect May 1.

BUYER: Capital Cities/ABC Inc., a publicly traded company (NYSE: CCB) whose radio group is headed by President James A. Arcara. It owns KABC & KLOS/Los Angeles, 15 other radio stations, the ABC Radio Networks, eight TV stations, ABC TV, and has various publishing and cable TV interests. Phone: (213) 466-4079

SELLER: Golden West broadcasters, owned by retired singer/songwriter Gene Autry and headed by President Bill Ward. It also owns KLIT/Glendale (Los Angeles) and the California Angels (whose play-by-play will continue to air on KMPC). Phone: (213) 461-9595

FREQUENCY: 710 kHz

POWER: 50kw day/10kw night

FORMAT: Talk

ADAM ENTERPRISES

KKFL/Kachina Village

Price: $250,000

TERMS: Asset sale for $125,000 cash and a three-year, $125,000 promissory note at 7.5% interest

BUYER: D.B. Broadcasting LLC, headed by President Dennis Behan of Tucson. He owns two other stations. Phone: (602) 296-7007

SELLER: Desert West Broadcasting

FREQUENCY: 96.5 MHz

POWER: 1kw at 1,000 feet

FORMAT: Spanish

KSLD & KAZO/Soldotna

Price: $330,000

TERMS: Asset sale for $200,000 cash and a series of three promissory notes for the balance

BUYER: Chester P. Coleman of San Francisco. He owns 50% of KKIS/Concord, CA and is also buying KDZ/Anchorage. Phone: (415) 441-3377

Arizona

KFLX/Kachina Village

Price: $250,000

TERMS: Asset sale for $125,000 cash and a three-year, $125,000 promissory note at 7.5% interest

BUYER: D.B. Broadcasting LLC, headed by President Dennis Behan of Tucson. He owns two other stations. Phone: (602) 296-7007

SELLER: Desert West Air Ranchers Corporation, headed by President Ted Tucker. Phone: (925) 797-0709

FREQUENCY: 105.1 MHz

POWER: 1kw at 1,000 feet

FORMAT: Spanish

KKGD & KZKS/Rifle

Price: $33,000

TERMS: Asset sale for cash

BUYER: Western Slope Communications LLC, owned by Allen Britt of New York, Paul Greenberg of Los Angeles, Fabrikant International Corp., and Elliott Meisel of New York. Britt is the majority owner of KZKS/Durango, CO.
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NAB Announces New Radio Board Members

The NAB announced the results of a special election earlier this week, naming seven new Radio Board members.

The five major market radio board members are Heritage Media Corp. President Paul Fiddick; Entercom Broadcast Group President Joseph Field; Viacom Broadcast Group Sr. VP William Figenschau; Clear Channel Communications Sr. VP Mark Mapes; and Sorenson Broadcasting Company General Partner Randall Odenal.

Two designated Radio Board seats went to Griffin Group Marketing Director Carol Reilly and KQV/KQF Los Angeles President William Shearer.

FCC Claims Staff Shortage

Staff shortages have hindered the FCC's ability to handle license and merger applications and to increase competition in telecommunications and cable TV. FCC Chairman Reed Hundt told the Congressional Appropriations subcommittee, "Our resources are not sufficient to achieve our goals," Hundt admitted at the April 18 hearing. He would like to add 200 full-time employees to the present staff of 2050, but this must first be approved by the Office of Management and Budget. Washington communications attorneys have grown increasingly critical of agency delays in processing even the most routine applications at the Commission.

OmniAmerica Closings

Continued from Page 6 agreement with a bank syndicate led by Chase Manhattan, and equity investments by both MC Partners and Burr, Egan, Deleage & Co.

OmniAmerica bought WJMI/Cleveland from Hirsch's former company, Legacy Broadcasting, and crosstown WHK & WMMX from Nimbrock Broadcasting. It also closed on WLOH & WHOK/Columbus, OH from the Bill France family and bought an existing duo, WP&WF/Y Jacksonville, from Evergreen Media. OmniAmerica now owns duopolies in all three of its markets.

Washington

KLCK/Goldendale

PRICE: $65,000 for 30.5% TERM: Stock sale for $5000 cash and a 5 year promissory note for $60,000 at 10%

BUYER: Colin Malcolm of Golden

date, increasing his stock interest in Kittitas Valley Broadcasting Service Inc. from 4% to 34.5%

SELLER: Joe Henry of Goldendale, selling his 30.5% interest

FREQUENCY: 1400 kHz POWER: 4kw FORMAT: Country

Wisconsin

WJR & WHKO/Racine

PRICE: $55,000 for 54.15% TERM: Stock sale for cash and re-assignment from personal guarantees of debt

BUYER: Vision Broadcasting Inc., headed by President Anthony Gazza- zana of Lakewood, OH, buying back the shares of four shareholders. This will increase Gazzan's share stock interest from 27.46% to 54.15%. Twelve other shareholders will also see an increase in their percentage holdings.

SELLER: Patricia Collinson of Naples, FL; Constance McGinity of Rocky River, OH; Nancy McGinty of Pepper Pike, OH; and Raymond Sawyer of Shaker Heights, OH, selling their collective 54.15% stock interest in Vision Broadcasting.

FREQUENCY: 1400 kHz POWER: 4kw TERM: Stock sale for $34,000 at 10% interest

Format: News/Talk

South Carolina

WGF & WGGF (FM CPY)

Orangeburg-Bluffton

PRICE: $676,523 TERM: Buyer will take over all promissory notes totaling the full purchase price.

BUYER: Boswell Broadcasting Inc., owned by Charles Boswell of Orangeburg, SC; President John Dille, and Charles Reynolds of Atlantic & Ravenel, MD; and David McGraw of Jacksonville, FL.

PRICE: $550,000 for 10% interest

Power: 5kw FORMAT: Country

Virginia

WHAPI/Hopewell

PRICE: $250,000 TERM: Cash sale for $50,000 cash and a nine-year, $200,000 promissory note at 8.5% interest

BUYER: Beck Communications Inc., owned by Howard Kellar of Richmond, VA; Stan Karas of Kensingtron, MD; and David McGraw of Hanover, MD.

FREQUENCY: 980 kHz POWER: 1kw FORMAT: News/Talk

New York

WXJJ (FM CPY)/Conklin

PRICE: $70,000 TERM: Asset sale for $30,000 cash; a four-year, $25,000 promissory note at 7% interest; and $10,000 in consulting services from Harris and Associates, which shall be provided to the seller over five years.

BUYER: Equinox Broadcasting Corporation, owned by George Hawras of Villanova, PA; Phone: (215) 790-0000

SELLER: Cheryl Busch of Fort Lee, NJ; Phone: (201) 944-8111

FREQUENCY: 30.5 kHz POWER: 350 watts at 433 feet

Brokers: Kozacko Media Services

Continued from Page 6

TRANSACTIONS

Continued from Page 6

Iowa

KOAK-AM & FM/Red Oak

PRICE: $75,000

TERMS: nip sale for $35,000 cash and a six-year, $40,000 promissory note at 6.75% interest

BUYER: Hawkeye Communications Inc., owned by Jerry and Marilyn Dietz of Osset, IA. They own two other stations. Phone: (907) 637-4567

SELLER: Montgomery County Broadcasting Co., owned by Edward Bock. He has an interest in one other station. Phone: (712) 633-2364

FREQUENCY: 1080 kHz POWER: 95.3 MHz FREQUENCY: 1080 kHz POWER: 520-watt daytime, 3kw at 125 feet

FORMAT: AC

Kentucky

WYVL (FM CPY)Middlesboro

PRICE: $45,000 (maximum)

TERMS: Asset sale for cash

BUYER: Vernon R. Baldwin of Fairfield, OH. He owns seven other stations. Phone: (513) 820-7700

SELLER: Marianne Warnock of Chapel Hill, NC; Phone: (919) 929-9681

FREQUENCY: 96.3 MHz POWER: 3kw at 326 feet

Minnesota

KXTP & WAXX/Superior, WI - Duluth, MN

PRICE: $800,000

TERMS: Duplex deal, asset sale for $250,000 cash and a 10-year, $500,000 promissory note at 10% interest

BUYER: Head of the Lakes Broadcasting Co. Inc., owned by Patricia McInulcy of Duluth and Kenneth Buelter of Duluth. They own KOLO/ Superior and three other stations. Phone: (218) 728-6406

SELLER: Sterreo Broadcasting Inc., owned by President Lewis Latino. He also owns three other stations. Phone: (218) 727-7727

FREQUENCY: 970 kHz POWER: 98.9 MHz FREQUENCY: 1020 kHz POWER: 9kw/day/26 watts night; 950kw at 600 feet

FORMAT: nostalgia; Gold

Missouri

KMRR & KDEE/Cameron

PRICE: $25,000

TERMS: Asset sale for cash

BUYER: Osland Broadcasting Co., owned by Norman and Betty Osland of Lincoln, NE. Phone: (402) 494-6677

SELLER: Cameron Radio Inc., owned by President Shelby Henderson and Laura Henderson. They own two other stations, both of which are in the process of being sold to Bott Communications Inc. Phone: (816) 532-6661

FREQUENCY: 1360 kHz POWER: 92.3 MHz FREQUENCY: 990 kHz POWER: 500 watts day/24 watts night; 3kw at 326 feet

FORMAT: Country

Brokers: R.E. Meador & Associates

South Carolina

WIGL & WGGF (FM CPY)

Orangeburg-Bluffton

PRICE: $676,523

TERMS: Buyer will take over all promissory notes totaling the full purchase price.

BUYER: Boswell Broadcasting Inc., owned by Charles Boswell of Orangeburg, SC; President John Dille, and Charles Reynolds of Atlantic & Ravenel, MD; and David McGraw of Jacksonville, FL.

PRICE: $550,000 for 10% interest

Power: 5kw FORMAT: News/Talk

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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.
The Streak Ends: First-Quarter Trading Off 19%

After eight duopoly-fueled quarters in which station trading exceeded the previous year's tally, transaction volume in 1994's first quarter slipped 19% from the same period in '93. R&R's tally of the quarter's trading action was $571 million, down from $703 million a year ago.

The biggest factor in the dollar-volume decline was the lack of a nine-figure megadeal. Last year's first quarter included the $300 million Shamrock-Malrite merger and two station sales over $50 million each, but the biggest deal this year's first quarter could muster was Liberty Broadcasting's $36 million acquisition of Beck-Ross Communications — no small sum, but that transaction would have placed only 19th in the 1993 year-end rankings. Meanwhile, station trading figures for the January-March period were virtually unchanged — from 3/2 last year to 3/3 this year.

Duo-poly strategies continued to dominate trading. Nine of the first quarter's Top 10 deals were duopoly deals, including a Long Island duo-poly in Liberty's Beck-Ross acquisition. The lone exception was Infinity Broadcasting's $23 million purchase of WXYT/Detroit, which created one of those old-fashioned AM-FM combos with WOMC.

New Century Seattle Partners — the teaming of Ackerman Communications with George Kriste and Michael O'Shea — acquired Cook Inlet's KUBE/Seattle and paired it with Ackerley's crosstown KRTH/Los Angeles in a duopoly transaction valued at more than $30 million. And immediately after closing his single-station record sale of KLTX/Texas to Infinity for $186 million, George Beasley spent $26 million of that cash to buy WDAS-AM & FM/Philadelphia to create a duopoly with WTEL & WXLT.

Top broker honors for the first quarter went to Americom Radio Brokers, where brothers Tom and Dan Gammon started the year off with $74.3 million in station sales. Next were Media Venture Partners at $52 million, Garry Stevens at $46.6 million, Star Media Group at $39.9 million, and Blackburn & Co. at $34.4 million.

Texas was the busiest state for station trading, with 23 stations changing hands. California was next at 19, followed by New York at 18 and North Carolina with 17.

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New York, New York 10048

April 1994
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Broiler Analysis: 1994 First-Quarter Results

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*All dollar figures in millions (rounded).
America's Favorite Purple Friend Is A Hit On Radio!

Bedtime with Barney

KOSI Denver
KLOU St. Louis
WPOC Baltimore
WBIG Washington D.C.
WSSH Boston
WWW Detroit
KPLX Dallas
THE PEACH Atlanta
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www.americanradiohistory.com
Zintak Nails WGST/Atlanta PD Post

WGST/Atlanta Exec. Producer/Talk Programming Nancy Zintak has been given the PD title at the Jacor News/Talk outlet. “This really recognizes all of Nancy’s considerable contributions to this station,” said Station Manager Eric Seidel. “She has grown into this job wonderfully. I can’t say enough about her.”

Zintak said she is pleased to be involved in all aspects of the station’s programming: “I love what we do here and I love the attitude. It’s great to have an opportunity to impact our news and sports as well as talk programs.”

“I have the perfect experience to be a Talk PD,” Zintak added. “I have four children under feet.”

Zintak began her radio career at WGST seven years ago as a part-time producer and was upped to Exec. Producer two years later.

Young Becomes KZDG/Denver PD

Former KNCI/Sacramento PD Bob Young has been named PD of KZDG/Denver. Commenting on Young’s promotion, GM O’Neal had been handling the day-time programming duties, he’ll still consult the Premiere Radio Networks Country outlet. KZDG VP/GM Lee Jamison commented, “We’re happy to have Bob with us. He’s an extremely talented and focused individual who comes to the table with tremendous respect and recommendation.”

Young has programmed Country outlets for more than 15 years, including stops at WXUT/Philadelphia, KSAN/San Francisco, KJKK/Houston, and KHEVE/Pass.

Richards PD As Jacor Takes Over KBPI/Denver

WUXF/Buffalo PD Bob Richards has been named PD at Rock KBPI/Denver. Richards will join the station in mid-May. As the result of an “intellectual property” swap involving Jacor, Great American Music, and Secret Communications, KBPI was set to emerge Wednesday (4/20) as a Jacor station at 106.7 MHz, the frequency previously held by Jacor’s WATF.

OM Jack Evans said, “Bob has the passion, intelligence, and experience to lead our band of renegades to the next level of success. Bob has provided us with the weapons for continued market dominance.”

Janet Goes Multiplatinum, Again

At a recent post-concert bash in L.A., Janet Jackson was the proud recipient of a multiplatinum award for 10 million + sales of her "Janet" LP. Flanking the artist — and the güç — are Virgin Music Group Worldwide Exec. VP Nancy Berry and Virgin Music Worldwide Chairman Ken Berry.

EXECUTIVE ACTION

Gore Appointed Sr. Dir./Jazz At Columbia

Columbia Records has promoted Kevin Gore to the post of Sr. Director/Jazz Promotion & Marketing. He had served as Director/Jazz Promotion since 1989.

In his new position, Gore will be responsible for the imaging and marketing of its label’s jazz artists. He will also coordinate Columbia’s jazz activities with Sony Music Distribution.

Gore joined the company in 1988 as a college rep for CBS Masterworks; he was promoted to Manager/National Promotion in 1988. He is based at Columbia’s New York office.

Stahl Joins Capitol As VP/Publicity

Former Charisma Records VP/Press & Artist Development Audrey Stahl has been named VP Publicity & Media Relations at Capitol Records. She will oversee the label’s press efforts from its New York office.

“Reinforcing our visibility to New York is a growing necessity. Stahl’s appointment is a great move. Her abilities to this end are unparalleled. She is a principal asset in the re-engineering of our company.”

Prior to her stint with Charisma, Stahl had served VP/Publicity at Virgin Records since its 1987 launch. She has headed press departments at several companies and had her own publicity firm, Stahl, Ink, in the mid-90s.

LETTERS

Geary, Sinclair Debate KKOX Suit Settlement

Dear R&R: The item that appeared in Street Talk (R&R 4/15) with regard to KKOX Sacramento and a former employee portrays a one-sided perspective on the nature of the dispute between the two parties. Since I was not given the opportunity to address this before it was printed, I would like to provide some clarification now.

In August 1992, Connie Sinclair was fired (not, as she fantasized, “forced to resign”) by KKOX for violations of FCC and company policies that occurred over a two-year period and which she never disclosed to the company. As a result, she brought suit against the company on three different charges. Our position was that none of the allegations had any merit, and we were prepared to aggressively defend that posture in court.

This issue was finally settled for the cost of what we would have incurred to try this case. We established that position at the outset — more than one and a half years ago — and steadfastly maintained it throughout all settlement attempts. It was the plaintiff’s ultimate recognition of our determination to see the matter through trial that provided her motivation to settle.

[Owner] Brown Broadcasting and KKOX have a legacy of finding and keeping — some outstanding radio people. None of that is changed by the legal gamesmanship of one disgruntled former employee. I know I speak for our entire staff when I say we are glad to have this unwarranted, tawdry distraction behind us.

I appreciate the opportunity to set the record straight.

—John Geary, GM KKOX/KXOA-AM/FM/Sacramento

Syntclair Responds

Give me a break! If a radio station is not guilty of sexual harassment, employment discrimination, wrongful termination, and retaliation, they would never think to offer a settlement at all, let alone a six-figure settlement.

This is a perfect example of what happens to companies that do not have an adequate sexual harassment policy at work. No one should have to put up with a harassing PD and a biased GM.

In a good-old-boys profession like broadcasting, I know a woman can never become one of the guys. Harassers and perpetrators who condone this type of work conduct are supporters of one of the most devastating forms of violence against women. To be harassed and discriminated against for being a woman is excruciating.

Law suits are horrendous. I never wanted to sue because this process is so stressful . . . a person is victimized all over again by the system itself. But why is fairness too much to ask when most of us only want one thing — to be treated with respect!

On behalf of my organization, Women Against Sexual Harassment & Employment Discrimination (WASH.E.D), I must also offer our thanks to John Geary and the Brown Organization for their $5000 donation to our nonprofit organization. You can bet it will go to assist other victims of sexual harassment and employment discrimination.

—Connie Syntclair (KHYLSacramento, WASH.E.D. Founder/President)

Editor’s note: Sinclair also pointed out that R&R’s characterization of her termination from KKOX as a “resignation” was not accurate. She, too, says she was fired from the station.

CBS, UPI To Bow News In Spanish

Hourly broadcasts begin June 27

CBS Americas (formerly the CBS Hispanic Radio Network) and UPI have joined forces to produce hourly Spanish-language radio newscasts beginning June 27.

CBS Americas GM Jerry Villacres said, “Four years ago, we envisioned a network that would provide Spanish-language coverage of news, sports, and entertainment to millions of listeners across the U.S. and Latin America. With UPI’s assistance, we’ve taken a step toward reaching that goal.”

Three-minute broadcasts of “Noticias CBS Americas” will air weekdays at the top of the hour from 6am-midnight ET, with two-minute newscasts on the half-hour. Weekend news will air on the hour from 9am-5pm ET. The service will be available to 40 U.S. affiliates, reaching 85% of the country’s Hispanic population.

MCA/ Nashville’s Music Row Move

MCA Records/Nashville recently held an open house to inaugurate its new Music Row offices. Touring the digs are (L-R) UPI Distribution President John Burns, MCA Music Entertainment Group Exec. VP Zeth Horowitz, MCA Nashville President Tony Brown, MCA Music Entertainment Group Chairman At Tides, artist manager Narvel Blackstock, and MCA/Nashville Chairman Bruce Hinton.
TM Century

Ultimate Digital Studio II

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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KNJZ/ST. LOUIS

Debuts With NAC

Noble Urban Oldies KATZ-FM/ST. LOUIS has switched to NAC KNJZ. Ted Habeck will program the station, now known as "Smooth Jazz." Former PD Keith Antone remains with the station as an air personality.

Habeck told R&R, "This station's been just about everything and hasn't had much direction. People were even bringing in music from home. We want to have an NAC/Jazz feel, but we'll play about three vocals an hour. I suspect we'll draw the most audience from [ACs] KYKY and KEZK-FM."

KNJZ's official debut at 6am Monday (4/3) followed a weekend-long transition in which the station played 6 continuous hours of Kenny G.

Habeck most recently had production/writing duties at KEZK-FM. His programming experience includes stints at three St. Louis stations: KSHE, KADI, and WMRY.

Traffic Jams With Kooper

When NYC's Hard Rock Cafe hosted an MJJ Broadcasting event, legendary blues rocker Al Kooper celebrated the release of his first album in 12 years ("Rekotation") by visiting with Steve Winwood and Jim Capaldi, whose own band — Traffic — is set to release "Far From Home" on May 3. Exchanging kudos are (l-r) Winwood, Kooper, Capaldi, and MJJ's Sal Cimmino.

Joerres Assumes President/GM Chair At Classic Rock WLZR/Milwaukee

Tom Joerres, President/General Manager of Classic Rock WLZR/Milwaukee, added similar responsibilities for cross-town AOR Winwood and "Korz & Crates" to his radio duties. WLZR last Friday (4/15), concurrent with the closing of Saga's acquisition of WLZR.

Saga President/CEO Ed Christina said, "Tom has done an outstanding job with WLKX, and I look forward to the same success with WLZR. The merger of Tom and the two staffs will provide a winning combination for Saga."

Joerres commented, "This is a great opportunity to share the experience, knowledge, and resources of two of the top-performing stations in the 18-34 and 25-54 demos. It's both a challenge and opportunity to grow both stations and, in the spirit of duplopicly, we'll be able to make both more efficient and profitable."

Rodda Now GM At Buffalo's WWKB & WKSE

Terrence Rodda has been named GM of Keymarket Communications' newly acquired Talk/CHR combo WWKB (KB Radio) & WKSE (Kiss)/Buffalo. Rodda will begin his new duties May 2.

Keymarket President Barry Drake said, "Terry's qualifications speak for themselves. Terry is going into Buffalo to take the winning team at Kiss-KB to new heights." Rodda told R&R, "I've never been more excited in my life. Keymarket is a company on the move, and the opportunity to put my skills to work for the dynamic combination of Kiss and KB is exactly what I want to do."

Rodda's radio experience includes VP/General Manager of KATY/Tulsa, KRZ/Phoenix, and KONO & KITV/San Antonio as well as various sales and management positions at WLS/Chicago.

Capricorn's New Deal Sees RED

Capricorn Records President Phil Walden and RED Distribution President Sal Licata recently announced an agreement wherein RED will distribute Capricorn product on an exclusive basis. Gathered in Nashville for a series of meetings and strategy sessions were (l-r) Capricorn VP/Publicity Markucci and VP/Marketing Jeff Cook, Licata, Walden, Capricorn VPS Sales Bob Goldstone and VPMG Tony Schmitzerle and VP/Marketing Jeff Cook, Walker, Walden, Capricorn VP/Marketing & Advertising Phil Guarascio will serve as the Advertiser Event Chair.
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“What products are they advertising?”
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“What media are they using?”
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“What does their creative look like?”
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**Radio**

- **ROBIN SMITH** - formerly CFO of Henry Broadcasting - has been tapped as VP/Finance and Administration & CFO at the Park Lane Group.
- **CHRISTOPHER PROTZMAN** exits Moores Business Forms Inc for WTMJ/Milwaukee's LSN Post.

