Deposed Morris Sues WMG

The $50 million question: Did Fuchs have cause?

By COREY LEYSTEIN
R&R STAFF WRITER

Ousted Warner Music Group U.S. Chairman Doug Morris filed a $50 million lawsuit against his former employer Friday (6/23), claiming he was fired by WMG Chairman Michael Fuchs without cause. Morris net the axe last week, two days before a May 15 letter promised he would be promoted to President/CEO of WMG worldwide, according to the suit.

Morris claims his employment contract — which had four years remaining — specified a $50 million payment upon dismissal without cause. "When terminating plaintiff’s employment, defendant did not even allege that it was for cause," read the lawsuit, filed in New York state court.

Thinking he was about to be promoted last Wednesday (6/21), Morris was instead handed a press release announcing his departure, then ordered by Fuchs to clean out his office immediately. The next day he was reportedly given a letter stating that his ouster was for cause, but the cause was not clearly spelled out.

Morris

Other Heads Safe

In interviews, Fuchs cited Morris's alleged corporate politicizing and divisive management style as reasons for the unexpected move. Fuchs — who assumed all of Morris's domestic responsibilities in addition to overseeing the worldwide division and chairing operations at Time Warner's HBO — told the AP that the domestic division "was not working together well" despite its success. (WMG led U.S. music sales last year with 21.1% of the market.) Sources placed the exit package Morris was offered at $52 million.

Time Warner is said to have recently settled with Fuchs's predecessor, Bob Morgado, for between $30-$50 million.

Speculation on the future of WMG label heads Val Azzoli (Atlantic), Sylvia Rhone (Elektra), and especially Danny Goldberg (Warner Bros.) — all Morris appointees and close friends — has been gathering steam for a discussion for a year. Fuchs has made it clear that those jobs are safe.

MORRIS/See Page 18

Casey Kasem Celebrates 25 Years Of Countdown Magic

Twenty-five years ago this holiday weekend — July 4, 1970 — Casey Kasem's first national countdown started on Page 56. Kasem describes how a magazine in a radio station trash barrel helped transform Kasem from local air personality to national celebrity.

Tom Rounds and Ron Jacobson, two key players in the early years, recount their observations and Kasem's storytelling abilities and how the show was born. They also candidly explain the reality of what it was like doing syndicated programming 25 years ago and the obstacles they surmounted to play the hits "from Baltimore to Bakersfield and Battle Creek to Baton Rouge."

See Mike Kinosian's Column On Pages 56 & 58

Talk Show Host Convention: Just A Tempest In A Teapot

Liddy fury casts shadow over sparse sessions

BY RANDALL BLOOMQUIST
R&R NEWS/TALK EDITOR

HOUSTON — In what has become a familiar turn of events, controversy totally overshadowed substance last week at the seventh annual meeting of the National Association of Radio Talk Show Hosts (NARTSH).

From the opening reception to the closing dinner, the event was dominated by the debate over the NARTSH board of directors' split decision to bestow its Freedom of Speech Award to Westwood One talker G. Gordon Liddy. Liddy has drawn heavy criticism for offering on-air tips for shooting federal agents and using pictures of President Barack Obama.

NARTSH/See Page 18

NYSE Takes Stock In Infinity

To commemorate Infinity Broadcasting's induction into the New York Stock Exchange, a 30-foot-high radio played samples of the group's stations at the exchange's 11 Wall Street entrance. In addition, the intersecting New Street was named Infinity Way for the day. Pictured in front of the exchange are Infinity Chairman Gerry Carrus, NYX President Dick Grasso, and Infinity President/CEO Mel Karmazin, co-Chairman Mike Weiner, and CFO Farid Suleman.

Anti-Dereg Coalition Sets New Agenda

Wants 50/50 national ownership ceiling

By MARY ANN BARTON
R&R WASHINGTON BUREAU

The Coalition for Broadcast Diversity, now with the muscle of 19 broadcast group owners behind it, has come out swinging against the proposed elimination of local and national ownership limits. The coalition's leader, Greater Media CEO Tom Milewski, last week unveiled a legislative proposal that the group is shopping around to members of Congress. It includes:

• Capping national ownership limits (currently 20 AMs and 20 FMs) at 50 AMs and 30 FMs

Deregulation/See Page 18
"So Who Really Cares? It's Just A Bumper Sticker, Right?"

Ask the station GM or Owner how much they care about your station's image. If your sticker supplier is just slapping logos on vinyl, look for something better. The last thing you need is to be up against a deadline, then get a shipment of stickers with the color a little off, or a logo out of registration. Every sticker at Communication Graphics is treated like the creative art it is. Each one with eye-catching colors and designs. Stickers from CG won't fade, crack or peel either. They're thicker, and we use better quality inks. Don't get stuck. Call us first.

Communication Graphics Inc
Images that last.
1765 North Juniper, Broken Arrow, OK 74012 • (918) 258-6502 • FAX 1-918-251-8223 • 1-888-331-4438
Stein Appointed WB VP/Promo

Nancy Stein has been appointed to VP/Promotion & Special Projects for Warner Bros. Records. Stein, most recently National Director/Promotion, joined the label in 1981 as Local Promotion Manager for Cincinnati and Indianapolis. "Nancy Stein is one of the most motivated, dedicated, and innovative persons I've worked with," said Steiner. "She's a real asset to our company."

Connonne Upped To Epic VP/Singles

Dale Connonne has been promoted to VP/Singles Promotion at Epic Records. Connonne, who served as Epic's Sr. Director/Singles Promotion since 1993, will be responsible for all aspects of the label's singles promotion.

VP/Promotion Barbara Seltzer remarked, "Dale's experience and expertise will be a great asset to our company."

Connonne/See Page 18

Burruss Named To VP/Promo Post At Hollywood Label

Veteran promotions rep Tim Burruss has been named VP/Promotion for Hollywood Records. Burruss will oversee all of Hollywood's promotional activities and report directly to Sr. VP/Promotion.

Burruss/See Page 18

R&R Observes July 4 Holiday

In observance of the Independence Day holiday, R&R's Los Angeles, Nashville, and Washington, D.C. offices will be closed Tuesday, July 4. The editorial deadline for R&R's July 7 issue will be Monday, July 3.

Manning Now Clear Channel VP/Tampa; Malone WMTX VP/GM

WRBQ-AM & FM/ Tampa/VP/Program Director David Manning has been promoted to VP/Tampa for Clear Channel Communications. He'll continue as GM of WRBQ and will now oversee Hot AC sister WMTX-AM & FM. Concurrently, WMTX GSM Kevin Malone has been upped to VP/GM. Manning commented, "I'm looking forward to working closely with Kevin to maximize all of Clear Channel's strengths and opportunities in Tampa."

Manning/Malone/See Page 18
**RADIO BUSINESS**

**FCC Reassesses Minority Preference**

**By Mary Barton**

R & R Washington Bureau

The FCC’s recent proposal to eliminate minority preference provisions for its August auction of Personal Communications Services licenses has some observers wondering whether the agency might nix other such programs.

The agency is seeking comment on its program to offer discounts to women and minorities. It’s proposing to temporarily scuttle all race- and gender-based provisions for the August 29 auction because bidders reportedly were worried about legal challenges. The Commission made the decision in response to a recent Supreme Court decision that reduces the justification for affirmative action programs.

It’s uncertain whether the Commission might change the various programs it has adopted over the years to enhance minority ownership. Those programs include:

- Allowing multiple ownership rule exceptions. FCC rules permit owners to own 20 AM/20 FM stations and increase the cap to 23 AM/23 FM stations if the additional three stations are controlled by minorities or small businesses.

**Rules Review Requested**

FCC Chairman Reed Hundt has asked the agency’s general counsel, Bill Kennard, to conduct a review of all the minority preference rules the agency now uses. "The purpose of the review is to ensure that we apply [the Supreme Court decision] fully and nevertheless continue to fulfill our commitment to include minorities and women fully in the communications revolution," Hundt said in a recent speech at Howard University.

Hundt has "assured me that the FCC ... stands ready to defend its minority ownership and employment policies," said Henry Rivera, Chairman of the Minority Media and Telecommunications Council, which promotes minority interests before the Commission. Rivera noted that "all of the FCC’s broadcasting ... minority ownership and EEO programs serve the highly compelling governmental interests of fostering diversity, remedying past discrimination, and promoting competition in industries essential to democracy, commerce, culture, and defense."

He said the agency’s minority preference programs "impose few constraints on opportunities for non-minorities, are narrowly tailored, and are highly cost-effective. They can, must, and shall survive."

Some broadcasters have complained that the FCC’s EEO reporting requirements are unfair. In a recent FCC budget hearing before the House Commerce Telecommunications Subcommittee, Rep. Jack Fields (R-TX) said Texas broadcasters have told him the Commission is issuing fines "to punish the industry for not complying.”

Hundt told the panel the agency is "in the process now of simplifying [the EEO reporting requirement] for small broadcasters.”

**Deal Of The Week**

- **Regent Communications Acquisitions $50 million**
  - Includes:
    - KMKV-FM & KUDL-FM/Kansas City
    - WZEL-FM & WXLW/Charleston, SC
    - KALL-AM, KXAT-FM & KDJO-FM/Salt Lake City

The entire Apollo chain goes to Regent in this mega-deal. For more details, see story below right.

**Evergreen Headed Back To Equity Well**

- Evergreen Media has announced plans for a secondary public offering of 4.62 million shares of its Class A common stock at an attempt to pay down debt.

**ABC, Reuters To Expand; AP Issues Warning**

- While ABC Radio and Reuters plan their expansion to target “several thousand more” radio stations, the AP takes a tough stand on unauthorized use of AP copy.

---

**May 25, 1995**

**RADIO EQUITY PARTNERS LIMITED PARTNERSHIP** has acquired **WWRX (FM)** Providence (Westerly), Rhode Island from WISTERLY BROADCASTING COMPANY

The undersigned initiated the above, assisted in the negotiations and acted as the exclusive broker for the transaction.

Richard A. Foreman Associates

Media Brokerage & Consulting

330 Emery Drive East

Stamford, Connecticut 06902

203 327-2800

---

**WHAT’S RADIO ALL ABOUT?** — That’s the question KFG Dimensions, Kätz Radio Group’s strategic sales and marketing agency, hoped to answer when they gave media planners from D’Arcy Massas Benton & Bowles a tour of client station WPLJ/NY. The idea was to enable media planners and buyers to see what the station was all about, and how it could fit into their next media buys. Taking a break to pose with WPLJ FDMorning show host Scott Shannon (phot from left) are: (Left) D’Arcy’s Katz Hogan, Brian Goodman, Belle Kestin, D’Arcy’s Christine Bacon, and Michael Knott, KRG’s Ken Lanser, D’Arcy’s Sarah Hentinger, WPLJ NSM Steve Bomeran, and KRG’s Melissa Goldiel.

---

**Mid-Market Monster**

**Regent Acquires Apollo In $50 Million Deal**

Terry Jacobs’ dream of building a top-ranked medium-market radio group moved closer to realization this week when his Regent Communications inked a $50 million deal to acquire the seven Apollo Partners stations.

“The Apollo stations fit Regent’s strategic plan almost perfectly,” said Jacobs. “Our goal is to build a significant and profitable radio company in medium-sized markets. With this acquisition, Regent’s markets will range in size from No. 27 (Kansas City) to No. 82 (Charleston) and include two of the country’s fastest-growing markets, Las Vegas and Salt Lake City.”

The properties Regent is acquiring from Apollo are: KALL-AM, KXAT-FM & KUDL-FM/Salt Lake City, KMKV-FM & KUDL-FM/Kansas City, and WZEL-FM & WXLW/Charleston, SC. Because the Charleston stations are paired to begin their review process, the deal has been split into two parts. Regent will first acquire the Salt Lake City and Kansas City outlets and close on the Charleston combo later in the year.

$65 Million Credit Line

Regent, based in Covington, KY, has obtained a $65 million senior credit line from the Bank of Montreal that will be used to help pay for the acquisition. Apollo President Bill Stastek will join Regent as an equity holder with the title Exec. VP/COO.

Jacobs told R&R: “Bill’s got a tremendous background in radio, and we intend to use his knowledge and experience as we continue to grow. We don’t intend to stop here.”

Regent already owns nine stations, including WRES-AM, WFAA-AM, WJOX-FM & WHK/FM/Louisville, KFMS-AM & FM & KSNE-FM/Las Vegas, and WLT-AM & WDOL-FM/Dayton. The group also has joint sales agreements with WQLL-FM/Louisville and KEYV/Las Vegas.
Today, your job is tougher than ever. You have a fixed set of resources (usually smaller), a number to hit (always higher), and no time to waste. In this environment, your management tools have to be the best.

**Fortune 500 Management**

Branding. The world's most successful companies live by it. Wall Street rewards it. Madison Avenue exists because of it. Consumers respond to it.

Open a business magazine, an advertising journal, or a media trade. What are top media managers talking about? Their brands. Why? Because television, print, and innovative radio managers now realize that their consumer products are governed by the same laws that make every other consumer product a success or a failure.

**Branding: The Next Level**

The things you learned in war college worked in the 80's because the industry was different back then.

But today, there's simply no easy way to solve the challenges created by audience fragmentation and tighter budgets.

Everybody is now fighting for 25-54 numbers and there's no place to run when things get tough.

You have to take what you've got and make it better. Every dollar that you put into the station has to increase cash flow today. That's where branding fits in.

Branding was developed by Fortune 500’s marketers who get paid to build profits. They use specific research tools and management techniques to make their products stand out on crowded shelves, to earn customer loyalty, and to maximize profitability. Just ask them: Branding is simply the best way to compete. Period.

**Stratford: The Branding Authority**

Stratford is radio's exclusive source for branding know-how. That's why the NAB asked us to write The Franchise, the definitive book on radio branding.

Stratford uses the branding discipline to help clients solve their problems and hit their numbers. They use our strategic research, music testing, focus groups, and branding techniques to learn more about their position and their customers than they ever have before.

Branding is a step-by-step process for competing more effectively today and in the future. It's time for your team to graduate to branding. To learn how, call John Dickey at 404-688-1166.

**Stratford Research**

*The Branding Authority*
Evergreen Media Plans Secondary Public Offering

Evergreen Media (NASDAQ: EVGM) is heading back to the equity well. The Irving, TX-based radio group this week announced plans for a secondary public offering of 4.62 million shares of its Class A common stock.

The company plans to use the money to pay down debt. The offering is being underwritten by a syndicate led by Alex. Brown & Sons and includes CS First Boston; Donaldson, Lufkin & Jenrette; UBS Securities; and Wertheim Schroder.

Evergreen, the country's second-largest pure radio group (after Infinity Broadcasting), owns 22 radio stations, including KKBT/Los Angeles and five radio stations in Chicago. The company went public in May 1993. Evergreen closed at 25-3/4 on Tuesday (6/27).

ABC Radio, Reuters Expand Coverage; AP Issues Warning

ABC Radio and Reuters have a new, five-year agreement to expand ABC NewsWire, the 24-hour news service, and plan to target "several thousand more" radio stations in need of a wire service. And starting July 3, Reuters will combine coverage from States News Service, which provides state-specific news from Washington.

"We believe the alliance of ABC, Reuters, and States News Service makes ABC NewsWire the best value radio stations across the country can buy," Reuters America Inc. Exec. VP/Editor Paul Eide said in a statement.

Meanwhile, last week the Associated Press issued a stern warning to member stations, reiterating its policies about unauthorized use of AP copy. The news service recently forced a news wire competitor to stop using AP-based news stories after it was buying from a stringer who worked at an AP-member station. "[I]f [other news wire] rewrite other people's news, they'd better not use AP," said AP Broadcast Division VP Jim Williams.

TRANSACTIONS

Regent Communications Pays $50 Million For Three Duopolies

Ragan Henry's Atlantic-Allur Inc. picks up Atlantic City FM for $2.7 million.

Deal Of The Week

Regent Communications Acquisitions

PRICE: $50 million

TERMS: Duopoly deal; asset sale for $45 million cash and a three-year, 5% million promissory note at the prime rate of interest plus 1%

BUYER: Regent Communications, headed by President/CEO Terry Jacobs. It owns nine other stations. Phone: (506) 292-0030

SELLER: Apollo Radio Holdings Company Inc., owned by William Stakelin, Terry Elks, and Ken Gorman. Stakelin will become an equity holder in Regent Communications and will be involved in the new enterprise in the role of Exec. VP/COO. Phone: (212) 750-4530

BROKER: Paul Leonard of Star Media Group

KMXV-FM & KUDL-FM/ Kansas City

FREQUENCY: 93.3 MHz; 98.1 MHz

POWER: 100kW at 1056 feet; 100kW at 994 feet

FORMAT: CHR; AC

WEZL-FM & WXLY-FM/ Charleston, SC

FREQUENCY: 103.5 MHz; 102.5 MHz

POWER: 100kW at 659 feet; 100kW at 551 feet

FORMAT: Country, Gold

KALL-AM, KKAT-FM & KODJ-FM/Salt Lake City

FREQUENCY: 910 kHz, 101.9 MHz; 94.1 MHz

POWER: 5kw day/1kw night; 27.8kw at 3750 feet; 4kW at 3000 feet

FORMAT: News/Talk, Country, Gold

KWDWA (FM CP)/White Hall

PRICE: No cash consideration

TERMS: Asset sale

BUYER: Big River Broadcasting Corp., owned by S. Knox Phillips and Jerry Phillips. They own WSBM-AM & WOLF-FM/Florida and one other station. Phone: (205) 764-8170

SELLER: Benny Carle Broadcasting Inc., headed by President Benny Carle. It owns WBCF-FM/Florida. Phone: (205) 764-8170

FREQUENCY: 96.1 MHz

POWER: 2450 kW at 518 feet

FORMAT: AC

Arkansas

KWDA (FM CP)/White Hall

PRICE: No cash consideration

TERMS: Asset sale

BUYER: Kenneth Ramsey of Nicholsville, KY, acquiring a 100% stock interest in Bayou Broadcasting Inc. Ramsey is buying one other station and has an 80% stock interest in three other stations. Phone: (606) 885-5500

SELLER: Eva McGee of Pine Bluff, AR, selling her 100% stock interest in Bayou Broadcasting Inc. Phone: (501) 535-5237

California

KXTF-FM & KXDC-FM/ Carmel

PRICE: $2.5 million

TERMS: Duopoly deal, asset sale for cash

BUYER: Elettra Broadcasting Inc., headed by CEO Stephen Welch of Seattle and President/COO Kenneth Dennis of Larkspur, CA. It is buying KPGK-FM/Freedom, CA. Phone: (206) 623-1635

TRANSACTIONS AT A GLANCE

- WXFL-FM/Florence (Music Shoals), AL $565,850
- KWDW-FM/White Hall, AR No cash consideration
- KXAT-FM & KXDC-FM/Carmel, CA $9.5 million
- KHTF-FM/Los Banos (Merced-Modesto), CA $509,530
- WHNIR-AM/Cypress Gardens (Lakeland), FL $250,000
- WAYV-AM/Atlantic City, NJ $2.7 million
- WQUN-FM/Ocean Acres, NJ $1.1 million
- KJOT-FM/Los Lunas (Albuquerque-Santa Fe), NM $1.6 million
- WPTR-AM/Albany $700,000
- WWOF-FM/Camp Lejeune, NC $38,000
- KTCY-FM/Denison, TX $650,000
- KRJH-AM & KYOC-FM/Hallettsville-Yoakum, TX $290,000
- KHTF (FM CP)/Jadulac, TX No cash consideration
- KXCV-AM & KMBV-FM/Navasota (Bryan-College Station), TX $225,000
- KKYX-FM/Weatherford, TX $58,200 (approximate)
- KXKT-AM & KXKV-FM/Winnetka, WA $250,000
- WMRM-AM/Lake Geneva, WI $120,000
- WGLB-AM & FM/Port Washington, WI $311,900
- WGLB-FM/Port Washington $250,000

FREQUENCY: 104.5 MHz

POWER: 25kw at 328 feet

SELLER: Radio Income Partners, headed by general partner Greg Wein- stein. Phone: (408) 757-2977

FREQUENCY: 101.7 MHz; 93.5 MHz

POWER: 800kw at 591 feet; 110kw at 2260 feet

FORMAT: CHR; Variety

BROKER: Kali & Co.

KHTN-FM/Los Banos (Merced-Modesto)

PRICE: $509,530

TERMS: Duopoly deal, asset sale for cash

Continued on Page 8

High Definition Audio...EQ3™

Quite possibly the most perfect sound you'll ever hear. The EQ3 by NTI from the broadcast pros at Harris Allied. Once you experience EQ3 High Definition Audio, you'll never use any other sound enhancement system. We're that confident about NTI's EQ3, the world's first air band equalizer.

"The EQ3 lets me create a sound field that easily matches, and even exceeds all expectations. I can't live without the EQ3, and I bring it to every session or production."

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

Phone: 800-692-0022
Fax: 317-966-0623
Southern CA 800-690-3828

©1994 Harris Corp.
"We build cume and listener loyalty with Broadcast Marketing Group"

Wayne Walker
Vice President and General Manager
Variety 104.7 KVRY-FM
Phoenix, AZ

"The Broadcast Marketing Group enables KVRY to use TV effectively to execute a specific strategy, whether it's building loyalty within our own cume, or targeting our competitors' cume. With Broadcast Marketing Group we don't get a cost-per-point-buy. They don't use a cookie-cutter system.

"Broadcast Marketing Group will customize a program that will meet your TV needs, whatever they are."

Want to convert more of the right potential listeners to your station? Call today to learn how Power Points can boost your ratings →

Broadcast Marketing Group
POWER MEDIA PLACEMENT

Penntower • 3100 Broadway • Suite 318
Kansas City, Missouri 64111
Phone (816) 753-3277
Fax (816) 561-0800
NAB Applauds Lawmakers On Performance Rights Legislation

NAB President/CEO Eddie Fritts commended a House Judiciary panel last week for drafting legislation that exempts broadcasters from liability to pay performance royalties.

The proposed legislation, the "Digital Performance Right in Sound Recordings Act of 1995," would require subscription and video-on-demand services to pay record companies and performers.

Quoting a record executive, Fritts told the intellectual property Subcommittee that "without airplay, we'd all be in the door-to-door aluminum siding business."

Fritts described broadcasting's relationship with the recording industry as one that is mutually beneficial. "In exchange for use of their products, the recording industry has received untold, invaluable promotion which has helped sell literally billions of records."

Fritts also pointed out that unlike cable TV and satellite broadcast services, broadcast services are free to all, licensed to serve their local communities, provide news, sports, and weather, and meet other public interest obligations.

The House subcommittee was expected to hold another hearing Wednesday (6/28). The Senate last week postponed a vote on a similar bill and tentatively rescheduled it for Thursdays (6/29).

EAS Signal Shortens To 8-25 Seconds Starting July 1

Stations should have their Emergency Alert System (EAS) equipment upgraded to transmit a shortened, two-tone signal between eight to 25 seconds beginning Saturday (7/1).

This new requirement for the weekly broadcast of the EAS signal was part of a decision made last November by the FCC in an effort to upgrade the industry's old Emergency Broadcast System (EBS).

FCC EAS Engineer David Sturdivant says stations should consult with their engineers and equipment manufacturers. He added that some companies are offering kits to shorten the tone. For more information, contact the FCC EAS Office at (202) 414-1250.
If you own a radio station, work for one or do business with the radio industry...

You should be concerned about proposed Congressional legislation which may profoundly affect your job and your future.

Bills HR 1555 and S 652 would remove all limits on station ownership nationwide and in every local market! Proponents of this legislation—including the NAB—claim this will foster competition, but they're dead wrong.

Competition ultimately will be reduced in every market. Station owners with the deepest pockets will buy out competitors one by one. All the radio stations in a market could wind up in the hands of a few powerful operators. In fact, this legislation could even make it possible for a single owner to own every station in a market.

The innovation and creativity which is born of competition will be stifled. Staffs will be consolidated, jobs will be cut and budgets for technical improvement, promotion and community service will be slashed.

Careful, reasoned change to keep the radio industry healthy in an evolving economy—such as the recent duopoly rules—are welcome. Not so the draconian destruction of the vigorous competitive structure which has made our industry so strong for so long.

Careful, reasoned change would include raising national ownership limits to 50 AMs and 50 FMs, but only if today's single market ownership limits are maintained! This would allow for the continuing healthy growth of the larger radio groups and their ability to bring new capital into the industry, while maintaining constructive, productive local market competition.

If you're concerned, as we are, about the future health of local radio... if you're concerned— as you should be—about your future in radio... if you're concerned about the ultimate destruction of one of this nation's most community-directed, vigorously competitive major industries, you must act now.

CALL YOUR LOCAL REPRESENTATIVES AND FOLLOW UP WITH A LETTER. TELL THEM YOU WANT TO SEE HR 1555 AND S 652 CHANGED TO ...

• Maintain current local market ownership limits;
• Raise the ceiling on national ownership to no more than 50 AMs and 50 FMs; (We've gone from 7/7 to 12/12 to 20/20!)
• Direct the FCC to review periodically ownership limitations and competitive health in radio in light of technological advancement and emerging media and report recommendations to Congress every three years.

THE COALITION FOR BROADCAST DIVERSITY
P.O. BOX 1059 - TWO KENNEDY BOULEVARD
EAST BRUNSWICK, NEW JERSEY 08816
TEL: 908-247-6161 • FAX: 908-247-4956
Stern Named VP/GM Of WMVP/Chicago

Doug Stern has been named VP/GM of Evergreen Media’s all-sports WMVP/Chicago, effective August 1. Stern takes the WMVP reins from Evergreen Chairman Larry Wirt, who will continue as GM of WLUP-FM/Chicago.

Stern is currently Director/Sales at KNBR-AM/F-KFOG-FM/San Francisco.

"With the rapid growth of our company—and specifically WMVP Sports Radio 1000—we need to augment our management team," said Wirt. "Doug is uniquely qualified to join us and help guide WMVP to the next level."

Stern joined KNBR in 1987 as NSM. He has also worked as Station Manager at KKIS-AM/F-KMBC-Concord, CA and as an AE at KCRA-TV/Sacramento.

Group W Promotes Davis, Janoff To New Sales Posts

All News WINS-AM/A New York GSM Carey Davis has been promoted to Group W Sales Development for parent Group W. Concurrently, Greg Janoff — Sales Manager at Group W/Philadelphia — has been promoted to Sales Manager at Group W/WBUR-Boston.

Mrskys Now PD Of WOBF/Cincinnati

Former WZTA/Miami PD Neal Mrsky has been named PD of Classic Rock WOBF/Cincinnati.

"With it looking like the World Series might be in Cincinnati this year, how could I refuse?" said Mrsky. "Mrsky said, "With it looking like the World Series might be in Cincinnati this year, how could I refuse?"

Abernathy VP/AM Of KONO/San Antonio

WDSY-AM/F & WXRB-FM/Pittsburgh Director/Sales Doug Abernathy has been named VP/OM of October Communications Gold simulcast KONO-AM/F & KZMX/Concord, CA.

Abernathy will begin his new duties July 25. Before joining the Pittsburgh trombo, the eight-year radio veteran was LSM at WHFS/Philadelphia and has previously been an AE for WTLA-AM/F & WFLZ-FM/Tampa and an ad executive.

Corofine To Geffen As Promotions Director

Geffen/DGC Records has promoted Alex Cronin to Geffen Promotions. He replaces Gabrielle Skolnik, who now handles Northwest Field Promotion.

Cronin's new duties will include AC, Hot AC, NAC, and Jazz promotions. He will report to Bob Catania, a member of the national promotion team in New York.

"I'm really proud of Alex's accomplishments," said Geffen/DGC GM Bill Bennett. "His commitment to music translates into our commitment to breaking bands."

Corofine began his music career as MD for the Bay Area-based broadcast video program "California Music Channel." He joined Geffen in 1993 as an assistant in the CHR department.

EXECUTIVE ACTION

Carelli Becomes Cox/Tampa Sales Director

Former KBGO/San Diego VP/GM Dan Carey is set to join Cox News/Tampa as Director/Sales on July 10. The assignment also will include overseeing sales for Cox LMA partner/Conan Communications Sports outlet WFNS-AM.

WSUN/WCOF & WWRM/FM/Tampa Todd Leisler said, "With the extensive capabilities of our three stations — and the many opportunities our new alliance with WFNS will deliver — we need someone with a well-rounded understanding of Tampa Bay's complexities. Dan's abilities will greatly strengthen our Tampa Bay development."

Prior to joining KCBQ, Carey spent seven years as GSM at WRBQ/Tampa.

Arista Taps Ricks As Rap Promo Dir.

Jason Ricks has been named Director/Rap Promotions at Arista Records. He most recently was Noo Tree/Virgin Records' Director/Promotions & Marketing.

Based in Arista's New York office, Ricks will report to VP/Urban Promotions David Linton. Ricks' other experience includes stints as Director of Street Marketing & Promotions at Capitol Records and Director/Promotions at Loud/RCA Records.

Nichols Moves From CRB To Film House VP/Mktg.

Country Radio Broadcasters Exec. Director Dave Nichols is slated to return to Film House Inc. as VP/Morning Monday (7/8). He'll work directly with many of Film House's major-market clients, as he previously did when he served as Marketing Director from 1988 to 1993.

"Dick was one of the most productive marketing directors in the history of Film House," commented Sr. VP/Morning Wayne Campbell. "The experience and contacts he gained while working with the CRB can only make him an even more valuable asset to our company and our clients."

Nichols' CRB contract was not renewed during the organization's board meeting in Nashville last weekend. He had two months remaining on his second one-year contract, and the CRB's decision was effective immediately.

Grammy Goes Gold

NARAS's first release on its Grammy Recordings label — "1995 Grammy Nominees" — has been certified gold in the U.S. and has achieved gold status in nine other countries. Poising with the gold award are (l-r) Sony Music Distribution President Danny Yarborough, NARAS Sr. VP/VPOM Rick Shumaker, NARAS VP/VPSales Craig Applequist, Sony Music International Chairman Mel Iberman, NARAS President/CEO Michael Greene, Warner Music U.S. President/COO Mel Lees, and NARAS Chairman Joel Katz.

PRESENTING THE BEST IN "CLASSIC RADIO" ON

IN ITS 6th YEAR!

Host: Stan Freberg

IN ITS 6th YEAR!

ON 30 STATIONS!

CONTACT DAVID WEST at DBA 1-201-385-6566

DBA RESERVES THE RIGHT OF FINAL SELECTION OF AFFILIATES MAY NOT BE AVAILABLE IN SOME MARKETS

FEATURING:
The Shallows, The Lone Ranger, Suspense, Our Miss Brooks, Fibber McGee & Molly, Fred Allen's Lights Out, The Great Gildersleeve, Lum 'n Abner, The Life Of Riley, Sherlock Holmes, The Green Martin and Jerry Lewis Show, Sergeant Preston of the Yukon...

AND HUNDREDS MORE!

IN ITS 6th YEAR!

IN ITS 6th YEAR!

INCLUDING:
WBMB/Chicago
WJZ/Detroit
KIRO/Seattle
KCNO/Kansas City
KTRH/Houston
WSAI/Cincinnati

www.americanradiohistory.com
Is Your News Wire Sockin' it to Ya?

Are you spending too much money for a wire that's too hard to get ready for air?

United Press International has the solution!

Our broadcast services offer the most selectivity in the industry. You only pay for what you want. So, you don't waste paper or computer space.

UPI has bulletins, spotlights, weather, sports and stocks with more show-prep features than any other wire.

For stories with the right length, right punch and, best of all, the right bottom line — you need United Press International. Call toll-free to discuss pricing and get samples of our broadcast products.

If it's time for you to get the upper hand, call UPI — the only news service written by Broadcasters for Broadcasters.

800.503.9993

Worldwide Headquarters 1400 Eye Street NW, Washington, DC 20005
WUFX/ Buffalo Flips To Alternative

WUFX-FM (Buffalo) switched from Active Rock to Alternative as "The Edge" last Friday (6/23), with new "Edge-like" calls pending FCC approval. OM John Hager and PD/DMD Vince Richards remain with the station, which is now being consulted by Jacobs Media. Jacobs has also begun consulting co-owned Classic Rock WGRF-FM.

The Edge becomes the third alternative signal in market No. 40. CKEY-Niagara Falls and CFNY-Toronto ranked 8th and 12th in persons 18-34, respectively, in the Winter 95 Buffalo Arbitron survey. In addition, both CKEY and CFNY have Canadian content restrictions.

Mercury Radio Communications President Charlie Banta said, "Sixty percent of WUFX's music was already alternative, but our research indicated that the market truly wanted a pure Alternative station. We believe the transition from hard rock to the 'Edge' format will also deliver a much superior quality of audience to our advertisers."

"Coleman Research did a study among the rock audience in Buffalo and WUFX/See Page 19

Birenbaum Becomes President

Syd Birenbaum has been tapped as President of Discovery Records. He will report directly to Chairman Jaco Holscher.

"When Syd joined us in Spring 1992, it was clear he was very special," said Holzner. "Over the past three years, his skill at crafting marketing campaigns, working with artists, and helping find new talent — married with a strong strategic sense — easily convinced me and Warner Music Group [execs] that Syd would make a first-rate chief operating officer."

"He's been acting as President unofficially most of the spring. Now that the paperwork has been completed, we can tell the world what we at Discovery already know — that Syd is a rock man in the best sense of that phrase."

McGlamery, Pokora Earn New Priority Promotion Positions

Priority Records has bumped Raymond McGlamery to National Director/Pop Promotion and Liz Pokora to National Director/ Crossover Promotion. McGlamery previously was Priority's Southern Regional Promotions Director; Pokora served as "Western Hemisphere Promotion Chieff."

According to Sr. VP/Promotion Nancy Levin, "I promoted Ray- mond because his expense account exceeded his actual salary, so it was cheaper to bump him up. Liz's oxi- gen is crossover — she's amazing at her job and totally deserves the shot."

McGlamery's experience includes promotion posts at Island Records, Hollywood Records, and Sony/SW Music. Pokora began her career as Promotion Director at KKLQ/San Diego for similar duties.

GRP Sets Relaunch Of Classic Impulse!, Blue Thumb Imprints

□ LiPuma looks forward to continuing the tradition.

GRP Records has relaunched two classic labels: Impulse! and Blue Thumb. GRP chief Tony LiPuma will serve as President of both imprints.

"We're very excited about the direction we're taking with the Impulse! and Blue Thumb labels," said LiPuma, "and look forward to continuing the musical spirit and tradition each of these labels represented."

Impulse! — home to such jazz greats as John Coltrane and Charles Mingus during the 1960s — started anew with the reissue of Coltrane's legendary "A Love Supreme," "Ballads," and "Johnny Hartman" LPs. Avant-garde label Blue Thumb — founded in the late '60s by LiPuma and partners Bob Krussow and Don Graham — returns with a new Dr. John album, "Afterglow."

CELEBRATE RADIO'S 75TH ANNIVERSARY AS YOU PREPARE FOR THE FUTURE!

Join the industry's best at The NAB Radio Show and find real solutions to real problems. You'll address the issues of today and discover the tools needed to ensure your success and the success of your organization. From early programming, voice personalization, and new revenue streams to municipality, emergency and technological issues — there's something here for everyone!

Programs: You'll learn ways to improve listener loyalty and market share in sessions on monarchy, digital cur- rent, talent management, marketing and promotions and production. Plus NAB's finest speakers have been compiled this year to include more current and trending topics.

Management sessions will help you achieve maximum results from your station and staff.

Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

Small market stations will benefit from a series of sessions tailored to their unique needs.

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

□ Mel Karmazin and Larry Leeds, D/F/D of one of the world's best known, most influential radio groups, discuss "Radio Today's Trends, Tomorrow's Opportunities."

□ In the NAB Radio Lecture Ron Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their views on emerging digital current, talent management, marketing, and promotions and production. Plus NAB's finest speakers have been compiled this year to include more current and trending topics.

□ Management sessions will help you achieve maximum results from your station and staff.

□ Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

□ An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

□ Small market stations will benefit from a series of sessions tailored to their unique needs.

D/F/D of one of the world's best known, most influential radio groups, discuss "Radio Today's Trends, Tomorrow's Opportunities."

□ Management sessions will help you achieve maximum results from your station and staff.

□ Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

□ An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

□ Small market stations will benefit from a series of sessions tailored to their unique needs.

□ Gelabert everything that makes radio great today at the NAB/MCMICON Radio, Sound, Stereo & TV Show, Entertainment presented by Premiere Radio Networks.

□ "Radio Profiling From Technology in the '90s." In an exciting NAB/Show session for all World Media Expos and Radio Show attendees, John T. Matt, SMAC Exec- utive Vice President of Operations, will show you through entertaining demonstrations how it's happened (stereo broadcasting, the Internet, the World Wide Web), digital conversion and other cutting edge technologies will impact your business and your bottom line.

□ "The D/F/D of One of the World's Best Known, Most Influential Radio Groups: Ben & Jerry's Ice Cream, "Radio Today's Trends, Tomorrow's Opportunities."

□ Management sessions will help you achieve maximum results from your station and staff.

□ Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

□ An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

□ Small market stations will benefit from a series of sessions tailored to their unique needs.

Radio: 973-781-8778
Web Site: http://www.americanradiohistory.com

□ Don't Miss These NAB Radio Show Highlights...

□ Mel Karmazin and Larry Leeds, D/F/D of one of the world's best known, most influential radio groups, discuss "Radio Today's Trends, Tomorrow's Opportunities."

□ In the NAB Radio Lecture Ron Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their views on emerging digital current, talent management, marketing, and promotions and production. Plus NAB's finest speakers have been compiled this year to include more current and trending topics.

□ Management sessions will help you achieve maximum results from your station and staff.

□ Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

□ An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

□ Small market stations will benefit from a series of sessions tailored to their unique needs.

□ Gelabert everything that makes radio great today at the NAB/MCMICON Radio, Sound, Stereo & TV Show, Entertainment presented by Premiere Radio Networks.

□ "Radio Profiling From Technology in the '90s." In an exciting NAB/Show session for all World Media Expos and Radio Show attendees, John T. Matt, SMAC Exec- utive Vice President of Operations, will show you through entertaining demonstrations how it's happened (stereo broadcasting, the Internet, the World Wide Web), digital conversion and other cutting edge technologies will impact your business and your bottom line.

□ "The D/F/D of One of the World's Best Known, Most Influential Radio Groups: Ben & Jerry's Ice Cream, "Radio Today's Trends, Tomorrow's Opportunities."

□ Management sessions will help you achieve maximum results from your station and staff.

□ Sales and marketing professionals will benefit from the radio offered in NAB's high energy sales & marketing sessions.

□ An intensive one-day Digital Radio Seminar offers expert guidance and solutions for preparing your radio facilities for the digital age without wasting assets on expensive technologies.

□ Small market stations will benefit from a series of sessions tailored to their unique needs.
FROM YOUNG AND NEW TO TRIED AND TRUE... PARAGON'S GOT YOUR FORMAT COVERED.

Research and listener-driven strategic planning is the key to our clients’ ratings and revenue success.

Country
- KPLX-FM Dallas
- WXBQ-FM Johnson City
- WGH-FM Norfolk

AC/Oldies/NAC
- KODA-FM Houston
- WRMX-FM Nashville
- KMJZ-FM Minneapolis

AOR/Classic Rock
- WIMZ-FM Knoxville
- CITI-FM Winnipeg
- WMFX-FM Columbia

Alternative/Progressive
- WNNX-FM Atlanta
- KXPK-FM Denver
- WXRT-FM Chicago

News/Talk/Sports
- KNBR-AM San Francisco
- WSBA-AM York
- KKFN-AM Denver

To discuss research options for your station contact:
Mike Henderson, Director of Sales
Mike Henry, Managing Partner
(303) 922 5600
fax 922 1589

PARAGON RESEARCH

- Perceptual Studies
- Auditorium Music Tests
- Auditorium Format Analyses
- Tracking Studies
- Focus Groups

www.americanradiohistory.com
**Radio**

- **RON DeCASTRO** has been promoted from AE to Retail Sales Manager at WHLI-AM & WJIV-FM/Long Island.
- **MARY LOOS** advances from part-time to Marketing & Promotion Director at KXCK/Riviera. She also assumes the afternoon and weekend duties.
- **KIMBERLY MORGAN** formerly KYV-HM, KJXZ-FM & KOAI-FM/San Antonio’s Marketing Director — returns to KSNF-FM & KYNG-FM/Dallas in a similar capacity. She had worked there as a Promotions Asst. in 1992.
- **JUDD NESMITH** joins Cutter Productions as Affiliate Relations Manager. He most recently worked at Entertainment Radio Networks.

**Records**

- **DON KAMERER** has been appointed VP/Sales at Magnatone, based in Nashville. Concurrently, **SCOTT ST. JOHN** assumes Magnatone’s West Coast Regional Promotion duties, exiting a similar post at Patton.
- **JIM ROE** — most recently Urs Distribution’s Country Specialist — becomes Regional Sales Manager at MCA/Nashville and Decca, based in Atlanta.

- **BILL BENTLEY** and YVONNE GARRET** have been named VP/Director and Sr. Director, respectively, in Repine Records’ Media Relations Department. Bentley most recently was VP/director of A&R for Buddy Lear, Publicity at Warner Bros. Records; Garrett was VP at Susan Blond Inc.
- **CLAY SPARKS** rises from Director/ A&R to Sr. Director & A&R at Vernon Yamaha Recordings, which also boosts A&R.

**National Radio**

- **ALLAN FRIED** has been elevated from Director/International A&R to VP & A&R Artist Development at BMG International, effective July 1.
- **MERYTHED HILLER** becomes President of Arista Records & Entertainment Divisions, a new label formed by her Sonarious Productions/Brutally Honest Music Kiosk Studios. The feature and **WARREN HAYNES’ Wrecking Ball Entertainment**. Haynes will handle production and booking for the new label, which can be contacted at 800 Four Winds Lane, Jonesboro, GA 30263; (404) 473-7965.

**Changes**

- **AC**: WDEK/DeKalb, IL MD/morning man Keith Bansemer becomes PD. Jack Daniels replaces WAM-ALL & WKQI-FM/Middleton, NY night talent Mike Belote joins WLRQ/Marlboro for mornings, Carl Houghtaling replaces WFEX-WFNI/Norwalk, CT. Gayle Tschetter replaces WHAI/ Greenfield, MA for similar duties.

- **Alternatives**: KNRK/Portland MD Matt Southero is upped to MD. WGN, Chicago, Bob Ancel adds Hay- mews MD at sister KQGN ... Betts, June/ at PD & News, former WCTC/Philadelphia, GM will carry “The Olympic Report,” and the Committee for the Olympic Games (ACOG). The network will carry “The Olympic Report,” produced by Olympic Committee's of America. The network is now responsible for the full radio service for the event — called “The only radio program authorized by the ACOG” — will be customized for each affiliate and hosted by Olympic Bruce Jenner, pending the selection of his interview athletes, coaches, and officials: (800) 524-9696.

- **BURKBANK’S CREATIONS** announces the signing of the character “Sister.” Sister already is a TV spokesperson for several radio stations nationwide and is now making the final transition to radio as a comedy interactive. (513) 528-3375.

- **THE ROBERT THOMPSON GROUP** has agreed to a tentative agreement to open a new radio station in Los Angeles. The new center will feature direct-satellite uplink services for all networks and programs compiled by the company’s National Spot Sales Division. Also, RTG announces it has formed national spot sales and services with more than 150 networks and producers, (800) 995-1779 or (209) 221-7150.

**Industry**

- **TOM PERRY** seques to VP/Director of Sales and Regional Manager at MA- N Flndale Road Sales/Chicago. He previously held a similar post at the company’s Detroit branch.

- **ELEN STRAUS FADEN** has been tapped as VP/Investor Relations at Katz Media Group Inc. She exits Osborn Communications, where she was Sr. VP/Assistant to President & Corporate Affairs.

- **RICHARD CHER- NER** has been named President & co-CEO for MOB Entertainment Inc., parent of the House of Blues and its related subsidiaries. He will succeed or to his appointment, he was Chairman/CEO at Te- Mix, cell phone chain Taco Cabanera.

**NewsTalk**

- **SDDS-AM & FMS**: Louis has acquired its broad- cast team for the St. Louis Rams’ 1995 NFL season. Gary Bender, Jack Snow, Mike Bush, Frank Cucumano, Pete Peterson, Jackie Smith, Keith Wortman, Jim Tho- mas, Howard Balzer, and Steve Schlangen ... WIBC/Indianapolis boosts Acting News Director Deano Leigh DeNoon to Director. DeNoon replaces Stan Lehr, who will continue as morning drive anchor ... KMOX/S. Louis is added to KDFX/New York as morning drive on July 16. The hourlong call-in show will be hosted by Analytica’s Michael Greven.

**Nostalgia**: WDEL-AM/DE WSTM/Indianapolis. DE Michael Keizuras assumes similar duties at WEPN/Philadelphia.

**Progressive**: In the wake of WTTW/Indianapolis MD.imidayer John Mcgurc’s exit crosstown WBWB as AE, partner Bill Flint takes middays. Meanwhile, PD Rich Astenr assumes MD duties and will take music calls at (317) 331-7656 on Thursdays (2:30-4:30 PM) and Fridays (10:00 noon-CT). 

**Rock**: WRTK/Erie, PA welcomes Tim Stephens for MD/afternoon drive duties. He exists WZC/Winter- town, NY ... KCLB/Palm Springs, CA. MD Ron Stryker is upgraded to PD. 

**KUKQ-AM/Phoenix MD** Jonathan L. Rosen’s 14-year “Vir- gin Vinyl” show re-locates to KUPD on Sundays (7-opm) — at WRWC/Chicago John Desjardins, former Production Director at WOW/Orlando, joins as exec. producer of Mancow’s Morning Madhouse (weekdays, 5:30-10am); Angie Con- gine is upped from morning show host.

**MUSIC DEXTABLE**

**MONDAY, JULY 10**

- **1984All Freed is hired by WINS/ New York.**

- **1986Eric Clapton announces Dream will break up following a farewell tour.**

- **1990The Mankee receive a star on the Hollywood Walk Of Fame.**

- **2001Rick Carroll programs the world’s first close-captioned video.**

**TUESDAY, JULY 11**

- **1979Neil Young’s concert movie ‘Rust Never Sleeps’ opens.**

- **1990G DEAL dead guitarist Jerry Garcia dies.**

**WEDNESDAY, JULY 12**

- **1961The Rolling Stones play their first gig at London’s Marquee Club.**

**FRIDAY, JULY 14**

- **1967The Who begin their first U.S. tour.**

- **1969A landmark marriage of rock ‘n roll soundtrack and film, “Easy Rider,” premieres.**

- **1976Steve Miller is awarded a star on the Hollywood Walk Of Fame.**

- **1989Pink Floyd give a free concert in Venice, Italy, performing on a floating platform.**

**SATURDAY, JULY 15**

- **1989Linda Ronstadt celebrates her birthday making her off-Broadway debut as “Mabel” in “The Pirates Of Penzance.”**

- **1999Pink Floyd give a free concert in Venice, Italy, performing on a floating platform.**

- **1999Songwriters Burt Bacharach and Carole Bayer Sager file for divorce.**

**SUNDAY, JULY 16**

- **1966Eric Clapton, Ginger Baker, and Jack Bruce form Cream.**

- **1972Smokie Robinson & The Miracles perform their last show together.**

- **1976Loggins & Messina break up.**

- **1981Harry Chapin dies of a heart attack after his car is rear-ended by a truck.**

- **1989End of the L.A. & Babyface production team marries Pebbles.**

- **1952Paul Colbert

Continued on Page 19
MusicMaster
Moves You In

Ever try to combine different categories of music into one airplay slot... at different levels of rotation? You need Proportional Scheduling! It's now possible to easily blend up to four different music categories into a single rotation slot. If you need to use this airplay rotation strategy, you need to use the music rotation software of leading broadcasters around the world. Stations like KLVE/Los Angeles, WSM/Nashville... and CJCD/Yellowknife! From the U.S. to Africa, and from Europe to South America, radio turns to A-Ware for the programming tools it needs. Call today for a free demo of the new Version 1.1 Upgrade... and to see all of the great new stuff we've created to help your station win the battle for better sound!

A-WARE
Intelligent Software • Unparalleled Support
22600 Arcadian Avenue • Waukesha, WI 53186
800-326-2509 • 404-521-2890 • fax 414-521-2892
Internet: a-ware@execpc.com
David Geffen grants a lengthy, no-holds-barred interview with Los Ange-
les, wherein he says, “I like Peter [Pan]’s girlfriend — but just because someone knows how to structure a record deal doesn’t mean they know how to run a record company.”

And... “I’ve always said that Michael [Eisner] but Hollywood Records and Euro Disney and that Jeffrey [Katzenberg] is responsible for everything else.”

Love Is Strange

Pamela Anderson spent her wedding night with Motley Crue’s Tommy Lee for nude photos to be included in Playboy Home Video’s “The Best Of Pamela Anderson” (People).

Drew Barrymore was so pleased with her role as Sugar in “Batman Forever” that she wants a “Chicago”-style Bette Midler to star in the sequel (People). But she’s running out of unfounded skin. So her boyfriend, Holly-"troller" Eric Clapton has helped her to get the tattoo put on her butt. (Star). The Star also reports that Madonna is juggling her love life between the two men. (Rollins!)

Minor Problem

“When my wife and I got married, we invited Charlie [Minor] to the wedding because... I knew he was so well from Mor- ton’s. My wife said, ‘Hey I used to date Charlie.’ So I went back to Charlie and said, ‘Hey, do you remember my wife — her name is so-and-so.’ And Charlie just shook his head and said, ‘Man, there’ve been thousands’ — an unedited wait- er remembers the late great pro-mo dono in Los Angeles.

Class Acts


“Distelph and shock and then support” — KPLX-FM/Dallas MD Chris Huff describes ticketed re-
action to Ty Herndon’s recent drug indecent exposure arrest (People).

Liz Phair’s Matador Records’ new high school yearbook pic are con-
trasted with their current looks in People’s “before they were stars” cover story.

The boy involved in last year’s Michael Jackson sex scandal wants to divorce his parents because they’re spending all his settlement money (Globe).

Billy Joel is a syn notorius poor tipper that waiters in the Hamptons have to call him “Dollar Bill” (Globe).

Highlight of interview’s interview with Mary J. Blige. The singer pulls the cap off a Heinikken bottle with her teeth.

Smells Like Teen Spirit

Nirvana’s Young tells Time why he doesn’t do interviews with Roll-

Flash Stone anymore: “I don’t like the way the magazine smelt.”

Each week R&F sneak a peaks a pick through the nation’s consumer magazines in search of everything from the sublime to the ridicu-

R & R OVERVIEW

JUNE 19-25

1 Friends
2 ER
3 Miami Vice
4 Seinfeld
5 60 Minutes
6 Grey’s Anatomy
7 PrimeTime Live
8 Movie (Sunday)
9 "Pacific Breakridge"
10 Ellen
11 Home Improvement

Source: Nielsen Media Research

All show times are EDT/PDT unless otherwise noted; submit one hour for CDT. Check listings for showings in hometowns at time change.

COMING NEXT WEEK

Tube Tops

Blues Traveler, Des’ree, Duran Duran, Chris Isaak, Tom Jones, Carly Simon, and the Spin Doctors perform at the Great Woods Center for the Performing Arts when ABC pres-
sents portions of WXIX’s “Kiss 108/Boston’s recent Kiss Concert 16” as a 90-minute “Independence Day Concert” (Sat.

Friday, 6/30

• Kentucky Headhunters, "Music City Tonight" (TNN). • Ry Cooder, John Ham-
mond, John Lee Hooker, and Taj Mahal perform on TBS’s "Hour of the Hunter" at the "Music Of The Blues" (midnight EDT/9pm PDT).


Monday, 7/3

• Blackhawk, George Dus-
caes, and host Ricky Skaggs perform on TNN’s "Hootenanny At The Ryman" concert series (9pm EDT/8pm PDT).

• The Chi-T chalks and Ricky Skaggs, among others, are scheduled to perform from Washington, DC on PBS’s 90-
minute "Capital Fourth" special (check local listings). • The Pointer Sisters and Me And Mrs. are slated to per-
form from Boston on A&E’s three-hour "Pops Goes The Fourth" special (7:30pm EDT/ 4:30pm PDT).

Wednesday, 7/5

• Western Flyer, "Music City Tonight." • Hootie & The Blowfish and the Spin Doctors perform when NBC presents the two-hour "1995 Special Olym-
pics: World Cup Opening Ceremony." (8pm).

Thursday, 7/6

• Firefall, "Music City Tonight."
Promotions Can Be Murder!

C ompetitive reality for radio in the 90's means higher reliance on promotions than at any other time in its history. What it also means is a tireless tug of war between advertisers, stations, and listeners. While quality station promotions remain critical to the successful marketing of a station, value-added promotions have become critical to station buys. Reconciling these two views is the complex role of today's Promotion Director and the need for which Promotional Warfare was created.

Promotional Warfare is the most complete book on promotions on the market today, containing more than 1,000 pages of promotional ideas from the top stations across the country.

Promotional Warfare is indexed as follows: Billboard, Bumper Sticker, Charity, Contest, 42 Holiday categories, Marketing, Merchandising, Miscellaneous, 65 Sales categories, Station Vehicles, Stunts, and many more.

Each individual promotion contains detailed information on set-up, time and cost requirements, sponsorship opportunities, and benefits for both the station and the community.


To order Promotional Warfare for just $495 (less than 50¢ per promotion), Please fill out the order form and enclose a check made payable to Sun Broadcast Publishing. All orders will be sent out via Federal Express. For more info call Nikki at 904/255-9300

We moved! New mailing address: Sun Broadcast Publishing Co., 444 Seabreeze Blvd, Suite 435, Daytona Beach, FL 32118

☐ 1 Copy for $495 ☐ 2 Copies for $795 ☐ 3 Copies for $995

Please Charge My: ☐ Visa ☐ Mastercard Account#________________________
Expires__________________________Signature________________________

☐ Check Enclosed

Name__________________________
Station__________________________
Address__________________________
City__________________State________________Zip________________

Phone__________________________
NARTSH

Continued from Page 1
dent Clinton for target practice.

Indeed, Friday’s opening session was delayed 15 minutes — leaving a
television full of attendees and the mayor of Houston twiddling their
thumbs — while pro-Liddy and anti-
Liddy NARTSH board members
gave television interviews in an-
other part of the hotel.

“I think the vote may have split
the group for good,” said syndicated
host Judy Jarvis. “By the time I left
on Friday night, the [confab] seemed
to be fun when the [Liddy] vote was the only issue.”

USA Today reporter Sally Ann
Stewart offered a similar view. “It
was very low-energy on Saturday.
There was all this angst and stum
and drang about ... the Liddy award.”

Where Was Everybody?

NARTSH Exec VP Carol Nashe
said she had mixed emotions
about the Liddy flay, which she feels ad-
sizzled to the event but also ob-
scured other aspects of the gathering.

Nash claims some 700 people
attended the event, including 350 talk
show hosts and representatives of the
media. However, it’s not clear how
those people spent their time at the
event, as most sessions were lightly
attended. At least two sessions were
canceled when the slated panelists
failed to show up. The NARTSH
board was scheduled to meet on
Sunday morning but failed to gain a quor-
um.

While some notable formalic
figures made appearances out of curi-
nosity or loyalty, only those who were
on panels, the vast majority of the
attendees and panelists were from
middle to small market operations.

Among the more prominent atten-
nees: WRKO/Boston PD AlMayers,
ABC Radio Networks VP/Network
Programming Frank Raphael, and
KGO-AM & KSFO-AM/San Francisco
OM Jack Swanson.

The group did attract two major
national figures, California Governor
Gray Davis and EVP/President Charli-
ete Wilson and House Minority
Leader Richard Gephardt.

Deregulation

Continued from Page 1

- Directing the FCC to re-examine
local ownership restrictions ev-
every three years.

Gaining Strength

The CBD, an ad hoc group formed
earlier this month, has been up as
its roster to 19 members, representing
89 radio stations. Its membership
grows as broadcasters, Broadc-
casting, Hall Communications, and
South Central Communications
(for a complete list, see box Page 18).

The coalition hopes to make its
mark in the House, which will vote
on a telecom bill in late July. The
current version of the House bill
— like the Senate bill has already passed — includes a measure to
totally eliminate local and national
ownership cap.

The Senate voted down an amend-
ment that would have capped the limit
at 50 AMs and 50 FMs.

Milewski was at the Washington
Monday (6/26), but would not com-
ment on his specific agenda.

NAB Support Solid

Milewski’s DC visit coincided
with the NAB Radio Board
meeting in Washington, where members
reiterated their support for total
dereg in a 29-3 vote after a two-hour
discussion. One member of the NAB
Radio Board, Susan Gaither, Presi-
dent/CEO Joseph Field, is also a
member of CBD.

That’s the third time the board has
voted on the issue since January. In
addition to Field, others who voted
this week against backing dereg
were KSNM-FM/Las Cruces, NM
GM Jeff Lyons and Piedmont
Broadcasting Corp. President/
CEO T. David Luther.

“I tripled my support,” quipped
Lyons.

New NAB Radio Board Chairman
Dick Ferguson, President/CEO of
NewCity Communications, doesn’t agree with CBD’s position but said,
“I have respect for their ideas and
their effort.”

TRY SIN TO GET TO YOU

Club R&R

A Quirky, But Enjoyable, Day At Studio 12

Jennifer Trynin and her band stopped by the R&R L.A. office last week. Galleried under the world-famous “Club R&R” neon sign are (l-r) R&R Alternative Editor Shawn Alexander, bassist Mike County, WB VP/Promotion Kjerking Poungvel, Trynin, WB VP/Alternative Promotion Tom Berry, R&R Rock Editor Cyndi Maxwell, and drummer Chris Foley.

Radio Board

Continued from Page 3

suggestions about abolishing the FCC
the recent Supreme Court deci-
sion on affirmative action.

The board also appointed a task
force to explore business and mar-
ket opportunities on the Internet’s
World Wide Web. The effort will be
headed up by WBEB-FL/Philade-
phia President Jerry Lee. The board
also discussed a proposal to elimi-
nate term limits for board members,
an idea that was referred to the Mem-
bership Committee.

Clear Channel

Continued from Page 3

for CapStar and President/GM
of WSXH/Nashville prior to joining
WBQR in August 1993. He managed
Country WSM-AM 780 in Nashville
and consulted it for another two years.
He began his radio career as an AE at
WLAC-AM & FM/Nashville, where he later returned as VP/CM.

The new FM/AM personality
was signed on to the station and
started on the air this morning.

The station’s new logo, a
bright yellow smiling sun with
eyes, has been adopted to
represent the city’s growing
popularity

KXKJ/Pine Bluff, AR.

Connolly

Continued from Page 3

and leadership, along with his man-
ger/Regional Promotion for Charis-
a Records.

His music career began as a CBS
Records college representative while attending Ohio State Univer-
sity. In 1987, he took a job in Cleve-
land as Manager/Local Promotion for
Warner Bros. Records. He spent an-
other two years in Cleveland in Man-
ger/Regional Promotion for Charis-
a Records before moving to New
York in 1991 as Charisma’s Associ-
ate Director/Promotion. He became
Virgin’s Director/National promo-
tion the following year.

Burrs

Continued from Page 3

John Fogt, who has become one of the best
promotion people in the business,
with tremendous relationships at ra-
da, as well as the ability to do what
ever it takes to close,” said Fogt.

If we had to pick the song that best
represented his career it would be
“Beginning of the End.”

After that, he also en-
Joyed “Call Me the
Dj” and “Intoxication.”

“My career started long before,” says
Fogt. “It was my high school years
when I started working in the
business.”

In 1953, his family moved to
Cleveland and his father worked
for an ad agency.

“I was a disc jockey since
age 15,” says Fogt. “I
played on the radio station.

“I always had a passion for
music, but it was when I
saw the potential in the
business that I decided to
make it my career.”

In 1967, he joined the
Columbia Records staff as a
promotional assistant.

That was a great job,
says Fogt. “I worked with
some of the best artists in
the business.”

But it was not all smooth
sailing. In 1970, he was
fired from the station.

“I was able to bounce back
and get another job,” says
Fogt. “I didn’t give up on
my dreams.”

In 1972, he joined the
Capitol Records staff as a
promotional assistant.

“I was able to learn a lot
about the business,” says
Fogt. “I was able to work
with some of the best artists
in the business.”

In 1978, he was promoted
to advertising manager.

“I was able to learn a lot
about the business,” says
Fogt. “I was able to work
with some of the best artists
in the business.”

In 1982, he was promoted
to national promotion manager.

“I was able to learn a lot
about the business,” says
Fogt. “I was able to work
with some of the best artists
in the business.”

In 1987, he took a job in Cleve-
land as Manager/Local Promotion for
Warner Bros. Records. He spent an-
other two years in Cleveland in Man-
ger/Regional Promotion for Charis-
a Records before moving to New
York in 1991 as Charisma’s Associ-
ate Director/Promotion. He became
Virgin’s Director/National promo-
tion the following year.

“I have total disrespect for the word
‘no,’ I look forward to witnessing his
growth as an executive,”

Fogt comes to Hollywood after
five years in national promotion at
Interscope Records. He spent four
years working regional promotion at
Capitol Records and 10 years in lo-
cal promotion at Columbia Records.

Morris

Continued from Page 1

however, as long as they are de-
sired.

“I’ve been assured that the cur-
rent regime will remain in place,”
said Steve Stewart, manager of
Atlantic’s Stone Temple Pilots.

However, the Wall Street Journal
reported Monday “it is likely that
other senior managers may leave in
the weeks ahead.” The report singled
out Goldberg and WMG U.S. Presi-
dent Mel Lewinter.

‘Nobody’s Freaking Out’

Lower-level WMG managers are
guarded but not overly con-
cerned about job security. Shake-
ups at the top of the world’s larg-
est record company have been
commonplace for more than a year.

“Nobody’s freaking out,” one
Manager reportedly fired.

“We have a memo from Michael Fuchs,
we got a memo from Val Azzoli,
and everybody’s just been told
to keep doing their jobs well. I would
assume that at a time like this,
that’s the best thing to do so you
don’t get fired.”

One of Fuchs’s memos read:

“... is not about creative people
being replaced by business peo-
ple. Reports have tied Morris’s
dismissal to his support of Time
Warner’s half-owned Interscope
Records, home to such controver-
sial rap artists as Tupac Shakur
and Snoop Doggy Dogg.

Fuchs emphatically denies these
reports, some of which have sug-
gested that WMG may be consid-
ering the sale of its half of Inter-
scope back to label head Jimmy
Iovine. (Iovine flew from his L.A.
office to New York Thursday [6/22],
although whether he intend-
ed to meet with Fuchs is unclear.)

A spokesperson for Death Row
Records said that the Inter-
scope-distributed label has not al-
terred its plans to release an album
featuring Tupac Shakur in late July or
early August.