**Records**

- **Pete Cosenza**, **Langbecker**
- **Manther Watson**

**PROS ON THE LOOSE**

Gary Kelly - Afternoons KY-1 FM/San Diego (619) 443-2339
Steve Smith - Mornings WKKL/Charleston, WV (304) 343-9797
Bob Welch - PD WXLIE/Auburn (619) 699-6083

**National Radio**

- **Jonathan Krongard** moves to Katz Radio Group Syndication's Chicago bureau as manager, exiting his Affiliate Relations Manager post at Dow Jones Broadcast Services/New York.

- **BARRY BAGNATO, ED CRANE, DONNA PENYAK, RANDY RIDDELL, CHRIS STANLEY, and NICK YOUNG** step up from Reporters to Correspondents at CBS News Radio. In related activity, CBS Radio Programs - along with A&M Records, Ben Manilow Productions, House Of Blues Productions - is producing "The Neville Brothers Live From The House Of Blues" via satellite April 30 - May 1 (depending on time zone). The four-hour program will be hosted by WNEW/F/New York morning talent Pat St. John; (212) 866-2696.

- **UNISTAR RADIO NETWORK** is slated to present the second installment of "Acoustic Country" series May 6-8. The 90-minute program will feature performances by Travis Tritt; (212) 373-4977.

**Westwood One**

Continued from Page 1

WWI Entertainment will encompass all short-form syndicated programs, as well as countdown shows, music interview programs, and special events concerts. It will also include the Source youth net, sports programming, and call-in talk shows. Former WWI Networks President Greg Batusic will preside. WWI Networks will include the company's RADAR-rated nets, including CNN, Power, Super, Mutual, and NBC. It will also cover Unistar's personality programs, such as those hosted by Don Imus, G. Gordon Liddy, and Don & Mike. Ex-Unistar President Bill Hogan will oversee this division. Both Batusic and Hogan will report to WWI CEO Mel Karmazin. "One of our primary objectives is to increase the importance of radio to national advertisers. By reorganizing the company in this manner, we believe Westwood One will be best positioned to accomplish this goal," Karmazin said.

Each of the two divisions will operate with its own sales, affiliate relations, sales support, and engineering, and support departments.

A company representative said the Unistar name will eventually be phased out.

- **RON HUNSTMAN MARKETING ENTERTAINMENT INC.** is producing "A McEntire Mother's Day Reunion," set to air May 6-8, the hourlong Country music event will feature songs and comments by Reba McEntire, sister Susie Luchinger, and mother Jesse McEntire; (815) 255-1100.

**JAMESON BROADCAST** is offering "Big Bill's Telephone Radio Revue." Available on a cash basis according to market rank, the new service provides a Bill Clinton voice impersonator for prerecorded or live interactive phone calls and custom station liners; (202) 328-5283.

**Ratings**

Continued from Page 1

For the past two years — and a fall from first to fourth place in the I2+ rankings. As a result, AC WLTV showed up in first place for the first time in more than three years. No other Big Apple station moved up down as drastically as WRK5, but the all-News stations both gained, likely on the heels of their weather-related concert and AC WWWW rose eight-tents of a point.

In Los Angeles, market-leading Bandana-Ranchera KLAX continues to swing rather wildly, but it's still within a range that it has established over the last five books. The Talk wars continue, with KABC on a rebound and ranked just behind arch-rival KFI. The “Arrows” Gold format earned KCRW-FM the best-ever results for that dial position. It's also ranked third 25-34.

In San Diego, Country KSON AM & FM catapulted into first-place with a 14-share increase, while N/KSDO fell nearly two full shares.

**Great American**

Continued from Page 3 later elevated to LSN and GSM at that station before becoming GM of CHR (Q102), engineering, and support departments. A company representative said the Unistar name will eventually be phased out.

**CHRONICLE**

**BIRTHS**

Elektra act Motley Crue member Nikki Sixx, with Brin- dell, daughter Storm Breeann, April 14.


EastWestAtlanticGroup act En Vogue member Cindy Her- rington, husband Glenn Braggis, son Donovan Andrew Braggis, March 15.

**Why would you hire a pretty face from Hollywood for your Radio Station Promos, Liners, and IDs?**

"Because She's Got Great Pipes!"

**JEFF MCCARTNEY, WAPE/JACKSONVILLE**

"Randy has one of the most recognizable voices in the industry. I'm thrilled that Randy is now available for radio voiceovers. She's a natural and we're excited to put her voice on the Big APE."

**RANDY THOMAS**

For a free demo call (818) 501-7201

**MIKE HENRY, V.P. PARAGON RESEARCH**

"A great station voice is critical to the imaging and positioning of successful radio stations, and I can't imagine a better voice than Randy Thomas. There aren't too many 'slam dunks' in our business, but this is one... Randy takes voiceover quality to a new level."

The producers of the 65th Annual Academy Awards think so. Randy's the first female announcer ever to do the show.

"Hooked On Phonics" thinks so. "Call 1-800-ABC-DEFG.

Wonder how many of these she sold?"
TELEVISION

TOP TEN SHOWS APRIL 11-17

1 Home improvement (8pm)  2 These Friends Of Mine  3 Seinfeld  4 60 Minutes  5 Frasier  6 Roseanne  7 Thunder Alley  8 Hearts Alive  9 Home improvement (8pm)  10 Coach

Source: Nielsen Media Research

ALL SHOW TIMES ARE EDT/EDT unless otherwise noted; subtract one hour for CDT.

All show times are in Mountain time zone. All listings subject to change.

COMING NEXT WEEK

Friday, 4/22
• Alabama, Clint Black, K.T. Oslin, Kenny Rogers, Doug Stone, and Pat Tills perform on TNN's hourlong "Hot Country Nights" (8pm/EDT/PDT).
• Trisha Yearwood and Gary Morris perform — and former KTWWLA morning talent Randy Thomas provides voice-overs — on ABC's hourlong "1994 Horatio Alger Awards" (8pm).
• NOKOTV, "The Arsenio Hall Show" (syndicated; check local listings).
• Kristen Hersh, "Late Night With Conan O'Brien" (12:35am, Saturday).
• Ninna & Candlebox, "ABC In Concert" (check local listings).

Monday, 4/25
• Dave Koz, "Arsenio Hall" (9pm)
• Bruce Cockburn, "The Tonight Show With Jay Leno" (NBC, 11:35pm).
• Raba McEntire, "Late Show With David Letterman" (CBS, 11:35pm).

Tuesday, 4/26
• Angela Winbush, "Arrested" (12:35am, Wednesdays).

Wednesday, 4/27
• Clint Black, Amy Grant, and Shaquille O'Neal are interviewed on ABC's hourlong "Behind Closed Doors With Joan Lunden" (8pm).
• General Public, "Arrested" (12:35am, Wednesday).

Thursday, 4/28
• Steven Curtis Chapman, DC Talk, host Amy Grant, Michael Smith, Wynters, and others perform on the Family Channel's two-hour "Dove Awards" special (8pm).
• Luther Vandross and Babyface guest-star and Boss performs on Fox's "In Living Color" (9pm).
• Philip Bailey, "Arrested Hall" (12:35am).
• Bonnie Raitt, "Dr. Phil" (11/2pm).

FILMS

WEEKEND BOX OFFICE APRIL 15-17

1 Four Weddings & A Funeral (Miramax)
• Cops & Robbersons (J-Bird)
• The Paper (Universal)
• The Mighty Ducks (Buena Vista)
• Major League 2 (Warner Bros.)
• Surviving The Game (RLJ)
• The Naked Gun 3a (MGM/UA)
• The Final Insult (Paramount)
• White Fang 2 (Buena Vista)
• Thrill Of It All (Tri-Star)

10 Schindler's List (Universal)

All figures in millions

First week in release
Source: Entertainment Data Inc.

COMING ATTRACTIONS:
Moving into wide release this week is "Arrested," starring Stephen Dorff as the Beatles' first bassist, Stu Sutcliffe. Produced by Don Was, the films Virgin soundtrack showcases Beatles tunes performed by the Backbeat Band (composed of the Afghan Whigs' Greg Dulli, Gumball's Don Fleming, Ninna's Dave Grutt, R.E.M.'s Mike Mills, Sonic Youth's Thurston Moore, and Soul Asylum's Dave Pirner). The score also produced, produced, and played bass for Virgin supplementary soundtrack, a chipset tour featuring trumpet Terence Blanchard, with percussionist Lake Conti, drummer Arthur "Bust" Marbury, saxman David McMurtry, and pianist Eric Reed.

"Naked In New York," starring Eric Stoltz and Mary-Louise Parker, also moves into wide release this week. The film sports a Sire/Reprise soundtrack with songs by the Ramones, Seal, the Ocean Blue, and others.

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AMERICAN LUNG ASSOCIATION

American Lung Association

R&R OVERVIEW

WEB

ZINE SCENE

"Forbes": 'Radio Is Booming Again!

"Radio is booming again," says Forbes, in a story on how relaxed ownership regulations are an "affecting a flood of equity." The article — the "radio's second look at radio this month" (R&R 4/7) — focuses on Lowell "Bud" Paxson and explains how duponts are making the biz more profitable. "You have economies in everything except on-air personalities," he offers.


All Obituaries

Kurt Cobain's untimely death garnered plenty of space this week.


People: "Cover shot, eight pages, 12 pix. Ex-Door Ray Manzarek says, "Kurt didn't speak for his generation. He spoke for himself. That's what poets do."

Star: Five-page, 11 photo. "Star Report On Tragic 27-Year-Old's Race To Grave" includes a huge shot of Cobain with a machine gun in his mouth, details of the 3-day battle to save Kurt Cobain from himself, and giant pix of Frances Bean, the "Orphan Of Tragedy."

Globe: Cover shot, two pages, eight pix, and an ignorant reference to Courtney Love's "all-girl band Ween" — unmindful of guitarist Eric Erlandson's contributions.

Newsweek follows up last week's cover story with one page on the "sad, sodden last days of Kurt Cobain."

The New Yorker: "Generation Exit" — a essay that sprawls across five pages — asserts his dark lyrics made his death "unrhapsozable."

National Enquirer: Cobain's uncle and grandmother speak up in this single-page coverage.

Jean Dixon Predicts: Garth Brooks will write "a masterpiece that could be staged as a film or opera." "Fame gave Langella to Rush Limbaugh...some listeners...will threaten a lawsuit."

"Larry is so bored with travelling too fast or too far. One of two women close to him will be a 'bigger expense than he can expect."

Madonna will make headlines in May.

Michael Jackson could fall in to the clutches of a legal mastermind.

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

NEW YORKER STORIES — Howard Stern's tabernatorial campaign heats up in the pages of the New Yorker.

Vega Won't Roll

Intrigued by Newsweek's March 28 article on women rockers but boggled by the headline "Roll 'Em Out, Some Vega" Vega wrote in: "I have never worn a peasant blouse in my life, Newsweek, and I don't like being pitted against a generation of women I respect... I won't be pigeonholed into a caricaute. You'll have to find some else to fix your rolling coat."

Lovers Jam Lane

Eric Clapton has been living with "Italian beauty Francesca Annibaldo" for a month (Star).

Nicoletta Sheridan flew to Japan just to "kick and make up with Michael Bolton" (Star).

Tommy Lee is cozier than ever with Bobbi Brown, ex-wife of Van-"Camp's Jam Land" says the Star, referring Jani Lane.

The Best...And Madonna

New York magazine tells where to find the best, coolest, cheapest, etc. versions of things. Larry King spits on suspenders, Joey Ramone on rare rock records, and Pennett's Stephen Malkmus on guitars. While the local market is favored by Boy George and the body-guard agency Madonna uses offer their tips.

Speaking of Lady Dyejob, she explains her four-month March 31 "Lettgemm" appearance thusly: "All that was completely set up. Not every word, but he knew I was gonna come on and say the word 'fuck'." I was doing it as a protest against censorship (People).

And... Madonna asked Rosie Perez to replace Tisha Campbell on the Soul Train Awards, but Houston said, "Absolutely not!" and walked away (Globe).

Career Moves

Michael Jackson wants territories legalized in California (Star).

Newsweek denotes two pages to "baby boomer bar bands" like NIRK, Los Lobos, Southside Johnny, and Wobb Wilder.

Tony Harding plans to record a country album (Star).
March Growth
Continued from Page 1
The following paragraphs represent the number of markets (out of the 61 surveyed — see Page 1) showing the corresponding growth in local and national radio revenue categories:

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Pearl Jam
Continued from Page 1

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Pearl Jam had a set of $16 per ticket, WNEW PD Ted Edwards explained, "Ticketmaster was unwilling to forgo its fee. They felt Pearl Jam had declared war; an $18 ticket turns into $2150 with the service charge."

Band manager Tim Curtis said, "This tour was an experiment in alternative ways to get rid of our tickets, because we didn't feel comfortable with how high ticket prices are. It was a lot of work, but we felt it was much fairer. Maybe fans had to work harder to get tickets, but we got real fans as opposed to scalping houses. Pearl Jam is in a position to put a crack in the dam — I think a lot of bands will follow suit."

Lees added: "This idea will probably be imitated — if any successful, innovative promotions come out of this or other political and criminal nightmares, getting 10 radio stations to cooperate, it will work."

Fun And A Pain
Edwards, who said the event "worked beautifully," added, "it was fun to participate on Saturday, but the rest of it was pain in the ass. I wouldn't want to do this again in the same way. I'd like to have a competitive advantage. You can try to soup it up, but basically we all had the same material to work with, so you're just happy not to be left out."

Ticketmaster offered no comment. Calls to the promoters, Delevy Enterprises, went unanswered.

While the New York situation was unique, the band could use ticketing radio and its fan club throughout the tour. In Detroit, the band ran a newspaper ad with a coupon which, when filled out and mailed in, served as a lottery ticket. The names of those eligible to buy concert tickets were announced in the same order.

Response Rates
Continued from Page 1

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Richards
Continued from Page 4
"The thought of being PD of great diag- age calls like KBFI and having it

Front Page

March Growth
Continued from Page 1
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Front Page
Like He's Never Been Heard On Radio Before!

Recorded live in Nashville, Travis performs pure acoustic versions of songs from his forthcoming album "Ten Feet Tall and Bulletproof," along with hits like "Here's A Quarter," "I'm Gonna Be Somebody," "T-R-O-U-B-L-E" and more.

Acoustic Country is the first series of acoustic concerts presenting a leading country radio act in a setting as intimate as your listener's own living room. Each show is 90 minutes.

starring Travis Tritt is available for broadcast May 6 - 8
Call 1-800-225-3270
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Preparing for a meeting with just a few mouse clicks.

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R&R ONLINE...
the on ramp to the information super highway.

White House Performance Royalties?

At ST's deadline, RIAA was trumpeting a letter from Commerce Dept. General Counsel Ginger Lew that gave the Clinton Administration's blessing to a bill that would create performance royalties for DAB and other digital transmissions of music.

NAB Exec. VP/Government Relations Jim May was quick to denounce the endorsement as "a politically and practically ill-considered" attempt by the administration to make up for shortcomings in international trade negotiations.

"We suspect Congress is unlikely to be receptive to the idea of throwing 11,000 American-owned and-operated radio stations to the foreign-based recording industry wolves in return for the hopelessly slim prospect that such a trade would improve our prospects in future intellectual trade negotiations," May said.

ASCAP and BMI also oppose the bill, fearing that any new royalty payments for record sales could reduce the current royalties paid to music composers and publishers.

WMMS awakened Clevelanders Monday (4/19) with a new Buzzard Morning Zoo that featured ex-Z100/NY zookeeper Ross Brittain alongside longtime 'MMS personalities Len "Boom Boom" Goldberg, Spaceman Scott, and half of the previous morning team, Ed "Flash" Ferenc. Other 'MMS additions are afternoon delight Lou Santini, hailing from WRQK/Canton, and night hawk Jennifer Wydlo.

As KUBE/Seattle Exec. VP/GM Michael O'Shea and PD Bob Case mull over possible formats for future duopoly partner KLTX, ST's all-seeing eyes focused on their presence at the '70s Gold Coleman Research focus group last week in L.A. O'Shea indicates KLTX's current Soft Rock format may well be retained, but adds that five formats are under study. Look for the deal that merges KUBE with Ackerley's KJR & KLTX to close by mid-June.

Fifteen-year KFMB/SD programmer Mark Larson — who exited the Full-Service outlet recently — has entered the GM ranks at crosstown Salem Communications AM KPRZ.

Meanwhile back at Salem's Contemporary Christian WRFD/Columbus, Glenn Moore becomes OM/PD, segueing from mornings at crosstown Country WCLT-FM. Moore also will be in charge of pending acquisition WRZR, which is now Z-Rock. Look for Moore to announce a new format for RZR — although a Z-Rock/CC combo would certainly cover an enviably wide demo lifestyle spectrum — when the sale is finalized near month's end.

How To Speak Radio

It's all-seeing eye couldn't help notice that "Disc Jockey Discourse" article in the Sunday (4/17) edition of the Los Angeles Times Magazine, which thoughtfully provided Mr. & Mrs. John G. Public with definitions of such high "n' inside radio lingo as "contest pig," "dead air," "hit the post," "tinner cards," "sales dog," and "light board.

EBIS test" (accidental annoying on-air tones), "on the beach" (unemployed air talent), "slagly dog" (obscene caller in disguise), and "smoked" (exits the station) round out the by-now-completes list. Where's "quombo," "duog" (not the '90s music), and "night slammer"?
YOU GO IF JOSECA DA

June Artist of the Month

Produced by Jon Secada & Emilio Estefan Jr.

Heart, Soul & Voice of Jon Secada

The new single and video from the

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el DeBarge

"can't get enough"

Produced by Babyface

From the album  
Heart, Mind & Soul

Management: Fred Moultrie, MOULTRIE ENTERTAINMENT GROUP

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Continued from Page 22

WJYE and the sales staff will remain separate from WYRK once the sale closes. No LMA’s planned either.

Jacor's AM duopoly buy of WGGU (AM/Tampa for $625,000 has fallen through, although Jacor Prez Randy Michael says he's trying to revise the deal with William Brand Jr., the court-appointed receiver for Gulf Atlantic Media.

Hot Urban AC KSRY (soon to be KSOL; see Page 3/5F has brought some well-known Bay Area personalities on board. Mornings go to Nick Harper (ex-mornings at the former KSOL and currently wakeups at KDA), middays to Leslie Stoval (ex-KML, currently KBLX), afternoons to Doug Lee (late nights on Wild 107), and nights to Bonnie Hernandez from KTO, who'll begin working under her real name, Yvonne Quiroz.

> **Rumbles**

• KPRR/KXHE/Peoria VP/General Manager Wade Rounds resigns, GSM John Marshall is promoted to VP/Gen.

• Former WKJZ/Atlanta GSM Beth Wilkerson becomes VP for the Channel 2 Network and its radio affilates. Meanwhile, Channel 2 Net OM & KTOD Springfield, MO acting PD Don Caswell resigns.

• Progressive WXLZ/Albany, NY appoints former KQXW MD Zab Norcross, replacing Bob Welch.

• WRKU/Fla. hitchhikes Wally McCarthy — most recently PD at WVSY/Ithaca, NY — to its PD post.

• WDR/Long Island Philadelphia welcomes WCDJ/New Haven morning drive Dale Reeves, WHUD/Peekskill, NY parttime Steve McCue, and DRE parttime Hillary Blazer to mornings under the a.m. name "Dale Reeves Morning Dare!"

• WRK/Columbus, GA PD Brad Hardin cops the APD slot at WJW/CMCincy.

• WRK/Hersey-Hamilton PD Mark Daniels becomes OM of Christian WPHY/Pittsburgh. No replacement has been named.

• 99X/Atlanta MD morning drive Sean Demery and afternoon delight Barnes swap shifts. WAAF/Boston night rocker John Osterlind becomes MD.

• BS/Free morning team Jerry Hart & Carolyn Coffey segue to wakeups at Hot 102/Milwaukee. Meanwhile, former ZMX/San Diego APD/OM "Marky" Mark Adams becomes MD/midnight slammer at B99.

• Big Al & Scoop exit mornings at WONE/Akron. They're replaced by afternoon drive Jim Chenot. WMG/AGS/Cleveland parttime Tim Daugherty takes over "One" afternoons.

• With CR Acquisition's WJSIU/CMcincy migrating up the AM dial from 1360 to co-owned 1550, the AM aahs children's format bows on the the 1390 frequency. New calls have yet to be announced.

• WLAK/Lancaster hires former WEGO/Philadelphia afternoon drive Cadillac Jack (aka Eric Larson) for mornings. The CHR decided to continue through the springbook with consultant Bill Richards as acting PD.

• KBAB/Bakersfield PD Chris Squires becomes PD at duopoly sister CHR KXX/KBakersfield. Kezman remains KXX MD.

• Ex-WAKS/Columbus APD/Program Director Gene Hric moves to "Channel X" night duties at WZJ/M Cleveland.

• Dean Jasson takes mornings at KOUL/Corpus Christi, coming from CHR WHY/Houston.

• WVQI/Lakeland, FL afternoon drive Dave Wright segues to MD/middays, replacing the exiting Jack Robertson. Joining POC for afternoons is former WKS/Miami morning personality Jack Daniels.

• Former KMMJ/Amariel POM/MD Patrick Clark becomes MD/afternoon drive at crosstown KGNC.

• New to WCTW/Statesboro mornings are Mike Miller and Christy Byram, coming from crosstown AC WAVE.

> **Panel Discussion**

The cartoon ballroomist’s ‘n’ men of letters at Jive Records made the competition for Promo Item O ‘The Week honors seem rather sketchy, artfully drawing selected programers’ attention to Casual’s current single (“I Defect Mean B”) via a 20-page comic book. (The illustrations are modeled upon the rapper himself, and the text is an exact rendering of the song’s lyrics.) While perhaps not for the nouveau-classic deconstructionist’s palate, this contemporary Bar-B-Cubist marriage of image, music, and text proves there’s still life in the whole post-modern mixed-media concept concrete. And ain’t data fact.

> **Eggman, Boogieman Out**

When CR KRKO/OKC morning co-host Greg "Eggman" Moore gave the station two weeks’ notice of his impending departure, management decided to release him from his duties immediately.

Crosstown AOR KATT PD Chris Baker invited the Eggman to appear on KATT's morning show to bid farewell to the audience. During the emotional outpouring of listener calls, Les "Boogieman" Michaels (night slammer at KRXO's sister station, KOMA) called to say goodbye... and when he got to work later that day, found he’d been terminated.

KOMA PD Kent Jones told ST, "It's company policy not to discuss employee
Continued from Page 25

terminations, but I can tell you this: He didn't call that station to say goodbye."