Some sources tied Morris’s de-
parture to a recent internal inves-
tigation into the legal CD sales to re-
tailers and wholesalers at Atlantic
Records, which Morris headed at
the time. A dozen employees were reportedly fired as a result of
the probe, which was initiated by
Morris, but most insiders consid-
er the issue unrelated.

Evans

Continued from Page 1

see RCA’s Black Music Promotion,
Marketing, Publicity, A&R and
Format departments.

Stein

Continued from Page 3

tive executives I’ve ever had the
pleasure of working with,” says
WB Exec. VP/CMP Jeff Gold. “She’s
a key player, and in her new role, I’m
sure she’ll continue to astound us
on a regular basis.

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3

Continued from Page 3
Coalition Roll Call

T

hese are the 19 members of the Coalition for Broadcast Diversity. See complete story on Page 1:

- AmCom
- Beasley Broadcasting
- Bengal Communications
- Broadcast Programming
- Cardinal Communications
- Chicago Broadcasting
- Entercom
- Fair Communications
- Greater Media
- Hall Communications
- Jersey Shore Broadcasting
- Margate Communications
- Northern N.J. Radio
- Pilot Communications
- Precision Media
- Press Broadcasting
- South Central Comms.
- Susquehanna Broadcasting Corporation
- Three Cities FM

Island Promo Heads Get High

Staffers from Island Records and its affiliates Def Jam, London, Gee Street, Loose Cannon, Island Jamaica, and Margaritaville recently converged in Squaw Valley, CA for the first Island Family convention. The three days of meetings concluded with a day of late-spring skiing. Pictured taking deep breaths at the 8000-foot level are (l-r) VP/Alternative & Video Promotion Steve Leeds, VP/AC Promo Laura Hinson, Sr. VP/AD Promo Vlado Leben, VP/AD Promo Dave Ross, VP/CHRA Promo Joe Roccoli, Def Jam GM/Promo Kevin Lyles, and VP/Urban Promo Ronnie Johnson.

International Radio Awards Winners

A variety of radio stations from around the world collected Grand Awards for Radio Programming and Promotion from the New York Festivals. Pictured holding their trophies (l-r) are BBC World Service rep Heather Maclean, CHUM/Toronto Creative Dir. Richard Maxwell and Producer Jeff Kirkw...Continued from Page 12

it showed a huge appetite for alternative music,” commented Hager. “It didn’t seem like the Canadian outlets, which have a signal disadvan-
tage in Buffalo, were able to fully serve that need or desire.” WUXF is currently running jockless outside of mornings and...Continued from Page 12

WUXF has an appet...Continued from Page 12

Continued from Page 14

asst. to morning show director; Morning Madhouse technical producer Midge Ripoli exits ... New address for WZXR: 220 South Russell Ave., Williamsport, PA 17701 ... New address for WSTZ-460 Briarwood Drive #500, Jackson, MS 39206 ... New address/phone/fax for KMJK/Little Rock: 314 Main St., North Little Rock, AR 72114; phone (501) 372-7740, fax (501) 372-7787.

UC: WNVL/Lexington, KY PD/morning host Don E. Coleman is set to join WGCI/Chicago as MD on July 5. Also at WGCJ, Irene "Mamacita" Mojave moves from overnight to do the "Quiet Storm," replacing Mike Hudson; part-time/...' fill-in announces Jeanne Sparrow will assume overnights. And Kelly Griffin joins WGCI's production team.

Records: A&R Asst. Dan...Continued from Page 14

arrival of Southwestern Regional Promotion; Jim West exits the label ... Deb Markland, Arista/Nashville Exec. Asst. to President Tim DuBois, has been promoted to the newly created position of Mgr/Product Development. She joined the label in 1993 ... Cougar VP/Sales & Marketing Howard Knight has joined Neon to handle sales, marketing, and promotion ... MCA/Nashville Promotion Asst. Royce Risser has been promoted to Mgr/Gavin Promotion ... Former CEMA Distribution Art...Continued from Page 14

I Brake For The Geraldine Fibbers

The Geraldine Fibbers recently performed in the Virgin Records parking lot. Puling over for a rest-stop are (l-r) managers Iva I Brown and Ted Gardner, band members Jessy Greene and Danny Keenan, Virgin's Julie Bruzzone, GFI's Kevin Fitzgerald, Carla Boush, and Bill Tutton, Virgin Exec. VP/ADR Kap Utsunomiya, album producer Steve Fisk, label VP/AD &R Mark Williams and Sr. VP/Sales Joyce Castagni...Continued from Page 14

Legends...Continued from Page 14

mation: Grace Row assumes...Continued from Page 14

Chains

Changes

International Radio Awards Winners

The Museum Of Television & Radio recently hosted part of WCBS-FM/ New York's "Rock & Roll Radio Greats," and some distinguished personalities broadcast live from the museum's MT&R Theater. Above, enjoying an hour talent Jerry Reynolds (l) takes time to pose with WCBS-FM personal...Continued from Page 14

19

June 30, 1995 R&R
McVay To Merge With B/D & A?

Is a marriage between McVay Media and Burkhart/Douglas & Assoc. imminent? Does this have anything to do with Chris Elliot's recently announcing he'll exit McVay to open his own consultancy?

And... since Mike McVay is Corporate PD for Regent, does that Regent-Apollo merger (See Page 4) lead us to assume that McVay will become involved with all the Apollo stations, too?

Viacom Launching Label

Looks like Viacom will be getting into the record biz after all. Chairman Summer Redstone confirmed the long-rumored venture during the Q&A portion of a NYC luncheon. A Viacom spokesperson told ST that the label would be started from scratch rather than by purchasing an existing enterprise, adding that Viacom's music publishing, Paramount film studio, and MTV holdings were "an interesting set of assets with which to start a label."

Speculation that ousted Warner Music Group U.S. Chairman Doug Morris will surface at this new Viacom label may be rampant, but it's premature. ST hears Redstone is speaking to several industry execs about the opening.

Rumors

* Is former American International Rep. Mike Bone headed to IRS as GM? And... is IRS' VP/GM Barbara Bolen going to be Virgin's Sr. VP/Mtg?*

* Will Atlanta get a BIG surprise this coming 4th of July weekend? Will former MCA Sr. VP Bruce Tennebaum take the gig on the left or the right coast?*

* Wiill the next WBZZ/Pittsburgh PD come from the northwest? Will Howard Stern act on his threat to leave the air at WXRK/NY when his contract expires in November? Or is he just another negotiating ploy? If Stern splits, how will that affect his syndicated deals? Stern agent Don Buchwald didn't return ST's calls.*

* Are Hot 97/NY' morning team Ed Lover & Doctor Dre negotiating with New World Entertainment to develop a late-night show to compete against the likes of Letterman and Leno? And... is ex-KPWR/LA, morning man and sitcom "Cheers," "Love And War" star Jay Thomas close to signing a deal to work in some capacity with Mr. Letterman?*

* KBXK/Houston PD Robert Scropio called the ST "fun-lode" to deny rumors his station was negotiating with KHQT/San Jose's Elvis Medina & JV, saying, "I don't even know who they are."

* What was KBZK/FL Smith, AR OM Dennis Snow doing at a Top 40 market airport? BIG changes coming?*

McVay Media Adds

McVay Media has added to its winning stable of AC's with WGWY/Washington, D.C., WEAT/West Palm Beach, WVOR/Rochester, and SUN-FM/Nova Scotia joining the consultancy.

The Country family continues to grow with the addition of WHOK and WLDL/Columbus, WBN/Jackson, KDDK/Little Rock, KBKO/Sioux Falls, WYNG/Evanston, and WCCS and

CLEAN SWEEP LEADS TO CLOSE SHAVE — if the hometown Rockets swept the Orlando Magic, KLOL/Houston morning co-star Jim Pruett vowed to get his head shaved to commemorate the event.

Here's the hair-raising before '0 after pix.

Look for WFNX/Boston PD Kurt St. Thomas to exit the Alternative outlet next month for the Arista Sr. Dir./A&R gig.

New World Communications consultant Bob West has formed a new Hispanic-format radio consultancy. The firm will focus on the programming and marketing of Spanish-language, bilingual, and English-language CHR radio stations that are located in high-density Hispanic markets.

It's A Legal Matter

The driver of the car that was struck by KABC-AM/LA, overnighter Ira Fishtell back in February was charged with misdemeanor vehicular manslaughter last Thursday (6/22). A deputy city attorney said Josh DeJean — reportedly driving more than 20mph over the posted 35mph speed limit at the time of the accident — was charged because "his actions proximately caused the death" of his girlfriend, Janna Banks.

Also in last Thursday's legal news... air personality Joe Bob Canada — last with WKKZ/Tupelo, MS — pled guilty to charges of using an interstate computer network to distribute pornography. Canada faces up to 20 years in prison and $500,000 in fines.

George Michael becomes the first artist to sign with DreamWorks SKG (domestically) and Virgin Records (internationally), freeing him from his long-running dispute with Sony and clearing the way for his first new album in 2 years.

Continued on Page 22

What was KBZK/FL Smith, AR OM Dennis Snow doing at a Top 40 market airport? BIG changes coming?

WHKZ/Columbia, SC.

Two southern Oldies stations will soon be McVay Media clients. Watch for that announcement.

Trendsetters

The trend to hiring consulting companies with multi-format experience continues. Join McVay Media by calling Mike or Doris McVay at (216) 892-1910 or fax for more information at (216) 892-8817.

"TROUBLE"

Shampoo

From the forthcoming album "We Are Shampoo" ©1998 IRS Records.

advertisement
BRAND NEW FROM
Research Director, Inc.

Diary Review **Plus**

+ Much more than comments!
+ More than checking up on Arbitron editors!
+ It's important data you can't get from the book, Arbitrends or Maximiser.
+ It's information arranged by Research Director, Inc. to help you make programming decisions!

"Comments are just a fraction of what you need to learn from a diary review."

---

YES!
I would like more information about the services of Research Director, Inc.

Name: _____________________________
Title: ______________________________
Station(s): _________________________
Address: __________________________
City, State, Zip: ______________________
Phone: _____________________________ Fax: _______________________________

☐ Please have Rhody call me. Best time to call is ________________________

☐ Send me a free PD PROFILE® sample report
☐ Send me a free Diary Review Plus+ sample
☐ Quote me a rate for a Diary Review for Station(s)
☐ Send me information about the quarterly sales research

FAX: RHODY BOSLEY at (410) 377-8254

Rhody Bosley, Julie Heath and Marc Greenspan.
Partners in Research Director, Inc.

---

Research Director, Inc.
810 Chumleigh Road, Baltimore, MD 21212 / Phone: 410-377-5859 / Fax: 410-377-8254
Continued from Page 20

more than five years. Dreamworks and Virgin reportedly will pay Sony $16 million to extricate Michael from his contract.

Condolences to the family 'n' friends of longtime radio figure Tom Adams, who passed away in Honolulu last weekend after suffering a heart attack. Adams, 68, was not only one of the original Gordon McLendon air talents, but also the mastermind behind the Electric Weenie comedy service.

Thanks to Generama/Rhythm Safari/ Priority for bringing Foreigner in to play the world-famous Club R&R this past week.

Surprise, Surprise

ST's spies were out at a surprise 40th birthday party for WPLJ/NY DJ/GM Mitch Dolan. Instead of being a VIP guest at an Eagles video shoot, Dolan found himself walking into an NYC recording studio with more than 100 friends 'n' family members on hand.

Rumbles

- WQFM-FM & WQNF-FM/Louisville PD Gary Guthrie exits.
- Look for former WYMA-AM & FM/Albany PD Jon Allen to restructure as PD/Pittsburgh debut at WCKK-FM/Jacksonville.
- WQLZ/Springfield, IL PD Rose Collins exits to explore opportunities outside of radio.
- WNTQ/Syracuse APD Rob Wagman becomes PD for WPLJ/Buffalo, replacing the exiting Chris Adams.
- In other Greenville news, UC WJMU ups parttimer Rocky Valentine to interim PD/MD. Valentine replaces Paul Jackson, who segues to PD at WWDM/Columbus, SC.
- Talk host Sonny Bloch's ball hearing, originally set for June 23, has been rescheduled for July 12.
- Country WCLB/Boylan changes calls to WKLB to minimize confusion with crosstown Classical WCRC.
- Dave Ogden is elevated to PD at WYIZ/Madison.
- He's served as the station's AE, MD, and Promotions Dir.
- Westwood One syndicated morning personality Jonathan Doll joins CBS' "Arrow" outlet KRRW/Houston for wakeups, starting July 16.
- KQGE/Dallas midday opener Jeff K. is upped to AMD. And in other Dallas news -- UC KMJJ Promotions Dir. Ann Rindone exits to pursue other opportunities.
### Compare Auditorium Music Test Features

<table>
<thead>
<tr>
<th>Auditorium Music Test features included with each test:</th>
<th>Critical Mass</th>
<th>Brand 'R'</th>
<th>Brand 'C'</th>
</tr>
</thead>
<tbody>
<tr>
<td>☑ Windows™-based onscreen results</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Design your own unlimited custom rankers</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Sort test results any way you want in seconds</td>
<td>YES</td>
<td>No</td>
<td>Limited</td>
</tr>
<tr>
<td>• Point-Click-Done! Instantly categorize songs</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Update Selector™ via Windows™ clipboard</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>☑ Real cluster analysis on your PC for each test</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• You interactively define your True Core™ sound on your PC</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• You (and your listeners) define clusters on your PC</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Unlimited number of clusters definable on your PC</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>☑ Your PC software uses your test results to:</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Fine tune powers and secondaries for True Core™ fit</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Find powers not matching your True Core™ sound</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Find secondary songs with True Core™ power potential</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Teach you which songs work together; which don’t</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>☑ Up to 100 focused perceptual answers with your test</td>
<td>YES</td>
<td>Ask</td>
<td>Ask</td>
</tr>
<tr>
<td>☑ Your PC Software improves TV show commercial buys:</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Determines viewing habits for unlimited number of TV shows</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Identifies the TV shows your True Core™ watches</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>• Improves reach and frequency efficiency of TV buys</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>☑ Revolutionary radio research and marketing</td>
<td>E=mc²</td>
<td>2+2=4</td>
<td>2x2=4</td>
</tr>
</tbody>
</table>

Upgrade to the only Auditorium Music Test that unlocks the answers hidden in your music test to actually help you create a personal jukebox for each individual listener.

**Critical Mass Media's Revolutionary MusicVUE™ with Variety Control™ Auditorium Music Test**

**CRITICAL MASS MEDIA**

Revolutionary Radio Research • Nest Marketing • Mental Weaponry

To upgrade please contact John Martin, Jennifer Hodlick or Abbe Harris.

(708) 441-9CMM • (708) 441-4FAX • E-mail cmm@cmmnet.com


[americanradiohistory.com](http://www.americanradiohistory.com)
Thursday, July 13
Doug Lee Memorial Golf Tourney (shotgun start at 10AM); A Walking Tour of Minneapolis Radio; Aircheck Clinic - All formats, bring a 3 minute aircheck; The Promotion ThinkTank with Paige Neinaber; Ballads & Blues, The Power of Music in Advertising featuring Windham Hill Artist Jim Brickman; How to Survive and Thrive in Small Market Radio
10:30PM - Trades & Publications Suite

Friday, July 14
KEYNOTE I - DENNIS GREEN
Head Coach of the Minnesota Vikings
The Minnesota Picnic presented by A&M Records, featuring Jann Arden! Understanding the New Arbitron/Pierre Bouvard; Format Breakouts / Country, Adult Rock-A3, NAC, Top 40, Jazz; Technology & The Auditorium Test with Steve Rivers; The Impact of the Information Explosion with Mark Durenberger; Understanding Harassment in the Industry Workplace / Susan Strauss; Radio Wars conducted by Critical Mass Media; The Record Label Marketing Meeting / How & Why Music is Released with Bob Catania & Friends
10:30PM - THE GRAN REUNION
A cocktail gathering of friends from the past 20 Conclaves, featuring special performances!

Saturday, July 15
KEYNOTE II - STAN FREBERG
Humorist, Advertising legend, and recording artist
Awards Banquet Presented by Big Beat/Tag Records, featuring the Bottle Rockets! Time Management For PDs with Alex DeMers; Format Breakouts/ Country, Adult Contemporary, Album, Modern Rock, Oldies; Transitions with Invited Resource Professionals - Brian Burns, Todd Cavanah, Greg Strassl, Dene Hallam, Lorin Palagi, Steve Perun, Dave Shakes, Michael St. John, Pat Paxton, Chuck Knight, Bill Richards, Bob Hamilton and more! Talk Radio-No Longer an Industry! by Brickman; How Music is Released with The Fabulous Sports Babe & Friends; Put the "Pro" Back Into Production with David Christian; Women in Charge with an all-star line-up.
6:30PM - THE BOWLING PARTY

Sunday, July 16
The Getaway Brunch
The format is a great idea, but what really makes it work is the personalities. When is the last time you saw people lined up five deep to get an autograph from a local talk host?

—Jay Clark

**ORLANDO MAGIC?**

WTKS/Orlando Defies Convention, Gets Numbers

Five years ago, Press Broadcasting and consultant Walter Sabo debuted an offbeat Talk format on WXXW/Trenton, NJ. Powered by a unique mix of programming that emphasized local concerns, appealed to younger listeners, and was punctuated by the occasional Gold record, "New Jersey 101.5" soared in the ratings.

Emboldened by that station's success, Press and Sabo took their act to the road. Two years ago, Press bought WNNZ-AM/Orlando and installed a Sabo-engineered format similar to New Jersey 101.5.

After two adamantly "dismal" Arbitron books, "WTKS Real Radio 104.1" began to grow, and today the station is a force to be reckoned with — particularly in male demo. In the winter, Arbitron, WTKS was No. 1 with men 25-54 in morning drive, PM drive, and nights. According to Sabo, Real Radio's success is largely attributable to its success in relating to the tastes and concerns of its male 25-34 target audience. That means talking about things that demo cares about and presenting that discussion in a hip, fast-paced manner that echoes such youth-oriented media as Top 40 radio, MTV, and USA Today.

Youth Is King

"Some people have the wacky notion that Talk is a 55+ format. If you talk about Social Security, take 15-minute calls, and thank callers for holding for 45 minutes, it's going to be 55+.

—Walter Sabo"

One possible explanation of WTKS's success would be as a "Youth-Driven" station. The station emphasizes topics that can discuss popularly and intelligently without reading four newspapers every day. That means a local cable TV rate hike is more likely to be a topic than the latest developments in the Middle East. What's more, topics are often couched in terms that minimize conflict between the host and callers. "We like to set the mood with a good story in the station's audience.

Every time they tune in, we are talking about their lives. And there is nothing more powerful than the mirror.

—Walter Sabo"

**CONTRADICTION IS ABOUT TO GET A LOT MORE COLORFUL.**

"I never believe what the prosecutor or the police say, I never believe what the media say and I never believe what my client says."

**Dershovitz**

Go ahead, call him on it.

"The American system of justice is built on the foundation of not telling the 'whole truth'."

Controversial. Confrontational. Candid. Talk has never been hotter. To carry the Alan Dershowitz Show exclusively in your market, call SW Networks Affiliate Marketing at 212.933.5400.
"We don't want government telling us what our relationship with our God should be.

I am by training a lawyer and by practice a politician. Both professions make me suspect in many quarters.

Work is better than welfare."

Mario Cuomo doesn't flinch. He says what he thinks with a style all his own. Just what you need for great talk radio. To carry The Mario Cuomo Show in your market, call SW Networks Affiliate Marketing at 212.833.5400.
**RIAA '94 ANNUAL REPORT**

**The Retail Picture: What Radio Listeners Are Buying**

RIAA's 1994 annual report features several interesting statistics for programmers who incorporate sales in their weekly music decisions.

For example:
- The value of domestic shipments of prerecorded music and music videos exceeded $12 billion — a record 20% increase over 1993.
- The net wholesale number of CDs, CD singles, cassettes, cassette singles, LPs, vinyl singles, and music videos shipped to record retailers and other accounts jumped from 955 million units in 1993 to 1.1 billion units in 1994 — an impressive 17.5% boost.
- CDs registered a 33.6% increase in units (662.1 million) and a 30% increase in dollar value ($8.5 billion).
- Over the last five years, CD shipments numbers have grown 27%. The 662.1 figure represents the highest jump in shipments since the format was introduced 12 years ago. A number of factors — the CD's continued marketplace success, expansion of the retail base, and the diversity of product being shipped to retail — contributed to what was a record year for the industry.

### Manufacturers' Unit Shipments And Dollar Value (in millions)

<table>
<thead>
<tr>
<th>Year</th>
<th>CD</th>
<th>CD Single</th>
<th>Cassette</th>
<th>Vinyl LP/EP</th>
<th>Vinyl Single</th>
<th>Music Video</th>
<th>Total Units</th>
<th>Total Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>286.5</td>
<td>333.3</td>
<td>407.5</td>
<td>495.4</td>
<td>662.1</td>
<td>3451.6</td>
<td>$3644.5</td>
<td>%CHANGE</td>
</tr>
<tr>
<td>1991</td>
<td>286.5</td>
<td>333.3</td>
<td>407.5</td>
<td>495.4</td>
<td>662.1</td>
<td>3451.6</td>
<td>$3644.5</td>
<td>33.6%</td>
</tr>
<tr>
<td>1992</td>
<td>286.5</td>
<td>333.3</td>
<td>407.5</td>
<td>495.4</td>
<td>662.1</td>
<td>3451.6</td>
<td>$3644.5</td>
<td>33.6%</td>
</tr>
<tr>
<td>1993</td>
<td>286.5</td>
<td>333.3</td>
<td>407.5</td>
<td>495.4</td>
<td>662.1</td>
<td>3451.6</td>
<td>$3644.5</td>
<td>33.6%</td>
</tr>
<tr>
<td>1994</td>
<td>286.5</td>
<td>333.3</td>
<td>407.5</td>
<td>495.4</td>
<td>662.1</td>
<td>3451.6</td>
<td>$3644.5</td>
<td>33.6%</td>
</tr>
</tbody>
</table>

%CHANGE 1993-1994

- **CD** 33.6%
- **CD Single** 33.6%
- **Cassette** 33.6%
- **Vinyl LP/EP** 33.6%
- **Vinyl Single** 33.6%
- **Music Video** 33.6%

These RIAA 1994 year-end figures, compiled quarterly by the accounting firm of KPMG Peat Marwick, represent shipping data from companies that distribute 90% of the prerecorded music in the U.S. To calculate unit shipments and dollar value for the remaining 10%, Peat Marwick uses actual retail sales data from SoundScan to estimate industry shipments by non-reporting companies. Together, the data reflect the level of wholesale activity for the entire industry. When reviewing these numbers, bear in mind that they represent the quantity of product shipped to retailers, record clubs, and direct-to-consumers, minus any returns for credit on unsold product. The dollar value of these shipments is calculated at suggested list price.

**RIAA's All-Time Top-Selling Albums**

- **Michael Jackson/Thriller** 24 million
- **Eagles/Greatest Hits 1971-1975** 22 million
- **Fleetwood Mac/Rumours** 17 million
- **Boston/Boston** 15 million
- **Bruce Springsteen/Born In The U.S.A.** 15 million
- **Whitney Houston/Various/Bodyguard ST** 14 million
- **Eagles/Hotel California** 14 million
- **Garth Brooks/No Fences** 13 million
- **Guns N' Roses/Appetite For Destruction** 13 million
- **Pink Floyd/The Dark Side Of The Moon** 13 million

The RIAA annual report was produced by the RIAA's communication department. Copyright freelance writer Fred Guthrie and RIAA staffers Alexandra Walsh, Ellen Caldwell, Angie Curtis, and Lydia Pelliccia.
**CALLOUT AMERICA**

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES**

**JUNE 30, 1995**

---

### TLC “WATERFALLS”

- **Artist:** TLC
- **Title:** Waterfalls
- **Label:** LaFace/Arista

**FIRST TIME EVER—CALLOUT AMERICA DEBUT AT #1!**

**TLC “WATERFALLS”**

**FIRST WEEK:**
- **Total Favorability:** 4.13!
- **Total Familiarity:** 76.5%

<table>
<thead>
<tr>
<th>Artist</th>
<th>Total Average Familiarity (1-10)</th>
<th>Total % Familiarity</th>
<th>Total % Burn</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLC Waterfalls (LaFace/Arista)</td>
<td>4.13</td>
<td>76.5%</td>
<td>9.3%</td>
</tr>
<tr>
<td>TLC Red Light Special (LaFace/Arista)</td>
<td>3.67</td>
<td>72.2%</td>
<td>25.5%</td>
</tr>
<tr>
<td>TLC ALL-4-ONE I Can Love You Like That (Blitz/Atlantic)</td>
<td>3.66</td>
<td>77.2%</td>
<td>15.7%</td>
</tr>
<tr>
<td>R.E.M. Strange Currencies (WB)</td>
<td>3.56</td>
<td>54.2%</td>
<td>13.8%</td>
</tr>
<tr>
<td>JON B. &amp; BABYFACE Someone To... (Yab Yum/550 Music)</td>
<td>3.58</td>
<td>55.8%</td>
<td>10.7%</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND What Would You Say (RCA)</td>
<td>3.58</td>
<td>66.3%</td>
<td>18.0%</td>
</tr>
<tr>
<td>SOUL ASYLUM Misery (Columbia)</td>
<td>3.57</td>
<td>51.0%</td>
<td>8.8%</td>
</tr>
<tr>
<td>BLESSED UNION OF SOULS I Believe (EMI)</td>
<td>3.54</td>
<td>88.2%</td>
<td>32.7%</td>
</tr>
<tr>
<td>BETTER THAN EZRA Good (Swirl/Elektra/EEG)</td>
<td>3.51</td>
<td>61.3%</td>
<td>17.3%</td>
</tr>
<tr>
<td>BON JOVI This Ain't A Love Song (Mercury)</td>
<td>3.50</td>
<td>45.4%</td>
<td>12.5%</td>
</tr>
<tr>
<td>JAMIE WALTERS Hold On (Atlantic)</td>
<td>3.49</td>
<td>83.2%</td>
<td>29.5%</td>
</tr>
<tr>
<td>BRYAN ADAMS Have You Ever Really Loved... (A&amp;M)</td>
<td>3.46</td>
<td>84.0%</td>
<td>29.8%</td>
</tr>
<tr>
<td>NICKI FRENCH Total Eclipse Of The Heart (Critique)</td>
<td>3.36</td>
<td>88.2%</td>
<td>32.5%</td>
</tr>
<tr>
<td>REAL McCOY Run Away (A&amp;M)</td>
<td>3.32</td>
<td>83.7%</td>
<td>37.5%</td>
</tr>
<tr>
<td>DIONNE FARRIS I Know (Columbia)</td>
<td>3.31</td>
<td>94.7%</td>
<td>42.8%</td>
</tr>
<tr>
<td>ADAM ANT Wonderful (Capitol)</td>
<td>3.25</td>
<td>47.6%</td>
<td>15.0%</td>
</tr>
<tr>
<td>PAULA ABDUL My Love Is For Real (Captive/Virgin)</td>
<td>3.15</td>
<td>56.0%</td>
<td>14.8%</td>
</tr>
<tr>
<td>VAN HALEN Can't Stop Lovin' You (WB)</td>
<td>3.13</td>
<td>72.0%</td>
<td>27.3%</td>
</tr>
<tr>
<td>REAL McCOY Come And Get Your Love (Arista)</td>
<td>3.07</td>
<td>56.0%</td>
<td>23.8%</td>
</tr>
<tr>
<td>ROD STEWART Leave Virginia Alone (WB)</td>
<td>2.81</td>
<td>52.5%</td>
<td>21.7%</td>
</tr>
<tr>
<td>YAKI &amp; JANET JACKSON Scream (Epic)</td>
<td>2.76</td>
<td>28.3%</td>
<td>12.3%</td>
</tr>
</tbody>
</table>

**Total sample size is 400 respondents with a ±5 margin of error. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much; 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they aren't tired of hearing the song. Sample composition is based on females aged 12-34 who are weekly come listeners of at least one R&R CHR/POP reporting station in the following regions: EAST: WBZ/Boston; WKYS/Hartford, WHT/Hartford, WITZ/New York, WOOD/Philadelphia, WPLY/Philadelphia; WRZZ/Pittsburgh, WPDR/Providencia. SOUTH: WSTR/Atlanta, WEDU/Charlotte, WKK/Washington, WHB/Baltimore, WED/New Orleans, WRK/Tampa, WLLZ/Cleveland, WXW/Cincinnati, WJL/Cleveland, WOR/Columbus, WZPL/Indianapolis, KSF/Kansas City, KMV/Kansas City, KXW/Minneapolis, WKIR/Chicago, WLS: Louis, WEST: KJUS/Los Angeles, KKFR/Phoenix, KKRX/Portland, KUT/Salt Lake City, KXLD/San Diego. ©1995, R&R Inc.**

---

**TAKE ACTION: TLC “WATERFALLS”**

- **Favorability:** 4.13!
- **Familiarity:** 76.5%

- **#1 WOMEN 12-17: 4.33**
- **#1 WOMEN 18-24: 3.98**
- **#3 WOMEN 25-34: 3.79**

---

**Manufactured and Distributed by Arista Records, Inc.**

---

**Callout America HotScores**

**By Tony Novis**

---

**CALLOUT AMERICA**

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES

**JUNE 30, 1995**

---

### TLC “WATERFALLS” (LaFace/Arista) becomes the first song to top the charts at the top of the CALLOUT AMERICA survey. “WATERFALLS” flows with a 4.13 in total favorability and notch—solid scores across all demos: a 4.33 (first place) among women 12-17, a 3.98 (first) among women 18-24, and a 3.79 (third) among women 25-34.

“Let Him Cry” by Hootie & The Blowfish (Atlantic) remains the demo champ among women 25-34 for the fifth consecutive week, scoring a 3.87.

“December” by Collective Soul (Atlantic) is the runner-up among women 25-34, rising 3.75-3.83. “December” is strong in the South and Midwest, where a post-respective favorability scores of 3.85 and 3.87.

“Run-Around” by Bliss Traveler (A&M) is still a solid performer with a 3.82 among total favorability. “Run-Around” rates highest among women 18-24/a 3.97 for second place) and in the East (a 3.91 to finish third).

“This Is How We Do It” by Montell Jordan (PMP/RAL/Island) is another example of how teens can be early indicators of upper-demos hits. During the last three weeks, “This” has climbed 2.96-3.37-3.79 among women 25-34 after a formidable showing among women 12-24.

“Fut Ain’t A Love Song” by Bon Jovi (Mercury) leaps 3.23-3.50 in total favorability this week.

I’d like to remind all of you that your questions and comments about CALLOUT AMERICA are very important. I can be reached at (310) 553-4330 or by fax at (310) 263-9763.
### CHR/POP TOP 50

**June 30, 1995**

<table>
<thead>
<tr>
<th>3W</th>
<th>2W</th>
<th>1W</th>
<th>Artist Title</th>
<th>Label(s)</th>
<th>Total Plays</th>
<th>Increase</th>
<th>Total Station Add(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>REMBRANDTS 'I'll Be There For You' (EastWest/EEG)</td>
<td>7819</td>
<td>7578</td>
<td>216</td>
<td>6563</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td>BOYZ II MEN Water Runs Dry (Motown)</td>
<td>6226</td>
<td>6329</td>
<td>0</td>
<td>6301</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>HOOTIE &amp; THE BLOWFISH 'Missed Call' (Atlantic)</td>
<td>5845</td>
<td>5631</td>
<td>0</td>
<td>5936</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>4</td>
<td>NICKY FRENCH Total Eclipse Of The Heart (Cricque)</td>
<td>5799</td>
<td>5974</td>
<td>0</td>
<td>5706</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>BRYAN ADAMS Have You Ever Really Loved... (A&amp;M)</td>
<td>5673</td>
<td>5881</td>
<td>0</td>
<td>5968</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>6</td>
<td>BLUES TRAVELER Run-Around (A&amp;M)</td>
<td>4308</td>
<td>4760</td>
<td>0</td>
<td>4937</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>7</td>
<td>DAVE MATTHEWS BAND What Would You Say (RCA)</td>
<td>4013</td>
<td>4230</td>
<td>0</td>
<td>3290</td>
</tr>
<tr>
<td>18</td>
<td>14</td>
<td>11</td>
<td>BON JOVI This Ain't A Love Song (Mercury)</td>
<td>3807</td>
<td>3522</td>
<td>0</td>
<td>3191</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>9</td>
<td>BLESSID UNION OF SOULS I Believe (E Ve)</td>
<td>3606</td>
<td>4111</td>
<td>0</td>
<td>4574</td>
</tr>
<tr>
<td>24</td>
<td>15</td>
<td>11</td>
<td>REAL MCCOY 'Come And Get Your Love' (Arista)</td>
<td>3602</td>
<td>3345</td>
<td>0</td>
<td>2879</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>10</td>
<td>DIIONNE FARRIS I Know (Columbia)</td>
<td>3471</td>
<td>3680</td>
<td>0</td>
<td>4446</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>14</td>
<td>LIVING LIGHTNING Crashes (Radioactive)</td>
<td>3279</td>
<td>3532</td>
<td>0</td>
<td>3863</td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>15</td>
<td>SOUL ASYLUM Misery (Columbia)</td>
<td>3255</td>
<td>3056</td>
<td>0</td>
<td>2671</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>16</td>
<td>SEAL ABDUL My Love Is For Real (Captive/Virgin)</td>
<td>3201</td>
<td>3303</td>
<td>0</td>
<td>3208</td>
</tr>
</tbody>
</table>

### MOST ADDED

**Artists & Title**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERRY CROW</td>
<td>Can't Cry Any More</td>
<td>A&amp;M</td>
<td>86</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Columbia</td>
<td>59</td>
</tr>
<tr>
<td>SHELLEY CHASE</td>
<td>I Spit On Your Grave</td>
<td>Arista</td>
<td>58</td>
</tr>
<tr>
<td>JAMES BROWN</td>
<td>I Got You</td>
<td>Atlantic</td>
<td>56</td>
</tr>
</tbody>
</table>

### MOST INCREASED PLAYS

**Artists & Title**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAMES HURST</td>
<td>Miss Me</td>
<td>MCA</td>
<td>1224</td>
</tr>
<tr>
<td>BOB MARLEY</td>
<td>I shot The Sheriff</td>
<td>Island</td>
<td>1363</td>
</tr>
<tr>
<td>MAEVA WILLIAMS</td>
<td>Colors Of The Wind (Arista)</td>
<td>716</td>
<td></td>
</tr>
</tbody>
</table>

### HOTTEST RECURRENTS

**Ranking**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>DES'T'REE</td>
<td>You Gotta Be (500 Music)</td>
<td>ZTT/Sire/WB</td>
<td>50</td>
</tr>
<tr>
<td>EDDIE MACHER</td>
<td>Spin Me Round</td>
<td>ZTT/Sire/WB</td>
<td>39</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Like A Virgin</td>
<td>Sire/WB</td>
<td>38</td>
</tr>
</tbody>
</table>

---

**JEEF DAVIS PRODUCTIONS**

"GETTING IT SAID!®"

**ID's, Liners and Promos**

**ALL FORMATS-MARKET EXCLUSIVE**

**SAME DAY SERVICE VIA DIGITAL ISDN**

**OVERNIGHT DELIVERY** on reel, dat or minidisc

**WHERE AVAILABLE**

FOR A FREE DEMO CALL JEFF DAVIS IN HOLLYWOOD AT 213-464-3500 FAX 213-464-1414

---

**BREAKERS**

**SEAL**

Kiss From A Rose (ZTT/Sire/WB)

**TOTAL PLAY INCREASE**

3144/1220

**CHART**

141/0

---

**MOST ADDED**

**Artists & Title**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERRY CROW</td>
<td>Can't Cry Any More</td>
<td>A&amp;M</td>
<td>86</td>
</tr>
<tr>
<td>GIOVANNA</td>
<td>In My Eyes (Sire/VE)</td>
<td>Epic</td>
<td>38</td>
</tr>
<tr>
<td>SELENA</td>
<td>I Could Fall In Love (EMI Latin)</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>SOPHIE B. HAWKINS</td>
<td>As I Lay Me Down (Columbia)</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>Made In England (Rocket/Island)</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

---

**MOST INCREASED PLAYS**

**Artists & Title**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAMES HURST</td>
<td>Miss Me</td>
<td>MCA</td>
<td>1224</td>
</tr>
<tr>
<td>BOB MARLEY</td>
<td>I shot The Sheriff</td>
<td>Island</td>
<td>1363</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Like A Virgin</td>
<td>Sire/WB</td>
<td>716</td>
</tr>
</tbody>
</table>

---

**HOTTEST RECURRENTS**

**Ranking**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>DES'T'REE</td>
<td>You Gotta Be (500 Music)</td>
<td>ZTT/Sire/WB</td>
<td>50</td>
</tr>
<tr>
<td>EDDIE MACHER</td>
<td>Spin Me Round</td>
<td>ZTT/Sire/WB</td>
<td>39</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Like A Virgin</td>
<td>Sire/WB</td>
<td>38</td>
</tr>
</tbody>
</table>
HOTTEST NEW & ACTIVE

ELTON JOHN Made In England (Rocket/Atlantic)
Total Plays: 866, Total Stations: 81, Adds: 24
JILL SOBULE I Kissed A Girl (Arista/Atlantic)
Total Plays: 856, Total Stations: 54, Adds: 7
DURAN DURAN Perfect Day (Capitol)
Total Plays: 790, Total Stations: 58, Adds: 0
RUSTED ROOT Send Me On My Way (Mercury)
Total Plays: 782, Total Stations: 62, Adds: 8
MONICA Don't Take It Personal (Just One Of Dem Days) (RCA/Arista)
Total Plays: 745, Total Stations: 47, Adds: 10
FUN FACTORY I Wanna Be With U (J Dub)
Total Plays: 722, Total Stations: 49, Adds: 11
HODDIE & THE BLOWFISH Only Wanna (Atlantic)
Total Plays: 666, Total Stations: 34, Adds: 13
SOUL FOR REAL Every Little Thing I Do (Lavonia/MCA)
Total Plays: 556, Total Stations: 44, Adds: 13
BROWNSTONE I Can't Tell You Why (Atlantic)
Total Plays: 529, Total Stations: 49, Adds: 12
MELISSA ETHERIDGE Like The Way I Do (Island)
Total Plays: 508, Total Stations: 16, Adds: 0

JILL
Total Plays: 790, Total Stations: 58, Adds: 0
SOUL
Total Plays: 856, Total Stations: 54, Adds: 7
HOOT1E
Total Plays: 866, Total Stations: 81, Adds: 24
FUN FACTORY
Total Plays: 782, Total Stations: 62, Adds: 8
MONICA
Total Plays: 745, Total Stations: 47, Adds: 10
FUN FACTORY
Total Plays: 722, Total Stations: 49, Adds: 11
HODDIE & THE BLOWFISH
Total Plays: 666, Total Stations: 34, Adds: 13
SOUL FOR REAL
Total Plays: 556, Total Stations: 44, Adds: 13
BROWNSTONE
Total Plays: 529, Total Stations: 49, Adds: 12
MELISSA ETHERIDGE
Total Plays: 508, Total Stations: 16, Adds: 0

SHERYL CROW Can't Cry Anymore (A&M)
Total Plays: 466, Total Stations: 95, Adds: 91
SPONGE McFly (MCA/Atlantic)
Total Plays: 428, Total Stations: 35, Adds: 5
FOREIGNER I Need... (Columbia/RCA)
Total Plays: 416, Total Stations: 30, Adds: 2
U.N.V. So Int Love With You (Maverick/WB)
Total Plays: 412, Total Stations: 23, Adds: 1
SELENA I Could Fall In Love (EMI/Latin)
Total Plays: 401, Total Stations: 40, Adds: 25
Dwellers Rocket Ride (EMI)
Total Plays: 383, Total Stations: 45, Adds: 12
A HOUSE The Strong And The Silent (Atlantic)
Total Plays: 364, Total Stations: 36, Adds: 9
EVERYTHING BUT THE GIRL Missing (Atlantic)
Total Plays: 363, Total Stations: 23, Adds: 4
HUMAN LEAGUE One Man In My Heart (EastWest/EG)
Total Plays: 333, Total Stations: 28, Adds: 2
GREEN DAY She (Reprise)
Total Plays: 319, Total Stations: 13, Adds: 1

SELENA
Total Plays: 401, Total Stations: 40, Adds: 25
Dwellers Rocket Ride (EMI)
Total Plays: 383, Total Stations: 45, Adds: 12
A HOUSE The Strong And The Silent (Atlantic)
Total Plays: 364, Total Stations: 36, Adds: 9
EVERYTHING BUT THE GIRL Missing (Atlantic)
Total Plays: 363, Total Stations: 23, Adds: 4
HUMAN LEAGUE One Man In My Heart (EastWest/EG)
Total Plays: 333, Total Stations: 28, Adds: 2
GREEN DAY She (Reprise)
Total Plays: 319, Total Stations: 13, Adds: 1

SELECTED NEW RELEASES

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

JULY 3

Fem 2 Fem
“Where Did Love Go” (Columbia)

MN8
“I’ve Got A Little Something For You” (WORK)

Kym Sims
“I Must Be Free” (Pulse/Radikal/Critique)

2 Unlimited
“Here I Go” (Radikal/Critique)

Yo’co Ross
“Miss Me” (Columbia)

JULY 11

Bridge Of Madison Co.
“Doe Eyes” (Malpaso/WB)

Terence Trent D’Arby
“Holding On To You” (WORK)

Deep Blue Something
“Breakfast At Tiffany’s” (Rainmaker/Interscope/Atlantic)

Andru Donalds
“Tryin’ To Tell You” (Metro Blue/Capitol)

Dionne Farris
“Don’t Ever Touch Me (Again)” (Columbia)

Luscious Jackson
“Here” (Metro Blue/Capitol)

Dave Matthews Band
“Ants Marching” (RCA)

Natalie Merchant
“Carnival” (Elektra/EEG)

Martin Page
“Keeper Of The Flame” (Mercury)

Matthew Sweet
“We’re The Same” (Zoo)

Take That
“Back For Good” (Arista)

Tripping Daisy
“I Got A Girl” (Island)

Van Halen
“Not Enough” (WB)

Jamie Walters
“Why” (Atlantic)

BLESSED IN BUFFALO — Blessed Union Of Souls shared some good vibrations with the staff at WPXY/Rochester. Hanging out at arc was (standing l-r) WPXY’s Magic Man, the group’s Eliot Sloan, Eddie Hedges, and Tony Clark. WPXY’s MD J.J. Rice and PD Clarke Ingram, and the group’s C.P. Roth. (kneeling l-r) WPXY morning talent Spizzano, B.U.O.S.’s Jeff Pence, EMI Sr. Dir. Natl. Promo Sean Lynch, the station’s Joeo, and EMI New York rep Jocelyn Taub.

THERE’S A LOT GOING ON AT 1490 WHTZ (Z100) NEW YORK. Enjoying the moment are (l-r) Z100 AM Producer Eliot, the Rembrandts’ Phil Souler, Z100 morning talent John Lander, and the group’s Danny Wilde.

SOPHONDBY’S GONNA BE CRYING — WPLV/Philadelphia PD Craig Michaels wrestles Chris Saak for stage time at the station’s Summer Shindig.

DO YOU HAVE THE HOTTEST NEW & ACTIVE SONGS?

“LIE TO ME” by STEVE WINWOOD IS #1 ON THE CHART THIS WEEK. The song is the lead from his CD Walking Away, which hit stores on June 19, 1995. The album features Adult Contemporary Chart hits “What’s She Doin’ Now” and “Easy To Love.”

GENTLEMEN DON’T PRETEND PETER — WLUX/Louisville morning man Peter B (we think that’s him in the middle) “honored” the release of the new Marilyn Monroe stamp by donning his best dress and holding a Marilyn Monroe lookalike contest. Thankfully he was ineligible.

June 30, 1995 R&R • 31
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Ownership</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJJO/Johnstown, PA</td>
<td>Johnstown</td>
<td>PA</td>
<td>Rock</td>
<td>FLBM</td>
</tr>
<tr>
<td>WQPS/Baltimore, MD</td>
<td>Baltimore</td>
<td>MD</td>
<td>Country</td>
<td>WYBQ</td>
</tr>
<tr>
<td>WQTV/Philadelphia, PA</td>
<td>Philadelphia</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WHEX</td>
</tr>
<tr>
<td>WQCB/Cleveland, OH</td>
<td>Cleveland</td>
<td>OH</td>
<td>Classic Rock</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQOD/Atlanta, GA</td>
<td>Atlanta</td>
<td>GA</td>
<td>Classic Rock</td>
<td>WQMD</td>
</tr>
<tr>
<td>WQFN/Fort Wayne, IN</td>
<td>Fort Wayne</td>
<td>IN</td>
<td>Classic Rock</td>
<td>WQUP</td>
</tr>
<tr>
<td>WQCS/Chicago, IL</td>
<td>Chicago</td>
<td>IL</td>
<td>Classic Rock</td>
<td>WQKX</td>
</tr>
<tr>
<td>WQVF/Valleymont, PA</td>
<td>Valleymont</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQTV</td>
</tr>
<tr>
<td>WQAI/Allentown, PA</td>
<td>Allentown</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQCL</td>
</tr>
<tr>
<td>WQON/Philadelphia, PA</td>
<td>Philadelphia</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQDD</td>
</tr>
<tr>
<td>WQAF/Philadelphia, PA</td>
<td>Philadelphia</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQZZ</td>
</tr>
<tr>
<td>WQUR/Philadelphia, PA</td>
<td>Philadelphia</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQUM</td>
</tr>
<tr>
<td>WQӹ/Philadelphia, PA</td>
<td>Philadelphia</td>
<td>PA</td>
<td>Classic Rock</td>
<td>WQUS</td>
</tr>
</tbody>
</table>

**Note:** The station names, cities, markets, formats, and ownerships listed are in the format used in the original document, with some abbreviations. The list is not exhaustive and may not represent all stations in the specified markets.
<table>
<thead>
<tr>
<th>Market</th>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z100</td>
<td>MELISSA ETHERIDGE</td>
<td>I'm Feeling Blue</td>
<td>Z100</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>KISFM</td>
<td>BILLIE JOE ARMSTRONG</td>
<td>Green Day &amp; Good</td>
<td>KISFM</td>
<td>2:00 PM</td>
</tr>
<tr>
<td>STAR 94</td>
<td>RICKY SKAGGS</td>
<td>Pickup On My Mind</td>
<td>STAR 94</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>KISS FM</td>
<td>JON BON JOVII</td>
<td>When We ...</td>
<td>KISS FM</td>
<td>4:00 PM</td>
</tr>
<tr>
<td>KISS FM</td>
<td>VANESSA BEKEHLEY</td>
<td>What Would I Do</td>
<td>KISS FM</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>JEMMA HAGAN</td>
<td>I Think</td>
<td>106.1</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>MELANIE LOUHER</td>
<td>Sweet Talk</td>
<td>106.1</td>
<td>7:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>NICKI FRENCH</td>
<td>Total Eclipse Of My Mind</td>
<td>106.1</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>CRANBERRIES</td>
<td>Z30</td>
<td>106.1</td>
<td>9:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>JANET JACKSON</td>
<td>Scream</td>
<td>106.1</td>
<td>10:00 PM</td>
</tr>
<tr>
<td>106.1</td>
<td>STEVIE WONDER</td>
<td>I Can Make You See</td>
<td>106.1</td>
<td>11:00 PM</td>
</tr>
</tbody>
</table>

**Note:** The table above lists the playlists for various radio stations across different time slots on June 30, 1995. The playlists include artist names, song titles, and the stations where they were played.
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLC / Red Light Special</td>
<td>42 44 44</td>
</tr>
<tr>
<td>TLC / Waterfalls</td>
<td>22 18 18 21</td>
</tr>
<tr>
<td>Montell Jordan / This Is How We Do</td>
<td>15 14 14 10 10 10 15</td>
</tr>
<tr>
<td>31 32 41</td>
<td>12</td>
</tr>
<tr>
<td>Ace of Base / Crying</td>
<td>21</td>
</tr>
<tr>
<td>Ace of Base / Me, Me, Me</td>
<td>2</td>
</tr>
<tr>
<td>Ace of Base / Can't Stop</td>
<td>27 28</td>
</tr>
<tr>
<td>Adele / Someone Like You</td>
<td>38</td>
</tr>
<tr>
<td>Aerosmith / Live and Die</td>
<td>21</td>
</tr>
<tr>
<td>Alanis Morissette / You Oughta Know</td>
<td>24 25 24</td>
</tr>
<tr>
<td>Alanis Morissette / Have You Ever</td>
<td>26 25 16</td>
</tr>
<tr>
<td>Alanis Morissette / Ironic</td>
<td>30</td>
</tr>
<tr>
<td>Alanis Morissette / Hand In My Pocket</td>
<td>13 24 22 21 20</td>
</tr>
<tr>
<td>Alanis Morissette / You Learn</td>
<td>21</td>
</tr>
<tr>
<td>Alanis Morissette / All I Really Want</td>
<td>21</td>
</tr>
<tr>
<td>Alanis Morissette / Unconditionally</td>
<td>21</td>
</tr>
<tr>
<td>Alanis Morissette / I Know You're Never Coming Back</td>
<td>15 23</td>
</tr>
<tr>
<td>Alanis Morissette / There's No Big Shortage Of Love</td>
<td>38</td>
</tr>
<tr>
<td>Alanis Morissette / Thank U (Not In My Backyard)</td>
<td>38</td>
</tr>
<tr>
<td>Alanis Morissette / Hand In My Pocket</td>
<td>22 23 42 43</td>
</tr>
<tr>
<td>Alanis Morissette / There's No Big Shortage Of Love</td>
<td>60 60 64</td>
</tr>
<tr>
<td>Alanis Morissette / Thank U (Not In My Backyard)</td>
<td>41 51</td>
</tr>
<tr>
<td>Alanis Morissette / I Know You're Never Coming Back</td>
<td>24 40 41</td>
</tr>
<tr>
<td>Alanis Morissette / There's No Big Shortage Of Love</td>
<td>54</td>
</tr>
</tbody>
</table>
HOTTEST NEW & ACTIVE

VANESSA WILLIAMS - "Colors Of The Wind" (Hollywood)
50.0
MICHAEL JACKSON - "You Are Not Alone" ( Epic)
49.0
MARY J. BLIGE - "Bring Me Joy" (Uptown/MCA)
48.0
THIERRY BASTARD - "Shiny Shadow" (Elektra/EGG)
47.0
TLC - "Kick Your Game" (LaFace/Arista)
46.0
QUESTIONMARK ASYLUM - "Hey Lookaway" (RCA)
45.0
BONE THUGS-N-HARMONY - "What's This World Without You" (Tha Truth) (Relativity)
44.0
LE DUCK - "Light The Night" (Japón)
43.0
LA BOUCHE - "Falling In Love" (EGM)
42.0
2PAC - "So Many Tears (Introspective)"
41.0
C & C MUSIC FACTORY - "Post-Rock" ( Columbia)
40.0
MUTTIN/WYSE - "Froggy Style" (PickForks/Jive)
39.0
LOOKING SMOOTH IN DC - Smooth (c) dropped by WPWC/Washington to promote her single "Mind Blowin."

SELECTED NEW RELEASES

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

**July 3**

Fern 2 Fem
MN8
Playa Poncho
Kym Sims
2 Unlimited
Yo' & Ross

"Where Did Love Go" (Aviance/Foxy/Critique)
"I've Got A Little Something ..." ( WORK)
"What U Up" (Columbia)
"I Must Be Free" (Critique)
"Here I Go" (Radikal/Critique)
"Miss Me" (Columbia)

**July 11**

Big L
Boyz Of Paradise
Bridges Of Madison Co.
Fo Clips
Lordz Of Brooklyn
Staxx Of Joy

"MVP" (Columbia)
"Shining Star" (Rhythm Safari/Priority)
"Doe Eyes" (Malapaso/WB)
"Be Thankful" (Quality)
"Saturday Night Fever" (American/WB)
"You" (Columbia)

CLIMB ABOARD THE LOVE VAN — MTV rolled out its "Singed Out Love Van" to promote its new dating show, "Singed Out." Pictured is WHIZT (Z100)/New York's Chris Jagger (l) with MTV's Ardie Fique.
The summer months bring numerous station promotions. KPRS/Kansas City PD Sam Weaver shares his active station's successful promotion strategies and why this area is so important to Urban radio.

"In my opinion, you can divide promotions into three areas: sales-related, programming-related, and community relations. All three are ratings driven as far as I'm concerned."

Cooperation Is Key

How does KPRS balance these three promotion types? "First of all you need cooperation," Weaver stresses. "I'm lucky enough to have a GSM (Barret Horton) who works with the programming department. I also have a promotions director [Rich McCalley] and a Community Relations Director [Monica Cassidy] who I can depend on to not only help make things work for the good of the radio station, but help identify things that we should be doing or should get involved with."

As far as choosing which particular promotional approach is the best suited for a specific event, Weaver points out, "There are times when all three can come together, but sometimes they don't. Most of the time, if a promotional idea comes in, it's sales related because the department may have a client who wants to present something. For example, the client wants to find a charity that they would like to do something with. The client will ask sales and sales will ask us to help identify the right charity for them to work with to accomplish the [client's] goal. Sometimes it might be something that is community related. It all goes back and forth throughout the year."

"It comes down to, what can we collectively come up with? What can we possibly design for this client to fit their needs and accomplish their goals? A lot of times promotions people think we're talking about giving away a house, a car, a trip, some money. That's all great stuff and it's ratings-driven, but [parent company] the Carter Broadcast Group values giving something to the community because you get it back. When you help do things for the homeless, that's priceless. Besides helping human beings who are in need, you're also creating goodwill in your city that you couldn't buy."

Make Extra Effort

Weaver adds, "For example, if you're going to do a Back-To-School Jam, you don't just provide music and a back-to-school party atmosphere. If you're smart, you'll also provide school supplies for the students. You still can't beat word of mouth, which is also important in image and top-of-mind awareness."

I asked Weaver how important community-involved promotional events are to our format. "Real important. In 1995, in most marketplaces, we're all up against everybody. By that I mean in some places it's still possible to be the only Urban-formatted station in the city. But in most places you have a direct competitor. As far as I'm concerned, everyone in the marketplace who is competing for the advertising dollar is your competitor."

Weaver then continues, "When you do a promotion, it's something you have to put in your heart. There's a lot of heart and soul that goes into it. People can tell the difference."

When you help do things for the homeless, that's priceless. Besides helping human beings who are in need, you're also creating goodwill in your city that you couldn't buy.

WAY DOWN IN TENNESSEE — Perspective act Lo-Key visited WJTT-Chattanooga recently; (front, l-r) Perspective's April Vaughn, WJTT host Majic, and Lo-Key's Lance Alexander and Dre'; (back, l-r) WYTT PD Keith Landecker and group members T-Bone and Prof. T.

KPRS participated. "It's an African-American health giving free screenings [to members of the community]. We did a live broadcast from there last weekend starting at 7am Saturday. They had testing all day for those who wanted to make sure they're in good health. Each year they get more and more people. This year's turnout was approximately 3800 people."

"What's most important about this is the fact that these tests were free to the public. And we're back there. There were no other radio stations in this city there. We do several things when that happens...

People in our business think of promotions as strictly giving away something. There's giving away something and then there's giving something. The two are related, but you have to balance both.

As far as I'm concerned, everyone in the marketplace who is competing for the advertising dollar is your competitor.

As far as I'm concerned, everyone in the marketplace who is competing for the advertising dollar is your competitor.

WAY DOWN IN TENNESSEE — Perspective act Lo-Key visited WJTT-Chattanooga recently; (front, l-r) Perspective's April Vaughn, WJTT host Majic, and Lo-Key's Lance Alexander and Dre'; (back, l-r) WYTT PD Keith Landecker and group members T-Bone and Prof. T.

KPRS participated. "It's an African-American health giving free screenings [to members of the community]. We did a live broadcast from there last weekend starting at 7am Saturday. They had testing all day for those who wanted to make sure they're in good health. Each year they get more and more people. This year's turnout was approximately 3800 people."

"What's most important about this is the fact that these tests were free to the public. And we're back there. There were no other radio stations in this city there. We do several things when that happens...

People in our business think of promotions as strictly giving away something. There's giving away something and then there's giving something. The two are related, but you have to balance both.

As far as I'm concerned, everyone in the marketplace who is competing for the advertising dollar is your competitor.

As far as I'm concerned, everyone in the marketplace who is competing for the advertising dollar is your competitor.
**FAITH**
You Used To Love Me (Arista)

**NAUGHTY BY NATURE**
Feel Me Flow (Tommy Boy)

**ADINA HOWARD**
My Up and Down (EastWest/Epic)

**CARLOS & BENSON**
Down (Jive)

**DIS 'N' DAT**
 Freak Me Baby (Epictastic/Epic)

---

**TOP R&B/HIP HOP**

<table>
<thead>
<tr>
<th>#1</th>
<th>MONICA</th>
<th>Don't Take It Personal... (Rowdy/Arista)</th>
<th>3181</th>
<th>3057</th>
<th>2925</th>
<th>2811</th>
<th>65/0</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>BRANDY</td>
<td>Best Friend (Atlantic)</td>
<td>3069</td>
<td>2935</td>
<td>2894</td>
<td>2765</td>
<td>88/0</td>
</tr>
<tr>
<td>3</td>
<td>TLC</td>
<td>Waterfalls (LaFace/Arista)</td>
<td>2822</td>
<td>2608</td>
<td>2520</td>
<td>2161</td>
<td>68/0</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL &amp; JANET JACKSON</td>
<td>Scream (Epic)</td>
<td>2739</td>
<td>2744</td>
<td>2661</td>
<td>2532</td>
<td>87/0</td>
</tr>
<tr>
<td>5</td>
<td>JON B. &amp; BAYBATE</td>
<td>Someone To... (Yah Yum/550 Music)</td>
<td>2694</td>
<td>2476</td>
<td>2324</td>
<td>2228</td>
<td>68/0</td>
</tr>
<tr>
<td>6</td>
<td>BOYZ II MEN</td>
<td>Water Runs Dry (Motown)</td>
<td>2596</td>
<td>2896</td>
<td>3064</td>
<td>3102</td>
<td>80/0</td>
</tr>
<tr>
<td>7</td>
<td>FAITH</td>
<td>Can't You See (Tommy Boy)</td>
<td>2434</td>
<td>2709</td>
<td>2801</td>
<td>2794</td>
<td>76/0</td>
</tr>
<tr>
<td>8</td>
<td>TONY THOMPSON</td>
<td>I Wanna Love That (Giant/WB)</td>
<td>2367</td>
<td>2205</td>
<td>1990</td>
<td>1684</td>
<td>62/0</td>
</tr>
<tr>
<td>9</td>
<td>J.R.</td>
<td>For Real Some Little Thing I Do (Uptown/MCA)</td>
<td>2303</td>
<td>2303</td>
<td>2105</td>
<td>1943</td>
<td>78/0</td>
</tr>
<tr>
<td>10</td>
<td>JODECI</td>
<td>Freek'n You (Uptown/MCA)</td>
<td>1918</td>
<td>1695</td>
<td>1515</td>
<td>1306</td>
<td>69/3</td>
</tr>
<tr>
<td>11</td>
<td>JUWINT</td>
<td>NYCE</td>
<td>Froggy Style (Pocketstone/Live)</td>
<td>1828</td>
<td>1783</td>
<td>1701</td>
<td>1521</td>
</tr>
<tr>
<td>12</td>
<td>XSCHANGE</td>
<td>Feels So Good (So So Def/Columbia)</td>
<td>1750</td>
<td>1545</td>
<td>1439</td>
<td>1292</td>
<td>75/1</td>
</tr>
<tr>
<td>13</td>
<td>TINA MOORE</td>
<td>Never Gonna Let You Go (Street Life/SB)</td>
<td>1750</td>
<td>1528</td>
<td>1439</td>
<td>1292</td>
<td>75/1</td>
</tr>
<tr>
<td>14</td>
<td>SHAGGY</td>
<td>Boombastic (Virgin)</td>
<td>1675</td>
<td>1450</td>
<td>1220</td>
<td>939</td>
<td>73/5</td>
</tr>
<tr>
<td>15</td>
<td>SEAN LEVERT</td>
<td>Put Your Body Where Your... (Atlantic)</td>
<td>1501</td>
<td>1371</td>
<td>1350</td>
<td>1275</td>
<td>75/0</td>
</tr>
<tr>
<td>16</td>
<td>NOTORIOUS B.I.G.</td>
<td>One More Chance (Bad Boy/Arista)</td>
<td>1476</td>
<td>1115</td>
<td>949</td>
<td>32</td>
<td>72/7</td>
</tr>
<tr>
<td>17</td>
<td>KUT KLOSE</td>
<td>I Like (Elektro/EEG)</td>
<td>1468</td>
<td>1607</td>
<td>1832</td>
<td>2345</td>
<td>49/0</td>
</tr>
<tr>
<td>18</td>
<td>D'ANGELO</td>
<td>Brown Sugar (EMI)</td>
<td>1464</td>
<td>1195</td>
<td>909</td>
<td>726</td>
<td>69/1</td>
</tr>
<tr>
<td>19</td>
<td>MARY J. BLIGE</td>
<td>Bring Me Joy (Uptown/MCA)</td>
<td>1424</td>
<td>1237</td>
<td>1074</td>
<td>834</td>
<td>66/4</td>
</tr>
<tr>
<td>20</td>
<td>BROWNSTONE</td>
<td>Grapevine (MJJ/Epic)</td>
<td>1338</td>
<td>1316</td>
<td>1211</td>
<td>2768</td>
<td>50/0</td>
</tr>
<tr>
<td>21</td>
<td>BROWNSTONE</td>
<td>Let Her Love You (Elektra/EEG)</td>
<td>1335</td>
<td>1102</td>
<td>468</td>
<td>16</td>
<td>87/3</td>
</tr>
<tr>
<td>22</td>
<td>PAP</td>
<td>So Many Tears (Interscope)</td>
<td>1258</td>
<td>1207</td>
<td>955</td>
<td>54</td>
<td>74/1</td>
</tr>
</tbody>
</table>