The Lutheran Church-Missouri Synod told the FCC it shouldn't hold up the church's purchase of KSLH/SI Louis because of an EEO complaint against the church's KFUO-AM & FM/Mst Louis by the NAACP. The church said it shouldn't be held to a more demanding standard than Infinity Broadcasting, which has had several purchases approved despite pending incequity cases.

On Monday (4/18), Paxson Communications Corp. closed the deal to acquire 60% of American Network Group that it announced back in January. ANG stock was exchanged for cancellation of a $2.5 million loan from PCC and an announcement of the closing disclosed that PCC has loaned ANG an additional $500,000.

ANG Chairman Bud Paxson also acquired an additional 35% of ANG's stock from outgoing ANG Chairman John Casey. The terms of that deal were not announced.

Next will be a merger of publicly traded ANG into PCC, giving PCC ready access to the public stock and bond markets.

The Washington State Supreme Court ruled that a law designed to keep children from buying recordings that contain "erotic" lyrics is unconstitutional — because it infringes on free speech rights of adults.

Approved in 1992, the law declared that when a piece of music is challenged, a judge can require a recording to be labeled "adults only." Dealers refusing to label recordings accordingly could be fined up to $500 and receive a six-month jail sentence. The court claimed this constituted prior restraint and a violation of music sellers' right to due process.

KOHT/Tucson will flip from an all-Spanish language format to a Spanish presentation under New World Consulting's Bob West.
On November 27, 1993, U2's Zoo TV show at the Sydney Football Stadium was filmed and recorded live in front of an audience of 50,000.

Westwood One has secured the exclusive rights to broadcast this concert on radio prior to its release on video.

For more information contact your Westwood One representative at (310) 204-5000.
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As usual, Mellencamp produced this album with his guitar player, Mike Wanchic. Using his regular band, he cut the album in 11 days at his Indiana studio. The title cut's a likely single, "Blue Blood." The Mercury LP arrives June 21.

Ronson's Wake

Next week, Eric will release the late Mick Ronson's last recording, "Heaven And Hall." Born in Hull, England, Ronson was known for his work on such David Bowie records as "The Rise And Fall Of Ziggy Stardust..." He died of cancer while at work on this project, which features his voice and guitar.

Bowie sings on a remake of Bob Dylan's "Like A Rolling Stone." Also here: "IF I'M THE ONLY ONE," John Mellencamp, and Ian Hunter ("All The Young Dades" live with members of Queen). Def Leppard's Joe Elliott sings on two tunes, including "Don't Look Down," which ships next week.

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Becky Brenner
ALL-4ONE/So Much
KING'S X/Fool

Mickey Briggs
ALTERNATIVE
Rhythm

Stir
Children's Satellite Network
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LW TW
3

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Adult
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ARTIST OF THE MONTH

BUZZ BIN

CONNECT/Every Time You Touch Me (RCA)

LIGHTS

BRUCE SPRINGSTEEN/Enowed Of Philadelphia

Paralyzed

ALL-NIGHT DANCE/March in Line

LeRoi McAusland, General Manager

BROADCAST PROGRAMMING

Bob Barry (800) 438-9902

Digital Hot AC

CLEVELAND/Always In My Eyes

Digital CHI

ALL-ON-High Swear

SHERRY CROWN/Living Las Vegas

Hot 2 Format

KENT'S XTREME/Pretending In My Eyes

JONES SATELLITE NETWORKS

Phil Barry (800) 766-3235

Adult Choice

ALL-NEW MIX/Touch In Line

JENNIFER'S REMEMBER/My Madonna's Remember

Soft Hits

TONY BRENT/With The Words To Me

MAJOR NETWORKS

Kevin Gluszczak (312) 755-1900

The Exit — Kevin Lewis

ALICE/Is The Love Worth It

MILLICENT/What He Said

YES/Always Been The Countries

The Force — Kevin Lewis

ALINE CORPORATION/War

Rhythm Of The '90s

ALL-NEW SW/Annie Is Here

WARRIN'/A Good One

QUEEN LATIFAH/Another Day

TONI BRAXTON/Don't Let Me Be Lonely

DISCO/Oh My Word

Light Hits

BRUCE SPRINGSTEEN/Enowed Of Philadelphia

Adult Hot/Top

ACE OF BASE's "Irresistible"

UNITSTAR

(888) 294-5000

AC II — Don Bishop

KING'S WAY (KING'S WAY)

Format 41 — Andy Fuller

DILL H. R. & THE FARKAS

This Adult Rock & Roll

RICH BRYAN/PUSH THE BUTTON (1 Back)

PERRY FRANKLIN/Touch Me

MAYFIELD/Say You Want Me From Me

MDE SECO/Shape Change

TRANSDISTANCE/Can't Be Made

RADIO AAHS

Children's Satellite Network

Staten Frankel (612) 926-1280

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MARCH 21-25

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What GMs Look For When Hiring a PD

With PD jobs scarce, it might be helpful to know what criteria a cross-section of GMs — who've recently hired PDs and one looking to hire an OM/PD — use for their selection. Lead by example with this information, you might be better able to score on your next interview or apply some of it to your present PD/GM relationship.

Steve Lapa

WOVV (Star 95.5)/West Palm Beach Exec. VP/GM Steve Lapa, who hired PD Neil Sullivan just over a year ago, asserts that the first step in hiring the right PD happens in the GM's office. "The most important thing we learned this time was to be realistic in terms of the station, its current needs, and the type of person who can best deliver to those areas." With that as a premise, Lapa formulates the criteria for his next PD, who had to have:

- Experience
- A proven track record
- Good people skills
- Strong knowledge of current research
- Enthusiasm
- Good on-air abilities.

Lapa elaborates: "Not only did they require CHR experience, but they had to be creative enough to work with the types of budgets we have. [PDs with a] proven track record can demonstrate with numbers where they've been and what they've accomplished in ratings and marketing.

"Good people skills are a must. Some PDs are flawless 'behind closed doors' strategists but can't rally the troops. They must also have research skills for 1994, as opposed to a 1984 price tag, and be able to assess today's environment. If you line up five prospective PDs, you'll get five philosophies on what wins and all of them may be correct in the right situation. I chose Neil; he comprehends where we are in our development. He also grasps MTV's impact and the importance of localized music research. We're in West Palm Beach, not Miami, so local tastes are a consideration."

The 'Magic Question'

Lapa notes the importance of zeal in a PD. "Enthusiasm means having the ability to conduct jock meetings, to meet clients and the public. The PD must be able to exude positives about the station. While I needed an on-air PD, being a great jock wasn't as important as being able to articulate the idea of demonstrating the mechanics and getting the 'feel' of the station. It's vital that the PD have a personal, active sense of how the station operates and a pulse on the listeners."

Says the chemistry of WOVV is "casual, relaxed, and creative." He recalls, "After seeing numerous candidates — some more corporate than others, but many with similarly outstanding qualities — there was a 'magic question' that separated Sullivan from the rest. I asked [the candidates] to build a hypothetical pyramid, specifically concentrating on the following areas: music imaging, contest/promotions, morning show, community service, and personalities.

"Neil knocked the pitch out of the ballpark because he was the one person who put music imaging at the pyramid's base. He understood that if those fundamentals aren't there, then we're out of business. Most candidates gave almost as much importance to mornings as they did to music. And while a successful morning show is important, you've got to play the right music first, in my book."}

Good people skills are a must. Some PDs are flawless 'behind closed doors' strategists but can't rally the troops. —Steve Lapa

Steve Sinicropi

WLUM (Hot 102)/Milwaukee VP/GM Steve Sinicropi has spent half of his 12-year career as a GM at the station, and he's seen PDs come and go. Some have left to move on to bigger markets; others simply didn't work out. Before hiring Tony Dee a few weeks ago, Sinicropi refined his list of qualifications, which included a PD who had:

- A similar vision of the on-air product
- The ability to work with the sales department
- The capacity to be a strategic planner
- Strong but friendly people skills
- An eye to hire staffers with talents that may exceed his own
- A desire to stay and grow with the station.

Sinicropi details those needs: "I've had PDs whose vision of the station's sound differs drastically with mine. But I'm always open to learning new ways of doing things, and the PD can disagree with me if he has a better idea; he's the expert. I'm not going to micromanage the programming department — if I had all the answers I'd be the PD myself. My concern is that changes be made in a manner that doesn't shock the audience into thinking, 'What happened to Hot 102?' which has happened in the past.

"I've also discovered that it's vital to have a PD who can work with the sales department. The PD and the GSM must also understand each other's departments as they relate to reaching sales and ratings goals, as well as promotions, marketing, and the programming itself. We can't win as a team when these two areas are in conflict. The PD and GSM are my key people, and I need to know that there is a strong degree of operating harmony so that either person could take charge while I'm away."

Trust, Confidence Key

"What I'm talking about is a level of trust and confidence that [the PD] will do the right thing. While interviewing Tony, I asked who was going to miss him the most at KBBQ (Fresno). He responded, 'The sales manager.' I can see why; Tony goes on sales calls and is present at some sales meetings. In a short period of time, our sales department has developed a good impression of Tony's skills and has confidence in him. I don't know a successful PD or GSM who can operate independently of each other."

For a PD to display all of his talents as a strategic planner, Sinicropi believes the execution of those ideas and the people skills to gain the staff's cooperation are the other parts of the equation. "I talked to some brilliant PDs with poor people skills," he says. "The best leaders are those whom people will follow because they want to, not because they have to. I also favor a PD with an 'open door' management style, where people can come in and express themselves. We all want to have fun [at work] since we spend more time here than at home, so the environment needs to be correct."

"I've noticed that the best PDs don't have the best ears or voice but know how to hire the right team — people who are more talented than they are. I was also interested in hiring a PD who wanted to come here, stay, and do a good job instead of making this just another stepping stone in 12 months."
Can Urbans & CHR's Coexist?

PDs explain how they maintain listenthip amid the ongoing battle

As the Urban vs. CHR battle continues, many mainstream UCs have been forced to seek additional competition for African-American listeners and others who enjoy black music. Two Urban PDs—in two different competitive situations—explain how unique presentation can help Urbans come out on top.

Staying Focused

"We're an Urban station that leans CHR when it comes to our music," says WQHH (Power 96.5)/Lansing, MI OM/ PD Cullen DuBose. "Our closest competitor is cross-town WVJC, a rock-leaning Top 40, which really helps us. We've seen a trend where pop and R&B music have pretty much been synonymous, so it's been fairly easy for us to play our own music genre's hits from both the Urban and CHR worlds."

"Lately, however, there's been an increase of rock songs returning to the CHR charts. Because of my multicultural audience, I must stay very focused on what music we're playing at all times. We put an emphasis on programming Urban music, we will make it on to the CHR charts. But we must pay careful attention to maintaining our strong Urban sound."

"We have a 17% black population and a 5% Hispanic population; about 60%-70% of our audience is white. To counter the possibility of Caucasian audience erosion, I must stick to the crossover hits that make it in the Urban and CHR arenas. But make sure we get these hits on the air first."

"We hold contests, promote heavily, and just make sure our listeners are happy with what we do. They know if they want to hear the real hits by their favorite artists first, this is the place to come. If we're not doing it, we know what our focus is."

'Music Musician'

What's the key issue, according to DuBose, when a Churban challenges a mainstream Urban for audience? "Urban stations must quit relying on recurrents so much. I'm not suggesting they quit playing recurrents, I'm suggesting they take the risk of playing the fresh, new music by new artists and others who listeners want to hear."

"No Urban should allow a Churban to take away what I call the "black music advantage." Churbands can't play the black music game with our ball better than we can. We must accept the challenge by doing what we do best: relating to black music for our listeners' sake. Some of these new, up-and-coming artists are going to make it, and we should be on the cutting edge by using their music to stay."

"I continue to see—especially in larger markets—Urbans that are in trouble and increase its numbers. We're very active in our communities—we do things in the streets that [WJHM] isn't doing and we go places we know they won't go. The two stations basically play the same songs, so now it's about what we do on-air with our personalities. It's about our presentation, how we're perceived by the public, how creative our people are on the air, and what creative things we do on the air as a station. At this point, that's really what's going to separate us from WJHM."

"Widespread Appeal"

According to Wallace, Churban isn't the only format competing with UC. "You may also have three to five stations playing some form of black music. For example, we have an AC in this morning playing Urban's secret weapon."

"Since we're more of a heritage station, I look at who we're keenly focused on—women 25-34—rather than our other competitors. That demo is the biggest base of people; regardless of market or race. So if we're going to get good numbers, we must make sure we've got those people listening to us for long periods of time."

Appreciate The Audience

Wallace believes it's necessary for Urban's to confirm their loyalty and dedication to the black community in order to maintain their audience or recapture lost listeners. "Mainstream Urban no longer is the only game in town. You must do everything you can to hold on to your listeners and let everyone know the commitment is—and always will be—there for the black community."

Urban owners and managers must realize that for us to keep winning...we must have money to promote our product. Being out in the streets can't do the entire job."

"Mainstream Urban's can afford to take any listeners for granted. That's why you must take an in-your-face, aggressive approach. You must let people know who they're listening to on the radio, who you are, and what you look like. For one thing, it will (promote) top-of-mind awareness, especially if you're not working with huge budgets. You must have your personalities and other staffers out in the community; being visual is of utmost importance. You must—As I say—be out there shaking hands and kissing babies. Churbans know they have a white listener base to fall back on."

"I want to keep this station on track by making it zesty and maintaining the excitement. Urban owners and managers must realize that for us to keep winning and competing with any kind of effectiveness, we must have money to promote our product. Being out in the streets can't do the entire job;"
The traditional rock classics have just gotten toasted.

- Oedipus

The common thread is that the more melodic and acoustic new rock is what works for us.

— Tim Spencer

Over the last couple of years, we’ve documented a shift in listener attitudes nationwide. The classics are not stimulating audiences the way they used to, and new artists are seizing the attention of the 25+ target.

In the mid- to late ’80s, ignited by the debut of compact disc technology, the target demo was overcome with a wave of nostalgia. The new digital sound was so superior, it was like hearing the music again for the first time. At record stores everywhere, baby boomers eagerly invested in the thumbnail of the generation: rock music — their rock music.

Classic Rock stations sprouted like weeds, programming deep play-lists of 1000+ library titles. Rock stations, which had traditionally maintained a commitment to incorporating new music into their presentations, were among the first to feel the impact. CRs attacked with such slogans as “You don’t have to sit through the new crap to hear your favorite classic rock.” Rock PDs scrambled to find acceptable new music.

We’ve always looked for these kinds of new records. It’s just easier to find them now.

— Bill Palmeri

Attitudes have changed in the last few years. CRs are no longer new, and Classic Rock is getting old. CRs have whistled their libraries down to the 300-400 songs that score highest in audience research. Now the typical CR plays the same songs every day and a half, and listener fatigue is growing.

So the Woodstock generation, burned on an overdose of “Stairway To Heaven” and “Day Tripper,” is discovering new music from unfamiliar artists. Bands like Counting Crows, the Gin Blossoms, Pearl Jam, and Soul Asylum are some of the day’s most popular acts.

Classic Burn

Data from our clients across the country reveal the effect of CR over-exposure. WBCN/Boston PD Oedipus points out, “The traditional rock classics have just gotten toasted. Elton John, Billy Joel, the Eagles, Fleetwood Mac — a lot of these are starting to disappear.”

KSHE/ST Louis PD Jim Owen saw Classic Rock’s rapid rise in the ’80s — driven by reissues and the switch to CDs in home libraries — and now it’s tracking its decline. “It was still pretty hip and wasn’t being overplayed. Mainstream Rock stations, feeling the need to defend against Classic Rock, created a lot more play. All those factors came together to create over-listening. Not that all the classic music fell off the cliff right away, but there has certainly been an erosion, starting with bands like CCR and then even the Who and Rolling Stones. We’ll probably see it with Led Zeppelin next, although they still test extreme-ly well.”

WVXU OM Gene Romano has seen negative research on traditional “hits” in Pittsburgh. “Some late ’80s and early ’90s Beatles songs are burnt. I’ve been resting certain Bob Seger tracks for about a year and Journey for three years. We play precious few songs from Foreigner, and I separate exposures of that band by several days.”

WLQJ/Grand Rapids OM Tom Marshall is also more selective: “We still play Tom Petty, Eric Clapton, Led Zeppelin, Aerosmith, and Van Halen, but not to Beatles — and we’ve taken a few songs from the Stones, Who, and Doors. We’re moving more toward an ’80s base.”

Need For The New

“The older audience finally feels a need for something new and fresh,” says WPBH/Poughkeepsie OM Bill Palmeri. Oedipus believes all Rock audiences are interested in new music. “I was an early champion of new music when WBGN played R.E.M. and U2 years ago with good success. Now there’s more interest in music out there than ever before.”

Romano adds, “In the last few years, WVWE has had great success with sounds like the Black Crowes, Jesus Jones, and School Of Fish. We’re now playing three tracks from the Counting Crows album and the No. 1 release in Pittsburgh.”

WQFM/Milwaukee PD Jim Murphy says the industry is adjusting to the rapid growth of Classic Rock radio. “We’ve begun to embrace the artists of the ’90s — Soundgarden, Pearl Jam, Stone Temple Pilots, and even Tool. The 25-34 demo is certainly open to a new kind of music. Marshall agrees: ‘We’re seeing the audience embrace a wider definition of new music, accepting acts like the Breeders, Beck, Dig, and the whole grunge thing.’”

Owen says, “There’s a desire to hear something new with a rock sensibility, and the bands that came along in the mid- to late ’80s have been of higher quality.”

Sounds Like 25-34 Spirit

Marshall believes, “A lot of the new music is reminiscent of the blue rocks bands of the ’70s. Counting Crows show similarities to what the Band were doing 20 years ago — kind of folk with a Van Morrison feel to it. Gin Blossoms, Soul Asylum, and Blind Melon sound more rootsy with an acoustic base, like the Beatles or Byrds.”

WEGR/Memphis OM Tim Spencer notes, “The common thread we’ve been utilizing is that the more melodic and acoustic new rock is what works for us.”

Oedipus points to changes in the market. “The old moves, for example, are entering current markets; which would incorporate new music, but radio is much more cautious with trying to find new artists. Many of our ‘80s artists, only in 1994, and we’re seeing a huge ‘90s rock audience right now. We’ve seen a lot of new and ‘over’ in the eyes of our business, but to most listeners, that’s still a baby record. It may take them six months to a year to pick up on something, and all of a sudden it’s a new song. Strong currents can really be the heart and soul of current rotation.”

The Outlook

It’s early, but a pattern is emerging: We are entering uncharted musical territory. Classic rock is not dead — it’s still a meaningful part of the heritage, a rock “glory day” for some and a pleasant memory for others.

Some are skeptical that a maturing audience will embrace something new and unfamiliar. But baby boomers are comfortable with change — not accepting it, but driving it. A demo became the “ex-perimentation generation” in its formative years by keeping an open mind about everything from sex to substances, and especially music.

Over the last few years, the target has enjoyed its nostalgic jog down memory lane. Now it asks, “What’s next?” These are pioneers. They like being different. And they love to be first. The 25+ audience has no problem with “Whatever” the bloodlines. It’s there. It will always be there.
89X TRIBUTE

In Memory Of Kurt Cobain

CIMX (89X)/Windsor-Detroit OM Warren Cosford called last week to discuss how his station handled the news of Nirvana frontman Kurt Cobain’s suicide (4/8).

"We were so much a part of his life it didn’t make any sense to back away from what happened," Cosford notes. "A lot of people who listen to our station were affected emotionally. We wanted them to participate in a variety of things that allowed some relief."

Upon returning official word, middayer Cristina broke the dreadful news. She says, "When you’re on the air you have to maintain that cool, calm, collected feeling when you get any kind of news. We taped a phone-in from KNDD (The End) Seattle News Director Travis Bailey: 'I said, it’s official; it’s been confirmed... With more on the story, here’s..."

"After the spots, [MD/afternoon] Vince Cannova and I did a crossover for five or 10 minutes before we went back to music. Our mood was more or less disbelief. We talked about how stupid suicide is and how unhappy he must have been, but it wasn’t the answer. It didn’t really hit me until much later. I didn’t have time to think about it until I got off the air. The reaction was amazing; we had thousands of panic-stricken people calling. People were calling up crying, asking if it was really true. It was a very emotional and trying day."

A lot of [our listeners] were affected emotionally. We wanted them to participate in things that allowed some relief.

—Warren Cosford

Special Show Set

The station provided continuous updates and encouraged listeners to tune in to a special three-hour show at 7pm that day. "It wasn’t done in a radio way where we were trying to increase tune," says Cosford. "It was straight-ahead for people who already listen to our station."

The show, featuring the 89X personal personalities and other staffers, began with a recap. Promotion Director Rae Cline explains, "We all told personal anecdotes everybody could relate to. We addressed the issue of how people were feeling — it led to death and suicide."

Cosford notes, "The feeling in the room was complete shock. For some of them, it was the first time they had been through a death in rock ‘n’ roll. I’ve been through Elvis Presley, John Lennon, Buddy Holly, Jim Morrison, and Jimi Hendrix. Everybody’s heard about it, but for these kids [no artists] they closely identify with have died."

"It was therapeutic doing this on the radio. We played Nirvana music, too, which often related to a story. It was a little wake; people were telling stories about the band. We had a person from the suicide hotline on the phone standing by, since we had a person from the suicide hotline on the phone standing by, since we had a person from the suicide hotline on the phone standing by."

"It was an incredible show — very emotional."

Candlelight Vigil

89X announced on Friday (4/8) that it would hold a candlelight vigil Saturday at midnight following the station’s club night at Detroit’s Club X. "We lit candles, played Nirvana music, and had pictures of the band on several large screens," Cosford explains.

The reaction was amazing; we had thousands of panic-stricken people calling. It was a very emotional and trying day.

—Cristina

"There was a scroll for listeners to sign; it was like a release. It was cool because it allowed fans of the band to do something organized, as opposed to sending a letter to the band that wouldn’t necessarily be read. The response was incredible; we haven’t begun designing it yet, but the plan is to print it and give the proceeds to the suicide hotline."

Listeners Express Sadness, Anger

IMX (89X)/Windsor-Detroit held a midnight vigil after the death of Nirvana’s Kurt Cobain. Below are some of the listener comments found on the scrolls signed during the vigil. The station plans to send several scrolls to the band’s management.

- You have the thoughts and prayers of millions of friends and fans.
- We only wish your final thought to all the fans wasn’t so selfish.
- May your memory always live.
- You began an era, but ended a revolution. Why?
- To me he was a beautiful light. We loved him. We will not let him be forgotten. The day is done, but I have a light.
- Say hi to Jim.
- You’ve been a musical inspiration for our generation. Thanks for the good times.
- May your afterlife be more pleasant than your life on earth. Your music burns strong in our hearts. Burn all the liars and come back as fire.
- We’re living in two worlds, yet we remain on the same plateaus. Farewell my beloved friend; your songs shall always sing in my heart, my promise.
- Thank you for sharing a bit of you with all of us. Your music has really been here for me. I’m sorry I couldn’t have been there for you.
- In dying the poet causes us to reflect on what he tried to say, thus succeeding in his ultimate goal. Smile, the world is thinking.