---

**FAITH**
You Used To Love Me (Arista)

**JODY WATLEY**
Affection (Bellmark) +540

**NOTORIOUS B.I.G.**
One More Chance (Bad Boy/Arista) +295

**SHAGGY**
Boombastic (Virgin) +361

**REGGAE**

<table>
<thead>
<tr>
<th>#1</th>
<th>MONTIEL JORDAN</th>
<th>This Is How We Do It (PMP/RAL/Island)</th>
<th>1149</th>
<th>1247</th>
<th>1425</th>
<th>1653</th>
<th>49/0</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>BRIAN McKNIGHT</td>
<td>Crazy Love (Mercury)</td>
<td>1131</td>
<td>1498</td>
<td>1892</td>
<td>2338</td>
<td>46/0</td>
</tr>
<tr>
<td>3</td>
<td>STEVIE WONDER</td>
<td>Tomorrow Robins Will Sing (Motown)</td>
<td>1104</td>
<td>1013</td>
<td>860</td>
<td>629</td>
<td>66/1</td>
</tr>
<tr>
<td>4</td>
<td>JODY WATLEY</td>
<td>Affection (Bellmark)</td>
<td>1102</td>
<td>956</td>
<td>739</td>
<td>441</td>
<td>56/2</td>
</tr>
<tr>
<td>5</td>
<td>RYAN CHRISTIE</td>
<td>Ask Me Out (500 Music/Epic Street)</td>
<td>1088</td>
<td>1176</td>
<td>1456</td>
<td>1630</td>
<td>43/0</td>
</tr>
<tr>
<td>6</td>
<td>T-HATEFUL EMOTIONS</td>
<td>Like (Town)</td>
<td>1062</td>
<td>1141</td>
<td>1579</td>
<td>2088</td>
<td>36/0</td>
</tr>
<tr>
<td>7</td>
<td>SMOOTH Mind Blowin' (Jive)</td>
<td>1054</td>
<td>1021</td>
<td>91</td>
<td>756</td>
<td>66/0</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>VERTICA</td>
<td>Love Today (Arista)</td>
<td>1034</td>
<td>1282</td>
<td>1391</td>
<td>1331</td>
<td>50/1</td>
</tr>
<tr>
<td>9</td>
<td>GERALD LEVERT</td>
<td>How Many Times (EastWest/Epic)</td>
<td>1032</td>
<td>1173</td>
<td>1206</td>
<td>1154</td>
<td>59/0</td>
</tr>
<tr>
<td>10</td>
<td>PORTRAIT</td>
<td>How Deep Is Your Love (Capitol)</td>
<td>1012</td>
<td>891</td>
<td>851</td>
<td>700</td>
<td>70/2</td>
</tr>
<tr>
<td>11</td>
<td>U.N.V.</td>
<td>So In Love With You (Maverick/WB)</td>
<td>998</td>
<td>959</td>
<td>884</td>
<td>684</td>
<td>67/4</td>
</tr>
<tr>
<td>12</td>
<td>ALL-4-ONE</td>
<td>I Can Love You Like That (Blazz/Atlantic)</td>
<td>986</td>
<td>853</td>
<td>739</td>
<td>441</td>
<td>56/2</td>
</tr>
<tr>
<td>13</td>
<td>DIANA KING</td>
<td>Shy Guy (Work/Epic)</td>
<td>960</td>
<td>1116</td>
<td>1504</td>
<td>1805</td>
<td>41/2</td>
</tr>
<tr>
<td>14</td>
<td>CHANTE MOORE</td>
<td>I'm What You Need (Silas/MCA)</td>
<td>958</td>
<td>877</td>
<td>868</td>
<td>714</td>
<td>65/0</td>
</tr>
<tr>
<td>15</td>
<td>IMPROMPTU</td>
<td>Enjoy Yourself (Majorette/Motown)</td>
<td>913</td>
<td>840</td>
<td>815</td>
<td>738</td>
<td>57/2</td>
</tr>
</tbody>
</table>

---

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>#1</th>
<th>RUSSELL</th>
<th>Trouble In Paradise</th>
<th>716</th>
<th>709</th>
<th>620</th>
<th>523</th>
<th>60/6</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>STEVIE WONDER</td>
<td>Tired Of Loving You</td>
<td>705</td>
<td>710</td>
<td>620</td>
<td>523</td>
<td>60/6</td>
</tr>
<tr>
<td>3</td>
<td>JASON WEATHERS</td>
<td>Love (Solid/Atlantic)</td>
<td>698</td>
<td>722</td>
<td>620</td>
<td>523</td>
<td>60/6</td>
</tr>
<tr>
<td>4</td>
<td>FREDDIE JACKSON</td>
<td>You</td>
<td>674</td>
<td>598</td>
<td>620</td>
<td>523</td>
<td>60/6</td>
</tr>
<tr>
<td>5</td>
<td>VANESA WILLIAMS</td>
<td>Heartbreak</td>
<td>667</td>
<td>722</td>
<td>620</td>
<td>523</td>
<td>60/6</td>
</tr>
<tr>
<td>6</td>
<td>DON BROWNSTONE</td>
<td>Take Me Home</td>
<td>661</td>
<td>719</td>
<td>620</td>
<td>523</td>
<td>60/6</td>
</tr>
</tbody>
</table>

---

This chart reflects airplay from June 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 91 UC reporters. 51 current playlists. © 1995, R&R Inc.
NEW & ACTIVE

MBU There Will Never Be An (Adios)
Total Plays: 540, Total Stations: 51, Add: 1

PHIL PERRY Love Don't Live Nobody (Blue Thumb/GRP)
Total Plays: 646, Total Stations: 56, Add: 8

MONIQUE LeMelle Listen Me To (Wwwwos/EastWest)
Total Plays: 560, Total Stations: 53, Add: 6

MISTRACE, INC. The I.D.O. Ride (Capitol)
Total Plays: 571, Total Stations: 57, Add: 2

LUNIZ I Got 5 On It (Noyo Yono)
Total Plays: 496, Total Stations: 57, Add: 1

ARANDA & JAMESSINGH When You're (Ecko/Atlantic)
Total Plays: 420, Total Stations: 50, Add: 4

QUESTIONMARK ASYLUM Hey Lookaway (RCA)
Total Plays: 315, Total Stations: 33, Add: 24

BARRY WHITE Them It's (ASV)
Total Plays: 404, Total Stations: 50, Add: 18

VANESSA WILLIAMS Diner Of The Winds (Hollywood)
Total Plays: 415, Total Stations: 56, Add: 41

PURE SOUL We Must Be In Love (Stax
Total Plays: 315, Total Stations: 46, Add: 57

PATRA Pull Up To The Bumpa (SSM)
Total Plays: 420, Total Stations: 50, Add: 4

BROWNSTONE I Can Tell You Why (ALU/Epic)
Total Plays: 328, Total Stations: 45, Add: 57

TAMI Lets Do It Again (Street Life/Scott Bros.)
Total Plays: 305, Total Stations: 56, Add: 24

IV XAMPLE From The Fool (MCA)
Total Plays: 291, Total Stations: 46, Add: 17

LARRY CORVELL Tonight's The Night (It's...)(GTI)
Total Plays: 240, Total Stations: 71, Add: 6

OMAR Saturday (RCAT)
Total Plays: 238, Total Stations: 70, Add: 19

KUT KLOSE Lovely Thang (Elektra/Elektra)
Total Plays: 225, Total Stations: 41, Add: 36

FRANK MARONE DEC 1995 Countdown Time (SaveConner/Motion)
Total Plays: 230, Total Stations: 54, Add: 7

G.A.T. Mama's Song (MCA)
Total Plays: 167, Total Stations: 21, Add: 2

SUGAR CANE All Out Of Love (Nina)
Total Plays: 160, Total Stations: 20, Add: 8

LAMORO This My Prayer (Gospel Centre)
Total Plays: 160, Total Stations: 26, Add: 2

BILLY SIMMONS Champion (Lone Cannon/Island)
Total Plays: 146, Total Stations: 27, Add: 17

KENNETH MANAGAM Tired You Rosees (Invicta/WB)
Total Plays: 30, Total Stations: 30, Add: 25

WHISPER Come On Home (Capitol)
Total Plays: 129, Total Stations: 14, Add: 53

ROTTIN RAZKALS Hey Arhythm (Midwest/Motion)
Total Plays: 160, Total Stations: 28, Add: 29

ICE CUBE Friday (Priority)
Total Plays: 87, Total Stations: 19, Add: 13

BIG L MVP (Columbia)
Total Plays: 44, Total Stations: 24, Add: 24

MAD C.J. MACK Come Take A Ride (Rap-A-Lot)
Total Plays: 260, Total Stations: 28, Add: 3

Songs ranked by total plays.

91 Total Reporters
91 Current Reporters
91 Current Playlists
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ANITA BAKER</td>
<td>&quot;Rhythm&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JON MOKENSTEF</td>
<td>&quot;He's Mine&quot;</td>
</tr>
<tr>
<td>3</td>
<td>MONTELL JORDAN</td>
<td>&quot;Close The Door&quot;</td>
</tr>
<tr>
<td>4</td>
<td>GERALD LEVERT</td>
<td>&quot;How Many Times&quot;</td>
</tr>
<tr>
<td>5</td>
<td>E-BOYZ II</td>
<td>&quot;The Game&quot;</td>
</tr>
<tr>
<td>6</td>
<td>BABYFACE</td>
<td>&quot;Someone Is&quot;</td>
</tr>
<tr>
<td>7</td>
<td>MARKET</td>
<td>&quot;Of You&quot;</td>
</tr>
<tr>
<td>8</td>
<td>BARRY WHITE</td>
<td>&quot;There Is&quot;</td>
</tr>
<tr>
<td>9</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>10</td>
<td>D'ANGELO</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>11</td>
<td>B.M.U.</td>
<td>&quot;7 Will Know&quot;</td>
</tr>
<tr>
<td>12</td>
<td>JON HOPKINS</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>13</td>
<td>MACK</td>
<td>&quot;Burn&quot;</td>
</tr>
<tr>
<td>14</td>
<td>MONICA</td>
<td>&quot;Don't Take My Heart For Granted&quot;</td>
</tr>
<tr>
<td>15</td>
<td>ORIGAMI</td>
<td>&quot;I'm On&quot;</td>
</tr>
<tr>
<td>16</td>
<td>D'ANGELO</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>17</td>
<td>TLC</td>
<td>&quot;Creep&quot;</td>
</tr>
<tr>
<td>18</td>
<td>2PAC</td>
<td>&quot;So Many Tears&quot;</td>
</tr>
<tr>
<td>19</td>
<td>TINA MOORE</td>
<td>&quot;Never Gonna Let You Down&quot;</td>
</tr>
<tr>
<td>20</td>
<td>MONTELL JORDAN</td>
<td>&quot;This Is How We Do It&quot;</td>
</tr>
<tr>
<td>21</td>
<td>BROWN</td>
<td>&quot;Just Let Me Know&quot;</td>
</tr>
<tr>
<td>22</td>
<td>TYLER</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>23</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>24</td>
<td>MENTITY</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>25</td>
<td>JON HOPKINS</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>26</td>
<td>NAUGHTY BY NATURE</td>
<td>&quot;Feel Me&quot;</td>
</tr>
<tr>
<td>27</td>
<td>TOTAL</td>
<td>&quot;She's Mine&quot;</td>
</tr>
<tr>
<td>28</td>
<td>SHAGGY</td>
<td>&quot;Oh Yeah&quot;</td>
</tr>
<tr>
<td>29</td>
<td>FAYE</td>
<td>&quot;Heartbreak&quot;</td>
</tr>
<tr>
<td>30</td>
<td>IMPOSSIBLE</td>
<td>&quot;Here I Am&quot;</td>
</tr>
<tr>
<td>31</td>
<td>TINA MOORE</td>
<td>&quot;Never Gonna Let You Down&quot;</td>
</tr>
<tr>
<td>32</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>33</td>
<td>MENTITY</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>34</td>
<td>D'ANGELO</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>35</td>
<td>TLC</td>
<td>&quot;Creep&quot;</td>
</tr>
<tr>
<td>36</td>
<td>2PAC</td>
<td>&quot;So Many Tears&quot;</td>
</tr>
<tr>
<td>37</td>
<td>TINA MOORE</td>
<td>&quot;Never Gonna Let You Down&quot;</td>
</tr>
<tr>
<td>38</td>
<td>MONTELL JORDAN</td>
<td>&quot;This Is How We Do It&quot;</td>
</tr>
<tr>
<td>39</td>
<td>BROWN</td>
<td>&quot;Just Let Me Know&quot;</td>
</tr>
<tr>
<td>40</td>
<td>TYLER</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>41</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>42</td>
<td>MENTITY</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>43</td>
<td>JON HOPKINS</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>44</td>
<td>NAUGHTY BY NATURE</td>
<td>&quot;Feel Me&quot;</td>
</tr>
<tr>
<td>45</td>
<td>TOTAL</td>
<td>&quot;She's Mine&quot;</td>
</tr>
<tr>
<td>46</td>
<td>SHAGGY</td>
<td>&quot;Oh Yeah&quot;</td>
</tr>
<tr>
<td>47</td>
<td>FAYE</td>
<td>&quot;Heartbreak&quot;</td>
</tr>
<tr>
<td>48</td>
<td>IMPOSSIBLE</td>
<td>&quot;Here I Am&quot;</td>
</tr>
<tr>
<td>49</td>
<td>TINA MOORE</td>
<td>&quot;Never Gonna Let You Down&quot;</td>
</tr>
<tr>
<td>50</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>51</td>
<td>MENTITY</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>52</td>
<td>D'ANGELO</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>53</td>
<td>TLC</td>
<td>&quot;Creep&quot;</td>
</tr>
<tr>
<td>54</td>
<td>2PAC</td>
<td>&quot;So Many Tears&quot;</td>
</tr>
<tr>
<td>55</td>
<td>TINA MOORE</td>
<td>&quot;Never Gonna Let You Down&quot;</td>
</tr>
<tr>
<td>56</td>
<td>MONTELL JORDAN</td>
<td>&quot;This Is How We Do It&quot;</td>
</tr>
<tr>
<td>57</td>
<td>BROWN</td>
<td>&quot;Just Let Me Know&quot;</td>
</tr>
<tr>
<td>58</td>
<td>TYLER</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>59</td>
<td>IMPROMPTU</td>
<td>&quot;Enjoy Yourself&quot;</td>
</tr>
<tr>
<td>60</td>
<td>MENTITY</td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td>61</td>
<td>JON HOPKINS</td>
<td>&quot;You Know My Name&quot;</td>
</tr>
<tr>
<td>62</td>
<td>NAUGHTY BY NATURE</td>
<td>&quot;Feel Me&quot;</td>
</tr>
<tr>
<td>63</td>
<td>TOTAL</td>
<td>&quot;She's Mine&quot;</td>
</tr>
<tr>
<td>64</td>
<td>SHAGGY</td>
<td>&quot;Oh Yeah&quot;</td>
</tr>
<tr>
<td>65</td>
<td>FAYE</td>
<td>&quot;Heartbreak&quot;</td>
</tr>
<tr>
<td>66</td>
<td>IMPOSSIBLE</td>
<td>&quot;Here I Am&quot;</td>
</tr>
</tbody>
</table>

**Note:** The table above lists the top 66 songs in the playlist.
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Station/Market</th>
<th>Date</th>
<th>Format</th>
<th>Playcount</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLC</td>
<td>WMCS/Milwaukee</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>30</td>
</tr>
<tr>
<td>TLC</td>
<td>WMAB/New York</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>29</td>
</tr>
<tr>
<td>TLC</td>
<td>WRIT/Kansas City</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>28</td>
</tr>
<tr>
<td>TLC</td>
<td>WMFS/Baltimore</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>27</td>
</tr>
<tr>
<td>TLC</td>
<td>WMEL/Philadelphia</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>26</td>
</tr>
<tr>
<td>TLC</td>
<td>WBLS/New York</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>25</td>
</tr>
<tr>
<td>TLC</td>
<td>WOR/New York</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>24</td>
</tr>
<tr>
<td>TLC</td>
<td>WCCM/Southfield</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>23</td>
</tr>
<tr>
<td>TLC</td>
<td>WOR/Cleveland</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>22</td>
</tr>
<tr>
<td>TLC</td>
<td>WBLS/Hagerstown</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>21</td>
</tr>
<tr>
<td>TLC</td>
<td>WOR/Santa Cruz</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>20</td>
</tr>
<tr>
<td>TLC</td>
<td>WOR/Teaneck</td>
<td>06/30/95</td>
<td>R&amp;B</td>
<td>19</td>
</tr>
</tbody>
</table>

**Note:** The above table is a partial representation of the UC PLAYLISTS for June 30, 1995, focusing on the R&B format. The complete playlist can be found on the [American RadioHistory.com](http://www.americanradiohistory.com) website.
Lynden, To play, or not to play. That’s been the most-asked question about an individual artist’s music in the 23 years I’ve been involved with the Country format.

And, as you might expect, there are as many opinions as there are programmers.

By now, you surely know Hen-ndon’s saga. He was arrested June 13 in a Ft. Worth, park, just hours before he was to perform at a police benefit. He was charged with indecent exposure and unlawful possession of a controlled substance. There were allegations in the media regarding sexual solicitation even though there’s no mention of it in the police report.

Within hours of the news breaking Wednesday (6/21) morning, programmers were asking one another, “What are you going to do with Ty’s records?” While some have focused on his single “I Want My Goodbye Back,” equally as important to PDs and M&Ms was dealing with “What Mattered Most,” Henndon’s single — simply. It not only hit No. 1 but is one of the year’s biggest impact records.

Not surprisingly, there are many different ways of answering the question. In their music reports the Monday (6/26) following the incident, 26 programmers projected play increasing in the coming week...39 said they intended to keep airplay levels the same, and 17 indicated their intentions to reduce airplay. Two stations — WYAT/Atlanta and WWQM/Madison, WI — added the song, while 19 dropped it, including WPXK/Springfield, MA; WGA/Al- bany; WCUS/Grand Rapids; KBQK/Oklahoma City; and WDAF/Kansas City. Interestingly, there was only one drop west of the Mississippi. Otherwise, there was no definitive geographic pattern to the drops. Three occurred in the Mid-Atlantic region, four in the Southeast, three in the Midwest, five in the South, and two more.

Play And More Play

The consensus among those who have continued playing both records is that Henndon’s actions the night of June 13 have nothing to do with the music. KKQB/Houston stayed on both songs, though PD Dene Hallan chooses to not identify the artist in pre- or backdrops. “For the same reasons Ty canceled his concert tour for 30 days, it seemed prudent to not mention his name when we played the record. At this point in his career, more people know the songs than the record, which was the radio- nante behind the move.”

And when will we return to using the artist’s name on the air?” When it feels right. There’s currently an open wound for a segment of the audience with whom it’s an issue. When it feels like the right time, we’ll go back to using his name.”

WYCD/Detroit continues to play both records and announce them as Ty Hen-ndon songs. In fact, the spins on the current single were doubled from 20-40 on the Monday report day fol- lowing Henndon’s arrest. MD Ed- die Birkett notes, “We’re a prod- uct-oriented radio station. We put more emphasis on songs than we do the artists. Within that philo-sophy, we felt it was a hit before (the incident); it was the same song it was a week before as it was a week after. We felt the audience continued to like the song regardless of the artist’s situation. All of our rotation moves are callout-driven — we doubled the plays because it continues to test well.”

No Complaints

None of the PDs/M&Ms I talked with have received any complaints about either of Henndon’s songs. Few have concerns that Country’s historically conservative audience will catego- rically reject the record, al- though those who do call-out research admit to keeping a very close eye on Henndon’s ef-forts. Hallan says, “We’ll watch the research. If the side turns, we’ll reflect what the audience wants.”

If it becomes a problem, we’ll change our stance. But it’s too soon to make a determination. Program- mers are overreacting to what they think the audience is feeling. Dropping ‘Goodbye’ because of what’s happened so far is wrong. It should be judged by whether or not it’s a hit.”

Referring to Henndon’s “What Mattered Most,” Hallan notes, “Big hits are precise. As an industry we don’t need to destroy perfectly great songs. We have enough going against us from the outside without doing bad things to ourselves.”

Hallan isn’t concerned about the song’s chart performance either. “Times have changed. We can’t react to this record based on the way audiences have reacted to things in the past. People have be-come desensitized to these kinds of incidents. A lot of things widely ac- cepted today were universally frowned on just a few years ago — like divorce or voluntary single- motherhood. Society as a whole is a lot more tolerant.

In addition to the singles that have been released, Hallan is also play- ing album cuts “You Just Get One” and “Heart Full Empty” in regular rotation. He says that Henndon’s album is an incredible work of art that he, the writers, and [producer] Doug Johnson should be proud of — and the songs should be evaluat-ed on that.”

Reasons To Drop

Henndon feels the reaction of many of his programmers is unfounded. “This whole thing has become an unnecessary witch hunt. We should let it seek its own level and see what happens. It’s up-setting to me to see widespread annihilation of an outstand-ing artist. He hasn’t been con-victed by judge or jury — and maybe never will be. Yet there are apparently many consultants, PDs, and M&Ms who have opted to play God, judge, or jury.”

One of the programmers who quickly addresses Henndon’s music is WXQ/Bristol-Johnson City PD Bill Hagy, who also has corporate responsibilities for WKDQ/Evansville, IN and WOBR/Charlotte, WY. Hagy dropped both Henndon records at all three stations. “We pulled them to try and avoid the as-sociation and publicity. No one knew at the time exactly what was going to unfold with the case or public re-action. Because he isn’t an estab- lished star yet, we thought we’d take a wait-and-see posture.”

Hagy currently has no plans to re-add “I Want My Goodbye Back,” but will keep an open mind. “We thought there’d be a lot more” was his response when he heard only 19 stations dropped the record the first week out. He adds, “Amazingly this isn’t as big an issue with the R&R panel as I thought it might be, which is good.”

Hagy thought the center around the location and attitudes of the people listening to his company’s stations, especially WXQ. “East Tennessee is the virtual buckle of the Bible Belt — I really feel it when our morning team pushes the envelope.”

I don’t proclaim to have any an-swers. We’re just maintaining a cautious attitude.”

Reasons To Add

On the other side of the playlist coin is WXUT/Philadelphia, where MD Mike Brophy continues to play “What Mattered Most” as a power recurrent and planned to add “I Want My Goodbye back” the week of 6/26 (which he did). Re-garding the add, he says, “We’re adding it because it’s a good record; we’re judging it on the merit of the song. Adding it or not has nothing to do with what’s going on in the media. We do what’s best for the station. If we thought it would hurt us, we wouldn’t add it. But it’s better than even being a ‘neutral’ record — it’ll help us.”

WXUT is also hanging in with Henndon on another level. PD Kevin O’Neal says Henndon’s still scheduled to play at the station’s 11th anniversary celebration on September 9.

Little Or No News

One of the factors governing many of the music decisions was the relative lack of exposure the event received as a news story in most markets and from stations themselves. It was big news in Henndon’s hometown of Dallas and in Nashville, where TV and newspapers continue to report on the incident and subsequent release from Henndon and his man- agement. It was also news in Hous- ton, where he performed the Satur-day prior to his arrest and was sched- uled to return for a July 4 celebra-tion concert.

But Hagy says all of his stations chose not to put the story on the air at all. In Detroit, Hallan says it was part of WXQ’s news for a day or two, and the jocks talked about it for the same length of time. But then they moved on and let it drop.

WXUT did little on-air reporting of the incident because, as Brophy says, “This whole thing not only hurts Ty, but Country as a format and us as a Country station. So it was our feeling the less attention we brought to it, the better.”

Importance Of Good Will

My conversations with program- mers yielded a fascinating “X” fac- tor in this entire episode. While many pointed out they were willing to cut Henndon some slack because he had yet to be convicted of any- thing, they also said they were stick- ing with him because of the relation- ship that had been built during his pre-release radio tours.

Haskell remembers, “Ty came up to me at the Country Radio Semi- nar, months after his visit here, and thanked me for the add on ‘What Mattered Most.’ I was amazed he re-membered who I was.”

B ro p h e y holds a very view expressed by many of the folks with whom I chatted. “I hope things work out for Ty — he’s talented and a good guy. Time heals a lot of wounds. If he’s a big star two years from now, I don’t think people will look back at what’s happening now. I don’t think the audience will hold this against him.”

Brophy who says CMT/TNN penetration in Philly works in Hen-ndon’s favor. “Few people know who he is at this point. They just know they like the songs. We’ve had no negative calls on either record.”

As, Haskell points out, “The fact he’s not yet a huge star could work in his favor.”

This Week’s Update

Country radio cast its opinion on the viability of Henndon’s current single once again this week (6/26). Of our 214 reporters, 187 are on the record. Forty-five pro- grammers said they intended to increase play, 123 said they were going to keep it in the same rota-tion, and 13 planned to decrease spins. Six added the record, including two reads from stations that dropped it in the previous week. Three stations took it off the air. “I Want My Goodbye Back” re-mained at No. 30 on the R&R Country chart, while regaining its bullet with increases in both points and plays.

WWW.AMERICANRADIOHISTORY.COM
Wait 'Til You Hear What's Under Our Hat!

Mercury Nashville
SOR Steps Into Second Decade

In a business dominated by record companies owned by multinational corporations, Nashville's Step One Records (SOR) is moving into its second decade — with a fervent desire to compete against the majors.

When they founded SOR (originally a three-person office) 10 years ago, President Ray Pennington and CEO Mel Holt were well aware of the obstacles faced by an independent label.

Pennington built his career at King Records in Cincinnati, where he worked with label head Sid Nathan and an artist roster that included Hawkshaw Hawkins, the Stanley Brothers, Reno & Smiley, and James Brown. Moving to Nashville in 1964, he wrote and produced the Kenny Price hits, "Walking One New Grass" and "Happy Tracks." He later worked on RCA's A&R staff, recorded as a Capitol artist, and produced records for the Monument label.

When SOR began operations, Pennington built the company's credibility by signing three established acts — Ray Price, Faron Young, and Floyd Cramer. The company's big breakthrough against the majors occurred in 1991 when it signed Clinton Gregory, who recorded a series of hit singles including "Play, Ruby, Play" and "If I Weren't For Country Music, I'd Go Crazy." Gregory has since left SOR to join the Polydor roster.

"Move Faster"

However, Pennington says SOR is still committed to building and maintaining careers. "I'm sure some people may look at us as a place to begin a career. But we want to create an atmosphere where the artists will want to stay with us throughout their careers."

And what are the advantages of operating an independent label? "I'm not sure there are any advantages!" Pennington laughs. "I do think we're able to move faster than the major labels. If we decide to sign an artist or release a single, we can get things moving immediately. We don't have to go up a team of accountants."

With more than 100 albums under its release belt, SOR's music now extends overseas with the Curtis Potter/Wilkie Nelson project "Toes At Pedalmenes" — SOR's first hit in the United Kingdom. And in 1992 the label mined a hit with Wilkie Nelson's friend the zinslaw Bros, selling 150,000 copies of the novelty single, "Help, I'm White and Can't Get Down."

SOR's priority acts this year are Don Cox and vocal group Western Flyer, whose new single, "Saturday Night Stampede," was released Monday (6/26).

"It's hard for an independent to get a record added at radio," Pennington says, "but it's hard for the majors, too. There are a lot of acts out there trying to get some attention."

A Vinny On The Links

Golfer Vince Gill is using his celebrity status for good causes. He will host "The Vinny" pro-celebrity tournament (7/10-11) at the Golf Club of Tennessee near Nashville. More than 20 PGA and LGPA golfers will be vying for a $65,000 purse during the pro round. Celebrities from the music, television, sports, and political arenas will be hitting the links the following day.

Country figures who'll be teeing off include Chet Atkins, Suzy Bogguss, Gussie, Brooks Billy Dean, Cleve Francis, Faith Hill, Trace Lawrence, George "Goober" Lindsay, John Michael Montgomery, Sawyer Brown's Mark Miller, Diamond Rio's Marty Ray, Larry Stewart, B.J. Thomas and, of course, the Vince-stee Gill, along with Patty Loveless, who will also appear at Nashville's Starwood Amphitheater (7/10).

Gill has also challenged golfers of all skill levels to "Vanguard Vince" during an August fundraiser for Boston's Berklee College of Music.

To finance the school's Vince Gill Songwriting Scholarship Fund, the net score of Gill's handicap during an August 28 round in Nashville will be compared to that of golfers who play on a round's courses throughout the month of August. Those registering lower scores will receive autographed "I Vanquished Vince" certificates. Higher-handicapped players will be rewarded with "I Was Vanquished By Vince" certificates.

Berklee songwriting professor Pat Patterson says Gill's involvement re-establishes a tradition set by Bing Crosby with his "I Beat Bing" golf challenges of the '60s. "We know Vince Gill is a giant in music. This event will help determine if he is also a golfing giant."

For more information, phone (615) 266-1400, ext. 8454.

Black Helps The Hungry

Clint Black's upcoming "Summer's Comin'" tour will raise money for USA Harvest, the largest all-volunteer food bank in the U.S.

The country star is asking fans to bring non-perishable food items to his concert tour, which kicks off July 4 in San Antonio. At most of the shows, fans will also be able to purchase reduced-price lawn tickets called "beach seats" for $10 or less, plus a service charge. Those who aren't able to attend the concerts will have the opportunity to purchase tour merchandise through a tie-in with cable television's QVC home-shopping channel.

Tour sponsor Kebler Wheaties will match or exceed food donations at all tour dates under the company's banner.

Song Resurfaces

"It Was Almost Like A Song," a 1977 pop crossover hit for Ronnie Milsap, is featured on the soundtrack of director Clint Eastwood's current film, "The Bridges Of Madison County." This particular version is performed by the late Johnny Hartman.

Archie Jordan, who co-wrote the tune with legendary songwriter Hai David, was impressed by Eastwood's musical memory. "We pitched another song for the film, but it wasn't chosen. He remembered 'Almost' and handpicked it himself for the project."

Fly Like An Eagle

Several country acts have donated their voices to the "Save the Eagle" PSA being distributed by the National Foundation To Protect America's Eagles. The PSA, distributed nationwide to more than 2000 Country radio stations, includes a song featuring the voices of Tanya Tucker, Joy Lynn White, Bryan Austin, Deborrah Allen, Ricky Lynn Gregg, Charlie Louvin, and others — including the organization's honorary chairman, Ricky Skaggs.

Bits 'N Pieces

Former Highway 101 lead singer Nikki Nelson has inked an exclusive worldwide agreement with Chief Talent Corp. Working with producer Don Cook, Nelson has been in the studio recording her autumn-scheduled D/K/Swey album.

Singer-songwriter Randy VanWarmer has joined the writing staff of Roger Murrah's Castle Street Music. Best known for his 1979 pop hit, "Just When I Needed You Most," VanWarmer also wrote Alabama's "I'm In A Hurry (And Don't Know Why)." He will continue to co-publish his songs through his own VanWarmer Music.

Former RCA Label Group publicists Debbie Holley and Summer Harman have established their own agency, Holley & Harman Public Relations. Catering primarily to entertainment clients, the company can be reached at (615) 794-9694.

Calvin Gilbert

COUNTRY FLASHBACK

1 YEAR AGO

- No. 1: "I Take My Chances" - Mary Chapin Carpenter

5 YEARS AGO

- No. 1: "The Dance" - Garth Brooks (second week)

10 YEARS AGO

- No. 1: "Forty Hour Week (For A Livin')" — Alabama (second week)

15 YEARS AGO

- No. 1: "You Win Again" — Charley Pride

20 YEARS AGO

- No. 1: "Movin' On" — Merle Haggard

THE GOLD STANDARD — RCA artist Aaron Tippin (c) recently celebrated the gold certification of his LP "You've Got To Stand For Something" with some of his employers. Gootling and guffawing were (l-r) RCA VP Tommy Daniel, RCA's Mike Wilson, Tippin manager Billy Craven, RCA's Ron Howe, RCA Nashville Chairman Joe Galante, and RCA Nashville Sr. VP/GM Randy Goodman.
“BETTER THINGS TO DO”
AIRPLAY DATE: 7/10

MANAGEMENT: Woody Bowles
PRODUCED BY KEITH STEGALL & CHRIS WATERS
COUNTRY TOP 50
JUNE 30, 1995

This chart reflects airplay from June 26-July 2. Songs ranked by total points. Highlighted songs indicate Breaker. 214 Country reporters. 208 current playlists. © 1995, R&R Inc.

WILLIE NELSON

The title track and first single from Willie Nelson's Justice Records followup to his Grammy-Nominated "Moonlight Becomes You" album.

(featuring Kinnie Rhodes).


For more information: Ty Sadler (713) 520-6669 Fax: (713) 325-4444 e-mail: justice@justicerecords.com

BREKKERS.

GEORGE STRAIT
Lead on (MCA)
89% of our reporters on it (192 stations)
123 Adds • Moves 44 - 3

JOHN BERRY
I Think About It All The Time (Capitol)
65% of our reporters on it (140 stations)
123 Adds • Debuts at 38

MARK COLLIE
Three Words, Two Hours, One Night (Giant)
64% of our reporters on it (138 stations)
23 Adds • Moves 43 - 40

MOST INCREASED PLAYS

GEORGE STRAIT Lead on (MCA)
+1888

JOHN BERRY I Think About It... (Capitol)
+1477

CLINT BLACK One Emotion (RCA)
+1354

PATTY LOVELY Halfway Down (Hawk)
+1272

ALABAMA Ain't Your Ordinary Girl (MCA/Curb)
+904

WADE HAYES Don't Stop (DKC/Columbia)
+741

JOHNNY MATHIS Ain't Nothin' But A Feelin' (MTM)
+690

JEFF CARSON Not On Your Love (MCA/Curb)
+615

ARLO GUTHRIE You Don't Belong (Capitol)
+389

MOST INCREASED POINTS

GEORGE STRAIT Lead on (MCA)
+962

JOHN BERRY I Think About It... (Capitol)
+730

CLINT BLACK One Emotion (RCA)
+706

PATTY LOVELY Halfway Down (Hawk)
+657

WADE HAYES Don't Stop (DKC/Columbia)
+389

ALAN JACKSON Don't Get Lonely Now (MCA/Curb)
+316

MARK COLLIE Can't Help But... (MTM)
+304

HOTTDEST RECURRENTS Ranked By Total Plays

CLINT BLACK Summer's Comin' (RCA)

PATTY LOVELY You Don't Even Know Me (Capitol)

ALISON KRAUSS When You Say Nothing At All (RCA)

WADE HAYES Still Dancin' With You (DKC/Columbia)

TOBY KEITH You Ain't Much Fun (Polydor)

CLINT BLACK Standing On The Edge Of Goodbye (Capitol)

MARK CHESSNUTT Gonna Get A Life (Decca)

TY HERMONID What Makes a Man (MtM)

JOHN MICHAEL MONTGOMERY I Can Love You... (Atlantic)

TRACY BYRD The Keeper Of The Stars (MCA)

www.americanradiohistory.com
"BEIN' HAPPY"

The first boot stompin',
hand clappin', feel good hit of the summer.

RUSS TAFF

"Bein' Happy"
Going for airplay July 10.
WOOODY LEE I Like The Sound of That (Atlantic)

PHIL CLAYPOOL Swingin' On My Baby's Chain (Curb)
Total Stations: 33. Total Ads: 0. Total Points: 1527. Plays: WWY 10 (10), WWPQ 7 (7), WPCQ 9 (9), WACQ 14 (14), WWRF 10 (10), WCAM 13 (13), WWRF 12 (12), WJQ 11 (11), WJQ 7 (7), WWPQ 7 (7), WJQ 9 (9), WWRF 18 (16), WJQ 5 (5), WWRF 8 (8), WWRF 11 (11), WWRF 11 (11), WWRF 21 (21), WWRF 10 (10), WWRF 14 (14).

ALBUM TRACKS
Artist - Title - Label
TOBY KEITH Big Ol' Truck (Polydor/Nashville) - Station... - (Cont'd)
AARON NEVILLE For The Good Times (ABEM) - The Tatooed Heart - ALISON KRAUSS Baby, Now That You've Found Me - Tanya Tucker (Capitol) - Country Music... - JUNIOR BROWN Highway Patrol (MCA/Curb) - Junior High - Station call letters followed by number of plays this week. (last week's plays - If any - in parentheses)

NATIONAL RADIO FORMATS
Coast-to-Coast
ALABAMA (Shes A Yer Ordinary Girl - Dolly Parton) - Can't Love You - M. CHAPIN CARPENTER/Why We... - JEFF CARSON/Not On Your Life - DAVE STONE - Sometimes I Forget - GEORGE STRAIT/Lead On
Hotest - TRACY BYRD/Wishing To Jerusalem - JEFF CARSON/Not On Your Life - COLLIN RAYE/I've Been Dreaming - MAC/NEAL/They Play Our Song - KENNY CHESTNEY/In Love - BLACKHawk/That's Just About Right

Real Country
DAVE NICHOLAS * (602) 966-6236 - RHETT ANN/Jack's Just That Truck - CLINT BLACK/One Emotion - JEFF CARSON/Not On Your Life - PATY LOVELESS/That's Down - GEORGE STRAIT/Lead On - MARY STUART/For Ain't Got You
Hotest - MAE/NEAL/They Play Our Song - VANCE GILL/You Better Think Twice - JOHN MONTGOMERY/Stay (The Grumpy) - JOHN JACKSON/Midsummer Night Stampede - "SHANIA TWAIN/Any Man Of Mine -

Broadcast Programming
Wolters Powers * (800) 426-9982 - Super Country/Farm Country - Ken Moultrie - ALABAMA/She's A Yer Ordinary Girl - M. CHAPIN CARPENTER/Why We... - MARK CHESNUTT/Down In Tennessee - TY ENGELAND/Should've Called Her Faster - GEORGE STRAIT/Lead On
Hotest - SHANIA TWAIN/Any Man Of Mine - BLACKHawk/That's Just About Right - TRAVIS TRITT/Just Like Me I Was Dreaming - KENNY CHESTNEY/In Love - VANCE GILL/You Better Think Twice - JOHN MONTGOMERY/Stay (The Grumpy) - SHANIA TWAIN/Any Man Of Mine -

ARLaTERNATIVE PROGRAMMING
Steve Knoll * (214) 292-1426 - BUCKO'S & DANNIE/You're Going Miss Me... - TRACY BYRD/Watching To Jerusalem - JEFF CARSON/Not On Your Life - TRAVIS TRITT/Tell Me I'm Dreaming - MAC/NEAL/They Play Our Song - KENNY CHESTNEY/In Love - BLACKHawk/That's Just About Right

Broadcast Programming
Cowboy Country - John Hendricks - BLACKHawk/That's Just About Right - CLINT BLACK/One Emotion - WOODY LEE/Leaves Like The Sound Of That - KENNY CHESTNEY/In Love - VANCE GILL/You Better Think Twice - JOHN MONTGOMERY/Stay (The Grumpy) - SHANIA TWAIN/Any Man Of Mine - JOHN ANDERSON/Miss Manhattan Moon -
<table>
<thead>
<tr>
<th>Market</th>
<th>Call Letters</th>
<th>City</th>
<th>Song(s)</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austin, TX</td>
<td>KMLE</td>
<td>Lubbock</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KMLE</td>
<td>Lubbock</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KMLE</td>
<td>Lubbock</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KMLE</td>
<td>Lubbock</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Perfect Stranger&quot;</td>
<td>John Berry</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Howdy Carter&quot;</td>
<td>Carter</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;4 Runners&quot;</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KVET</td>
<td>Austin</td>
<td>&quot;Lonely&quot;</td>
<td>Clay Walker</td>
</tr>
</tbody>
</table>

*designates stations reporting album cuts.
'Keep Your Feet On The Ground & Keep Reaching For The Stars'

On the eve of his silver anniversary as a national countdown host, legendary air personality Casey Kasem reflects on his brilliant career

Thirty, 29, 28, 27, 26, 25! This weekend marks the 25th year that Casey Kasem has uniquely blended the hottest new music, clever chart statistics, artist information, and dedications as a national countdown host. While often imitated, his distinctive style has never been duplicated.

The countdown icon tells me it doesn't seem like it's been 25 years since "American Top 40" debuted. "There's nothing static about what I do. [AT 40] started out simple. The stories I tell and the music always change. There's a fresh quality in doing the countdown every week. I always knew it would last at least 20 years because I've been able to use radio the way it should be used — visually.

"If you overdo the information, you become a talker. People listen to this show for the music. If you go too long on a human interest story, people will tune you out. The way you temper these things determines the show's quality."

Admitting the voice he exhibits today is much less "announcerish," Kasem explains, "When I first started in radio, I didn't know anything about the music. I did everything I could to make the commercials interesting. While other announcers dismissed them as [elements] that got in the way of music, I made sure my audience with the commercials.

Lofty Aspirations

The concept which later would become AT40—came to Kasem in 1949 when he was a high school student. "At the time, I wanted to be a baseball player or an actor," the Wayne State University grad recalls.

"I was working in a little grocery store, eating potato chips, and listening to [KCLI/Detroit personality] Eddie Chase's 'Make Believe Ballroom.' I decided then that I, someday, wanted to countdown the country's Top 10 hits. That idea never left my mind, and I knew that — either in New York or Hollywood — I'd do a national countdown."

Chase, Kasem says, currently lives in Palm Springs, CA; the two still have never met.

Detroit native Kasem launched his radio career as a newsman in the Motor City at WJBK in 1956. A signature show close, which he utilizes to this day, was developed there.

"I knew I needed a clever phrase to end my show, but it had to be significant. I started thinking about what life meant to me. I wanted people to do everything possible to succeed, provided it wasn’t at someone else’s expense." Since then, Kasem has urged people to "keep your feet on the ground and keep reaching for the stars."

Tracking Casey

After working in his hometown, Kasem’s radio travels took him to Cleveland, Buffalo, and, in 1962, KEWB/San Francisco-Oakland. "My shows were comedy-intensive with a lot of wild tracks and self-created characters. I’d do a theme show every night and

If you overdo the information, you become a talker. People listen to this show for the music. If you go too long on a human interest story, people will tune you out.

Continued on Page 58
THERE IS A DISTINCTIVE SOUND TO AMERICAN MUSIC
THERE IS BRUCE HORNSBY

Bruce Hornsby
Consummate musician.
Master storyteller.
True original.
A whole new musical mosaic from one of the most compelling artists of our day.

From New Orleans and Chicago to Nashville, from the big city to the heartland, an uncommon mix of music's roots and chronicle of American life... straight from his heart and his hands.

Hot House
The new album from Bruce Hornsby. Eleven new chapters including the first single "Walk In The Sun."

Airplay Includes:
WBXM WXTX WKDD
KHMX WXXV KGBY
WKTI KDPM WMJQ
WRQX KPLZ WMXB
WBLI WYYY WAHR
WMXQ and many others

#1 Nationally Most Added
52 Acds - Debut #3 AC 537 Plays
23 Acds - Debut #8 Hot AC 294 Plays
The History-Making AT 40

According to Tom Rounds, the context of "American Top 40" was the epic documentary, "The History Of Rock And Roll." Now President of Los Angeles-based Radio Express — a company that develops overseas radio markets for American shows — Rounds co-founded/President of Watermark when the Casey Kasem-hosted AT 40 bowed on July 4, 1970.

"The History Of Rock And Roll" radio show made real the idea there was a lot of station and listener interest in pop music as an academic subject," he remarks. "I learned [from former KJH/Los Angeles PD] Ron Jacobs to Watermark, which we started as an outgrowth of the Miami Pop Festival. The idea for AT 40 was hatched in Fall 1969, but we didn't finish building it for a couple of years."

"The countdown was always an excuse to tell great stories, and Casey's stock-in-trade is his story-telling ability. He's always had an intuitive sense of what people want to know and has an amazing knack for packaging that information in an entertaining manner."

Humble Beginnings

Rounds points out that the first year was extremely difficult. "In terms of researching, writing, and getting teasers together, Casey and [Kasem's partner and co-AT 40 creator] Don Bustany worked around the clock. It wasn't easy, but they hung in there. It wasn't until the second year that we acquired additional staff. The original deal was they'd produce the show on paper and we'd take care of marketing and distribution.

Those associated with AT 40 were products of the '60s, but as Rounds explains, "Casey's experience of the '60s was considerably different from the rest of us. He sincerely believed in the Horatio Alger legend that, if you work hard, you'll achieve success. He was aware that families were listening to AT 40 on Sunday mornings as they were coming out of church. He's always had a sense of family values and the year's No. 1 song. He didn't get excited and thanked us for calling.

"Some artists are great when they sing, but clam up when they're interviewed. My background is story-telling. I take the time to get the meat out of a story to make it delicious, so I probably can tell the story better than they can.

When ABC and Kasem couldn't resolve contract negotiations, Westwood One Chairman Norm Pattiz lured him for a countdown. Kasem kicked off in January 1989. "Dave's World" co-star Shadoe Stevens succeeded Kasem at ABC as AT 40 host. Kasem re-launched "(Casey's Countdown), HotAC" ("Casey's Hot 20"), and CHR ("Casey's Top 40") chart countdowns on three successive days each week.

"I never looked back, didn't listen to Shadoe, and don't listen to [Rick Dees] or any of the competition," explains Kasem, his Westwood One contract runs through 2000. I've surrounded myself with an exquisite group of producers, writers, and directors who keep us on course. Norm's a genius, and Bert Kleinman is a first-rate producer/director/ writer. [Writer and KABC/Los Angeles restaurant host] Merrill Shindler is also great and has been with me for 15 years.

... And Still Counting

Kasem — who hosted syndicated TV's "America's Top 10" for 12 years — claims the CHR countdowns have different attitudes and pacing. "The AC show is a bit more laid back; there's only a slight difference between the HotAC and [CHR versions]."

"I love radio more than today. I got lost when I started to want and continue doing this. When you do what you love, time disappears. People grow old doing jobs they dislike — it speeds up their biological clock."
## AC TOP 30
### JUNE 30, 1995

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Week</th>
<th>Week</th>
<th>Week</th>
<th>Week</th>
<th>Week</th>
<th>Week</th>
<th>Total Plays</th>
<th>Total Station Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRYAN ADAMS</td>
<td>Have You Ever Really Loved... (A&amp;M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2395</td>
<td>2542 2550 2550 101/0</td>
</tr>
<tr>
<td>2</td>
<td>BOYZ II MEN</td>
<td>Water Runs Dry (Motown)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2275</td>
<td>2177 2046 1829 98/1</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>EAGLES</td>
<td>Learn To Be Still (Geffen)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2055</td>
<td>2113 2063 1985 91/0</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1971</td>
<td>1434 1112 562 96/6</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>ROD STEWART</td>
<td>Leave Virginia Alone (WB)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1745</td>
<td>1700 1561 1303 82/3</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>ELTON JOHN</td>
<td>Believe (Rocket/Island)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1722</td>
<td>1891 2053 2178 88/0</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>7</td>
<td>BLESSED UNION OF SONGS I Believe (EMI)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1650</td>
<td>1816 2022 2060 78/0</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>AARON NEVILLE Can't Stop My Heart From... (A&amp;M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1413</td>
<td>1408 1359 1242 76/2</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>12</td>
<td>JIM BRICKMAN Angel Eyes (Windham Hill)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1347</td>
<td>1375 1297 1212 78/1</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>REMBRANDTS I'll Be There For You (East-West/ABC)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1308</td>
<td>1367 1245 1503 59/3</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>ANITA BAKER &amp; JAMES INGRAM</td>
<td>When You Love, (Elektra/Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1248</td>
<td>1211 1106 1081 78/1</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>ANNIE LENNOX No More &quot;I Love You&quot; (Arista)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1204</td>
<td>1529 1599 1531 67/0</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>ALL-4-ONE</td>
<td>I Can Love You Like That (Blitz/Atlantic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1199</td>
<td>929 833 619 78/12</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>AMY GRANT Big Yellow Taxi (Arista)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1170</td>
<td>1018 882 706 70/3</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>JORDAN HILL</td>
<td>Remember Me This Way (MCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1158</td>
<td>1032 915 789 78/10</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>16</td>
<td>GLORIA ESTEFAN It's Too Late (Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1150</td>
<td>1053 865 877 79/4</td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>MARTIN PAGE</td>
<td>In The House Of Stone And Light (Mercury)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1047</td>
<td>1267 1395 1421 60/0</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>MADONNA</td>
<td>Take A Bow (Maverick/Sire/WB)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>865</td>
<td>1019 1150 1239 55/0</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>JEN SECANT</td>
<td>Where Do I Go From You (SRB/CBM)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>845</td>
<td>926 922 866 59/1</td>
</tr>
<tr>
<td>20</td>
<td>19</td>
<td>FOREIGNER Until... (Generama/Rhythm Safari/Priority)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>786</td>
<td>1003 1327 1473 58/0</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>CHER</td>
<td>Living Proof (Arista)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1092</td>
<td>1036 850 611 68/0</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>ELTON JOHN</td>
<td>Made In England (Rocket/island)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>659</td>
<td>447 27 — 48/14</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>BRUCE HORNBY</td>
<td>Walk In The Sun (RCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>487</td>
<td>382 306 320 52/52</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>Over My Shoulder, Atlantic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>482</td>
<td>447 362 306 320 52/52</td>
</tr>
<tr>
<td>25</td>
<td>24</td>
<td>Hootie &amp; The Blowfish</td>
<td>Let Her Cry (Atlantic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>481</td>
<td>391 307 199 23/4</td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>DUSKY SPRINGFIELD</td>
<td>Daryl Hall Wherever... (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>462</td>
<td>418 301 267 41/4</td>
</tr>
<tr>
<td>27</td>
<td>26</td>
<td>MARTIN PAGE</td>
<td>Keeper Of The Flame (Mercury)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>406</td>
<td>280 139 — 36/8</td>
</tr>
<tr>
<td>28</td>
<td>27</td>
<td>BEN TAYLOR</td>
<td>I Will (Giant/Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>350</td>
<td>515 854 1229 27/0</td>
</tr>
<tr>
<td>29</td>
<td>28</td>
<td>CHRISS ISAAK</td>
<td>Somebody's Crying (Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>312</td>
<td>262 203 184 27/3</td>
</tr>
<tr>
<td>30</td>
<td>29</td>
<td>DAVID SANBORN</td>
<td>This Masquerade (Elektra/Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>295</td>
<td>248 213 181 13/1</td>
</tr>
</tbody>
</table>
HOT AC TOP 30

JUNE 30, 1995

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Total Plays</th>
<th>Weighted Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLORIA ESTEFAN</td>
<td>It's Too Late (Epix)</td>
<td>13,726</td>
<td>13,726</td>
</tr>
<tr>
<td>BRYAN ADAMS &amp; CLAYTON WEST</td>
<td>Have You Ever Really Loved a Woman (A&amp;M)</td>
<td>11,283</td>
<td>11,283</td>
</tr>
<tr>
<td>DIONNE FARRIS</td>
<td>I Know (Columbia)</td>
<td>8,306</td>
<td>8,306</td>
</tr>
<tr>
<td>BLESSID UNION OF SOULS</td>
<td>I Believe (EMI)</td>
<td>6,945</td>
<td>6,945</td>
</tr>
<tr>
<td>MARTIN PAGE</td>
<td>In The House Of Stone And Light (Mercury)</td>
<td>5,580</td>
<td>5,580</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Let Her Cry (Atlantic)</td>
<td>5,005</td>
<td>5,005</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>4,673</td>
<td>4,673</td>
</tr>
<tr>
<td>KATIE MUSE</td>
<td>Leave Me Alone (ATM)</td>
<td>4,428</td>
<td>4,428</td>
</tr>
<tr>
<td>BOYD II</td>
<td>Men Water Runs Dry (Motown)</td>
<td>3,857</td>
<td>3,857</td>
</tr>
<tr>
<td>JAMIE WALTERS</td>
<td>Hold On (Atlantic)</td>
<td>3,802</td>
<td>3,802</td>
</tr>
<tr>
<td>EAGLES</td>
<td>Learn To Be Still (Geffen)</td>
<td>3,766</td>
<td>3,766</td>
</tr>
<tr>
<td>ANNE LENNOX</td>
<td>No More &quot;I Love You's&quot; (Arista)</td>
<td>3,390</td>
<td>3,390</td>
</tr>
</tbody>
</table>

**INCREASED PLAYS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
<th>Weighted Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARTIN PAGE</td>
<td>In Love (EMI Latin)</td>
<td>185</td>
<td>185</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>168</td>
<td>168</td>
</tr>
</tbody>
</table>

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
<th>Weighted Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOUNCING</td>
<td>Hotline (A&amp;M)</td>
<td>335</td>
<td>335</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Somebody Told Me (Island)</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Run-Around (A&amp;M)</td>
<td>116</td>
<td>116</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Let Her Cry (Atlantic)</td>
<td>111</td>
<td>111</td>
</tr>
<tr>
<td>MARTIN PAGE</td>
<td>Keeper Of The Flame (Mercury)</td>
<td>101</td>
<td>101</td>
</tr>
<tr>
<td>BOYD II</td>
<td>Men Water Runs Dry (Motown)</td>
<td>86</td>
<td>86</td>
</tr>
</tbody>
</table>

**BAD ONES JUST FADED AWAY**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
<th>Weighted Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRYAN ADAMS</td>
<td>Have You Ever Really Loved a Woman (A&amp;M)</td>
<td>-13,726</td>
<td>-13,726</td>
</tr>
<tr>
<td>DIONNE FARRIS</td>
<td>I Know (Columbia)</td>
<td>-8,306</td>
<td>-8,306</td>
</tr>
<tr>
<td>BLESSID UNION OF SOULS</td>
<td>I Believe (EMI)</td>
<td>-6,945</td>
<td>-6,945</td>
</tr>
<tr>
<td>MARTIN PAGE</td>
<td>In The House Of Stone And Light (Mercury)</td>
<td>-5,580</td>
<td>-5,580</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Let Her Cry (Atlantic)</td>
<td>-5,005</td>
<td>-5,005</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>-4,673</td>
<td>-4,673</td>
</tr>
<tr>
<td>KATIE MUSE</td>
<td>Leave Me Alone (ATM)</td>
<td>-4,428</td>
<td>-4,428</td>
</tr>
<tr>
<td>JAMIE WALTERS</td>
<td>Hold On (Atlantic)</td>
<td>-3,857</td>
<td>-3,857</td>
</tr>
<tr>
<td>EAGLES</td>
<td>Learn To Be Still (Geffen)</td>
<td>-3,766</td>
<td>-3,766</td>
</tr>
<tr>
<td>ANNE LENNOX</td>
<td>No More &quot;I Love You's&quot; (Arista)</td>
<td>-3,390</td>
<td>-3,390</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
<th>Weighted Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRUCE HORNSSY</td>
<td>Walk In The Sun (RCA)</td>
<td>+335</td>
<td>+335</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>+203</td>
<td>+203</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>Made In England (Rocket/Island)</td>
<td>+203</td>
<td>+203</td>
</tr>
<tr>
<td>BRUCE HORNSSY</td>
<td>Walk In The Sun (RCA)</td>
<td>+294</td>
<td>+294</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>As I Lay My Head (Columbia)</td>
<td>+105</td>
<td>+105</td>
</tr>
<tr>
<td>ALL-4-ONE</td>
<td>Can You Love Like That (Blitz/Atlantic)</td>
<td>+149</td>
<td>+149</td>
</tr>
<tr>
<td>SELENA</td>
<td>I Could Fall In Love (EMI Latin)</td>
<td>+116</td>
<td>+116</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>+111</td>
<td>+111</td>
</tr>
</tbody>
</table>

**BREAKERS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
<th>Weighted Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLORIA ESTEFAN</td>
<td>It's Too Late (Epix)</td>
<td>-13,726</td>
<td>-13,726</td>
</tr>
<tr>
<td>BRYAN ADAMS &amp; CLAYTON WEST</td>
<td>Have You Ever Really Loved a Woman (A&amp;M)</td>
<td>-11,283</td>
<td>-11,283</td>
</tr>
<tr>
<td>DIONNE FARRIS</td>
<td>I Know (Columbia)</td>
<td>-8,306</td>
<td>-8,306</td>
</tr>
<tr>
<td>BLESSID UNION OF SOULS</td>
<td>I Believe (EMI)</td>
<td>-6,945</td>
<td>-6,945</td>
</tr>
<tr>
<td>MARTIN PAGE</td>
<td>In The House Of Stone And Light (Mercury)</td>
<td>-5,580</td>
<td>-5,580</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Let Her Cry (Atlantic)</td>
<td>-5,005</td>
<td>-5,005</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>Colors Of The Wind (Hollywood)</td>
<td>-4,673</td>
<td>-4,673</td>
</tr>
<tr>
<td>KATIE MUSE</td>
<td>Leave Me Alone (ATM)</td>
<td>-4,428</td>
<td>-4,428</td>
</tr>
<tr>
<td>JAMIE WALTERS</td>
<td>Hold On (Atlantic)</td>
<td>-3,857</td>
<td>-3,857</td>
</tr>
<tr>
<td>EAGLES</td>
<td>Learn To Be Still (Geffen)</td>
<td>-3,766</td>
<td>-3,766</td>
</tr>
<tr>
<td>ANNE LENNOX</td>
<td>No More &quot;I Love You's&quot; (Arista)</td>
<td>-3,390</td>
<td>-3,390</td>
</tr>
<tr>
<td>Market #1</td>
<td>WKBI New York</td>
<td>Mix 101</td>
<td>WPLJ New York</td>
</tr>
<tr>
<td>----------</td>
<td>---------------</td>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td>PLAY #</td>
<td>ARTIST / TITLE</td>
<td>ARTIST / TITLE</td>
<td>ARTIST / TITLE</td>
</tr>
<tr>
<td>1</td>
<td>Give It Up Tonight</td>
<td>Big Head Sea</td>
<td>Brother's Keeper</td>
</tr>
<tr>
<td>2</td>
<td>You're On My Mind</td>
<td>Martha &amp; The Vandellas</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>3</td>
<td>Never Let You Down</td>
<td>The Jam</td>
<td>The Jacksons</td>
</tr>
<tr>
<td>4</td>
<td>Say You Give It Up Tonight</td>
<td>Big Head Sea</td>
<td>Brother's Keeper</td>
</tr>
<tr>
<td>5</td>
<td>You're On My Mind</td>
<td>Martha &amp; The Vandellas</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>6</td>
<td>Never Let You Down</td>
<td>The Jam</td>
<td>The Jacksons</td>
</tr>
<tr>
<td>7</td>
<td>Give It Up Tonight</td>
<td>Big Head Sea</td>
<td>Brother's Keeper</td>
</tr>
<tr>
<td>8</td>
<td>You're On My Mind</td>
<td>Martha &amp; The Vandellas</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>9</td>
<td>Never Let You Down</td>
<td>The Jam</td>
<td>The Jacksons</td>
</tr>
<tr>
<td>10</td>
<td>Give It Up Tonight</td>
<td>Big Head Sea</td>
<td>Brother's Keeper</td>
</tr>
<tr>
<td>11</td>
<td>You're On My Mind</td>
<td>Martha &amp; The Vandellas</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>12</td>
<td>Never Let You Down</td>
<td>The Jam</td>
<td>The Jacksons</td>
</tr>
<tr>
<td>13</td>
<td>Give It Up Tonight</td>
<td>Big Head Sea</td>
<td>Brother's Keeper</td>
</tr>
<tr>
<td>14</td>
<td>You're On My Mind</td>
<td>Martha &amp; The Vandellas</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>15</td>
<td>Never Let You Down</td>
<td>The Jam</td>
<td>The Jacksons</td>
</tr>
</tbody>
</table>

**HOT AC PLAYLISTS**

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE.
Radio Transmissions

Rock (in the broadest sense of the word) stations are the most flimsy in a broad sense of the word) stations are the most flimsy in the world. Addresses must offer the most local computer access to sound current; it is one of the ways to establish a station on the Web. It gives the station its benefit of being on the Internet, there's no network besides the one (only in instances when the Web is a foreign language. It requires a balance on our part — I don't want to be so far ahead of the curve that I forget about reality.

Get Started!

Jaxon advises people who think they can't get their own Web site to think again. "It is possible to get your page done for free," he says. "Start by getting an e-mail address, then promote yourself in the area. If you are someone who is computer-literate, creative, and has the time to keep it updated. There's nothing worse than seeing yesterday's news (or even the one on the screen) — you lose credibility. So whether you add hours to a part-timer, hire someone exclusively to do the job, or give it to a full-time member of the staff, you must be totally committed and give it all the resources you can once it's up."

Knights suggests an alternative: "Get a strong partner who can be insightful and is well-versed in creating home pages. We used a local company that was passionate and very helpful. Who really knows where all of this will go? We're just scratching the surface, but there are a lot of possibilities for the future."