Alternative Changes

As our new Alternative music information presentation unfolded, we asked the format for feedback. We learned that in our quest to improve and standardize R&R’s music data, we had developed systems that delivered a great deal less than was anticipated for the format.

KROQLA — our highest-weighted station — as well as many other reporters were quick to point out that our national weighting system — which we’re using for all formats, no matter what size — overemphasized the influence of large-market stations and did not sufficiently account for the vital role that smaller-market stations play in exposing Alternative music.

You also advanced several useful ideas for streamlining our information presentation to make it easier for you to use. To thank you for your input, beginning this week, we’ve put the following changes into effect:

- The Alternative Chart will be based on Total Plays — with weightings applied — on an interim basis. We are revising a weighting system that will better serve the special needs of the Alternative format.
- 20 individual station playlists will be expanded to encompass each station’s playlist up to 40 songs — including New Plays (songs receiving five or more plays for the first time) — and Adds (songs the station is committing to playing in the coming week), New Plays and Adds for the remaining reporters will also be shown.
- The Most Added box will list the songs added for the coming week by the greatest number of reporters. The Most Improved Play box will be extended to show more of the top-gaining airplay songs.
- The boxes for Song Information will now contain Total Station numbers instead of Total Points. New & Active listings have been streamlined and will be ranked by Total Plays.

Coming up shortly will be the redesigned weighting system, redesigned songboxes that will enable you to see all of a song’s pertinent information in one place at a glance, a display of the hottest dayparted songs, and an expanded LP chart.

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RECURRENT AFFAIR

WOLR/Kalamazoo's 'Critical' List

This week, Wertz, Wilson, and Ward discuss the who, what, when, where, and why of AC recurrents.

Approximately 2,000 of the 5,500 titles in Fairfield Broadcasting's '80s '90s-based AC WOLR/Kalamazoo, MI's library come from recurrent sources. At least half of the station's music hour is current or recurrent.

"Recurrents are critically important to us," remarks Fairfield Exec VP Bill Wertz. WOLR has two different recurrent categories. "Power" recurrents carry any as much as three times a day, but most recurrents air once or twice a day. Newer recurrents such as Michael Bolton's 'Said I Loved You But I Lied' and Adams/Stewart/Sting's 'All For Love' play the most.

Chasing The Charts
In addition to getting maximum airplay exposure, WOLR's new recurrents also draw prime hourly placement. "Each hour we play three stopsets and one 10-song music block. The first song in that block usually is one of the new recurrents; the other times it's a medium or heavy current.

"Particularly in AC, a record's acceptance at the public level is slower than at the chart level. After we play a record more than 700 times, some of our air personalities are ready for some counseling. But listeners are just starting to come to accept these songs. The AC audience doesn't buy records — they just don't buy them the same way teens do."

Wertz says AC listeners usually don't like new music because they don't know about it. "If you can tell people something they can sink their teeth into, they'll be able to embrace new music."

Category Segue
A combination of factors determines when Wertz moves currents to recurrent status. "It's based on total number of plays and our weekly callout research. In that respect, we're like a CHR. We constantly test music with our [25-34] audience to find out when listeners go from 'loving' certain songs to 'hating' them."

After we play a record more than 700 times, some of our air personalities are ready for some counseling. But listeners are just starting to come to accept these songs.

—Bill Wertz

Picking up records early also can dictate how quickly songs will be moved to recurrent. Bruce Springsteen's "Streets Of Philadelphia" is a recent QLRE case in point. "We were playing it six times a day when it was at No. 27 on the R&R chart. As it peaked, we turned it with because we had it in heavy rotation for so long. We were ready to drop Tomi Braden's 'Breath Before it Peaked.'"

Since being added last May, Sting's 'Fields Of Gold' is WOLR's most played song: 895 plays. "It's a day and [reducing airplay] to twice a day. Almost without exception, every heavy rotation current will become one of WOLR's 41 power recurrents and remain there for quite some time."

Songs that peaked in the station's medium rotation have a "less than 50% chance of making it as a power recurrent. There are exceptions like Huey Lewis & The News' "It's Alright." We were late adding it because it tested poorly. Now it tests very well. There are times a song's score's are higher after it falls off the chart than when it was a current."

Gut, Research Determine WDKO Recurrent Roster

"It's been a wonderful last six months for currents and recurrents," reflects Soft AC WDKO/Cleveland PD Sue Wilson.

"The bad news is that, at times, WDKO sounds like the market's other ACs [WLTF and WQAL]. Some great ballads have come through. Soft AC is a song-driven — rather than an artist-driven — format."

The Test Of Time
Wilson uses intuition to help gauge when a current is becoming burned. "If I feel it in my gut, I'll give a song rest, then put it in recurrent. If a record, however, appears to be standing the test of time, I'll move it directly from current to recurrent. The real determination comes in our music tests; I rely heavily on that research as a programing tool." Wilson estimates that between 85%-90% of WDKO's current inventory is recurrent.

For the most part, songs from 1992 forward are fair game to be included in the station's recurrent categories. "Sometimes I have 'Power' and 'Secondary' classifications. Some songs sound and feel more contemporary. A 1991 Phil Collins record tends to sound like 'Everyday,' a 1994 Phil Collins record."

Conceding that, in many cases, her currents are other stations' recurrents, Wilson schedules one current an hour. "Sometimes I have to break records that our competitors won't play. Well be the only station in the market on certain records."

Crossing The River
While the "Soft Favorites" outlet never played Billy Joel's 'River Of Dreams' as a current, Wilson slots it as a recurrent. "Every [other station] in the market played it when it first came out. I had a full load of ballads at the time and didn't want to move any of them out; I wasn't ready to add a bunch of new records."

"I was concerned about playing 'River' at all because we're pretty soft. But my perception is that a song tends to lose its edge as it ages, and that song seemed to work better for us as a recurrent. Sometimes it takes forever for our audience to become familiar with a song. I don't have the advantage of doing callout, so if a song's still around on stations doing callout, I have to assume it's pretty strong."

Fresh Feel
Approximately 40 songs are included in Wilson's recurrent section.

If I feel it in my gut, I'll give a song a rest, then put it in recurrent. If a record appears to be standing the test of time, I'll move it directly from current to recurrent.

—Sue Wilson

KMJI: From Rest To Recurrent

According to KMJI/Denver PD Dave Ward, "Recurrents still are favorites and people want to hear them. They don't just die because they fall off the chart."

KMJI's current and recurrent categories don't have rapid turnover. "Our hottest recurrents turn over every so many hours. It takes about five hours to go through our currents. KMJI's other two other recurrent categories fall approximately every 12 to 15 hours."

Test For Freshness
"Even though staff members are tired of hearing these songs, most listeners aren't. Songs some stations think must be recurrents are currents for us. We keep songs in as long as they're fresh."

When currents begin to burn, however, Ward gives them a rest, then usually moves them to recurrent. "Sometimes they take a nap before we add them back. They're still probably 'favorites' but people may be starting to get tired of them. In the last few weeks, throw them in a test, and see what happens. It doesn't have anything to do with chart position. Through phone calls and research, we listen to — and want to supervise — our audience's"

Some currents, of course, never resurface as recurrents. For the most part, though, Ward estimates, 'At least 80% come back to life again as recurrents. We want to beef up our music base as much as we can. I have a stack of index cards to remind me which songs we should test and retest."

<table>
<thead>
<tr>
<th>KMJI: From Rest To Recurrent</th>
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<tbody>
<tr>
<td><strong>Staying Power</strong></td>
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<tr>
<td>Depending on a particular clock, KMJI usually plays two to four recurrents an hour. Approximatly 70 titles — some going as far back as two years — comprise the station's three recurrent categories.</td>
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<tr>
<td><strong>No Record Rest</strong></td>
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<tr>
<td>Currently, the station's three recurrent categories are currents for us. We keep songs as long as they're fresh.</td>
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Anyone at a record label will tell you it's tough to break new artists at AC. We go with what we know and what's worked for us in the past.

—Dave Ward

categories. "Whitney Houston's 'Will Always Love You' will be one of those records that just won't go away. To be doing records people love that song a difference by sticking it in a library rotation."

Acknowledging AC generally isn't "aggressive" in dealing with new music, Ward remarks, "Anyone at a record label will tell you it's tough to break new artists at AC. We go with what we know and what's worked for us in the past."
And Now, Back To Our Story... 

Consultant says the best talk shows are soap operatic

What's America's favorite soap opera? Is it the venerable "Days Of Our Lives?" The always boiling "General Hospital?" The relentlessly steamy, hip "Melrose Place?"

How about the Rush Limbaugh show? Or "Jimmy In The Morning?" What about Howard Stern? According to consultant Bill McMahon, the best radio talk shows have much in common with soap operas and other personality-driven television shows, like "Seinfeld" and "The Late Show With David Letterman."

"Soap operas are addictive because they have a predictable element and an unpredictable element," says McMahon. "There are established characters whose behaviors are known to the audience and themes that run through the program."

Serial Radio

The unpredictability, he explains, comes from plot twists the writers devise. People want to see how the established characters will react to new situations, threats, and challenges. For example, how will "Melrose"'s control freak Amanda rebound after she gets drunk and throws herself at hunky Jake, whom she confesses to despise but obviously lusts for? Or how will "NYPD Blue"'s caustic, charismatic Detective Sixpitz handle the fact that he really cares for a woman?

The same dynamic helps make for top-notch Talk radio, McMahon observes. "Rush Limbaugh has created all these characters and themes," he says. "Of course, he's the good guy and they're all the bad guys. People who listen to his show know they're going to hear about the feminazis, the environmentalist wackos, and Stick Wills. But they don't know what issue of the day Rush is going to apply those characters and themes to."

"The same is true of Stern, McMahon notes. Listeners know Howard as a sex-obsessed, relentlessly funny genius who feels endlessly denied by an entertainment establishment that rewards lesser talents with movie deals and late-night talk shows. They also recognize sidekick Robin Quivers as Howard's conscience, and can relate to producer Gary Dell'Abate as the loyal, long-suffering employee whose hard work is rarely recognized by his self-absorbed boss."

Those listeners tune in to hear how Stern and his supporting cast are affected by and dealing with that day's developments, either public (the latest news that Howard cares about from Hollywood or Washington) or private (another fight with Jessica Hahn).

To bolster his argument, McMahon points to Larry King's weak performance in daytime. "I think the lack of drama is the problem with King," he says. "Listeners don't really know Larry as a defined, compelling personality. The only expectation they have when they tune in is that Larry will have a great guest — and there aren't that many great guests out there."

Tapping The Core

McMahon points out that he's talking about more than incorporating ongoing bits or "wacky characters" into a talk show. The kind of themes and characters that give a show potency are derived from the host's innermost feelings and thoughts. Echoing his oft-voiced thoughts on how talkers must be true to themselves, McMahon says the hosts must capable of creating dramatic interest in their shows are those who have strong, defined personalities and a core of beliefs that don't change.

"Rush Limbaugh views most social issues through his perspective, which is that liberal permissiveness is destroying society. He focuses on that concern. Some people might see that as narrow, but that's his core feeling. So many hosts have that core. It's as if they look at the morning newspaper and whatever the headline is, that's what their show's about — it's not about what they really believe. Too many hosts self-censor their feelings out of concern about what the audience or station management will think."

That's a mistake, he says, equal to a TV writer changing his characters' attributes from week to week. "The characters on 'Seinfeld' never slip out of character, do they?" According to McMahon, the most successful hosts have thought long and hard about who they are and what motivates them. "The more time I spend around this format, the more importance I place on hosts doing lots of introspective thinking and being themselves. The problem is that many people just aren't that interesting when they're stripped down to their true personality."

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The Power Of Country Radio: Tour '94

Like barnstormers of old, a multifaceted group of Country advocates has taken the road in recent weeks, extolling the virtues of today's Country radio to advertisers and agency decision-makers.

It all began last May in New York City with the Power of Country Radio event during "Country Takes Manhattan." The event was so successful that the Interrep Radio Store and the Country Music Association decided to put together a national tour.

It was good for the Chicago media community to hear from outside sources the same positive things about Country our salespeople say every day.

—Steve Ennen

The '94 tour encompasses six cities: Chicago, Dallas, Detroit, Minneapolis, Los Angeles, and San Francisco. All but the last two have taken place. The L.A. meeting is set for April 28; the S.F. meeting will be on May 3. (For information on either of these days, call Kite at (312) 819-0702.)

Breaking Down Barriers

The goal of these forums is to present a comprehensive look at today's Country radio, music, and listener to agencies and advertisers. To find out how the tour has been received thus far, I spoke with two sponsoring station GMs. Both entered the program with high hopes, and both believe it exceeded expectations.

WUSN/Chicago

VP/GM Steve Ennen got involved for a variety of reasons. "Being the CMA Major Market Station of the Year, we felt it was important to support this event for the industry overall. It's a great show of the format's strength to get competing companies together to educate the media community in ways to use to their greatest advantage. It's also advantageous for us to invite the Chicago radio buying community to an event of this magnitude, which breaks down any remaining barriers that still exist in buying Country radio. Unfortunately, there are still pockets of people who feel their product is too upscale for Country's audience. They don't realize how mainstream Country has become."

Justifying Ad Rates

Delivering that mainstream message was important for Ennen on another level. "Country and US99 have been very hot, so we've been raising our rates very aggressively. Showing these buyers the reality of the format's growth across America shows them that we're not charging higher rates just because we're delivering a lot more listeners, we're also delivering a higher quality of listener with lots of discretionary income.

"The day also served as a fun and entertaining event for people who already believe in us. It confirmed their beliefs that purchasing US99 is a wise decision. It was good for the Chicago media community to hear from outside sources the same positive things about Country our salespeople say every day."

Ennen adds the day was extremely successful on a couple of levels. "Of the 125 key agency people who confirmed they'd be there, 105 came. That included everybody from VPs of Media Services to direct retail clients who own locations and do retail buying. We delivered the message to the people who matter most."

We wanted to reinforce the feeling among agencies and buyers that they were doing the right thing in making [Country] a large part of their mix.

—Scott Savage

FOUR DOWN, TWO TO GO — With Chicago, Dallas, Detroit, and Minneapolis under their belts, the Power of Country Radio Tour '94 will next make stops in Los Angeles and San Francisco. Shown here making the March 13 stop in the Twin Cities are (left) VP/GM WBOB/MN Wilkinson Ken McCarthy, VP/Marteting Target Stores Bob Thacker, VP GM KEEY/Minneapolis Rick Asselmo, Baseball hat center plus all knowing MCA recording artists the Mavericks, Interrep Radio Store President Les Goldberg, VP/GM KJJO-Minneapolis Tom Tucker, Dir/Country Radio Format Network Lynn Kite and CMA Exec. Dir. Ed Benson.

Savage believes the Power of Country Radio's stop in the Big D will have a positive and wide-ranging effect on other outlets as well. "Dallas is an important national market for other cities. We hoped the Power of Country Radio [tour] would crystallize [for the ad community] what the format is doing in other markets, and show it to be as important and as strong in other cities as it is here. Ideally, the day will make a strong compelling placing business in other cities."

Editor's Comments

All three of the events I've attended thus far have been terrific and extremely well received. They've not only been excellent educational events for agencies and advertisers, but also wonderful morale boosters for radio station staff.

In Dallas, Chicago, and Detroit, I talked with radio GMs, station managers, and PDs who came in from a three-hour-drive radius. WMIL/MI/waukee had 12 staffers at the Chicago meeting. After the Detroit conference, one GSM laments, "If I'd known what this was going to be like, I would have brought my entire sales staff."

The entire KYNK & KSNN sales staff, its three sales managers, and its marketing and promotion directors attended the Dallas event. As Scott Savage told me, "We talk about Country's power in meetings all the time. But it's great for [staffers] to hear the positive from a third party. We all walked out of the day feeling very proud to be in Country radio. It really is something special. We've got something here no other format can even come close to — an organized effort to promote the format.'"
A LETTER TO COUNTRY RADIO FROM RON ROGERS KASE/KVET

TO: ALL RADIO PROGRAMMERS

The highly competitive music business brings forth many new artists each year. Asylum's BOB WOODRUFF has emerged on the scene with a fresh, unique sound that we feel will catch the ears of Country radio listeners. The current single, "BAYOU GIRL," is a fun, uptempo song with a style all its own. Audience impact on our stations has been immediate, and very gratifying to witness. As broadcasters who normally don't take a chance on a lot of new artists right out of the box, we're pleased we did on this exceptional new release. I hope you'll find this record just right for your station. In BOB WOODRUFF you will find an extremely talented artist to believe in.

Ron Rogers
President & General Manager
KASE & KVET

BOB WOODRUFF
the single
"BAYOU GIRL"
from the album
DREAMS & SATURDAY NIGHTS

Asylum '94. Country today and tomorrow
Hollywood, Here They Come

A visit to your local movie theater is almost like tuning into your favorite Country radio station these days, with so many feature film soundtracks containing country hits. Here’s further proof that even Hollywood’s gone country . . .

The Gibson-Miller Band has put a new spin on the Willie Nelson/Waylon Jennings 1978 classic, “Mammas Don’t Let Your Babies Grow Up To Be Cowboys,” for the new Woody Harrelson movie, “The Cowboy Way.” The song can be heard during the film’s opening credits and on the movie’s soundtrack. It will also appear on GMB’s new Epic Nashville album, due out this fall, and will likely be released as a single. Incidentally, Travis Tritt also penned a song for the soundtrack and has a role in the film, which opened June 3 nationwide.

David Ball

NEW ARTIST FACT FILE

Label: Warner Bros.
Current Single/Album: “Thinking Problem”
Influences: Roger Miller, George Jones, Webb Pierce, Elvis Presley

Some artists become known when an audience spends more time dancing than listening to them play — but not David Ball. Nothing pleases him more than bringing a crowd to its feet and to the dance floor. “I moved to Austin with a band in 1978. We started going down there because there was so much work. Willie Nelson was just starting to happen in a big way there during that time. And the bands playing there were big. We were only a quartet, but we had so much fun playing there Texas dancehalls. They’re great to play in because their acoustics are so good, and I love playing for people who are dancing.”

David Ball

Chances are altered when you work with a Baptist preacher in South Carolina. A neighbor who had a guitar turned him on to the instrument, and by the time he hit teens Ball was playing area folk and bluegrass festivals. During his last year in high school, he decided to seriously begin pursuing music as a career. “That’s sort of when I got hooked on it, my senior year. And the band I was in was pretty good.”

Signaling

Ball traveled to Austin with that band and played for eight years before moving back home to South Carolina and eventually on to Nashville. During his time on the road, an RCA/Nashville rep saw him and signed him to the label; two singles were released as a result of that deal. Ball later returned to his roots to his songwriting. When producer Blake

COUNTRY FLASHBACK

1 YEAR AGO

No. 1: “Alibi” — Tracy Lawrence

5 YEARS AGO

No. 1: “If It Still Over” — Randy Travis (2nd week)

10 YEARS AGO

No. 1: “To All The Girls I’ve Loved Before” — Julio Iglesias & Willie Nelson

15 YEARS AGO

No. 1: “All I Ever Need Is You” — Kenny Rogers & Dottie West

20 YEARS AGO

No. 1: “Very Special Love Song” — Charlie Rich (3rd week)

NASHVILLE IN MOTION

Flowers Gets VP Stripes At OMG

Jerry Flowers has been promoted to VP of the Opryland Music Group, Flowers, who joined OMG in 1987, was previously Exec. Director of the company.

Jeff Carlton has been appointed VP/GM of the St. Louis station. Carlton joined the company as Professional Manager on Stroudavarius, which is co-owned by Bill Ham and James Stroud.

Stephanie Cox has joined the Starnack Writers Group as Creative Director. Cox previously held a similar position at Little Big Town Music.

midday broadcasts of KHOZ/Harrison at its remote studio in the lobby. Don Williams will also headline more than a dozen shows at the theater. Incidentally, Williams’ 1981 hit, “Falling Again,” has been tapped as the theme for a national Wal-Mart TV ad campaign beginning next month.

Bits & Pieces

Billy Joel was in Music City late last week recording “Light As The Breeze” for a Leonard Cohen tribute project with producer Tony Brown. Clint Black added harmonica to the song, while Trisha Yearwood contributed background vocals . . . Wynonna will perform with Amy Grant, Michael W. Smith, and others on the 25th annual Dove Awards April 28. The gospel awards celebration will be telecast live on the Family Channel . . . Cledus T. Judd (no relation) added fuel to the flame with “Indian In-Laws.” A takeoff of the Tim McGraw hit “Indian Outlaw,” the single is labeled with a warning that the song may be offensive to Indians, but not to Indians. Anyone interested in a copy of the song should contact Nationwide Sound Distributors at (800) 486-0673.

—lorrie Hollaubach

TENNIS

They Just Keep Going, and Going . . . — TNNS’s “Music City Tonight” recently aired a tribute to the Statler Brothers, who are celebrating their 30th year in the business. Among those present was Johnny Cash, with whom the Statlers first began performing in 1964. Pictured (l-r) are “Music City Tonight” co-host Lorrain Crook, June Carter Cash, Statler Brothers Don and Harold Reid, Cash, SB Jimmey Fortune, “MCT” co-host Charlie Chase, and the band’s Phil Balsley.

www.americanradiohistory.com
MARKETPLACE
April 22, 1994 R&R • 39

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Are you an air personality stuck in a small or medium market? Is it a dead-end job for you or a career? Can your Program Director give you the specialized knowledge you need to succeed? I have worked MORNING DRIVE in NEW YORK, PHILADELPHIA, MINNEAPOLIS, PHOENIX and DENVER. I wanted a job in a market that was on the Top 100 and reached New York in four years! I’ll work with you and help you get to where you want to go. Add plus on your resume. Call for more info. CALL TODAY and find out how AFFORDABLE it is to have your own PERSONAL CONSULTANT. Many services available!

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PERSONALITY RADIO . . . by Dan O’Day
Chances are you've heard a selection from the AirCraft Music Library, a cut from the American Music Series, Rock Sweepers & IDs or our ADS Up! Commercial Music beds. Call 1-800-343-2514 for a demo and see just how unstuff our library is.
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If you are experienced (and good), we have many medium and major market situations available on a constant basis. If you are entry level (trained), smaller market stations are looking for you. NATIONAL receives more and more requests from radio stations in all size markets, seeking qualified news personnel. If you are seriously seeking a career move, contact NATIONAL, the acknowledged leader in radio personnel placement since 1961, immediately for complete registration information.

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Job Tip Sheet
PUBLISHING TWICE A WEEK!! TWICE A WEEK!!

We're the largest, most complete job listing service in radio averaging over 350 of the hottest jobs weekly in all numerical formats for all time. PD, M.D., news, talk production, promo & more. 22 years of on-the-job experience helps understand your needs. Compare us & you'll see the difference! We're BIG, BOLD, BETTER, & FASTER!!! Remember: your career is our business!

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Call: 800-291-FAST
Hear Free demo!
Get the Hottest job leads FIRST!
Immediately updated! Open 7 days!
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Up and coming for openings which include TOP 10.
If you want a better facility, larger market or
more money, you're seriously looking and want to
be presented to confidential listings, call now.
We've placed SMLMED mini talent as well as
those on major market stations. Free registration
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Get R&R job openings mailed
two days early.
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East

JOEL RAAB ASSOCIATES
Country Programming/Marketing

We have three positions available at Country start-ups in the top 75 markets:
1. CHR type hip morning co-host. Must be strong with phones. Morning experience preferred.
2. Upbeat, midday talent strong on phones and bits.
3. Evening/late night talent with strong evening drive experience.

Please specify which position you are applying for.

JOEL RAAB ASSOCIATES
760 N. Woodlouise Road, Suite D
LaGrange, PA 19347-1370

Northeast medium-market Progressive AOR seeks midday air talent with possible future music director responsibilities. Also seeking morning news/voice. Females strongly encouraged.
T&R to: Radio & Records, 1930 Century Park West, #209, Los Angeles, CA 90067. EOE

Heritage Oldies station in one of America's greatest cities is looking for an upbeat, relatable and focused afternoon personality. You must convey passion for Oldies, have a strong work ethic, and be committed to your full-time status. Promotional market size isn't important. We are, however, looking for the best! We're a superb company and the compensation is excellent. Send T&R and brief programming philosophy to: Radio & Records, 1930 Century Park West, #210, Los Angeles, CA 90067. EOE

WPGC

We're looking for a personality to work with Donnie Simpson in the morning on WPGC 95.5, in the nation's capital.

This is a huge opportunity for the right person!! You'll need to be strong, have a great sense of humor, be heavily involved in the community, and not be afraid of hard work. No beginners.

Send tapes, resumes and all other info to:
Jay Stevens,
Operations Manager
WPGC-FM
6301 Ivy Lane, Suite 800
Greenbelt, MD 20770
No calls, please, WPGC is an equal opportunity employer.

Baltimore CHR seeks top flight morning show talent immediately. If you have 3 years of morning show experience and a proven track record, send T&R to Russ Allen, Program Director, Radio One Of Maryland, Inc., 1111 Park Ave., Penthouse, Baltimore, MD 21201. No phone calls, please. EOE

WNCX

PROGRESSIVE CLASSIC GOLD/CHR/ROCK TO: Radio & Records, 1930 Century Park West, #218, Los Angeles, CA 90067. EOE

Opening for future air talent at successful radio operation in a Top 50 market. Send tape and resume to: Radio & Records, 1930 Century Park West, #214, Los Angeles, CA 90067. EOE

West

JOEY LAKE ASSOCIATES

Rock/Alternative M & F station in Southern California.

Send T&R to: Joey Lake, P.O. Box 189, Glendale, CA 91207

NATIONAL

R & R

Job Hotline
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2 weeks $12.00
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Job Hotline
Get R&R job openings mailed
two days early.
310-553-4330

MIX 96.5 KRAV
Heritage bright AC, looking for creative, positive afternoon personality. Strong driving personality. No drama, experience is a must. Seeking a dynamic talent with a proven track record. You will be compensated based on performance. Excellent opportunity. Fax resume, salary history to Jim (305) 591-7000. EOE

South

MORNING SIDECICK
Oklahoma City Classic Rocker needs sidiekick for established morning talk-based format. Creative, experienced team player should rush T&R to: Dan Ball, KROD, PO Box 6000, Oklahoma City, OK 73103. EOE

Experienced morning personality, 100KW Classic Gold/AOR. Good southern market. Rare opening. Enclose T&R and photo. Radio & Records, 1930 Century Park West, #218, Los Angeles, CA 90067. EOE

LEGENDARY 50k watt AM Country looking for PM drive/ast. PD. Knowledge and love of Country music, new and old, mandatory. Stable company, good benefits. T&R ASAP to Andy Oxtman, KVNO, 4500 E. 29th St., Tulsa OK 74114. EOE


EXPERIENCED MORNING PD & HOST
Mid-West rare opening. Looking for aggressive, experienced morning host for established station in mid-West. Opportunity to get into a major market. Candidate must have a strong interview and be willing to relocate.

WNCX, KROD, #218, Los Angeles, Ca 90067. EOE


West

New medium market Oldies station looking for program director and air talent (all shifts). This is a great opportunity to be part of a well-respected multi-station group. Tape and resume to: Program Director, 91.1 KGKI, 2001 Iowa Avenue, Suite 200, Riverside, California 92507.

WANTED: WORLD CLASS TALENT
Radio Express, the world's leading distributor and marketer of international radio programming, announces a search for the host of a new show designed for worldwide coverage.

If you are the experienced, tuned-in radio entertainer ready and able to help launch this exciting new project, please call 303-575-5072 from any where in the world (on a phone with a machine touch tone phone) to order voice test copy and mailing instructions.

99.1 KGKI
HAS AN OPENING

Newspaper in the trenches! Can you dig up those hot local stories? Live eat, drink, network. Work with the hottest new morning show in the country. Be part of this incredible team. Full benefits and opportunities. Send tape and resume to: Program Director, 91.1 KGKI, 2001 Iowa Avenue, Suite 200, Riverside, California 92507.

Northwest

Lisa Parigis, Operations Manager, KRAK-FM-KKHT, 1450 Avenue B, Modesto, California 95351. Women and minorities encouraged to apply. EOE.

RARE sales national manager position available. Station is huge national biller in Top 30 size market in western U.S. Experience as national sales manager a must, ability to work local contacts and prove track record required. Vendor coop knowledge a plus. Opportunity to send your best. Resume: Radio & Records, 1930 Century Park West, #217, Los Angeles, CA 90067.

Detroit

MOVIE TO LA
Enjoy earthquakes, riots, fires, and enjoy work at The

WINTER 101.7

NEW TO THE CITY, NEW TO THE STATION!

E. ALVING DAVIS & ASSOCIATES, INC.

New medium market Oldies station looking for program director and air talent (all shifts). This is a great opportunity to be part of a well-respected multi-station group. Tape and resume to: Program Director, 91.1 KGKI, 2001 Iowa Avenue, Suite 200, Riverside, California 92507.

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Detroit

MOVIE TO LA
Enjoy earthquakes, riots, fires, and enjoy work at The

WINTER 101.7

NEW TO THE CITY, NEW TO THE STATION!
MINT CONDITION
Someone To Love (Perspective/A&M)
68% of our reporters on it. Rotations: Heavy 00, Medium 4, Light 49/13, Total Adds 14, including KSJL, WTLC, WWKV, OCS04, WJTT, WFXE, WM0Q, Z16, K97, WDIA.

NATIONAL AIRPLAY®

BREAKERS
TONY TONI TONE
Leavin’ (Wing/Mercury)
71% of our reporters on it. Rotations: Heavy 00, Medium 86, Light 52/44, Total Adds 50, including WILD, WBLK, WBL5, WDAS, WAMO, WPEG, KID4, KMJM, WJFF, WFXX. Debuts at number 40 in the UC chart.

DOMINO “Sweet Potato Pie” (Outburst/MA/Chan) 4/88
Rotations: Heavy 00, Medium 80, Light 102, Total Adds 8, including WJTR, WQI4, WQI5, K97. Medium: WFXE. WQFU, WFXX.

MINT CONDITION
Someone To Love (Perspective/A&M)
68% of our reporters on it. Rotations: Heavy 00, Medium 4, Light 49/13, Total Adds 14, including KSJL, WTLC, WWKV, OCS04, WJTT, WFXE, WM0Q, Z16, K97, WDIA.

DOMINO “Sweet Potato Pie” (Outburst/MA/Chan) 4/88
Rotations: Heavy 00, Medium 80, Light 102, Total Adds 8, including WJTR, WQI4, WQI5, K97. Medium: WFXE. WQFU, WFXX.

COLOR ME BADD “The Bells” (Giant/Reprise) 4/72
Rotations: Heavy 00, Medium 70, Light 262, Total Adds 2, including WWKV, K97. Medium: WFXE. WQFU, WFXX.

DAWN PENNY “You Don’t Love Me (No, No)” (Big Beat/AtlanticGroup) 4/87
Rotations: Heavy 00, Medium 40, Light 52, Total Adds 2, including WIL5, WFXE, WQFU, WFXX, K97. Medium: WFXE. WQFU, WFXX.

DARK WASHING “Drippin’” (West/WB) 4/15
Rotations: Heavy 00, Medium 40, Light 93, Total Adds 1, including WWKV, K97. Medium: WWKV.

GABRIELLE “I Wish” (GoodLife/London/PLG) 11/11
Rotations: Heavy 00, Medium 45, Light 571, Total Adds 11, including WWKV, K97, KSJL, OC51, KMJM, WWDM, WJMI, WWKV.

GABRIELLE “I Wish” (GoodLife/London/PLG) 11/11
Rotations: Heavy 00, Medium 45, Light 571, Total Adds 11, including WWKV, K97, KSJL, OC51, KMJM, WWDM, WJMI, WWKV.

JUDE ROBERTS “I Want You” (Reprise) 4/12
Rotations: Heavy 00, Medium 40, Light 275, Total Adds 5, including WWKV, K97, KMJM, WFXW, WQFU, WFXX.

CECE PENISTON “I’m Not Over You” (Perspective/A&M) 3/96
Rotations: Heavy 00, Medium 31, Light 94, Total Adds 36, including WB9S, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

AARON HALL “I Miss You” (SilkAqua) 3/84
Rotations: Heavy 00, Medium 40, Light 262, Total Adds 2, including WWKV, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

GROOVE U. “Seek And You’ll Find” (Defected/Vinyl/EastWest/AtlanticGroup) 3/83
Rotations: Heavy 00, Medium 70, Light 513, Total Adds 3, including WWKV, KSJL, Z97. Medium: WFXE. WQFU, WFXX, WQFU, WFXX.

MELACE INC. “Bom To Roll” (Defected/Vinyl/EastWest/AtlanticGroup) 3/46
Rotations: Heavy 00, Medium 90, Light 256, Total Adds 60, including WFXE, WWKV, WFXX, WQFU, WFXX, Z97. Medium: WFXE. WQFU, WFXX, WQFU, WFXX.

D.R.S. “Stateside Get Lonely” (Capitol) 3/45
Rotations: Heavy 00, Medium 110, Light 225, Total Adds 5, including WWKV, KSJL, KMJM, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

KRA$H MAN “Sister Suicide” (Island/PLG) 3/71
Rotations: Heavy 00, Medium 30, Light 291, Total Adds 1, including WWKV, WQFU, WFXX, WQFU, WFXX.

USA “When I Feel Low” (Pendulum/EMI) 2/97
Rotations: Heavy 00, Medium 50, Light 429, Total Adds 27, including WWKV, KSJL, KMJM, WWDF, Z97, WWKV, WFXX, WQFU, WFXX.

NEW & ACTIVE

TONY TONI TONE
Leavin’ (Wing/Mercury)
71% of our reporters on it. Rotations: Heavy 00, Medium 86, Light 52/44, Total Adds 50, including WILD, WBLK, WBL5, WDAS, WAMO, WPEG, KID4, KMJM, WJFF, WFXX. Debuts at number 40 in the UC chart.

DOMINO “Sweet Potato Pie” (Outburst/MA/Chan) 4/88
Rotations: Heavy 00, Medium 80, Light 102, Total Adds 8, including WJTR, WQI4, WQI5, K97. Medium: WFXE. WQFU, WFXX.

GABRIELLE “I Wish” (GoodLife/London/PLG) 11/11
Rotations: Heavy 00, Medium 45, Light 571, Total Adds 11, including WWKV, K97, KSJL, OC51, KMJM, WWDM, WJMI, WWKV.

ROSELYN “I Want You” (Reprise) 4/12
Rotations: Heavy 00, Medium 40, Light 275, Total Adds 5, including WWKV, K97, KMJM, WFXW, WQFU, WFXX.

CECE PENISTON “I’m Not Over You” (Perspective/A&M) 3/96
Rotations: Heavy 00, Medium 31, Light 94, Total Adds 36, including WB9S, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

AARON HALL “I Miss You” (SilkAqua) 3/84
Rotations: Heavy 00, Medium 40, Light 262, Total Adds 2, including WWKV, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

GROOVE U. “Seek And You’ll Find” (Defected/Vinyl/EastWest/AtlanticGroup) 3/83
Rotations: Heavy 00, Medium 70, Light 513, Total Adds 3, including WWKV, KSJL, Z97. Medium: WFXE. WQFU, WFXX, WQFU, WFXX.

MELACE INC. “Bom To Roll” (Defected/Vinyl/EastWest/AtlanticGroup) 3/46
Rotations: Heavy 00, Medium 90, Light 256, Total Adds 60, including WFXE, WWKV, WFXX, WQFU, WFXX, Z97. Medium: WFXE. WQFU, WFXX, WQFU, WFXX.

D.R.S. “Stateside Get Lonely” (Capitol) 3/45
Rotations: Heavy 00, Medium 110, Light 225, Total Adds 5, including WWKV, KSJL, KMJM, WFXX, WQFU, WFXX, WQFU, WFXX, WQFU, WFXX.

KRA$H MAN “Sister Suicide” (Island/PLG) 3/71
Rotations: Heavy 00, Medium 30, Light 291, Total Adds 1, including WWKV, WQFU, WFXX, WQFU, WFXX.
"All Or Nothing"

JOE

URBAN CHART: 15
Now On 66 UC Reporters – 79%
WILD WDAS WEDR WIZF WVKO WKKV
WBLS WAMO WOW1 WZAK WTLC KMJM
WRKS WKYS KSJL WCKX KPRS KJLH
...And Many More
Conversion Factor: +12
BDS Total Spins: 652
BDS Audience Reach: 9,594,000

"Break Up To Make Up"

WILL DOWNING

URBAN CHART: 35 - 30
Now On 58 UC Reporters – 69%
WXYV WAMO WOWI KPRS
WILD WKYS KSJL WKKV
WBLK K104 WZAK KMJM
WDAS WEDR WCKX KJLH ...And Many More!
Conversion Factor: +10
BDS Total Spins: 271
BDS Audience Reach: 3,207,700

"Leavin’"

TONY TONI TONE

URBAN BREAKER #1 MOST ADDED!
UC CHART: Debut 40
FIRST WEEK: 60 UC Reporters – 71%
WILD WDAS K104 WIZF WTLC
WBLK WAMO WMJQ WZAK WKKV
WBLS WPEG WQUE WCKX KMJM
...And Many More!
BDS Total Spins: 332
BDS Audience Reach: 4,129,500

www.americanradiohistory.com
### National Airplay

<table>
<thead>
<tr>
<th>Breakdown</th>
<th>Top Breakers</th>
<th>Most Added</th>
<th>Most Increased Play</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>M. C. CARPENTER</td>
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<tr>
<td>Breakers</td>
<td></td>
<td></td>
<td>&quot;Chances&quot; +1731</td>
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<td>TRACY BYRD</td>
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<td></td>
<td>&quot;Lifestyles&quot; +575</td>
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<td></td>
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<td></td>
<td>TIM McGRAW</td>
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<tr>
<td></td>
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<td></td>
<td>&quot;Girl&quot; +1572</td>
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<td></td>
<td>BLACKHAWK</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Every&quot; +1211</td>
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<tr>
<td></td>
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<td></td>
<td>TRAVIS TRITT</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Footloose&quot; +1200</td>
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<td></td>
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<td></td>
<td>NEAL McCoy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Wish&quot; +1113</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>J. M. MONTGOMERY</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Rope&quot; +1091</td>
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<td></td>
<td>TRAVIS TRITT</td>
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<tr>
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<td></td>
<td>&quot;Footloose&quot; +1027</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Wish&quot; +899</td>
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</tr>
<tr>
<td></td>
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<td></td>
<td>&quot;Every&quot; +877</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>REBA McENTIRE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Wish&quot; +821</td>
</tr>
</tbody>
</table>

**Refer to song information on Pages 54 and 55 for more detail.**

**TRAVIS TRITT**

"Foolish Pride" (WB)
80% of our monitors on it (117 stations)
AF: 12
Moves 46-33 on the Chart

**JOHN ANDERSON**

"I Wish I Could Have Been There" (BNA)
72% of our monitors on it (115 stations)
51 AFs: 13
Moves 50-33 on the Chart

**MARY CHAPIN CARPENTER**

"Take My Changes" (Columbia)
70% of our monitors on it (114 stations)
122 AFs: 8
Debuts at #37 on the chart

**LARI WHITE**

"That's My Baby" (RCA)
64% of our monitors on it (129 stations)
36 AFs: 8
Moves 46-31 on the chart

**DAVID LEW MURPHY**

"Just Once" (MCA)
63% of our monitors on it (117 stations)
32 AFs: 2
Moves 49-40 on the chart

**BREAKERS**

- **DEBUTS AT 50!**
- **99/19**
- **"It's infectious! I'm a believer!"**

**SCOTT MATEER/WMSI**

- (New Stations This Week) WBCS, WCMS, KSON, KYGO, KKF, FAM, WQYK, WOIK, WROO, ZZK, WUSY

**HEARING IS BELIEVING** ©1994 Warner Bros., Inc.

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<table>
<thead>
<tr>
<th>T.W.</th>
<th>Rank</th>
<th>Title/Artist</th>
<th>Format</th>
<th>Airplay</th>
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<tr>
<td>1</td>
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<td>&quot;Lifestyles&quot;/TRACY BYRD</td>
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<tr>
<td>9</td>
<td>9</td>
<td>&quot;Footloose&quot;/TRAVIS TRITT</td>
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<td></td>
</tr>
</tbody>
</table>

*Note: Breaker modules include the #1 song of the week (highlighted in bold), as well as the top 5 songs of the previous week.*

---

**Debut Single**

- **"Thinkin' Problem"**

- **DAVID BALL**

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---

**THE BALL IS ROLLIN'...**

---

**www.americanradiohistory.com**
Tim McGraw's #1 album

"Not A Moment Too Soon"

IN LESS THAN ONE MONTH...

ONE MILLION SOLD AND COUNTING!!!

"DON'T TAKE THE GIRL"
THE MOST REQUESTED ALBUM CUT
IN THE COUNTRY
SHIPPING TO RADIO IMMEDIATELY!!!!!!

www.americanradiohistory.com
AARON TIPPIN “Whole Lotta Love On The Line” (RCA)
Total Stations: 99, Total Plays: 37 (AF): 9, Total Points: 712, WTXG 15, WYGT 18 (4), WZJL 11, WXIA 14, WCAG 10, WSCC 15, WSLI 10, WZTV 25, WYCC 15, WXIS 16, WRRO 23 (19), WYCD 15, WCWV 13, WOKL 15, WCCU 14, WFPD 18, WPrg 15, WDKK 15, WWKZ 12, WXXS 15, WXLI 19, WSCR 18, KDDX 19, KSSN 25 (16), WCEC 16 (8), WJAM 10, WDRB 20 (1), WBNX 11, WNNX 16, KIAT 20, KTEX 15 (5), KXYX 21, KVIX 20 (29), KJFX 10 (29), KFBY 16 (29), KFXD 13, KFDF 23 (32), KFXI 19 (20), KNCU 15, KNCN 21 (21), KRTF 21 (21), KDRK 15
KEN MELLIONS “Lookin’ In The Same Direction” (Capitol)
Total Stations: 96, Total Plays: 13 (AF): 2, Total Points: 687, WBTC 12 (12), WFPO 30 (15), WXRA 15 (15), WYBE 21 (21), WCDC 15 (12), WTRD 14, WRVA 16 (15), WPVU 23 (15), WYEF 16 (12), WTNT 15, WAXX 18 (15), WBCR 19 (15), WCUF 16 (14), WJXK 16 (12), WFMJ 14 (12), WQMN 26 (12), WXMG 18 (15), WXU 10, WBJC 18 (12), KPST 18, KPSX 18 (15), WYAW 12 (8), WYIW 25 (23), KEAN 25 (25), KMFL 10, KKYR 15, KILT 20 (20), KXTE 24 (23), KXU 14 (11), KAAJ 20 (20), WACO 16 (18), KNAX 18 (18), DON COX “All Over Town” (SOF)
Total Stations: 98, Total Plays: 9 (AF): 1, Total Points: 583, WYZZ 26 (26), WKDM 13 (7), WBEV 18 (17), WYAZ 15 (15), WAAC 13 (13), WMCW 27 (27), WZLS 12 (12), WFXQ 25 (25), WMPS 30 (30), WFMF 14 (14), WQVR 26 (26), WBDJ 15 (15), WKXZ 12 (12), KEAN 25 (25), KLLL 10 (10), KFXI 21 (21), KXTL 20 (20), KJFX 12 (12), KFAM 13 (13), KDIQ 15 (15), KFMX 10 (10), KIPP 29 (29), WACD 16 (16), WACO 16 (16), KNAX 18 (18), KROK 21 (21)
JOHN/AUDREY WIGGINS “Fallin’ Out Of Love” (Mercury)
Total Stations: 68, Total Plays: 29 (AF): 6, Total Points: 505, WYZZ 19, WKCL 17 (17), WQSY 12, WJZC 14 (14), WZKQ 11, WYQQ 18 (18), WYAX 18 (18), KREV 17 (17), KZHK 12 (12), WFDJ 13 (13), WJXK 12 (12), WJZJ 10 (10), KIAT 15 (15), WHNL 18 (18), KHAN 28 (28), KROK 21 (21)
Chris Wraggles/Trinité TD
Total Stations: 4, Total Plays: 41, Total Points: 163, WFXU 15, WACO 16 (16), WACO 16 (16), WACO 16 (16), WACO 16 (16), WNPN 10, WFXU 15, WACO 16 (16), WACO 16 (16), WACO 16 (16), WACO 16 (16), KRCN 15 (15), KJNY 15 (15), KNBR 15 (15), KNBR 15 (15), KNBR 15 (15), KFXD 23 (32), KFXI 19 (20), KNCU 15, KNCN 21 (21), KRTF 21 (21), KDRK 15

ALTERNATIVE PROGRAMMING

RHETT TAYLORR/Willem Colon (900) 204-8820
WJMX/Willem Colon

NATIONAL RADIO FORMATS

ABC/ESPN
Mark Edwards  (800) 527-4892
Country Coast-To-Coast

MARY C. MCPHERSON /See My Changes
NEAL McCoid/Mike "Michelle"

TRAVIS TRITTH/Tish Pride
STEPHEN "Wishin’ You Wasn’t Over You"

EDDIE "I’m Holding My Own"
SAMMY Kershaw /Can’t Reach Her...