Share your experiences of getting your station on the Web with your fellow broadcasters. Reach me at RNRLA@aol.com or BSUH13A@prodigy.com.
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collective Soul</td>
<td>Atlantic</td>
<td>2215</td>
<td>2231</td>
<td>78/0</td>
</tr>
<tr>
<td>2</td>
<td>Soul Asylum</td>
<td>Meat's (Columbia)</td>
<td>2288</td>
<td>2007</td>
</tr>
<tr>
<td>3</td>
<td>Live All Over You (Radioactive)</td>
<td></td>
<td>1935</td>
<td>1745</td>
</tr>
<tr>
<td>4</td>
<td>Bush Little Things (Trauma/Interscope)</td>
<td></td>
<td>1779</td>
<td>1753</td>
</tr>
<tr>
<td>5</td>
<td>White Zombie</td>
<td>More Human Than Human (Geffen)</td>
<td>1438</td>
<td>1486</td>
</tr>
<tr>
<td>6</td>
<td>Brother Can</td>
<td>And Fools Shine On (Virgin)</td>
<td>1275</td>
<td>1020</td>
</tr>
<tr>
<td>7</td>
<td>Sponge Molly</td>
<td>(WORK)</td>
<td>1259</td>
<td>1061</td>
</tr>
<tr>
<td>8</td>
<td>Better Than Ezra</td>
<td>Good (Swell/Elekt/EEG)</td>
<td>1219</td>
<td>1422</td>
</tr>
<tr>
<td>9</td>
<td>Neil Young</td>
<td>Downtown (Reprise)</td>
<td>1208</td>
<td>816</td>
</tr>
<tr>
<td>10</td>
<td>R.E.M.</td>
<td>Strange Currencies (WB)</td>
<td>1132</td>
<td>1109</td>
</tr>
<tr>
<td>11</td>
<td>Hoote &amp; The Blowfish</td>
<td>Only Wanna Be With You (Atlantic)</td>
<td>1118</td>
<td>1183</td>
</tr>
<tr>
<td>12</td>
<td>Monkey Magnet</td>
<td>Negasonic Teenage Warhead (A&amp;M)</td>
<td>1086</td>
<td>1107</td>
</tr>
<tr>
<td>13</td>
<td>The Toadies</td>
<td>Possum Kingdom (Interscope/Atlantic)</td>
<td>1054</td>
<td>938</td>
</tr>
<tr>
<td>14</td>
<td>Black Crowes</td>
<td>Wiser Time (American/Reprise)</td>
<td>1048</td>
<td>1101</td>
</tr>
<tr>
<td>15</td>
<td>Green Day</td>
<td>Reprise)</td>
<td>1006</td>
<td>973</td>
</tr>
<tr>
<td>16</td>
<td>Van Halen</td>
<td>Amsterdam (WB)</td>
<td>1006</td>
<td>1193</td>
</tr>
<tr>
<td>17</td>
<td>Filter</td>
<td>Hey Man, Nice Shot (Reprise)</td>
<td>963</td>
<td>863</td>
</tr>
<tr>
<td>18</td>
<td>Nirvana</td>
<td>Lake Of Fire (DGC/Geffen)</td>
<td>930</td>
<td>1036</td>
</tr>
<tr>
<td>19</td>
<td>Mad Season</td>
<td>River Of Deceit (Columbia)</td>
<td>907</td>
<td>1158</td>
</tr>
<tr>
<td>20</td>
<td>Dokken</td>
<td>High Time To Fly (Columbia)</td>
<td>874</td>
<td>882</td>
</tr>
<tr>
<td>21</td>
<td>Catherine Wheel</td>
<td>Waydown (Fontana/Mercury)</td>
<td>842</td>
<td>738</td>
</tr>
<tr>
<td>22</td>
<td>Magnificent Bastards</td>
<td>Mockingbird Girl (Elektra/EEG)</td>
<td>764</td>
<td>863</td>
</tr>
<tr>
<td>23</td>
<td>Bad Company</td>
<td>Down And Dirty (West/East/EEG)</td>
<td>732</td>
<td>719</td>
</tr>
<tr>
<td>24</td>
<td>Pink Floyd</td>
<td>What Do You Want... (Live) (Columbia)</td>
<td>720</td>
<td>682</td>
</tr>
<tr>
<td>25</td>
<td>Wanderlust</td>
<td>I Walked (RCA)</td>
<td>712</td>
<td>633</td>
</tr>
<tr>
<td>26</td>
<td>Morning</td>
<td>Silverchair (Epic)</td>
<td>700</td>
<td>676</td>
</tr>
<tr>
<td>27</td>
<td>Matthew Sweet</td>
<td>Sick Of Myself (Zoo)</td>
<td>656</td>
<td>693</td>
</tr>
</tbody>
</table>

**BREAKER**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearl Jam</td>
<td>Immortality (Epic)</td>
<td>626</td>
<td>385</td>
<td>43/7</td>
</tr>
<tr>
<td>2</td>
<td>Live</td>
<td>Lightning Crashes (Radioactive)</td>
<td>615</td>
<td>697</td>
</tr>
<tr>
<td>3</td>
<td>Ian Moore</td>
<td>Muddy Jesus (Capricorn)</td>
<td>599</td>
<td>441</td>
</tr>
<tr>
<td>4</td>
<td>The Blons</td>
<td>Lady Peace Starseed (Relativity)</td>
<td>554</td>
<td>719</td>
</tr>
<tr>
<td>5</td>
<td>Foo Fighters</td>
<td>This Is A Call (Capitol)</td>
<td>534</td>
<td>121</td>
</tr>
<tr>
<td>6</td>
<td>Jennifer Trynin</td>
<td>Better Than Nothing (Squirt/WB)</td>
<td>498</td>
<td>350</td>
</tr>
<tr>
<td>7</td>
<td>Blues Traveler</td>
<td>Run-Around (A&amp;M)</td>
<td>488</td>
<td>489</td>
</tr>
<tr>
<td>8</td>
<td>Bush</td>
<td>Everything Zen (Trauma/Interscope)</td>
<td>439</td>
<td>366</td>
</tr>
<tr>
<td>9</td>
<td>The Blons</td>
<td>Headlights (Nothing/Tour/Interscope)</td>
<td>434</td>
<td>414</td>
</tr>
<tr>
<td>10</td>
<td>Ugly Kid Joe</td>
<td>Tomorrow's World (Mercury)</td>
<td>430</td>
<td>427</td>
</tr>
<tr>
<td>11</td>
<td>Primus</td>
<td>Wynona's Big Brown Beaver (Epic)</td>
<td>412</td>
<td>337</td>
</tr>
<tr>
<td>12</td>
<td>Human</td>
<td>Stars (RCA)</td>
<td>411</td>
<td>374</td>
</tr>
<tr>
<td>13</td>
<td>Nixons</td>
<td>Head (MCA)</td>
<td>410</td>
<td>376</td>
</tr>
<tr>
<td>14</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>It's Good To Be King (WB)</td>
<td>483</td>
<td>421</td>
</tr>
<tr>
<td>15</td>
<td>Dave Matthews Band</td>
<td>Ants Marching (RCA)</td>
<td>399</td>
<td>314</td>
</tr>
<tr>
<td>16</td>
<td>Stone Roses</td>
<td>Driving South (Geffen)</td>
<td>397</td>
<td>305</td>
</tr>
<tr>
<td>17</td>
<td>Pearl Jam</td>
<td>Better Man (Epic)</td>
<td>391</td>
<td>425</td>
</tr>
<tr>
<td>18</td>
<td>Sugar Ray</td>
<td>Mean Machine (Atlantic)</td>
<td>367</td>
<td>361</td>
</tr>
<tr>
<td>19</td>
<td>Tripping Daisy</td>
<td>I Got A Girl (Island)</td>
<td>364</td>
<td>295</td>
</tr>
<tr>
<td>20</td>
<td>Dave Matthews Band</td>
<td>(Interscope)</td>
<td>363</td>
<td>284</td>
</tr>
<tr>
<td>21</td>
<td>Collective Soul</td>
<td>Dancing Days (Atlantic)</td>
<td>356</td>
<td>328</td>
</tr>
<tr>
<td>22</td>
<td>Soundgarden</td>
<td>The Day I Tried To Live (A&amp;M)</td>
<td>350</td>
<td>348</td>
</tr>
</tbody>
</table>

**SILVERCHAIR**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomorrow</td>
<td>Epic (Epic)</td>
<td>700/230</td>
<td>56/10</td>
<td>27</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>Immortality</td>
<td>626/241</td>
<td>43/7</td>
<td>29</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mad Season</td>
<td>I Don't Know Anything (Columbia)</td>
<td>443</td>
<td>352</td>
<td>29</td>
</tr>
<tr>
<td>Foo Fighters</td>
<td>This Is A Call (Capitol)</td>
<td>392</td>
<td>352</td>
<td>29</td>
</tr>
<tr>
<td>Toto</td>
<td>Love Song On (Virgin)</td>
<td>255</td>
<td>219</td>
<td>33</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>Immortality (Epic)</td>
<td>241</td>
<td>210</td>
<td>33</td>
</tr>
<tr>
<td>Megadeth</td>
<td>Reckoning Day (Capitol)</td>
<td>230</td>
<td>210</td>
<td>33</td>
</tr>
<tr>
<td>Better Than Ezra</td>
<td>In The Blood (Swell/Elekt/EEG)</td>
<td>190</td>
<td>162</td>
<td>33</td>
</tr>
<tr>
<td>Our Lady Peace</td>
<td>Navelled (Relativity)</td>
<td>180</td>
<td>156</td>
<td>33</td>
</tr>
<tr>
<td>Primus</td>
<td>Wynona's Big Brown Beaver (Atlantic)</td>
<td>148</td>
<td>120</td>
<td>33</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>Immortality (Epic)</td>
<td>142</td>
<td>114</td>
<td>33</td>
</tr>
<tr>
<td>Hoote &amp; The Blowfish</td>
<td>Only Wanna... (Atlantic)</td>
<td>135</td>
<td>108</td>
<td>33</td>
</tr>
</tbody>
</table>

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stone Temple Pilots</td>
<td>Dancing Days (Atlantic)</td>
<td>256/160</td>
<td>43/7</td>
<td>123</td>
</tr>
<tr>
<td>Stone Temple Pilots</td>
<td>Love Leads (Atlantic)</td>
<td>255/160</td>
<td>43/7</td>
<td>123</td>
</tr>
<tr>
<td>Van Halen</td>
<td>Can't Stop Lovin' You (WB)</td>
<td>240/160</td>
<td>43/7</td>
<td>123</td>
</tr>
<tr>
<td>Collective Soul</td>
<td>Get (Atlantic)</td>
<td>230/160</td>
<td>43/7</td>
<td>123</td>
</tr>
<tr>
<td>Charlie Sexton</td>
<td>Everyone Will Cry (MCA)</td>
<td>220/160</td>
<td>43/7</td>
<td>123</td>
</tr>
</tbody>
</table>

**HOTTEST SONGS**

This chart reflects airplay from June 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 62 Active Rock reporters. 79 current playlists. © 1995, R&R, Inc.
**ACTIVE ROCK**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Market</th>
<th>PD</th>
<th>MD</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDII</td>
<td>Austin, TX</td>
<td>Hot AC</td>
<td>Kibu</td>
<td>Scott Duran</td>
<td>Mark Atlas</td>
</tr>
<tr>
<td>KISS</td>
<td>Fort Worth, TX</td>
<td>Rock</td>
<td>PD: Mark Stone</td>
<td>MD: Mark Stone</td>
<td></td>
</tr>
<tr>
<td>KROQ</td>
<td>Los Angeles, CA</td>
<td>Rock</td>
<td>PD: John Oates</td>
<td>MD: John Oates</td>
<td></td>
</tr>
<tr>
<td>WSHE</td>
<td>Milwaukee, WI</td>
<td>Rock</td>
<td>PD: Rich Tyler</td>
<td>MD: Rich Tyler</td>
<td></td>
</tr>
<tr>
<td>WMBQ</td>
<td>Providence, RI</td>
<td>Rock</td>
<td>PD: Bill Belzer</td>
<td>MD: Bill Belzer</td>
<td></td>
</tr>
<tr>
<td>KROQ</td>
<td>Los Angeles, CA</td>
<td>Rock</td>
<td>PD: John Oates</td>
<td>MD: John Oates</td>
<td></td>
</tr>
</tbody>
</table>

**ROCK**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Market</th>
<th>PD</th>
<th>MD</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMMR</td>
<td>Philadelphia, PA</td>
<td>Rock</td>
<td>PD: Bob Floreen</td>
<td>MD: Bob Floreen</td>
<td></td>
</tr>
<tr>
<td>WXRT</td>
<td>Chicago, IL</td>
<td>Rock</td>
<td>PD: John Records</td>
<td>MD: John Records</td>
<td></td>
</tr>
<tr>
<td>WQEX</td>
<td>New York, NY</td>
<td>Classic Rock</td>
<td>PD: Mark Goff</td>
<td>MD: Mark Goff</td>
<td></td>
</tr>
<tr>
<td>WBBM</td>
<td>Chicago, IL</td>
<td>Rock</td>
<td>PD: Lee Corso</td>
<td>MD: Lee Corso</td>
<td></td>
</tr>
</tbody>
</table>

82 Total Reporters
92 Current Reporters
79 Current Playlists

Reported Frozen Playlist (2):

- WUFV Buffalo, NY
- WGBF/Vanesville, IN

Did Not Report, Playlist Frozen (1):
- WQAT/Savannah, GA
### ACTIVE ROCK PLAYLISTS

**June 30, 1995**

#### 31. WAAF

- **ARTIST/TITLE:** DOKKEN - Too Hot To Handle
- **ARTIST/TITLE:** ALICE - Keep The Faith
- **ARTIST/TITLE:** FURY IN THE FACE - Current
- **ARTIST/TITLE:** STONE TEMPLE PILOTS - Foolish
- **ARTIST/TITLE:** PRIMUS - Maria
- **ARTIST/TITLE:** AYNURNA - Seven Days

#### 32. KOOL

- **ARTIST/TITLE:** YOUNG - Downtown
- **ARTIST/TITLE:** STONE TEMPLE PILOTS - Wasted
- **ARTIST/TITLE:** PENNYWISE - Same
- **ARTIST/TITLE:** BLOWFISH - Hey
- **ARTIST/TITLE:** CATHERINE WHEEL - Everything You Do
- **ARTIST/TITLE:** WHITE - Things Of

#### 33. WMGC

- **ARTIST/TITLE:** WHITE - Things Of
- **ARTIST/TITLE:** CATHERINE WHEEL - Everything You Do
- **ARTIST/TITLE:** WHITE - Things Of
- **ARTIST/TITLE:** CATHERINE WHEEL - Everything You Do
- **ARTIST/TITLE:** WHITE - Things Of
- **ARTIST/TITLE:** CATHERINE WHEEL - Everything You Do
Are These Towns Big Enough For Both Of Them?

Examine audience composition and duplicate cum in markets with two Alternative stations.

It’s hard to believe, but there are now 16 markets in the Top 50 supporting multiple Alternative stations.

Listed below is each station’s percentage of cume for persons 18+ in the metro, breaking down the 18-24 and 25-34 target demos. Also, check out the percentage of each station’s 18-34 cume being duplicated by direct competitors.

Editor’s Note: There are three additional Top 50 markets with multiple Alternative stations - Phoenix (#5), Portland (#24), and Buffalo (#23). The latter station did not show in the Winter ‘95 book, by Providence, WDOE signed on a couple weeks ago competing against WRBL in Buffalo WUFF-S-FW switched to Alternative on June 23.

New Music For July

Here’s a look at singles and albums scheduled to hit your desk during the next month:

Week Of July 1

BUFFALO TOM/Skippy Foo (Epic)/bpm=129
CIRCLE JERKS/Wanna Destroy You (Mercury)
DEEP PURPLE/Highway Star (Elektra/EEG)
GERALDINE FIBBERS/Dying Lady (Virgin)
GREENWICH WOODS/Snap-Up (Epic)/bpm=131
HOLE/Suffer Softly (DGC/Geffen)
KORAZON/We Are The City (Word)/bpm=124
KYUSS/...And The Circus Left Town (LP)/bpm=126/Epic
LERA/Free (LP)/bpm=114
LYDIA [56]/To Look For Love In All The Wrong Places (Epitaph)
PETER MURPHY/Free (LP)/bpm=120/4AD
WAYNE VEGA/White, Discussion (Radioactive)
ZINGO/At Home, There’s No Place Like Home (LP)/bpm=121/rough trade

Week Of July 24

BLONDIE/Heart Of Glass (ECM)/bpm=119
BLOODGOOD/In Your Face (LP)/bpm=126/Ruffhouse/Columbia
BRUCE SPRINGSTEEN/Live/1975-85 (LP)+ (Columbia)
CAULFIELDS/Day That Came And Went (A&M)
EDWIN McCOLLUM/Boat/Sizes (LP)/bpm=126/ASTRA
EMILY HARRISS/Heartbreak Lane (LP)/bpm=124/CHICAGO
FUNDA SANCHEZ/Blueberry Hill (LP)/bpm=126/699
KEVIN SALEM/Lighthouse Keeper (Roadrunner)
PETER MURPHY/Cut Your Hair (Beggars Banquet/Atlantic)
THE TEMPTATIONS/My Girl (And The Circus Left Town)/bpm=126/Epic
THE LENNY KRAVITZ TRIO/Touche (LP)/bpm=126/A&M
THE COCONUTS/Don’t Believe (LP)/bpm=126/Roadrunner
THE OUTSIDERS/What Have I Done (LP)/bpm=126/RCA

Week Of July 17

RATO BANTON/Wranglin’ Roger (Bubba Hot-RS)
BLONDIE/In Your Face (LP)/bpm=126/Ruffhouse/Columbia
BRUCE SPRINGSTEEN/Live/1975-85 (LP)+ (Columbia)
CAULFIELDS/Day That Came And Went (A&M)
EMILY HARRISS/Heartbreak Lane (LP)/bpm=124/ASTRA
FUNDA SANCHEZ/Blueberry Hill (LP)/bpm=126/699
KEVIN SALEM/Lighthouse Keeper (Roadrunner)
PETER MURPHY/Cut Your Hair (Beggars Banquet/Atlantic)
THE TEMPTATIONS/My Girl (And The Circus Left Town)/bpm=126/Epic
THE OUTSIDERS/What Have I Done (LP)/bpm=126/RCA

Week Of July 31

BENS FOLDS/FiveIBUTES (LP)/bpm=120/4AD
BLOODGOOD/In Your Face (LP)/bpm=126/Ruffhouse/Columbia
BRUCE SPRINGSTEEN/Live/1975-85 (LP)+ (Columbia)
CAULFIELDS/Day That Came And Went (A&M)
EMILY HARRISS/Heartbreak Lane (LP)/bpm=124/ASTRA
FUNDA SANCHEZ/Blueberry Hill (LP)/bpm=126/699
KEVIN SALEM/Lighthouse Keeper (Roadrunner)
PETER MURPHY/Cut Your Hair (Beggars Banquet/Atlantic)
THE TEMPTATIONS/My Girl (And The Circus Left Town)/bpm=126/Epic
THE OUTSIDERS/What Have I Done (LP)/bpm=126/RCA

This week, we delve into the Arbitron Winter ‘95 numbers and examine the audience composition and duplicate cume of dueling Alternative stations in such markets.

Top 50 Markets Without an Alternative Station

New York (Market #1)
Rock (Market #1)
-Pacific (Market #1)
San Antonio (Market #34)
Greenboro (Market #42)
Dayton (Market #47)
West Palm Beach (Market #48)
Jacksonville (Market #50)

For The Record

XTRA/FM/San Diego OM Kevin Stapleford alerted me that the station’s Winter ’95 Arbitron 18-34 rank was third, not 10th as listed on this page two weeks ago. (R&R 6/16). Sorry, Kevin.
<table>
<thead>
<tr>
<th>ARTIST TITLES</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>U2 Hold Me, Thrill Me, Kiss Me, Kill Me (Atlantic)</td>
<td>2462</td>
<td>2396</td>
<td>2093</td>
</tr>
<tr>
<td>COLLECTIVE SOUL December (Atlantic)</td>
<td>2094</td>
<td>2163</td>
<td>1964</td>
</tr>
<tr>
<td>SOUL ASYLUM Misery (Columbia)</td>
<td>2086</td>
<td>2204</td>
<td>2050</td>
</tr>
<tr>
<td>LIVE All Over You (Radioactive)</td>
<td>2081</td>
<td>2109</td>
<td>1896</td>
</tr>
<tr>
<td>ALANIS MORRISSETTE You Oughta.. (Maverick/Reprise)</td>
<td>2049</td>
<td>1817</td>
<td>1150</td>
</tr>
<tr>
<td>SPONGE WORK</td>
<td>2036</td>
<td>1925</td>
<td>1361</td>
</tr>
<tr>
<td>BUSH Little Things (Trauma/Interscope)</td>
<td>1891</td>
<td>1885</td>
<td>1711</td>
</tr>
<tr>
<td>WEEZER Say It Ain't So (DGC/Geffen)</td>
<td>1489</td>
<td>1355</td>
<td>1027</td>
</tr>
<tr>
<td>HUM Stars (RCA)</td>
<td>1380</td>
<td>1205</td>
<td>994</td>
</tr>
<tr>
<td>ALANIS MORRISSETTE You Oughta.. (Maverick/Reprise)</td>
<td>1396</td>
<td>1231</td>
<td>1206</td>
</tr>
<tr>
<td>MATTHEW MERCHANT Carnival (Elektra/EEG)</td>
<td>1302</td>
<td>1166</td>
<td>974</td>
</tr>
<tr>
<td>TRIPPING DAISY I Got A Girl (Atlantic)</td>
<td>1301</td>
<td>1042</td>
<td>887</td>
</tr>
<tr>
<td>FILTER Hey Man, Nice Shot (Reprise)</td>
<td>1257</td>
<td>1216</td>
<td>1101</td>
</tr>
<tr>
<td>CRANBERRIES Ridiculous Thoughts (Island)</td>
<td>1239</td>
<td>1307</td>
<td>1173</td>
</tr>
<tr>
<td>CATHERINE WHEEL Waydown (Fontana/Mercury)</td>
<td>1233</td>
<td>1189</td>
<td>1055</td>
</tr>
<tr>
<td>WHITE ZOMBIE More Human Than Human (Geffen)</td>
<td>1223</td>
<td>1297</td>
<td>1245</td>
</tr>
<tr>
<td>GREEN Day (Reprise)</td>
<td>1158</td>
<td>1286</td>
<td>1467</td>
</tr>
<tr>
<td>JENNIFER TRYNNIN Better Than Nothing (Squint/WB)</td>
<td>1147</td>
<td>944</td>
<td>602</td>
</tr>
<tr>
<td>PRIMUS Wynona's Big Brown Beaver (Interscope)</td>
<td>1114</td>
<td>1079</td>
<td>938</td>
</tr>
<tr>
<td>OFFSPRING Smash It Up (Atlantic)</td>
<td>1108</td>
<td>905</td>
<td>712</td>
</tr>
<tr>
<td>BETTER THAN EZRA Good (Swell/Elektra/EEG)</td>
<td>1087</td>
<td>1323</td>
<td>1461</td>
</tr>
<tr>
<td>SILVERCHAIR Tomorrow (Epic)</td>
<td>1051</td>
<td>799</td>
<td>492</td>
</tr>
<tr>
<td>BETTER THAN EZRA In The Blood (Swell/Elektra/EEG)</td>
<td>878</td>
<td>652</td>
<td>455</td>
</tr>
<tr>
<td>GARBAGE Vow (Almo Sounds)</td>
<td>855</td>
<td>832</td>
<td>664</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH Only Wanna Be With You (Atlantic)</td>
<td>763</td>
<td>671</td>
<td>483</td>
</tr>
<tr>
<td>SWEET Like Myself (Zoo)</td>
<td>751</td>
<td>970</td>
<td>1111</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND Ants Marching (RCA)</td>
<td>705</td>
<td>590</td>
<td>395</td>
</tr>
<tr>
<td>ELASTICA Connection (DGC/Geffen)</td>
<td>675</td>
<td>612</td>
<td>392</td>
</tr>
<tr>
<td>ELASTICA Shutter (DGC/Geffen)</td>
<td>654</td>
<td>437</td>
<td>135</td>
</tr>
<tr>
<td>REMBRANDTS I'll Be There For You (EastWest/EEG)</td>
<td>650</td>
<td>876</td>
<td>753</td>
</tr>
<tr>
<td>PEARL JAM Immortality (Epic)</td>
<td>640</td>
<td>427</td>
<td>159</td>
</tr>
<tr>
<td>NINE INCH NAILS Hurt (Nothing/TVT/Interscope)</td>
<td>618</td>
<td>887</td>
<td>1066</td>
</tr>
<tr>
<td>MOMPOOLS &amp; CATERPILLARS Hear (EastWest/EEG)</td>
<td>600</td>
<td>557</td>
<td>435</td>
</tr>
<tr>
<td>GREEN APPLE QUICK STEP Los Vargas (Medicine/Giant)</td>
<td>590</td>
<td>571</td>
<td>461</td>
</tr>
<tr>
<td>EVERCLEAR Heroin Girl (Capitol)</td>
<td>573</td>
<td>511</td>
<td>495</td>
</tr>
<tr>
<td>RAMONES I Don't Want To Grow Up (Radioactive)</td>
<td>537</td>
<td>319</td>
<td>179</td>
</tr>
<tr>
<td>BABY BLAIZ Buzz (EastWest/EEG)</td>
<td>523</td>
<td>443</td>
<td>232</td>
</tr>
<tr>
<td>RADIOHEAD Fake Plastic Trees (Capitol)</td>
<td>506</td>
<td>765</td>
<td>1005</td>
</tr>
<tr>
<td>MAD SEASON River Of Deceit (Columbia)</td>
<td>506</td>
<td>518</td>
<td>542</td>
</tr>
<tr>
<td>GOD LIVES UNDERWATER No More Love (Orion/Atlantic)</td>
<td>491</td>
<td>551</td>
<td>478</td>
</tr>
<tr>
<td>MAGNIFICENT BASTARDOS Mockingbird Girl (Elektra/EEG)</td>
<td>485</td>
<td>696</td>
<td>828</td>
</tr>
<tr>
<td>SMOKING POPES Need You Around (Capitol)</td>
<td>472</td>
<td>417</td>
<td>288</td>
</tr>
<tr>
<td>GENE Sleep Well Tonight (Polydor/Atlantic)</td>
<td>438</td>
<td>379</td>
<td>280</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND What Would You Say (RCA)</td>
<td>431</td>
<td>517</td>
<td>600</td>
</tr>
<tr>
<td>CURE Dredd Sting (565 Music/Epic/Soundtraxx)</td>
<td>351</td>
<td>383</td>
<td>83</td>
</tr>
<tr>
<td>SHUDDER TO THINK X-French Tee Shirt (Epic)</td>
<td>340</td>
<td>524</td>
<td>458</td>
</tr>
<tr>
<td>PJ HARVEY C'mon Billy (Island)</td>
<td>397</td>
<td>353</td>
<td>369</td>
</tr>
</tbody>
</table>

This chart reflects airplay from June 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 75 Alternative reporters. 73 current playfields. © 1995, R&R Inc.
This chart reflects airplay from June 5-25. Cuts from an album combined. Bullets awarded to albums gaining plays over the previous week. If two albums are tied for number of plays, the album being played on more stations is placed first.

### MOST ADDED ALBUMS

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Ads</th>
</tr>
</thead>
<tbody>
<tr>
<td>James McMurry</td>
<td>20</td>
</tr>
<tr>
<td>Phish</td>
<td>7</td>
</tr>
<tr>
<td>Bob Marley Natural Mystic</td>
<td>2</td>
</tr>
<tr>
<td>Paul Weller Stanley Road (Go Discs/London Island)</td>
<td>4</td>
</tr>
<tr>
<td>Ziggy Marley Free Like... (Elektra/Egg)</td>
<td>4</td>
</tr>
<tr>
<td>Alain Morrisette Jagged Little Pill (MerckReprise)</td>
<td>3</td>
</tr>
<tr>
<td>Collective Soul Collective Soul (Atlantic)</td>
<td>3</td>
</tr>
<tr>
<td>Neil Young Mirror Ball (Reprise)</td>
<td>3</td>
</tr>
<tr>
<td>Sheryl Crow Tuesday Night Music Club (EMI/A&amp;M)</td>
<td>3</td>
</tr>
<tr>
<td>Sonny Landreth Son Of Native Son EP (Praxis/Virgin)</td>
<td>3</td>
</tr>
</tbody>
</table>

### MOST ADDED TRACKS

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Ads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Hornsby Cruise Control (RCA)</td>
<td>23</td>
</tr>
<tr>
<td>James McMurry Level (Columbia)</td>
<td>18</td>
</tr>
<tr>
<td>Patty Larkin Johnny Was A Pyro (High Street)</td>
<td>7</td>
</tr>
<tr>
<td>Phish Bouncing Around The Room (Eka/Egg)</td>
<td>7</td>
</tr>
<tr>
<td>Bob Marley Keep On Moving (Tuff Gong/Island)</td>
<td>4</td>
</tr>
<tr>
<td>Sheryl Crow Can't Cry Anymore (EMI/A&amp;M)</td>
<td>4</td>
</tr>
<tr>
<td>Bruce Hornsby Walk In The Sun (RCA)</td>
<td>4</td>
</tr>
<tr>
<td>James McMurry The Change (Go Discs/London Island)</td>
<td>4</td>
</tr>
</tbody>
</table>

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Total Play Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Hornsby Cruise Control (RCA)</td>
<td>+106</td>
</tr>
<tr>
<td>Dave Matthews Band Ante Marching (RCA)</td>
<td>+67</td>
</tr>
<tr>
<td>Hootie &amp; The Blowfish Only Wanna Be... (Atlantic)</td>
<td>+78</td>
</tr>
<tr>
<td>Neil Young Downtown (Reprise)</td>
<td>+83</td>
</tr>
<tr>
<td>Vigilantes Of Love Real Down Town (Capricorn)</td>
<td>+50</td>
</tr>
<tr>
<td>Ziggy Marley Power To Move Ya. (Eka/Egg)</td>
<td>+49</td>
</tr>
<tr>
<td>Collective Soul December (Atlantic)</td>
<td>+48</td>
</tr>
<tr>
<td>James McMurry Level (Columbia)</td>
<td>+48</td>
</tr>
<tr>
<td>Van Morrison Perfect Fit (Polydor/A&amp;M)</td>
<td>+45</td>
</tr>
<tr>
<td>Van Morrison Days Like This (Polydor/A&amp;M)</td>
<td>+43</td>
</tr>
</tbody>
</table>

---

**Go South For The Summer With "BABY GOES SOUTH"**

The new summer-perfect single from The Carpet Frogs

Debut album, "FROG CURRY"

Distributed by INDI • Contact Ray Paul 818-981-7760

---

On Your Desk NOW.