TRACY LAWRENCE /The Good Deal

FAITH HILL/It’s All Right
CLINT BLACK /Good Run Of Bad Luck

SHANIA TWAIN /Bubba Can Dance...

Real Country
Dave Nicholson  (802) 966-6236

TYREY BRIDG/The Eyes Of The Not
Vince Gill/Whenever You Come Around

HAL KETCHUM/Drift Wood Just Right

KELI COX/Don’t Take The Girl
KEN MELLIONS/I’m Lookin’ In The Same...
<table>
<thead>
<tr>
<th>Stations listed alphabetically by market</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEAN/Athens, TX</td>
</tr>
<tr>
<td>WQSL/Williamsburg, VA</td>
</tr>
<tr>
<td>KXKX/Miami, FL</td>
</tr>
<tr>
<td>WFIA/Detroit, MI</td>
</tr>
<tr>
<td>WRQX/New York, NY</td>
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<tr>
<td>WPLX/Philadelphia, PA</td>
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<tr>
<td>KUBE/Houston, TX</td>
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<td>KYYW/Seattle, WA</td>
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<tr>
<td>KJHK/Houston, TX</td>
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<tr>
<td>KRXI/Phoenix, AZ</td>
</tr>
<tr>
<td>WFSU/Florida, FL</td>
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<tr>
<td>WOCL/Atlanta, GA</td>
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<td>WSB/Atlanta, GA</td>
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<td>WOR/New York, NY</td>
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<td>WRCW/Atlanta, GA</td>
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<td>WORC/Baltimore, MD</td>
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<td>WABC/New York, NY</td>
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<td>WHYY/Hershey, PA</td>
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<td>WLS/Las Vegas, NV</td>
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<td>KYKX/Bakersfield, CA</td>
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<td>KIEX/Phoenix, AZ</td>
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<td>KZEE/Grand Forks, ND</td>
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<td>KXJZ/Salt Lake City, UT</td>
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<td>WRGB/Tampa, FL</td>
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</table>

*designates stations reporting album cuts.*
# Country Reporting Stations

## Call Letters - City
- WNYK - New York
- WJSN - Chicago
- KZLA - Los Angeles
- WRCB - Baltimore
- WXU - Philadelphia
- WICM - St. Louis
- WRRK - Atlanta
- WGRN - Cincinnati
- KSOS - Dallas-Ft. Worth
- KMPF - Seattle
- WKAO - Nashville
- WDYY - Tampa-St. Petersburg
- WNNW - Detroit
- KNUL-FM - Houston
- WMIL - Milwaukee
- WSOUL-FM - Nashville
- KYNG - Dallas
- KYGR - Denver
- WMAZ - Lafayette
- WTDQ - Milwaukee-Salem
- WMRE - Cincinnati
- WYCD - Detroit
- WRFS-FM - Indianapolis
- KRKO - Phoenix
- WYK - Knoxville
- KSAN - San Francisco
- WRRB - Tampa
- KSDS-FM - San Diego
- WDR - Miami
- WYRG - Cleveland
- XFL - Dallas-Ft. Worth
- WMYZ - Hartford
- LSI - New Orleans
- WQXK - Knoxville
- WYSX - Oklahoma City
- KASE - Austin
- KXME - Medford
- KISY - Missoula-St. Paul
- WRKS - Harrisburg
- WBYM - Brooklyn
- WYFB - Atlanta
- WYRQ - Albany
- WYRR - Buffalo
- WBKA - Orlando
- WIB - Origano
- WSLS - Greensville
- WCON - Chattanooga
- WKLY - Kansas City
- WRHS - New Dorfl-Karin
- WCKY - Pittsburgh
- WSDC - Charlotte
- KSOP - Salt Lake City
- WCMX-FM - Norfolk-Virginia Beach
- WGNN - Newark
- WJPL - Portland
- KNPM - Seattle
- WQQG - Raleigh
- WDH - Charlotte
- WJCT - Nashville
- WHBN - Miami
- WOHH - New Orleans
- WHWZ-FM - West Palm Beach
- KBCR - Salt Lake City
- KDKR - Grand Rapids
- WBC - Memphis
- WGGX - Providence
- WFTL - Ft. Lauderdale
- WNYL - Baltimore
- WJRT - Rochester
- WRXL - Raleigh
- WJEU - Charlotte
- WAPC - Atlanta
- WYPM - Athens
- WJMK - Philadelphia
- WJNC - Nashville
- WGE - New York
- WESM - Kansas City
- WSTH - Wilmington
- WW00 - Winchester
- WRVF - Greenville
- WKHK - Norfolk
- WBOB - Fort Payne
- WQNM - Birmingham
- WAQ - Chattanooga
- WQCB - Kinston
- KCTV - Greensboro
- WADM - Columbus
- WWIS - Dayton
- WSSM - Madison
- WMGF - Milwaukee
- WDH - Des Moines
- WCHS - Scranton
- WUKK - Columbus
- WPGH - Pittsburgh
- WJLC - Jackson
- WJXS - Collierville
- WJW - Chicago
- WJQX - Kansas City
- WJYN - Baltimore
- WJYX - San Antonio
- WJZ - Utah
- WJRF - Providence
- WJCT - Fort Lauderdale

## Call Letters - City
- WYLB - Boston
- WMLL - Fayetteville
- WFXP - Springfield
- WQKR - Lakeland
- WKDZ - Dover-Pompton
- WQSY - Jacksonville
- WHEX - Kansas City
- WTVF - Tulsa
- WVAB - Lancaster
- WYDO - Rosemead-Lynbrook
- WQKM - Minneapolis
- WYH - Columbus
- KSDC - Oklahoma City
- WKJQ - Lexington
- WKWC - Richmond
- WPRG - Portland
- WYRF - Columbus
- WNCY - San Antonio
- WQUZ - Bakersfield
- WQDC - Huntington
- WJSK - San Antonio
- WSSP - Streetsport
- KXST - Austin
- WQDH - Morgantown
- WYQW - York
- WHN - Asheville
- WOAS - Omahas
- WXYC - Sacramento
- WGGG - Galivance-Ocala
- WACG - Little Rock
- WGGX - Augusta
- WILX - Dallas
- WQCB - Clevelands
- WYX - Milwaukee
- WQTR - Pittsburgh
- WJVE - Youngstown
- WJCL - Jacksonville
- WWQA - Kansas City
- WWDC - New Bern-Kinston
- WKLA - Pittsburgh
- WSOD - Charlotte
- KXOP - Salt Lake City
- WKCM-FM - Northfolk-Virginia Beach
- WTMK - Newark
- WJPL - Portland
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- KDKR - Grand Rapids
- WBC - Memphis
- WGGX - Providence
- WFTL - Ft. Lauderdale
- WNYL - Baltimore
- WJRT - Rochester
- WRXL - Raleigh
- WQNM - Milwaukee
- WMGF - Milwaukee
- WDH - Des Moines
- WCHS - Scranton
- WUKK - Columbus
- WPGH - Pittsburgh
- WJLC - Jackson
- WJXS - Collierville
- WJW - Chicago
- WQNS - Kansas City
- WJYN - Baltimore
- WJYN - Baltimore
- WJYX - San Antonio
- WJZ - Utah
- WJRF - Providence
- WJCT - Fort Lauderdale

## R&R Weighting Formula
- 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 to determine station weights are average quarter-hour persons, weighted according to the size of the market and the gender and age of its listeners. The weights are then multiplied by the number of minutes the station broadcast, normalized at one hour, over which its audience decreases. The weights are then added to determine the total weight for each station.
<table>
<thead>
<tr>
<th>Market</th>
<th>Station</th>
<th>Format</th>
<th>Call Letters</th>
<th>Frequency</th>
<th>Demographics</th>
<th>Notes</th>
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<tr>
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<td>KISS-FM</td>
<td>Contemporary Hit</td>
<td>KISS</td>
<td>105.7 FM</td>
<td>18-34</td>
<td>Local Contests</td>
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<td>Contemporary Hit</td>
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<td>107.3 FM</td>
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<td>Local Contests</td>
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<td>Country</td>
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<td>101.7 FM</td>
<td>18-34</td>
<td>Local Contests</td>
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</table>

Continued...
CYNTHY TROCCHI  "Tell Me Where It Hurts" (Rounder/RCA) 3/24

KATY PERRY "The One That Got Away" (Capitol/Columbia) 3/24

TEVIN CAMPBELL "I'm Ready" (Dejazz/Arabesque) 3/24
Rotations: Heavy 15, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WKRM, WWWM, WMTFM. Light: including WSTM, WRCH, WKRM, WWWM, WMTFM.

JOSHUA KADISON "Why Me" (Kool/Atlantic) 3/24
Rotations: Heavy 9, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WRVR, KVIL.

SOULS "I'll Be There" (Label/Island) 3/24
Rotations: Heavy 9, Medium 105, Light 147. Total Adds 9. Including WJDX, WRVR, WMMX, KISS, WLZQ, WITF, WMFM, WROE, WMGN, KMQG. Medium: including WJDX, WRVR, WMMX, KISS, WLZQ, WITF, WMFM, WROE, WMGN, KMQG. Light: including WJDX, WRVR, WMMX, KISS, WLZQ, WITF, WMFM, WROE, WMGN, KMQG. Medium: including WJDX, WRVR, WMMX, KISS, WLZQ, WITF, WMFM, WROE, WMGN, KMQG. Light: including WJDX, WRVR, WMMX, KISS, WLZQ, WITF, WMFM, WROE, WMGN, KMQG.

DIONNE WARWICK "That's What Friends Are For" (Motown/RCA) 3/24
Rotations: Heavy 15, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WKRM, WWWM, WMTFM.

KATHY TROCCHI "Tell Me Where It Hurts" (Rounder/RCA) 3/24

BRUCE SPRINGSTEEN "Streets Of Fire" (Vanguard) 3/24
Rotations: Heavy 15, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WKRM, WWWM, WMTFM. Light: including WSTM, WRCH, WKRM, WWWM, WMTFM.

RICHARD MARX "Save It For Yourself" (Epic) 3/24
Rotations: Heavy 9, Medium 105, Light 147. Total Adds 9. Including WJDX, WRVR, KVIL.

DARYL HALL "The Things That Got Away" (Atlantic) 3/24
Rotations: Heavy 15, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WKRM, WWWM, WMTFM. Light: including WSTM, WRCH, WKRM, WWWM, WMTFM.

DAVID WILCOX "The Same Old Song" (MCA) 3/24
Rotations: Heavy 9, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WRVR, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WRVR, WKRM, WWWM, WMTFM. Light: including WSTM, WRCH, WRVR, WKRM, WWWM, WMTFM.

GERALD ALBRIGHT "Say It With Feeling" (Atlantic) 3/24
Rotations: Heavy 9, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM. Medium: including WSTM, WRCH, WKRM, WWWM, WMTFM.

CRASH TEST DUMMIES "MMM MMM MMM MMMM MMMM" (Arista) 3/24
Rotations: Heavy 15, Medium 49, Light 60. Total Adds 1. Including WSTM, WRCH, WKRM, WWWM, WMTFM, KISS, WWWM.
The New Single

"Where would I be"
FAREED HAAKE

"Sacred Addiction"
BOB JAMES
GERALD ALBRIGHT
BOZ SCAGGS
Hottest:
PEPPINO D'AGOSTINO
DAVE WECKL
BUSTER
EKO
MIKE GEALER
SHAHIN
DONALD HARRISON
Moore/Thompson
KCFE/Minneapolis
BRIAN CULBERTSON
TOM SCOTT
Hottest:
Sfere
WNWV/Indianapolis
Hibbard
ROAD MUSIC
MARK JOHNSON
Hottest:
STEFAN DICKERSON
BOZ
ARTHUR LIPNER
ARNIE
BOB JAMES
NELSON RANGELL
WMGN/Madison
ROAD MUSIC
KEVIN TONEY
LORIE LINE
TOMMY EMMANUEL
JOHN TESH
Hottest:
GREG HANSEN
EKO
Bob
WEN
BOZ
GERALD ALBRIGHT
BENOIT /FREEMAN
TOM SCOTT
Hottest:
STEFAN DICKERSON
EKO
TOM SCOTT
BOB JAMES
GERALD ALBRIGHT
BENOIT /FREEMAN
BRIAN CULBERTSON
Hottest:
PEPPING D'AGOSTINO
RANDY ROOS
BRIAN SETZER
JIM BRICKMAN
Guy
WHRU/Albany
Rochelle
DESELO
BENOIT /FREEMAN
PRO
WILLIAM ORBIT
MICHAEL GETTEL
LILI ANEL
SHAHIN
Paul
WFAE/Charlotte,
SEPEHR
Paul
DESELO
BENOIT /FREEMAN
PRO
KENNETH FRERICHS
RICHARD SMITH
Stribling
Paul
WNND/Raleigh
ROAD MUSIC
TOM SCOTT
BOB JAMES
GERALD ALBRIGHT
BENOIT /FREEMAN
SHADOWFAX
BRIAN CULBERTSON
BRIAN CULBERTSON
GERALD ALBRIGHT
BOB JAMES
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<th>#</th>
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<th>Album</th>
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<tr>
<td>1</td>
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<td>PINK FLOYD</td>
<td>Division Bell (Columbia)</td>
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<td>2</td>
<td>1</td>
<td>IAN MOORE/Ian Moore</td>
<td>Capricorn</td>
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<td>3</td>
<td>4</td>
<td>COUNTING CROWS</td>
<td>(8)</td>
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<tr>
<td>4</td>
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<td>MEAT LOAF</td>
<td>(19)</td>
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<tr>
<td>5</td>
<td>6</td>
<td>MEAT PUPPETS</td>
<td>(19)</td>
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<td>6</td>
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<td>SMASHING PUMPKINS</td>
<td>Siamese Dream (Virgin)</td>
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<td>8</td>
<td>COUNTING CROWS</td>
<td>(Aug 8 &amp; Everything)</td>
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<td>9</td>
<td>MOTLEY CRUE</td>
<td>Crue (Elektra)</td>
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<td>10</td>
<td>COUNTING CROWS</td>
<td>August And Everything After (Geffen)</td>
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<td>BONNIE RAITT</td>
<td>Longing In Their Hearts (Capitol)</td>
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<td>11</td>
<td>12</td>
<td>FURY IN THE SLAUGHTERHOUSE</td>
<td>Mono (RCA)</td>
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<td>BONNIE RAITT</td>
<td>(11)</td>
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<td>14</td>
<td>CANDLEBOX</td>
<td>Candlebox (Maverick/Sire/WB)</td>
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<tr>
<td>14</td>
<td>15</td>
<td>POSSUM DIXON</td>
<td>Possum Dixon (Interscope/AG)</td>
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<td>16</td>
<td>CRACKER</td>
<td>Get Er Done (Elektra)</td>
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<td>16</td>
<td>17</td>
<td>RUSH</td>
<td>Counterparts (Atlantic/AG)</td>
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<td>17</td>
<td>18</td>
<td>CHEAP TRICK</td>
<td>Wake Up With A Monster (WB)</td>
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<td>18</td>
<td>19</td>
<td>SUGAR TOOTH</td>
<td>Sugar Tooth (Geffen)</td>
<td>126</td>
<td>126</td>
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<td>19</td>
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<td>BLIND MELON</td>
<td>Blind Melon (Capitol)</td>
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<tr>
<td>20</td>
<td>21</td>
<td>SASS JORDAN</td>
<td>Rats (Impact/2C Records)</td>
<td>124</td>
<td>124</td>
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<tr>
<td>21</td>
<td>22</td>
<td>MOTHER EARTH</td>
<td>Dog (Capitol)</td>
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<td>123</td>
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<tr>
<td>22</td>
<td>23</td>
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<td>Bird Nest On The Ground (Antone's)</td>
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<td>23</td>
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<td>DANDRENOI</td>
<td>Think I'm Gonna Be Sick (Ruffhouse/Columbia)</td>
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<td>PANtera</td>
<td>Far Beyond Driven (EastWest/AG)</td>
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<td>25</td>
<td>26</td>
<td>KING'S X</td>
<td>Dogman (Atlantic/AG)</td>
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<tr>
<td>26</td>
<td>27</td>
<td>ELEVEN</td>
<td>Eleven (Hollywood)</td>
<td>118</td>
<td>118</td>
<td>76</td>
</tr>
</tbody>
</table>

**No Albums Qualified For Breaker Status This Week.**

---

**HOTTEST**

- **MEAT LOAF (2)**
- **CANDLEBOX (2)**
- **PRIMAL SCREAM (1)**
- **MOTLEY CRUE (2)**
- **CRACKER (3)**
- **RUSH (3)**
- **SUGAR TOOTH (3)**
- **COUNTING CROWS (4)**

---

**MOST ADDED**

- **PINK FLOYD (1)**
- **IAN MOORE/Ian Moore (1)**
- **MEAT LOAF (1)**
- **SAMMY HAGAR (1)**
- **ALICE IN CHAINS (1)**
- **PEARL JAM (1)**
- **COUNTING CROWS (1)**
- **BROOKLYN (1)**
- **MOTHER EARTH (1)**

---

**SASS JORDAN**

"(pissin') down again"
### Chart Switches To Play Rank

Beginning this week, the Alternative chart is based on Play Rank, using quantitative information we've been publishing since our new system's debut. While our station weight system works well in large formats, in a niche format like Alternative it overemphasized the influence of large-market stations and did not sufficiently account for the vital music role played by smaller-market stations.

#### NEW & ACTIVE

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL STATIONS</th>
<th>TOTAL PLAYS</th>
<th>SPORTS LAST WEEK</th>
<th>TOTAL PLAYS</th>
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</thead>
<tbody>
<tr>
<td>TORSI AMOS &quot;Corinella Girl&quot; (Atlantic/AG)</td>
<td>36</td>
<td>117</td>
<td>15</td>
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<tr>
<td>FRENCHIE &quot;Labour Of Love&quot; (Mammoth/AG)</td>
<td>29</td>
<td>99</td>
<td>11</td>
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<tr>
<td>PEARL JAM &quot;Yellow Ledbetter&quot; (import)</td>
<td>18</td>
<td>97</td>
<td>11</td>
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<td>THE STONE TEMPLE PILOTS &quot;Big Empty&quot; (Atlantic/AG)</td>
<td>21</td>
<td>77</td>
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<td>AFGHAN WHIGS &quot;Fell (Eureka)&quot;</td>
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<td>ROLLINS BAND &quot;Age (Image)&quot;</td>
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<td>PHISH &quot;The Waiter With Disease (Electra)&quot;</td>
<td>15</td>
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### ALBUMS

<table>
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<tbody>
<tr>
<td>MORRISSEY/&quot;Vauxhall And I&quot; (Sire/Reprise)</td>
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<tr>
<td>ENIGMA/&quot;The Cross Of Changes&quot; (Charisma/Virgin)</td>
<td>913</td>
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<td>SOUNGEARDEN/&quot;Superunknown&quot; (A&amp;M)</td>
<td>901</td>
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<td>COUNTING CROWS/&quot;August And Everything After&quot; (DGC)</td>
<td>860</td>
<td>40</td>
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<tr>
<td>PEARL JAM/&quot;Epic&quot; (Epic Records)</td>
<td>752</td>
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<td>ALICE IN CHAINS/&quot;Noion Files&quot; (EP) (Capitol)</td>
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<td>TORSI AMOS/&quot;Under The Pink&quot; (Atlantic/AG)</td>
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<tr>
<td>GREEN DAY/&quot;Punk Rock (Sire/Reprise)&quot;</td>
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<tr>
<td>SONIC YOUTH/&quot;Tail&quot; (Sire/Reprise)</td>
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<tr>
<td>FRENCHIE/&quot;Labour Of Love&quot; (Mammoth/AG)</td>
<td>641</td>
<td>41</td>
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</tbody>
</table>

Refer to song information on Pages 70 and 71 for more detail.

---

This chart reflects airplay from April 11-17. Bullets: Given only to songs showing growth in total points (plays).

To enhance your life: the hungry sounds of... MORMPHINE

**WFNX** WMAD CINX KKND and more!

**GURU FOR PAIN** The album "Thursday" The new single

Over 2500 BBS detections on GURU FOR PAIN so far.
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<td>10 14</td>
<td>42 51</td>
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<tr>
<td>MARILYN MANSON</td>
<td>14 15</td>
<td>42 51</td>
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<tr>
<td>ALICE IN CHAINS</td>
<td>14 15</td>
<td>42 51</td>
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<td>CRASH TEST DUMMIES</td>
<td>13 24</td>
<td>41 37</td>
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<td>SMASHING PUMPKINS</td>
<td>15 24</td>
<td>42 51</td>
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<td>SHERYL CROW</td>
<td>8 15</td>
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<td>PETER DOHERTY</td>
<td>3 15</td>
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<td>SLEEP</td>
<td>12 23</td>
<td>42 51</td>
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<td>FLEETWOOD MAC</td>
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<td>42 51</td>
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<td>SADIE &amp; THE H-workers</td>
<td>13 24</td>
<td>41 37</td>
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<td>LISA LOEB</td>
<td>20 30</td>
<td>12 23</td>
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<td>PEARL JAM</td>
<td>20 30</td>
<td>12 23</td>
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<tr>
<td>MOON CRESCENT</td>
<td>20 30</td>
<td>12 23</td>
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</tbody>
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**ADDs**

- USA (808) 994-3334
- LUCKY'S STRANGE
- COLLECTIVE SOUL
- GOD SHUFFLED YOUR NAME
- MORRISSEY
- EAGLES
- PLAYS

**Plays**

- 50 37
- CRASH TEST DUMMIES
- PICKLES
- SUGAR
- SLOW HANDS
- SLOW HANDS
- 412 37
- SUGAR
- SLOW HANDS
- SLOW HANDS
- 412 37
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ADDITIONAL REPORTER ADDS

Stations listed alphabetically by market

| WCHZ/Augusta, GA | PD: Bob Nicholson | MD: Julie Hay | NINE INCH NAILS | MICHAEL MENDOZA |
| WOXY/Cincinnati, OH | PD: Phil Manning | MD: Julie Farman | SMASHING PUMPKINS | VIOLENT FEMMES |
| KTCI/Doyle, CO | PD: John Hayes | MD: Mary Moses | GENERAL PUBLIC | COLLECTIVE SOUL |
| KDGL/San Francisco, CA | PD: Shelly Campbell | MD: Steve Campbell | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KFRC/San Francisco, CA | PD: Gigi York | MD: Pat York | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KUOM/Duluth, MN | PD: Paul O'Connell | MD: Michael Smith | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KOPB/Honolulu, HI | PD: Kerri Gray | MD: Ted Taylor | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KLZ/Kansas City, MO | PD: Tim Barrett | MD: Bob Dorman | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KKNB/Lincoln, NE | PD: Dave Dugger | MD: Ken Williams | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KBBT/Portland, OR | PD: Dave Nunne | MD: Tim Daniels | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| WBRU/Providence, RI | PD: Michael Osborn | MD: Tim Schaeffer | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| KXX/KSalt Lake City, UT | PD: Mike Summers | MD: Jose Zuckerman | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| WJZ/Philadelphia, PA | PD: Tim Howard | MD: Michael Gainer | KDGL/San Francisco, CA | KDGL/San Francisco, CA |
| WINTER/San Francisco, CA | PD: John Winter | MD: Michael Winter | KDGL/San Francisco, CA | KDGL/San Francisco, CA |

-al a song becomes an add the first time a station reports it, with or without airplay.

37 Current Reporters
37 Current Playlists

StAKkA b0
"HeRe wE gO"

"EveRything W e KnoW Is WrOnG!"
<table>
<thead>
<tr>
<th>RANK</th>
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<th>ARTIST</th>
<th>WEEK</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Can't Get Out Of Bed&quot;</td>
<td>Beggars Banquet/AG</td>
<td>6-40</td>
<td>40-49</td>
<td>WMCA</td>
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<td>2</td>
<td>&quot;Bizarre Love&quot;</td>
<td>Mammoth/AG</td>
<td>10-19</td>
<td>20-29</td>
<td>WQXR</td>
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<td>3</td>
<td>&quot;Sometime&quot;</td>
<td>Fontana/Mercury</td>
<td>20-29</td>
<td>30-39</td>
<td>WOR</td>
<td>100</td>
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<td>4</td>
<td>&quot;Pacifi On&quot;</td>
<td>Atlantic</td>
<td>30-39</td>
<td>40-49</td>
<td>WNEW</td>
<td>100</td>
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<td>5</td>
<td>&quot;Posession&quot;</td>
<td>Atlantic</td>
<td>40-49</td>
<td>50+</td>
<td>WMCA</td>
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<td>6</td>
<td>&quot;Put Me Away&quot;</td>
<td>Reprise</td>
<td>50+</td>
<td>60-69</td>
<td>WOR</td>
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<td>&quot;Until I Fall Away&quot;</td>
<td>A&amp;M</td>
<td>60-69</td>
<td>70+</td>
<td>WMCA</td>
<td>101</td>
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<td>8</td>
<td>&quot;Longview&quot;</td>
<td>Reprise</td>
<td>70+</td>
<td>80+</td>
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<td>9</td>
<td>&quot;Kim The Waitress&quot;</td>
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<td>&quot;Passion&quot;</td>
<td>Atlantic</td>
<td>90+</td>
<td>100+</td>
<td>WWJ</td>
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<td>&quot;I Was A Fool&quot;</td>
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<td>&quot;Miss World&quot;</td>
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<td>&quot;Gentleman Who Fell&quot;</td>
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<td>&quot;Sheep&quot;</td>
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<td>&quot;Night In My Veins&quot;</td>
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<td>&quot;Here We Go&quot;</td>
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<td>&quot;Big Empty&quot;</td>
<td>STONE TEMPLE PILOTS</td>
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<td>&quot;Devil With The Green&quot;</td>
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<td>&quot;I Will Only Love You&quot;</td>
<td>TOLI AMOS</td>
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<td>&quot;All I Want Is You&quot;</td>
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<td>&quot;Cherry In Your Tree&quot;</td>
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<td>PEARL JAM</td>
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<td>ROLLINS BAND</td>
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<td>EPICA</td>
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<td>&quot;RCA Fun&quot;</td>
<td>My Life With The Thrill</td>
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</table>
BONNIE RAIMIT “Toledo” (Capitol) 260 25 1 0
BRUCE DICKINSON “Can’t Be Tamed” (Columbia) 260 20 5 1
SUNDERLOM “Annihilation (High Street) 261 16 9 1
BOZ SCAGGS “Some Change” (Virgin) 262 13 11 2
ELVIS COSTELLO “Total Youth (WB) 230 17 6 0
Pretenders “I Need You” (Sire/WB) 220 17 5 0
TIM MINASIO “In the Pink (Atlantic/A& M) 273 12 9 6
TONI AIMO-OKI “Under The Pink (Atlantic/A& M) 240 11 12 1
PETER HUMMELMANNSON “Sinner” (007/Epic) 250 8 16 1
SARAH MCLACHLAN “Fumbling Towards Ecstasy (Netwerk/A & M) 231 8 12 3
TRAFFIC “Here Comes A Man (Track) (Virgin) 222 11 7 4
CRASH TEST DUMMIES “God Shuffled His Feet (Arista) 290 11 8 1
BILLY PILGRIM “Bilge Pump” (Atlantic/A & M) 210 8 13 0
CHRIS REA “Espresso Logic” (EastWest/AD) 230 7 14 2
NRG “Message For The Mesopotamian” (Sire/WB) 200 10 5 5
FREDDY JONES BAND “Wasting Time” (Capricorn) 180 9 8 1
TEXAS “Rick’s Road (MCA)” 223 5 10 7
SAM PHILLIPS “Matinee And Biffs (Virgin) 210 6 11 4
VARIOUS ARTISTS “Rhythm Country & Blue” (MCA) 192 10 7 2
PHISH “Hotel” (Elektra) 230 7 8 8
RICHARD THOMPSON “Mirror Blue (Capitol) 170 9 7 1
VARIOUS ARTISTS “Jimmy Hollywood” (Polydor/PLG) 206 3 13 4
COUNTING CROWS “August And Everything After (Sire) 140 10 4 0
DAVID WILCOX “Sailor (MCA)” 150 4 11 0
CROWDED HOUSE “Together Alone” (Capitol) 130 8 3 2
DIED PRETTY “Face (Columbia)” 170 3 10 4
COWBOY JUNKIES “66” (Mercury) 130 4 7 2
VARIOUS ARTISTS “Smile/Covered Comedy” (SBK/ERG) 174 0 11 6
JIMMIE VAUGHAN “Strange Pleasure” (MCA) 185 2 8 8
VARIOUS ARTISTS “Tribute To Curtis Mayfield (WB)” 142 4 5 5

This chart reflects airplay from April 18-24

TRAFFIC

Here Comes A Man (Track) (Virgin) 81% of our reporters on it.

MILLA

Divine Comedy (SBK/EMI) 62% of our reporters on it.

JIMMIE VAUGHAN

Strange Pleasure (Epic) 66% of our reporters on it.

VARIOUS ARTISTS

Tribute To Curtis Mayfield (WB) 51% of our reporters on it.

ROB WASSERMAN

Trios (GRP) 51% of our reporters on it.

ROB WASSERMAN “Bios” (GRP) 14/1

Rotations: Heavy 0, Medium 100, Light 4/5, Total Adds 1, KFAG, Medium, including KINK, KMAT, WXXL, WQFG, KG. Light, including WBOS, WMAM, KTHX.

ALISON MOYET “Essex” (Columbia) 13/2

Rotations: Heavy 0, Medium 100, Light 3/2, Total Adds 2, WXLE, KKOS, Medium, including WBOS, WROC, WCCL, KMAT, WCLL. Light, including WTTB.

DR. JOHN “Television” (MCA) 13/1

Rotations: Heavy 10, Medium 52, Light 4/5, Total Adds 1, KFMG, Heavy, WMVY. Medium, including KTHX, KMAT, WCLL, WRLT, KFMG. Light: WTTB, WXLE, WMAM, KTHX.

LOREENA MCKENNITT “Mask And The Mirror” (WB) 12/2

Rotations: Heavy 10, Medium 52, Light 5/0, Total Adds 2, WCLL, KFMG. Heavy, KTTC, Medium, including KINK, KMAT, WXXL, WMVY. Light, including WBOS, WTTB, WXLE, WMAM, KTHX.

Continued on Page 73

Breakers: Album has achieved airplay at 50% of our reporters for the first time.

WILLIAM ORBIT

"Water From A Vine Leaf"

NOW NEW AND ACTIVE!

KBCO WCLZ KFMG WNCS
WWCD WRNX KTHX WMVY
KTCZ WRLT KIOT

GET INTO ORBIT!
Continued from Page 72

STORYVILLE “Bluest Eyes” (November 12)
Rotations: Heavy 10, Medium 71, Light 40, Total Adds 1, KEXO. Heavy: WRRX. Medium: WRRX, WXIV, Light, including KMTT, KUMT, WRRX, WBOS, KQMT, WKOS.

ROY BLOCK “Angel Of Mercy” (Rounder) 120
Rotations: Heavy 20, Medium 30, Light 70, Total Adds 0. Heavy: WRRX, WRRX. Medium: KUMT, KTHX, WMNY. Light, including WBOS, KTQZ, KFMG, WRRX.

MORRISSEY “Vauxhall And I” (Sire/Reprise) 110
Rotations: Heavy 40, Medium 50, Light 30, Total Adds 0. Heavy: WKOC, WQCD, KFMP. Medium: WTTW, WQCD, WQRG, WMVY. Light: WRRX, WQCD, WMVY.

WILLIAM ORBIT “Strange Cargo III” (RS) 100
Rotations: Heavy 0, Medium 70, Light 30, Total Adds 0. Medium: including WQCD, WRRX, WMNY. Medium: KEXO, KKOS. Light: KTHX, WMNY, WRRX.

WILD COLONIALS “Fruit Of Life” (DGC) 100
Rotations: Heavy 0, Medium 40, Light 60, Total Adds 0. Medium: KEXO, WQCD, WMVY, KMMX. Light: including WBOS, WTTW, KTCZ, KUMT, WZEN, WRFL.

TED HAWKINS “Next Hundred Years” (DGC) 51
Rotations: Heavy 0, Medium 30, Light 61, Total Adds 1. WMVY. Medium: WBOS, WQCD, WTCF, WMNY. Light, including KMTT, WZEN, KKOS, KQMT, KOTR.

SMITHEREENS “Miles From Nowhere” (Track) (RCA) 91
Rotations: Heavy 10, Medium 50, Light 31, Total Adds 1. WKOS. Heavy: WQCD. Medium: WBOS, WQCD, WTTS, KQFG, WMAX. Light, including KZIZ, WQFL.

MATRACA BERN “The Speed Of Grace” (RCA) 81
Rotations: Heavy 10, Medium 45, Light 31, Total Adds 1. KKOS. Heavy: WBOS, KQMT, KKPG, KEXO. Light, including KTHX, WMNY.

DOYLE BRAMHALL “Bird Nest On The Ground” (Antone’s) 81
Rotations: Heavy 0, Medium 50, Light 31, Total Adds 1. WMVY. Medium, including KKOS. Medium: WBOS, WQCD, WMVY, Light: KEXO, WMNY.

LOWEN & NAVARRO “Broken Moon” (Parachute/Mercury) 81
Rotations: Heavy 0, Medium 50, Light 31, Total Adds 1. KQPT. Medium: WBOS, WQCD, WRFL, KQPG, WMNY. Light, including WTTW, KTCZ.

SGT STEVE WYNN FLUORESCENT
The luminous Mute Records solo debut featuring the tracks “Carelessly,” “Older” and “The Sun Rises In The West”

glowing at:

WXRT KIOT
KGRS WORLD CAFE
KQPT WDET
KTAO WCBE
ROCKY MTN. NET.

and much more
**NEW & ACTIVE**

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<th>Station</th>
<th>Add Date</th>
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<th>Total Stations</th>
<th>Total Points</th>
<th>Total Points (AF: 1)</th>
<th>Qualitative Airplay (%)</th>
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<tr>
<td><em>Because of Love</em></td>
<td>Janet Jackson</td>
<td>WMJQ</td>
<td>06/05</td>
<td>55,930</td>
<td>800</td>
<td>937</td>
<td>482</td>
<td>75%</td>
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<tr>
<td><em>Standing Right Next...</em></td>
<td>Karla Bonoff</td>
<td>WMZQ</td>
<td>06/10</td>
<td>34,682</td>
<td>126</td>
<td>222</td>
<td>169</td>
<td>68%</td>
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<tr>
<td><em>The Most Beautiful</em></td>
<td>Prince</td>
<td>WJFL</td>
<td>06/13</td>
<td>31,688</td>
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<td><em>Lover In All Around</em></td>
<td>Wet Wet Wet</td>
<td>WBAB</td>
<td>06/15</td>
<td>30,917</td>
<td>100</td>
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<tr>
<td><em>Tell Me Where It's At</em></td>
<td>Toto</td>
<td>WQAM</td>
<td>06/10</td>
<td>25,982</td>
<td>100</td>
<td>573</td>
<td>450</td>
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<td><em>In Your Eyes</em></td>
<td>Hill &amp; Franks</td>
<td>KXRS</td>
<td>06/12</td>
<td>25,982</td>
<td>100</td>
<td>573</td>
<td>450</td>
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<tr>
<td><em>Even If My Heart</em></td>
<td>Kenny G &amp; A. Neville</td>
<td>WMIR</td>
<td>06/15</td>
<td>22,489</td>
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**MUSIC BREAKS**

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<th>Qualitative Airplay (%)</th>
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<td><em>You</em></td>
<td>Tom Braxton</td>
<td>WYCD</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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<tr>
<td><em>Woman</em></td>
<td>Heart</td>
<td>WLSH</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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<tr>
<td><em>Some</em></td>
<td>Huey Lewis</td>
<td>WQAD</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
</tr>
<tr>
<td><em>Sir!</em></td>
<td>Kathy Troccoli</td>
<td>WPLR</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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<tr>
<td><em>Mildred</em></td>
<td>Celine Dion</td>
<td>WAXS</td>
<td>06/03</td>
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<td>100</td>
<td>328</td>
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<tr>
<td><em>Swear</em></td>
<td>All-4-One</td>
<td>WSNV</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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<tr>
<td><em>Even</em></td>
<td>K.G. Neville</td>
<td>WBAP</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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<td><em>Mt. Jones</em></td>
<td>C. Peterson</td>
<td>WORF</td>
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<td>24,482</td>
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<td>328</td>
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<tr>
<td><em>The Sign</em></td>
<td>Ace Of Base</td>
<td>WWJX</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
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<tr>
<td><em>Beautiful</em></td>
<td>J. Kadison</td>
<td>WNOE</td>
<td>06/03</td>
<td>24,482</td>
<td>100</td>
<td>328</td>
<td>213</td>
<td>65%</td>
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</table>

**DIGITAL AUDIO**

- ** breaks**: Song has achieved airplay at 50% of our reporters for the first time.
- ** Add factor**: Total weight of stations adding. Points compressed to 1:5 scale for easier referencing.
- ** Growth Rank**: Ranks top 25 songs that showed the most airplay and audience growth over the previous week.
- ** Points**: Each station's total plays of a song times the station's individual weight. Total Points = All station points on song added together. Total points reduced by factor of 10. Play Rank: Ranks all charted songs by number of plays.

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**BROKERS**

- **Americas Radio History**: For more details.
- **Qualitative Airplay**: Reflects airplay from the previous week.
- **Quantitative Airplay**: Reflects total plays over the previous week.

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**DIGITAL AUDIO**

- ** Most Added**: Next week you'll be able to see a list of songs that had the largest increases in total plays over the previous week.
- ** Most Increased Play**: This list reflects airplay from April 18-24.

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**Compact Disc Digital Audio**

- **gold disc**: The World Standard in Music Libraries
- **For Information Call (800) TM Century**

---

**ADULT CHR/HOT AC**

- **April 22, 1994**
- **Breakers**
- **New & Active**

---

**Digital Audio**

- **_compact disc**: The World Standard in Music Libraries
- **For Information Call (800) TM Century**

---

**World Standard**

- **compact disc**: The World Standard in Music Libraries
### REPORTING STATIONS

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<td>Nessa</td>
<td>682</td>
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<td>Saginaw</td>
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### ADDS

**WKDI/Akron**
- PD: Charlie Collins
- MD: Glenn Cruz
- KATHY TRICOLLI 26
- TONI BRAXTON 16

**WBMX/Boston**
- PD: Greg Strazzacalli
- MD: Amy Doyle
- KATHY TRICOLLI 5

**WEZF/Burlington**
- PD/MD: Dave Siloam
- KATHY TRICOLLI 26
- HILL & FRANKS 5
- KENNY GUA. NEVILLE 5

**WSSX/Charleston**
- PD: Rich Bailey
- CELINE DION 3
- TONI BRAXTON 5

**WBT-FM/Charlotte**
- PD: Tom Watson
- MD: Arna Collins
- TONI BRAXTON 22

**WPHR/Chicago**
- PD: Michael Sanders
- MD: Lynn Murray
- HUEY LEWIS 33

**WQAL/Cleveland**
- PD: Steve Lefkovitz
- MD: Mary Ann Kostscheke
- HUEY LEWIS 32

**KVUU/Colorado Springs**
- PD: Bobi Central
- JOSIA KADDIN 33
- RICK LEWIS 32

**KOMX/Dallas**
- PD: Mike Mahlich
- MD: Steve Knox
- CELINE DION 21

**KHTF/Fresno**
- PD/MD: Art Fonseca
- JOSIA KADDIN 6

**WDLN/Greenville**
- PD: Gary Jackson
- MD: Doug Montedriga
- KATHY TRICOLLI 7

**WYSR/Hartford**
- PD/MD: Steve Woodsman
- TONI BRAXTON 16
- BRAND NEW HEAVIES 16
- KENNY GUA. NEVILLE 16

**KHMX/Houston**
- PD: Pid Passion
- MD: Rich Antone
- COUNTING CROWS 13

**WKEE-FM/Huntington**
- PD: Sue Garofalo
- MD: Jon Davis
- ACE OF BASE 17
- HEART 17
- COURTING CROWS 16

**KSYR/Atlanta**
- PD/MD: Greg Dunkin
- MD: Lorraine White
- KOSO 22

**WMCF/Memphis**
- PD: Steve Conley
- MD: Henry振
- CELINE DION 22
- MADONNA 22

**WKTL/Milwaukee**
- PD: Danny Clanton
- PRINCE 5

**KSGO/Modesto**
- PD: Mike Miller
- MD: Tony Miranda

**KMDX/Pasadena**
- PD: Mark Johnson
- MD: Tony Miranda

**KXKQ/Kenosha**
- MD: Greg Hane

**WPLA/New York**
- PD: Tom Shannon
- MD: Mike Pote


### NOTES:

**Several Changes To The R&R/AC Reporting Panel**

- Stations Added: R&R’s/AC Reporting Panel:
  - WMJ/Lyrician City
  - W2KL/UCLA
  - KZLS/New York
  - W2WS/Michigan River
  - K2ZB/Panorama

- Stations Switched To R&R’s Adult CHR/HOT AC Panel:
  - WTVK/Boston
  - W2WA/Philadelphia
  - WTVX/Chicago
  - W2WJ/Portsmouth
  - W2WY/Birmingham

- Stations No Longer On R&R’s AC Reporting Panel:
  - WMIR/Short Stop
  - W2WJ/Pittsburgh
  - KMIR/Las Vegas

- **W2WP** Seattle

**R&R WEIGHTING FORMULA**

- Each station rates its two weight
- points, based on the size of its audience and how effective it
- reaches its targeted listeners. The elements used to determine
- the station points are average quarter-hour persons, weekly average,
- and the station’s format, which results in a mathematical
- formula. Each station’s impact is measured by counting the
- number of weekly spots a song needs on a station to equal the
- average quarter-hour persons a listener of that station
- would hear.

**AUDIENCE IMPACT**

A station’s listener impact is a value used to
determine the number of weekly spots a song needs on a station.

**AVERAGE QUARTER-HOUR PERSONS**

A station’s listener impact is a value used to
determine the number of weekly spots a song needs on a station.

**WEEKLY IMPACT CHART**

A station’s listener impact is a value used to
determine the number of weekly spots a song needs on a station.

**R&R LISTENERS**

A station’s listener impact is a value used to
determine the number of weekly spots a song needs on a station.

**R&R'S**

A station’s listener impact is a value used to
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**AC & R'S**

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**KOSO/Seattle**

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**KOSO/Seattle**

A station’s listener impact is a value used to
determine the number of weekly spots a song needs on a station.
### 80•RAR April 22, 1994

**ADULT CHR/HOT AC SONGS**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Rank</th>
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</thead>
<tbody>
<tr>
<td><strong>ACE OF BASE</strong></td>
<td>&quot;The Sign&quot;</td>
<td>151</td>
<td>70</td>
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<tr>
<td><strong>Arista</strong></td>
<td>LaFace/Arista</td>
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<td>70</td>
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#### CHART STATISTICS

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Rank</th>
<th>Chart Points</th>
<th>Plays</th>
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</thead>
<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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**Aryanna**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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<tbody>
<tr>
<td><strong>Toni Braxton</strong></td>
<td>&quot;You Mean The World&quot;</td>
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#### CHART STATISTICS

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<tr>
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<th>Chart Points</th>
<th>Plays</th>
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</thead>
<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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</table>

**Gill & Knight**

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<tbody>
<tr>
<td><strong>&quot;Ain't Nothin' Like&quot;</strong></td>
<td>MCA</td>
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#### CHART STATISTICS

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<th>Chart Points</th>
<th>Plays</th>
</tr>
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<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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**Talula**

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<tr>
<td><strong>&quot;So Much In Love&quot;</strong></td>
<td>Blitz2/AG</td>
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#### CHART STATISTICS

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<th>Chart Points</th>
<th>Plays</th>
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</thead>
<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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**ALL-4-ONE**

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<tbody>
<tr>
<td><strong>&quot;In The Time It Takes&quot;</strong></td>
<td>Look Reel Good</td>
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#### CHART STATISTICS

<table>
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<tr>
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<th>Chart Rank</th>
<th>Chart Points</th>
<th>Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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**Add Factor**

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<tbody>
<tr>
<td><strong>&quot;Mr. Jones&quot;</strong></td>
<td>DGC</td>
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#### CHART STATISTICS

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<th>Plays</th>
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<tbody>
<tr>
<td>151</td>
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<td>9,412</td>
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**BONY**

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<tr>
<td><strong>&quot;Return To Innocence&quot;</strong></td>
<td>Charisma/Virgin</td>
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#### CHART STATISTICS

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<th>Plays</th>
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<tbody>
<tr>
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<td>70</td>
<td>9,412</td>
<td>189</td>
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**Mozart**

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<tbody>
<tr>
<td><strong>&quot;Beautiful In My Eyes&quot;</strong></td>
<td>Jillie Kay</td>
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#### CHART STATISTICS

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<th>Plays</th>
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<tbody>
<tr>
<td>151</td>
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<td>9,412</td>
<td>189</td>
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**Ward**

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<tbody>
<tr>
<td><strong>&quot;Standing Room Next&quot;</strong></td>
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#### CHART STATISTICS

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<th>Chart Rank</th>
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<th>Plays</th>
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</thead>
<tbody>
<tr>
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<td>70</td>
<td>9,412</td>
<td>189</td>
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**Wet Wet Wet**

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<tbody>
<tr>
<td><strong>&quot;Love is All Around&quot;</strong></td>
<td>London/PLUG</td>
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#### CHART STATISTICS

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<th>Chart Points</th>
<th>Plays</th>
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<tbody>
<tr>
<td>151</td>
<td>70</td>
<td>9,412</td>
<td>189</td>
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</tbody>
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**Note:** The chart includes various artists and their respective songs, with chart statistics for each entry. The chart ranks and chart points are indicative of the song's performance on the charts during the week of April 22, 1994. The entries are listed alphabetically by artist name, with the chart week and rank provided for each entry. The chart is comprehensive and includes a wide range of adult contemporary songs.
| MARKET #13 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #12 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #11 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #10 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #9 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #8 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #7 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #6 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #5 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #4 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #3 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #2 | ARTIST/TITLE | PLAY DATE | CHART | MARKET #1 | ARTIST/TITLE | PLAY DATE | CHART |
|-----------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|------------|-------------|----------|------|-----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|
**CHR/Top 40 Songs**

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>CHART STATES</th>
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<tbody>
<tr>
<td>NIRVANA</td>
<td>&quot;All Apologies&quot;</td>
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<tr>
<td>DGC</td>
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<tr>
<td>SMASHING PUMPKINS</td>
<td>&quot;Disarm&quot;</td>
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<tr>
<td></td>
<td>&quot;Virgin&quot;</td>
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<td></td>
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<tr>
<td>PRINCE</td>
<td>&quot;The Most Beautiful&quot;</td>
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</tr>
<tr>
<td></td>
<td>&quot;Nightingale&quot;</td>
<td></td>
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**CHART STATES**

- **PLAYS**: Number of times a song was played.
- **STATIONS**: Number of stations airing the song.
- **TOTAL PLAYS**: Total plays across all stations.
- **TOTAL SIZE**: Total size of the chart.

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### Notes
- *Add-a-song becomes an add the first time it stations report it, with or without airplay.*
- *Denotes Rhythmic CHR*
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* Denotes Key Cities CHIR.**

** The second numbers (in parentheses) for WHHT and KUS are their adjusted weights for the POP CHIR chart.

** AUDIENCE IMPACT:** Approximate people needed to reach average quarter-hour persons a minimum of one time.

**AGH and Curie Personals in handouts (50%):**

**RAI WEIGHTING FORMULA** – 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, weekday, and the station's turnover, which measures its effectiveness. A simple compression and moving average limiting formulas are then applied to balance the weight ranges. The resultant tighter point spread makes it easier to judge the relative chart impact of each station.

For information call: (800) TM CENTURY
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<td>SHERYL CROW &quot;Leavin Las Vegas&quot; (A&amp;M)</td>
<td>80</td>
<td>10</td>
<td>5097</td>
</tr>
<tr>
<td>SMASHING PUMPKINS &quot;Disarm&quot; (Virgin)</td>
<td>44</td>
<td>8</td>
<td>4900</td>
</tr>
<tr>
<td>NIRVANA &quot;All Apologies&quot; (DGC)</td>
<td>30</td>
<td>1</td>
<td>4891</td>
</tr>
<tr>
<td>JOSHUA KADISON &quot;Beautiful In My Eyes&quot; (SBK/ERG)</td>
<td>100</td>
<td>7</td>
<td>4806</td>
</tr>
<tr>
<td>LISSETTE MELENDIZ &quot;Will You Ever Save&quot; (Fever/R/Chaos)</td>
<td>61</td>
<td>6</td>
<td>4804</td>
</tr>
<tr>
<td>KEITH SWEAT &quot;How Do You Like It?&quot; (Elektra)</td>
<td>24</td>
<td>4</td>
<td>4616</td>
</tr>
<tr>
<td>COLLAGE &quot;I'll Be Loving You&quot; (Metropolitan)</td>
<td>21</td>
<td>1</td>
<td>4615</td>
</tr>
<tr>
<td>SNOOP DOGGY DOGG &quot;Lodi Dodi&quot; (Death Row/Interscope/AG)</td>
<td>9</td>
<td>2</td>
<td>4376</td>
</tr>
<tr>
<td>WU-TANG CLAN &quot;C.R.E.A.M.,&quot; (RCA)</td>
<td>10</td>
<td>3</td>
<td>4296</td>
</tr>
<tr>
<td>ROBIN S &quot;I Want To Thank You&quot; (Big Beag/AG)</td>
<td>18</td>
<td>6</td>
<td>4060</td>
</tr>
<tr>
<td>H-TOWN &quot;Part Time Lover&quot; (Interscope/AG)</td>
<td>16</td>
<td>4</td>
<td>4043</td>
</tr>
<tr>
<td>BREEDERS &quot;Divine Hammer&quot; (4AD/Elektra)</td>
<td>71</td>
<td>4</td>
<td>3812</td>
</tr>
<tr>
<td>REEL TO REAL &quot;I Like To Move It&quot; (Strictly Rhythm)</td>
<td>3</td>
<td>1</td>
<td>3788</td>
</tr>
<tr>
<td>COLOR ME BADD &quot;Let's Start With...&quot; (Giant/Reprise)</td>
<td>56</td>
<td>5</td>
<td>3705</td>
</tr>
<tr>
<td>GANG STARR &quot;Mass Appeal&quot; (Chrysalis/ERG)</td>
<td>8</td>
<td>2</td>
<td>3757</td>
</tr>
</tbody>
</table>

**CRACKER** "Low" (Virgin) | 41 | 2 | 3694 |
**DOUG F. FRESH** "Freaks" (Gee Street/Island) | 3 | | 3577 |
**SIMPLE E** "Play My Funk" (Fax) | 6 | 2 | 3571 |
**TAYLOR DAYNE** "I'll Wait" (Arista) | 62 | 6 | 3555 |
**QUEEN LATIFAH** "Just Another Day" (Motown) | 13 | 1 | 3469 |
**FRENTEI** "Bizarre Love..." (Mammoth/AG) | 6 | 4 | 3306 |
**KNACK** "My Sharona" (RCA) | 23 | | 3290 |
**PATRA** "Worker Man" (Epic) | 4 | | 3180 |
**SWEET SABLE** "Old Times Sake" (Street Life/SB) | 5 | | 3009 |
**M'SEELL NIDEGOCHELLO** "Outside Your Door" (Maverick/Street/Reprise) | 4 | | 2812 |
**HAMMER** "Pumps & A Bump" (Giant/Reprise) | 24 | 9 | 2524 |
**ERASURE** "Always" (Mute/Elektra) | 34 | 9 | |
**PHIL COLLINS** "We Wait & We Wonder" (Atlantic/AG) | 43 | 5 | |
**WHITNEY HOUSTON** "Look Into Your Heart" (WB) | 11 | 4 | |
**COLLECTIVE SOUL** "Shine" (Atlantic/AG) | 49 | 3 | |
**DJ MIKO** "What's Up" (ZYX Records) | 6 | 3 | |
**DOMINICA** "Getta Let You Go" (Mimmac) | 6 | | |
**MEAT LOAF** "Objects In The.." (MCA) | 97 | 96 | |
**NKOTB** "Never Let You Go" (Columbia) | 16 | | |
**SALT-N-PEPA** "None Of Your..." (Next Plateau/London/PLG) | 4 | | |
**PEARL JAM** "Elderly Woman Behind..." (Epic) | 3 | 2 | |
**AEROSMITH** "Deuces Are Wild" (Geffen) | 7 | 2 | |
**BLACK MONO"I Gotcha Open" (Nervous/Mercury) | 3 | 2 | |
**MARIAN CAREY** "Never Forget You" (Columbia) | 11 | 3 | |
**K 7** "Hi De Ho" (Tommy Boy) | 3 | 1 | |
**M PEOPLE** "Moving On Up" (Epic) | 42 | 40 | |
**U2** "All I Want Is You" (RCA) | 3 | | |
**12 GAUGE"Dunkie Butt" (Danzalot/Street) | 17 | 2 | |

**AALIYAH** "Back & Forth" (Jive) | 7 | | |
**COOLIO** "Fantastic Voyage" (Tommy Boy) | 4 | 2 | |
**TONY TONI TONE** "Leavin" (Wing/Mercury) | 70 | 3 | 1194 |
**NAS** "It Ain't Hard" (Columbia) | 5 | 2 | |
**DURAN DURAN** "Thank You" (Maverick/Sire/WM) | 3 | | |
**SNOOP DOGGY DOGG** "Doggy Dogg World" (Death Row/Interscope/AG) | 4 | 3 | |
**B U J Y** "I'll Be Loving You" (Metropolitan) | 21 | 3 | 712 |
**PRIMAL SCREAM** "Rocks" (Sire/WB) | 3 | | |
**CRYSTAL WATERS"100% Pure Love" (Mercury) | 5 | 1 | |
**CHARLATANS** "Can't Get Out Of Bed" (Beggars Banquet) | 3 | | |
**COCTEAU TWINS** "Bluebeard" (Capitol) | 7 | 6 | 432 |
**IMMORTALS** "Mortal Kombat" (Virgin) | 5 | 3 | 413 |
**INDONESIA** "Do Thang" (EMI/ERG) | 4 | 2 | 308 |
**BABBLE"Take Me Away" (Reprise) | 7 | 1 | 296 |
**SOUNDGARDEN** "Spoomen" (A&M) | 6 | 4 | 217 |
**PINK FLOYD** "Keep Talking" (Columbia) | 3 | 2 | 201 |
**ALISON MOYET** "Whispering Your Name" (Columbia) | 5 | 5 | 126 |
**SARAH McLACHLAN** "Possession" (Netwerk/Arista) | 19 | 16 | 123 |
**INDIANS** "Look Up To The Sky" (Polydor/PLG) | 10 | 9 | 119 |
**MOTLEY CRUE"Misunderstood" (Elektra) | 6 | 3 | 100 |
**OCTOBER PROJECT** "Bury My Lovely" (Epic) | 5 | | |

Refer to song information on Pages 83, 84 and 85.

Songs ranked by total points:
- Adds - a song becomes an add the first time a station reports it, with or without airplay.
This week's chart reflects airplay from April 11-17.

**RHYTHMIC CHR**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOP 20 PLAY</th>
<th>PLAY STATIONS</th>
<th>RANK</th>
<th>TOTAL POINTS</th>
<th>LAST WEEK RANK</th>
<th>OVER GROWTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SWV &quot;Anything&quot; (RCA)</td>
<td>13 adds</td>
<td>Number 16 on the chart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. WARREN G &amp; NATE DOGG &quot;Regulate&quot; (Death Row/Interscope/AG)</td>
<td>4 adds</td>
<td>Number 5 on the chart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. SWV &quot;Regulate...&quot; (Death Row/Interscope/AG)</td>
<td>23 adds</td>
<td>Number 22 on the chart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>Number 12 on the chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>TONY BRAXTON &quot;You Mean The World To Me&quot; (Arista)</td>
<td>21 adds</td>
</tr>
<tr>
<td>GABRIELLE &quot;I Wish&quot; (GoDiscs/London/PLG)</td>
<td>23 adds</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAY**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>Number 15 on the chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>TONY BRAXTON &quot;You Mean The World To Me&quot; (Arista)</td>
<td>35 adds</td>
</tr>
<tr>
<td>GABRIELLE &quot;I Wish&quot; (GoDiscs/London/PLG)</td>
<td>35 adds</td>
</tr>
</tbody>
</table>

Next week you'll be able to see a list of songs that had the largest increases in total plays over the previous week.

**POP CHR**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOP 20 PLAY</th>
<th>PLAY STATIONS</th>
<th>RANK</th>
<th>TOTAL POINTS</th>
<th>LAST WEEK RANK</th>
<th>OVER GROWTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ACE OF BASE &quot;The Sign&quot; (Arista)</td>
<td>127</td>
<td>2</td>
<td>5452</td>
<td>290</td>
<td>2208</td>
<td></td>
</tr>
<tr>
<td>2. CROWNS COUNTING CROWZ Mr. Jones (GC)</td>
<td>130</td>
<td>1</td>
<td>5557</td>
<td>27</td>
<td>2793</td>
<td></td>
</tr>
<tr>
<td>3. BIG MOUNTAIN &quot;I love You Way Too Much&quot; (GC)</td>
<td>123</td>
<td>4</td>
<td>5179</td>
<td>19</td>
<td>2304</td>
<td></td>
</tr>
<tr>
<td>4. PRINCE'S No Must Be Beautiful (NPG/Contemporary)</td>
<td>123</td>
<td>4</td>
<td>5044</td>
<td>22</td>
<td>2259</td>
<td></td>
</tr>
<tr>
<td>5. MARADUNI &quot;Remember&quot; (Maverick/SWV)</td>
<td>126</td>
<td>5</td>
<td>4504</td>
<td>21</td>
<td>2186</td>
<td></td>
</tr>
<tr>
<td>6. SWV &quot;I Wish&quot; (GoDiscs/London/PLG)</td>
<td>111</td>
<td>7</td>
<td>4093</td>
<td>21</td>
<td>2186</td>
<td></td>
</tr>
<tr>
<td>7. CRASH TEST DUMMIES &quot;MMMV...&quot; (A&amp;M)</td>
<td>112</td>
<td>6</td>
<td>3785</td>
<td>21</td>
<td>2186</td>
<td></td>
</tr>
<tr>
<td>8. MARIAN CAREY &quot;Without You&quot; (Columbia)</td>
<td>107</td>
<td>8</td>
<td>3757</td>
<td>21</td>
<td>2186</td>
<td></td>
</tr>
<tr>
<td>9. COUNTING CROWZ &quot;Mr. Jones&quot; (GC)</td>
<td>106</td>
<td>8</td>
<td>3757</td>
<td>21</td>
<td>2186</td>
<td></td>
</tr>
</tbody>
</table>

Next week you'll be able to see a list of songs that had the largest increases in total plays over the previous week.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
<th>Format</th>
<th>Peak Rank</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Objects&quot;</td>
<td>Meat Loaf</td>
<td>40</td>
<td>96</td>
<td>(AF: 19)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Swear&quot;</td>
<td>M People</td>
<td>40</td>
<td>72</td>
<td>(AF: 14)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Leavin'&quot;</td>
<td>Toney Tone</td>
<td>30</td>
<td>70</td>
<td>(AF: 17)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Move It&quot;</td>
<td>M People</td>
<td>40</td>
<td>40</td>
<td>(AF: 10)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Wish&quot;</td>
<td>Gabrielle</td>
<td>20</td>
<td>20</td>
<td>(AF: 4)</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Misled&quot;</td>
<td>Celine Dion</td>
<td>18</td>
<td>18</td>
<td>(AF: 3)</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Anything&quot;</td>
<td>SWV</td>
<td>18</td>
<td>18</td>
<td>(AF: 7)</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Possession&quot;</td>
<td>S. McLachlan</td>
<td>18</td>
<td>18</td>
<td>(AF: 2)</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Don't&quot;</td>
<td>Ace of Base</td>
<td>17</td>
<td>17</td>
<td>(AF: 7)</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Regular&quot;</td>
<td>NSYS</td>
<td>14</td>
<td>14</td>
<td>(AF: 2)</td>
</tr>
</tbody>
</table>

**TOP 40 Chart Next Week**

Next week you'll be able to see a list of songs that had the largest increases in total plays over the previous week.

---

**BREAKERS**

Refer to song information on Pages 83, 84 and 85.

---

**ALL-4-ONE**

"I Swear" (Blitzz/AG)

74% of our reporters on it (129 stations)

Add: 52

Number 22 on the chart

---

**MPeople**

After walking away with a Brit Award and backing up seven consecutive Top-10 singles in the U.K., MPeople smash up in America with their premiere Epic release, "Moving On Up."

---

**FIRST WEEK: MOST ADDED!**

**INCLUDING**

<table>
<thead>
<tr>
<th>Station</th>
<th>Call Letters</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXKS</td>
<td>WAPE</td>
<td>WHYT</td>
</tr>
<tr>
<td>WPRO</td>
<td>WHYI</td>
<td>WHHH</td>
</tr>
<tr>
<td>WPXY</td>
<td>WZJM</td>
<td>WKBJ</td>
</tr>
<tr>
<td>KIIS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

...AND MANY MORE!

One of the Most Requested
**PLAY RANK** – Ranks all songs on the chart by number of plays, no weighting system used.

**CHART BULLETS** – Given to any song that shows airplay growth (increase in points over previous week).

**R&R Weighing Formula**

Each station earns its own weight in balance the weight ranges. The elements used in determining the station points are average quarter-hour persons, weekly cure, and the station's turnover, which measures its effectiveness. Simple compression and moving average limiting formulas are then applied to balance the weight ranges. The resulting tighter point spread makes it easier to judge the relative chart impact of each station.

**GR: GROWTH RANK** – A qualitative analysis that ranks the songs that showed the most growth over the previous week in airplay and audience impact.

**MOST ADDED** - You can see both the quantity (number of stations adding a song) and quality (Add Factor) of adds.

**MOST INCREASED PLAY**

A qualitative analysis that ranks songs that showed the most increase in the total number of plays over the previous week.

**AF: ADD FACTOR**

Measures the quality of the adds by combining the total weights of stations adding a song.

**Bottom Line**

Points compressed to a 1-50 scale for easier referencing.

---

**SONG INFORMATION**

Each line gives you a different way of looking at a song's airplay.

**COUNTING CROWS**

**“Mr. Jones”**

**DGC**

**LP Title: August & Everything Else**

**ADD FACTOR (Add Factor: 1)**

<table>
<thead>
<tr>
<th>PLAYS</th>
<th>Chart Positions</th>
<th>Total Points</th>
<th>Total Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>50+</td>
<td>LW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40-49</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30-39</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Stations**

**Total Plays**

- **54**
- **2001**
- **1274**
- **1902**

**AIRPLAY OVERVIEW**

Key stations providing the most plays for a song are displayed with total plays for the current week compared to total plays for the previous week.

**NEW CHARTS AND DATA BASED ON ACTUAL PLAYS-PER-WEEK**

**Detaiied song information in all formats**

**PLAYLISTS IN ALL FORMATS**

---

**P.S.**

For more information, visit www.americanradiohistory.com
U.S. Country Chart

1. RONNIE WALLACE
2. SCARLETT RAE
3. TIM MANNING
4. LARRY MILES
5. BOBBY BLACK
6. KEVIN REES
7. RONNIE WALLACE
8. SCARLETT RAE
9. TIM MANNING
10. LARRY MILES

B. Breakers

Complete Top 55 Country Chart Pg. 56, Playlists Pg. 57, Country Songs Pages Pg. 58, Country Songs Index Pages Pg. 59

Adult Contemporary Chart

1. RICHARD MARX
2. PHIL COLLINS
3. JON BON JOVI
4. BRUCE SPRINGSTEEN
5. CLAY BOWMAN
6. AC/DC
7. MARVIN GAYE
8. TOTO
9. KURT WOOGC
10. MICHAEL BOLTON

B. Breakers

Complete Top 40 Chart Pg. 49, Chart Analysis Pgs: 81; Playlists Pg. 72, CHR Songs Pg. 83

Adult CHR/Hot AC

1. RICHARD MARX
2. PHIL COLLINS
3. JON BON JOVI
4. BRUCE SPRINGSTEEN
5. CLAY BOWMAN
6. AC/DC
7. MARVIN GAYE
8. TOTO
9. KURT WOOGC
10. MICHAEL BOLTON

B. Breakers

Complete Top 40 Chart Pg. 72, Playlists Pg. 74

Alternative

1. MORRISSEY
2. ENGLISH UK
3. UNKLE
4. GREEN DAY
5. SASHA
6. LADY GAGA
7. LADY GAGA
8. LADY GAGA
9. LADY GAGA
10. LADY GAGA

B. Breakers

Complete Top 40 Alternative Chart Pgs. 66; Playlists Pg. 67; Sounds Pg. 70

Urban Contemporary

1. TREVOR NOVAK
2. LUKE BRYAN
3. KACEY MUSGRAVES
4. BROOKLYN DEBUTS
5. KELLY CLARKSON
6. JASON DERULO
7. KATY PERRY
8. ADAM LAMBERT
9. LADY GAGA
10. WILL SMITH

B. Breakers

Complete Top 40 Chart Pg. 72, Playlists Pg. 74

City Chart

1. FAITH HILL
2. CLINT BLACK
3. SHANIA TWAIN
4. WILLIAM DEFRANK
5. KYLIE MINOGUE
6. DIERGARRETT DAVIS
7. JOSH TURNER
8. MARTINA MCBRIDE
9. CRYSTAL GRAYSON
10. RITA ORA

B. Breakers

Complete Top 30 Chart Pg. 72, Playlists Pg. 74

The Back Page

AAR Tracks

1. PINK FLOYD
2. SAWYER/Buck "oo" Buck
3. BOB & CAROLE ANN
4. DONALD HARRISON
5. BOZ SCAGGS

B. Breakers

Complete Top 30 AOR Tracks Pg. 72, Playlists Pg. 74

Country

1. ROBBIE ROBERSON
2. BILLY SUGAR
3. MIKE STAPLES
4. MARTY STROUD
5. TROY ROBERTS

B. Breakers

Complete Top 30 Country Chart Pg. 72, Playlists Pg. 74

Progressive

1. BONNIE RAITT
2. DAVE GROHL
3. BOB MARLEY
4. RAY CHARLES
5. RAY CHARLES

B. Breakers

Complete Top 68 Tracks Chart Pg. 52, LP Chart Pg. 63,

The Top 40

1. RICHARD MARX
2. PHIL COLLINS
3. JON BON JOVI
4. BRUCE SPRINGSTEEN
5. CLAY BOWMAN

B. Breakers

Complete Top 55 Country Chart Pg. 56, Playlists Pg. 57, Country Songs Pages Pg. 58, Country Songs Index Pages Pg. 59

Select Chart Climbers

1. WILLIAM DEFRANK
2. MARTINA MCBRIDE
3. CRYSTAL GRAYSON
4. RITA ORA

B. Breakers

Complete Top 55 Country Chart Pg. 56, Playlists Pg. 57, Country Songs Pages Pg. 58, Country Songs Index Pages Pg. 59

Adult Contemporary

1. M. BOLTON
2. BRUCE SPRINGSTEEN
3. MARILYN MANSON
4. RAY CHARLES
5. RAY CHARLES
6. JOSIE Wretenberg
7. KELLY CLARKSON
8. JASON DERULO
9. KATY PERRY
10. ADAM LAMBERT

B. Breakers

Complete Top 40 Chart Pg. 72, Playlists Pg. 74

NAC

1. AYREY K & AARON HERLETT

B. Breakers

Complete Top 30 Chart Pg. 72, Playlists Pg. 74

Debuts

1. RICHARD MARX
2. PHIL COLLINS
3. JON BON JOVI
4. BRUCE SPRINGSTEEN
5. CLAY BOWMAN
6. AC/DC
7. MARVIN GAYE
8. TOTO
9. KURT WOOGC
10. MICHAEL BOLTON

B. Breakers

Complete Top 40 Chart Pg. 72, Playlists Pg. 74