Going for Adds 7/10
### NEW & ACTIVE

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABELS</th>
<th>TOTAL STATIONS/ADDOS</th>
<th>TOTAL PLAYS</th>
<th>sh/over last week</th>
<th>EMPHASIS TRACKS (PLAYS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Natural Mystic - The Legend... (Tuff Gong/Island)</td>
<td>25/4</td>
<td>194</td>
<td>+16</td>
<td>&quot;Moving&quot; (194)</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>Pulse (Columbia)</td>
<td>17/2</td>
<td>164</td>
<td>-26</td>
<td>&quot;What&quot; (84)</td>
</tr>
<tr>
<td>BEGGSARS</td>
<td>Beggars (Island)</td>
<td>21/1</td>
<td>154</td>
<td>+3</td>
<td>&quot;Wish&quot; (17)</td>
</tr>
<tr>
<td>ROD STEWART</td>
<td>A Spanner In The Works (WB)</td>
<td>11/1</td>
<td>154</td>
<td>+8</td>
<td>&quot;Falling&quot; (142)</td>
</tr>
<tr>
<td>PHISH</td>
<td>A Live One (Elektra/EEG)</td>
<td>20/7</td>
<td>152</td>
<td>+46</td>
<td>&quot;Different One&quot; (7)</td>
</tr>
<tr>
<td>SUBDUDES</td>
<td>Poverty (EP) (High Street)</td>
<td>17/1</td>
<td>151</td>
<td>+15</td>
<td>&quot;Virginia&quot; (113)</td>
</tr>
<tr>
<td>CRANBERRIES</td>
<td>No Need To Argue (Island)</td>
<td>9/2</td>
<td>130</td>
<td>+24</td>
<td>&quot;Bouncing&quot; (145)</td>
</tr>
<tr>
<td>LIVE</td>
<td>Throwing Copper (Radioactive)</td>
<td>11/1</td>
<td>129</td>
<td>+28</td>
<td>&quot;Simple&quot; (3)</td>
</tr>
<tr>
<td>BRUCE HORNSBY</td>
<td>Cruise Control / Walk In The Sun (Tracks) (RCA)</td>
<td>25/24</td>
<td>129</td>
<td>+129</td>
<td>&quot;Squirming&quot; (1)</td>
</tr>
<tr>
<td>ADAM ANT</td>
<td>Wonderful (Capitol)</td>
<td>9/1</td>
<td>113</td>
<td>+20</td>
<td>&quot;Pothead Radio&quot; (12)</td>
</tr>
<tr>
<td>BONEPONY</td>
<td>Stomp Revival (Capitol)</td>
<td>10/0</td>
<td>108</td>
<td>-24</td>
<td>&quot;Cruise&quot; (106)</td>
</tr>
<tr>
<td>JOHN LEE HOOKER</td>
<td>Chill Out (Virgin)</td>
<td>12/0</td>
<td>102</td>
<td>+8</td>
<td>&quot;Cruel&quot; (49)</td>
</tr>
<tr>
<td>FROM GOOD HOMES</td>
<td>Open Up The Sky (RCA)</td>
<td>14/1</td>
<td>102</td>
<td>-27</td>
<td>&quot;Cool&quot; (49)</td>
</tr>
<tr>
<td>JEFF HEALEY BAND</td>
<td>Cover To Cover (Arista)</td>
<td>15/1</td>
<td>102</td>
<td>+9</td>
<td>&quot;Headlights&quot; (34)</td>
</tr>
<tr>
<td>ZIGGY MARLEY</td>
<td>Free Like We Want B (Elektra/EEG)</td>
<td>15/4</td>
<td>100</td>
<td>+53</td>
<td>&quot;Power&quot; (78)</td>
</tr>
</tbody>
</table>

### Albums ranked by total plays.

<table>
<thead>
<tr>
<th>REPORTERS</th>
</tr>
</thead>
</table>

**Stations and their ads by track listed alphabetically by market**

[Full list of stations and their ads]
PROGRESSIVE PLAYLISTS

PROGRESSIVE PLAYLISTS ARE RANKED BY TOTAL ALBUM PLAYS

<table>
<thead>
<tr>
<th>fm1018</th>
<th>WRNR 103.1</th>
<th>WRNR 103.1</th>
<th>KFOG 104.5</th>
<th>WXPN 95.9</th>
<th>WSB 92.9</th>
<th>KINK fm102</th>
</tr>
</thead>
</table>

**fm1018**

1. CHUCK DAVIS/Forever New
2. WINDS OF ORANGE/Here We Go Again
3. PEARL JAM/Black
4. AUTOGRAPH/Black Hearted
5. M-A-N/Wind
6. CAT SHERRY/Backwards
7. WILLIAM MÜLLER/Reach Out
8. MATT MANN/You're My Girl
9. STEVEN WARD/In Your Eyes
10. JUDY BLAY/Not Enough

**WRNR 103.1**

1. PAUL WESTFALL/Forever New
2. BRUCE SPRINGSTEEN/Prove It All
3. NEAL MORSE/For Once
4. LEE RAMONE/For You
5. U2/For Your Eyes Only
6. STONE SOUR/For You
7. JAMES HETFIELD/For You
8. ALEX YOUNG/For You
9. JIMMY PAGE/For You
10. ROBERT CRAY/For You

**KFOG 104.5**

1. PEARL JAM/Black
2. AUTOGRAPH/Black Hearted
3. CAT SHERRY/Backwards
4. WILLIAM MÜLLER/Reach Out
5. MATT MANN/You're My Girl
6. STEVEN WARD/In Your Eyes
7. JUDY BLAY/Not Enough
8. LEE RAMONE/For Once
9. U2/For Your Eyes Only
10. STONE SOUR/For You

**WXPN 95.9**

1. CHUCK DAVIS/Forever New
2. WINDS OF ORANGE/Here We Go Again
3. PEARL JAM/Black
4. AUTOGRAPH/Black Hearted
5. CAT SHERRY/Backwards
6. WILLIAM MÜLLER/Reach Out
7. MATT MANN/You're My Girl
8. STEVEN WARD/In Your Eyes
9. JUDY BLAY/Not Enough
10. LEE RAMONE/For Once

**WSB 92.9**

1. PAUL WESTFALL/Forever New
2. BRUCE SPRINGSTEEN/Prove It All
3. NEAL MORSE/For Once
4. LEE RAMONE/For You
5. U2/For Your Eyes Only
6. STONE SOUR/For You
7. JAMES HETFIELD/For You
8. ALEX YOUNG/For You
9. JIMMY PAGE/For You
10. ROBERT CRAY/For You

**KINK fm102**

1. CHUCK DAVIS/Forever New
2. WINDS OF ORANGE/Here We Go Again
3. PEARL JAM/Black
4. AUTOGRAPH/Black Hearted
5. CAT SHERRY/Backwards
6. WILLIAM MÜLLER/Reach Out
7. MATT MANN/You're My Girl
8. STEVEN WARD/In Your Eyes
9. JUDY BLAY/Not Enough
10. LEE RAMONE/For Once
Inside A Music Test

R&R infiltrates the enigma of MixMaster technology

It can be argued that music testing has contributed more to the mainstreaming of the format — and its subsequent quantum leap in success — than any other single factor.

Indeed, KTWV (The Wave)/Los Angeles PD Chris Brodie has said of Broadcast Architecture’s MixMaster (R&R 11/13), "I must credit the precision of that methodology in allowing us to present an even more spectacular music mix ..."

The Controversy

While music research has been around for years, for other music formats, it has emerged as a tool for NAC programming more recently. Many programmers in this format now consider it an effective and robust weapon in an increasingly competitive landscape.

Proponents of music research, like WNUA/Chicago AP/MD Tom Miller, point out that focused, well-researched music is the key to radio ratings success. And a bigger station’s audience, the more potential record buyers are reached, improving potential marketplace for record labels, too.

However, there are PDs and promotion people who are concerned about the ramifications of music research. These critics fear that restricting currents and library cuts to only the highest-testing titles will clip NAC’s musical wings, stifling the diversity which was an early hallmark of the format. Not only that, as playlists tighten and competition for airplay increases, it is significantly more difficult to get records played.

This is an intriguing, sometimes perplexing, issue — and one that won’t go away — so we continue our ongoing examination of the place of research in NAC. But here, we will attempt to demystify the music testing process itself. To get a better sense of how it works, I recently attended an NAC station’s MixMaster music test in a Top 10 market.

Wired For Sound

In a hotel conference room, I found approximately 60 test participants whose ages appeared to range from mid-30s to late-40s. Men outnumbered women by a small margin. After snacks and beverages, they sat at long tables with a rectangular device the size of a small TV remote equipped with a single dial, digital readout, and an antenna at each place (see photo below).

Broadcast Architecture research associate Tom Webster facilitated the session, creating a comfort zone for the participants and explaining the process. He told attendees that the test’s purpose was to get their honest reactions to the material they would hear. He asked that the test not be taken as a way to find out which songs they recognized; rather, it was about how much they would like or dislike hearing each particular song on the radio that very day.

Webster explained that the dial goes from “0” on the left to “100” on the right. Participants were encouraged to utilize the full range of the dial, similar to a radio’s volume knob. Loose guideline’s were provided to help clarify the dial’s use: 80-100 means “love the song,” 60-80 “like the song,” etc. To test their understanding, and to compile some demographic data, Webster asked them to respond to questions about their gender, age, and ethnicity.

Out of view, directly adjacent to the meeting room, the station’s upper management (including the GM, GSM, LPM, PD, and MD) and Broadcast Architecture CEO Frank Cody and VP/Prog. Allen Kepler gathered around a TV monitor on which test results would be displayed. Pre-selected core, or PL, listeners’ responses were represented by one horizontal line on the screen — with those of somewhat less avid listeners, or P2s, on another line — in graph form, which resembles a medical EKG chart.

The mood behind the scenes was lighthearted. I recounted my pleasure at being away from the acoustic, O.J.-obsessed L.A. With obvi- ous pride, Kepler passed around graphs that reflected the ratings gained experienced by a number of BA clients. Cody relayed the story of being carjacked once as he hurried to a MixMaster test in Philadelphia. In what can only be described as a testament to his charm (or, according to the police, his stupidity), Cody convinced the armed assistant to leave behind the briefcase and take only the car.

In which participants were not told the call letters of the station seeking their input. The subjects were asked whether they listened to each of several adult-appealing outlets in the market and to “rate” each according to how familiar they were with the music, or its appeal.

Rate-A-Record

Back at testing ground zero, Webster began an exploration of the way the subjects use radio in the market. This was a blind test, one extremely high approval rating they gave. Normally somewhat reserved, the brass exchanged giddy high fives and “yes”s all around.

Next came testing of individual tracks from both library and current categories. In all, 14 "pods" or clusters of 10-second song hooks were included, totaling roughly 100 titles. In nearly every discussion about music testing, the issue of whether the "correct" 10 seconds is being tested is mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presum- ably, is easier — and less perilous — when a track already receives high approval from core listeners.

Role Of Familiarity

Secondly, the MixMaster test graphically depicted the crucial role of familiarity in determining a song’s acceptance. It appeared that, unless performed by a core artist with a readily identifiable sound (like Sade or Anita Baker), new or unfamiliar tracks don’t test too well (see k.d. lang and Pride ’n Politics on graph). Indeed, one might speculate that familiarity is an important, in its way, to a song’s success as any aesthetic consideration. On the graph, Phil Collins’ “Hold On My Heart” registers the best peak, with Dave Koehn’s “After Dark” scoring nearly as well. Both library cuts are well-known to listeners, having received countless plays since release. And perhaps because the familiarity of covers is built-in, nearly all mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presum- ably, is easier — and less perilous — when a track already receives high approval from core listeners.

Role Of Familiarity

Secondly, the MixMaster test graphically depicted the crucial role of familiarity in determining a song’s acceptance. It appeared that, unless performed by a core artist with a readily identifiable sound (like Sade or Anita Baker), new or unfamiliar tracks don’t test too well (see k.d. lang and Pride ’n Politics on graph). Indeed, one might speculate that familiarity is an important, in its way, to a song’s success as any aesthetic consideration. On the graph, Phil Collins’ “Hold On My Heart” registers the best peak, with Dave Koehn’s “After Dark” scoring nearly as well. Both library cuts are well-known to listeners, having received countless plays since release. And perhaps because the familiarity of covers is built-in, nearly all mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presum- ably, is easier — and less perilous — when a track already receives high approval from core listeners.

Role Of Familiarity

Secondly, the MixMaster test graphically depicted the crucial role of familiarity in determining a song’s acceptance. It appeared that, unless performed by a core artist with a readily identifiable sound (like Sade or Anita Baker), new or unfamiliar tracks don’t test too well (see k.d. lang and Pride ‘n Politics on graph). Indeed, one might speculate that familiarity is an important, in its way, to a song’s success as any aesthetic consideration. On the graph, Phil Collins’ “Hold On My Heart” registers the best peak, with Dave Koehn’s “After Dark” scoring nearly as well. Both library cuts are well-known to listeners, having received countless plays since release. And perhaps because the familiarity of covers is built-in, nearly all mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presumably, is easier — and less perilous — when a track already receives high approval from core listeners.

Role Of Familiarity

Secondly, the MixMaster test graphically depicted the crucial role of familiarity in determining a song’s acceptance. It appeared that, unless performed by a core artist with a readily identifiable sound (like Sade or Anita Baker), new or unfamiliar tracks don’t test too well (see k.d. lang and Pride ’n Politics on graph). Indeed, one might speculate that familiarity is an important, in its way, to a song’s success as any aesthetic consideration. On the graph, Phil Collins’ “Hold On My Heart” registers the best peak, with Dave Koehn’s “After Dark” scoring nearly as well. Both library cuts are well-known to listeners, having received countless plays since release. And perhaps because the familiarity of covers is built-in, nearly all mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presumably, is easier — and less perilous — when a track already receives high approval from core listeners.

Role Of Familiarity

Secondly, the MixMaster test graphically depicted the crucial role of familiarity in determining a song’s acceptance. It appeared that, unless performed by a core artist with a readily identifiable sound (like Sade or Anita Baker), new or unfamiliar tracks don’t test too well (see k.d. lang and Pride ’n Politics on graph). Indeed, one might speculate that familiarity is an important, in its way, to a song’s success as any aesthetic consideration. On the graph, Phil Collins’ “Hold On My Heart” registers the best peak, with Dave Koehn’s “After Dark” scoring nearly as well. Both library cuts are well-known to listeners, having received countless plays since release. And perhaps because the familiarity of covers is built-in, nearly all mentioned. But to my ear, each hook played clearly represented the most identifiable, evocative segment of each song. It was half this part of the testing process that some of my own assumptions were challenged. First, I was surprised to note the similarity in respect of P1s and P2s to most selections (see graph). The station’s MD pointed out that one way to build cumulative is to incorporate into the mix tracks that test extremely well with P2s. This, presumably, is easier — and less perilous — when a track already receives high approval from core listeners.
## NAC Top 30 Tracks

**JUNE 30, 1995**

| SW | 2W | LW | TW | Artist | Title | Label/S | TOTAL PLAYS | CHART
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>2</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>3</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>4</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>6</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>7</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>8</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>10</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>11</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>12</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>13</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>14</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>22</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>23</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>24</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>25</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>26</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>27</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>28</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>29</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
<tr>
<td>30</td>
<td>18</td>
<td>19</td>
<td>42</td>
<td>COUNTER POINT</td>
<td>Bound</td>
<td>(Interscope)</td>
<td>451</td>
<td>32/19</td>
</tr>
</tbody>
</table>

### Most Adds

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/S</th>
<th>Adds:</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRANDON FIELDS</td>
<td>Quiet Eyes</td>
<td>(Positive)</td>
<td>120</td>
</tr>
<tr>
<td>GREG VAIL</td>
<td>Love's Gift</td>
<td>(Brainchild)</td>
<td>108</td>
</tr>
<tr>
<td>RAY OBIEd</td>
<td>Midnight Taboo</td>
<td>(Windham Hill)</td>
<td>101</td>
</tr>
<tr>
<td>RICK BRAUN</td>
<td>Groovis</td>
<td>(Mesa/Bluemoon)</td>
<td>100</td>
</tr>
<tr>
<td>VANESSA WATERS</td>
<td>Colors Of The Wind</td>
<td>(Hollywood)</td>
<td>90</td>
</tr>
</tbody>
</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/S</th>
<th>Plays:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISAAC HAYES</td>
<td>The 405</td>
<td>(Point Blank/Virgin)</td>
<td>155</td>
</tr>
<tr>
<td>KEVIN TONEY</td>
<td>15 Years</td>
<td>(lchiban)</td>
<td>152</td>
</tr>
<tr>
<td>JOE TAYLOR</td>
<td>Delphio's Daughter</td>
<td>(RCA Victor)</td>
<td>140</td>
</tr>
<tr>
<td>HERBIE HANCOCK</td>
<td>Feel So High</td>
<td>(550 Music)</td>
<td>132</td>
</tr>
<tr>
<td>RICK BRAUN</td>
<td>Cadillac Slim</td>
<td>(Mesa/Bluemoon)</td>
<td>128</td>
</tr>
</tbody>
</table>

### NEW & ACTIVE

- **Brandon Fields** - Quiet Eyes (Positive)
- **Greg Vail** - Love's Gift (Brainchild)
- **Ray Obiedo** - Midnight Taboo (Windham Hill)
- **Rick Braun** - Groovis (Mesa/Bluemoon)
- **Vanessa Waters** - Colors Of The Wind (Hollywood)
- **Urban Knights** - Hearts Of Longing (GRP)
- **Joe Taylor** - Delphio's Daughter (RCA Victor)
- **Herbie Hancock** - Feel So High (550 Music)
- **Rick Braun** - Cadillac Slim (Mesa/Bluemoon)
- **Kevin Toney** - 15 Years (lchiban)

### Songs Ranked by Total Plays

- **Van Morrison** - Days Like This (Polydor/A&M)

---

Breakers: Song has achieved airplay by 60% of our reporters for the first time. Breakers awarded airplay in songwriting changes over the past week. When two songs are tied in number of plays, the song being played on more stations is placed first. MostHonored Plays cite the songs with the greatest week-to-week increases in total plays.

---

For information: [http://www.polygram.com/polygram](http://www.polygram.com/polygram)

© 1995 Polygram International Inc. Manufactured and Marketed in the U.S. by RPM Inc. All rights reserved.
<table>
<thead>
<tr>
<th>#</th>
<th>SW</th>
<th>ZW</th>
<th>UK</th>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td></td>
<td>BRIAN CULBERTSON</td>
<td>Modern Life (Mesa/Bluemoon)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
<td>CHRIS BOTTI</td>
<td>First Wish (Verve Forecast)</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>7</td>
<td>5</td>
<td></td>
<td>LEE RITENOUR &amp; LARRY CARLTON</td>
<td>Larry &amp; Lee (GRP)</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td></td>
<td>DAVID SANBORN</td>
<td>Pearls (Elektra/EEG)</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>9</td>
<td>6</td>
<td></td>
<td>AARON NEVILLE</td>
<td>The Tattooed Heart (A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>5</td>
<td>8</td>
<td></td>
<td>SPYRO GYRA</td>
<td>Love &amp; Other Obsessions (GRP)</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>7</td>
<td>7</td>
<td></td>
<td>NEAL SCHON</td>
<td>Beyond The Thunder (Higher Octave)</td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
<td>NELSON RANGELL</td>
<td>Destiny (GRP)</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td></td>
<td>GREG ADAMS</td>
<td>Hidden Agenda (Epic)</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td></td>
<td>COUNT BASIC</td>
<td>Life Think It Over (Instinct)</td>
</tr>
<tr>
<td>11</td>
<td>18</td>
<td>12</td>
<td>11</td>
<td></td>
<td>CHIELI MINNUCCI</td>
<td>Jewels (JVC)</td>
</tr>
<tr>
<td>12</td>
<td>18</td>
<td>12</td>
<td>12</td>
<td></td>
<td>STEVIE WONDER</td>
<td>Conversation Peace (Motown)</td>
</tr>
<tr>
<td>13</td>
<td>22</td>
<td>18</td>
<td>16</td>
<td></td>
<td>HERBIE HANCOCK</td>
<td>Dis Is Da Drum (MERCURY)</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>14</td>
<td>13</td>
<td></td>
<td>KEN NAVARRO</td>
<td>Brighter Days (Positive)</td>
</tr>
<tr>
<td>15</td>
<td>30</td>
<td>24</td>
<td>19</td>
<td></td>
<td>JIM BRICKMAN</td>
<td>By Heart (Windham Hill)</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>13</td>
<td>12</td>
<td></td>
<td>EVAN MARKS</td>
<td>Long Way Home (Verve Forecast)</td>
</tr>
<tr>
<td>17</td>
<td>22</td>
<td>19</td>
<td>17</td>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Forget Paris ST (Elektra/EEG)</td>
</tr>
<tr>
<td>18</td>
<td>15</td>
<td>18</td>
<td>15</td>
<td></td>
<td>LARRY CORYELL</td>
<td>I'll Be Over You (CTI)</td>
</tr>
<tr>
<td>19</td>
<td>26</td>
<td>25</td>
<td>27</td>
<td></td>
<td>GREG VAIL</td>
<td>E-Motion (Brainchild)</td>
</tr>
<tr>
<td>20</td>
<td>30</td>
<td>28</td>
<td>28</td>
<td></td>
<td>HEAVY SHIFT</td>
<td>Unchain Your Mind (Discovery)</td>
</tr>
<tr>
<td>21</td>
<td>23</td>
<td>19</td>
<td>24</td>
<td></td>
<td>DES'REE</td>
<td>Ain't Movin' (550 Music/Epic)</td>
</tr>
<tr>
<td>22</td>
<td>26</td>
<td>24</td>
<td>25</td>
<td></td>
<td>DAN SIEGEL</td>
<td>Hemispheres (Playful)</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>22</td>
<td>26</td>
<td></td>
<td>TOM SCOTT</td>
<td>Night Creatures (grp)</td>
</tr>
<tr>
<td>24</td>
<td>27</td>
<td>30</td>
<td>27</td>
<td></td>
<td>WINDOWS</td>
<td>My Red Jacket (Blue Orchid)</td>
</tr>
<tr>
<td>25</td>
<td>17</td>
<td>20</td>
<td>19</td>
<td></td>
<td>PAUL GRAHAM</td>
<td>Fly Away (Anacapa)</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>30</td>
<td>30</td>
<td></td>
<td>KEVIN TONEY</td>
<td>Pastel Mood (ichiban)</td>
</tr>
<tr>
<td>27</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td></td>
<td>FATTBURGER</td>
<td>Livin' Large (Shanachie/Cachet)</td>
</tr>
</tbody>
</table>

**TOTAL PLAYS** | **OVER LAST WEEK** | **EMPASS TRACKS (PLAYS)**
---|---|---
652 | +24 | "Midnight" (322) "Come" (142) "Toi" (62)
542 | -49 | "Outside" (400) "Night" (57) "Do" (48)
519 | +25 | "Rain" (131) "Closed" (122) "Crosstown" (89)
497 | -34 | "Masksquare" (375) "Everything" (44) "Try" (39)
496 | +8  | "Heart" (328) "Use" (157) "Muddy" (7)
481 | +3  | "Ariana" (403) "Lost" (19) "Third" (14)
475 | -10 | "Bandalero" (297) "Breeze" (83) "Moon" (56)
458 | +42 | "Grace" (304) "Little" (61) "Going" (28)
437 | -77 | "Smooth" (217) "Palmillas" (150) "Burma" (34)
422 | -55 | "Sunshine" (404) "Animal" (18)
407 | +5  | "Phat" (336) "Cats" (32) "Hideaway" (25)
396 | -38 | "Rose" (202) "Longing" (82) "Radio" (31)
362 | +21 | "Faith" (270) "Start" (56) "Should've" (23)
341 | +1  | "Dream" (194) "Compassion" (81) "Give" (37)
341 | +32 | "Angel" (325) "Looking" (7) "Believe" (6)
334 | -31 | "Love" (298) "New" (30) "Robins" (4)
324 | -6  | "Bo" (242) "Butterfly" (72) "Call" (18)
323 | -22 | "Smooth" (243) "Ocean" (28) "Maggies" (19)
307 | +3  | "Seaview" (119) "Long" (68) "Feels" (59)
299 | +14 | "Someone" (299)
288 | -22 | "Love" (94) "Over" (80) "Redwing" (73)
284 | +15 | "Just" (149) "Gift" (89) "Ben-Jamin" (13)
271 | +20 | "Shade" (234) "Manbow" (12) "Hawaii" (12)
270 | -26 | "High" (200) "Gotta" (63) "Mowin" (7)
268 | -5  | "Savannah" (159) "Homeland" (44) "Rainbow" (27)
258 | -35 | "Better" (174) "Daybreak" (54) "Refried" (18)
242 | -2  | "Highway" (220) "Times" (16) "Shoe" (2)
239 | +30 | "Fly" (239)
235 | +48 | "Celebration" (138) "Years" (53) "Midnight" (30)
210 | -39 | "Possible" (133) "Creepin'" (43) "Sheezalee" (18)

**This chart reflects airplay from June 8-14. Albums ranked by total plays, with plays from all cuts from an album combined.**

40 NAC reporters. 44 current playlists. © 1995, R&R Inc.

---

**WE CHECKED.**

**IT'S THE HIGHEST DEBUT EVER ON R&R NAC!**

---

**RICK BRAUN**

"BEAT STREET"

---

**NAC ALBUMS : DEBUT 9**

**"QUITE POSSIBLY THE ALBUM OF THE YEAR!"**

—RALPH STEWART/KTWV
Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians, music fans and other music professionals.

H.E.A.R. offers information about hearing loss, tinnitus, testing, and hearing protection. For an information packet, send $10.00 to:

H.E.A.R.
P.O. Box 460847
San Francisco, CA 94146
or call the H.E.A.R. 24-hr hotline at (415) 773-9590
I0

for–NATIONAL, the

needed.

We
to W

WANTED: GM/OWNER

COMMODORE MEDIA is looking for

have an immediate

order, and has an

by an

We can help. Call now to subscribe.

job. We have the jobs!

tain.

WE TALK our list to your individual needs. Hear

calls a week.

for the JUMP on the COMPETITION, they

THEY HAVE TO WANT... YOU DON'T!

24 hours a day, 7 days a week.

6.18B

3905 West National Avenue, Suite 306 Santa Monica, CA 90401

NATIONALE-MALES-FEMALES!

FEMALES-FEMALES-FEMALES!

NATIONAL

FEMALES-FEMALES-FEMALES!

Radio Productions, the fastest growing syndicator to

of how to

is

of the hottest jobs weekly for

talents.

for a

NEEDED!!

of the

WE ARE HIRING!!

get a

Call 22601.

EEO.

ON-AIR! Call 22601. EEO.

Job Tip Sheet

We are the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for

time.

-1000-825-MUSIC

NATIONAL BROADCAST TALENT

(205) 608-0294

Job Tip Sheet

We are the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for

air talent, production, and sales. More. No more waiting for the mail, no more scanning thru

of your experience. We can help. Call now to subscribe.

the phone.

NATIONAL BROADCAST TALENT

(205) 608-0294

FEMALES-FEMALES-FEMALES!

NATIONAL

WE ARE HIRING!!

NATIONAL

WE ARE HIRING!!

WE ARE HIRING!!

We just can't seem to fill the constant job orders we receive from radio stations for female talent. NATIONALE, the acknowledged leader in radio personnel placement since 1981, receives an average of three calls per day just for female talent. news, announcers... production. Where are you?

We need you. For complete registration information, if you are seriously looking for a job.

COUNTRY FM

东南

SOUTHEAST POWERHOUSE COUNTRY FM

Looking for experienced, creative and self-motivated morning or afternoon talent, Community involvement, personal appearances and remotes a must. Excellent benefits package. All the tools at your fingertips for the right person. Send T&R to Audio & Records, 10100 Santa Monica Blvd., #670, 5th Floor, Los Angeles, CA 90067, EOE

Liberty Broadcasting Group Inc. is seeking a Promotion Director for Hartford’s Rock Station WHEN. Candidate will have a minimum of one year experience. Send resume to Al Vincente, WHEN, 1930 Asylum Avenue, Hartford, CT 06105. Liberty Broadcasting Group, and WHEN is an equal employment company.

ACCOUNT EXECUTIVES

Emergency Communications is seeking 2 experienced, creative and self-motivated Marketing Managers in the Willows-Barre/Saranac, PA and Baltimore, ND markets. An excellent opportunity to become a key player for one of America’s premier broadcasting groups. Please send cover letter, resume and salary history to: William R. Lynnett, President, Shamrock Communications, 149 Beaver Ave, Scranton, PA 18503. No telephone calls please. EOE

NEED A JOB? NEED A JOCK?

Put it in Opportunities... and get results...

Call (310) 553-4330

SALES OPPORTUNITY NATIONAL SALES MANAGER

Keenmark communications of NEPA is currently interviewing for the position of National Sales Manager. This is a new position. Applicants should have a minimum of 4 years in radio sales.

National agency experience is a must. Applicants must be very knowledgeable with Arbitron, have excellent computer skills, outstanding presentation skills and be willing to travel. If you feel this is the right position for you, send cover letter and resume to Gerald A. Getz, VP/General Manager, 305 Fifth Avenue, Suite 306 Santa Monica, CA 90401

NATIONAL

SOUTH

ART OF TALENT.

WRIKE FM seeks Sales Director. 1320 ERIE, Tony G. Reball, Box 21, Olean, NY 14760. EOE (06/20)

Looking for experienced, creative and self-motivated morning or afternoon talent, Community involvement, personal appearances and remotes a must. Excellent benefits package. All the tools at your fingertips for the right person. Send T&R to Audio & Records, 10100 Santa Monica Blvd., #670, 5th Floor, Los Angeles, CA 90067, EOE

Liberty Broadcasting Group Inc. is seeking a Promotion Director for Hartford’s Rock Station WHEN. Candidate will have a minimum of one year experience. Send resume to Al Vincente, WHEN, 1930 Asylum Avenue, Hartford, CT 06105. Liberty Broadcasting Group, and WHEN is an equal employment company.

ACCOUNT EXECUTIVES

Emergency Communications is seeking 2 experienced, creative and self-motivated Marketing Managers in the Willows-Barre/Saranac, PA and Baltimore, ND markets. An excellent opportunity to become a key player for one of America’s premier broadcasting groups. Please send cover letter, resume and salary history to: William R. Lynnett, President, Shamrock Communications, 149 Beaver Ave, Scranton, PA 18503. No telephone calls please. EOE

NEED A JOB? NEED A JOCK?

Put it in Opportunities... and get results...

Call (310) 553-4330

SALES OPPORTUNITY NATIONAL SALES MANAGER

Keenmark communications of NEPA is currently interviewing for the position of National Sales Manager. This is a new position. Applicants should have a minimum of 4 years in radio sales.

National agency experience is a must. Applicants must be very knowledgeable with Arbitron, have excellent computer skills, outstanding presentation skills and be willing to travel. If you feel this is the right position for you, send cover letter and resume to Gerald A. Getz, VP/General Manager, 305 Fifth Avenue, Suite 306 Santa Monica, CA 90401

NATIONAL

SOUTH

ART OF TALENT.

WRIKE FM seeks Sales Director. 1320 ERIE, Tony G. Reball, Box 21, Olean, NY 14760. EOE (06/20)

Looking for experienced, creative and self-motivated morning or afternoon talent, Community involvement, personal appearances and remotes a must. Excellent benefits package. All the tools at your fingertips for the right person. Send T&R to Audio & Records, 10100 Santa Monica Blvd., #670, 5th Floor, Los Angeles, CA 90067, EOE

Liberty Broadcasting Group Inc. is seeking a Promotion Director for Hartford’s Rock Station WHEN. Candidate will have a minimum of one year experience. Send resume to Al Vincente, WHEN, 1930 Asylum Avenue, Hartford, CT 06105. Liberty Broadcasting Group, and WHEN is an equal employment company.

ACCOUNT EXECUTIVES

Emergency Communications is seeking 2 experienced, creative and self-motivated Marketing Managers in the Willows-Barre/Saranac, PA and Baltimore, ND markets. An excellent opportunity to become a key player for one of America’s premier broadcasting groups. Please send cover letter, resume and salary history to: William R. Lynnett, President, Shamrock Communications, 149 Beaver Ave, Scranton, PA 18503. No telephone calls please. EOE

NEED A JOB? NEED A JOCK?

Put it in Opportunities... and get results...

Call (310) 553-4330

SALES OPPORTUNITY NATIONAL SALES MANAGER

Keenmark communications of NEPA is currently interviewing for the position of National Sales Manager. This is a new position. Applicants should have a minimum of 4 years in radio sales.

National agency experience is a must. Applicants must be very knowledgeable with Arbitron, have excellent computer skills, outstanding presentation skills and be willing to travel. If you feel this is the right position for you, send cover letter and resume to Gerald A. Getz, VP/General Manager, 305 Fifth Avenue, Suite 306 Santa Monica, CA 90401

NATIONAL

SOUTH

ART OF TALENT.
Opportunities

Openings

Mornings East Coast

Morning show for major east coast Rock station. You need 3-5 years minimum experience, a belief in show prep, and a life beyond radio. Solos, teams whatever - you don't need to have done mornings before. Music-oriented approach - what can you add to it make it a winner in the market? Top 20 mid-Atlantic market. Great company with winning track record. Tapes, resumes, photos, etc. to: Radio & Records, 10100 Santa Monica Blvd., #671, 5th Floor, Los Angeles, CA 90067. EOE.

Newstalk

Wall AM, Middletown, NY has immediate openings for Program Director, News Director and AM Talk Host. Send T&R writing samples to Bill Palmer, 1 Broadcast Plaza, Middletown, NY 10940. EOE.

Program Director

New England based group broadcaster seeking idea-driven, promotional minded PD for Rock/AC duo-op. Previous management a plus but not essential. No clock watcher! All replies held in strict confidence. Send resume, program philosophy to: Radio & Records, 10100 Santa Monica Blvd., #641, 5th Floor, Los Angeles, CA 90067. EOE.

Sportsradio 60, WFAN is looking for an overnight host or hosts. If you can be entertaining, talk sports, and enjoy coming to work at midnight, send your best stuff on an audio cassette to: Mark Chernoff, WFAN, 34-36 33rd Street, Astoria, NY 11106. Deadline is July 10, 1997. WFAN is an Equal Opportunity Employer.

South

WTOJ-FM is looking for a sales representative. Fax John Gunn, (404) 254-0634. EOE (6/30)

Country powerhouse seeking mycro-managers for all markets. T&R: WGTY Chris Stevens, Box #30, Dubuque, IA 52001. EOE (6/30)

All Shifts Needed to start joining Top 50 market duo-op. We are accepting T&R's for all positions. Live in a great city and work in a great facility. Radio & Records, 10100 Santa Monica Blvd., #678, 5th Floor, Los Angeles, CA 90067.

Program Director

Southeast Heritage AC searching for well-focused, team-oriented, people-skilled professional to lead us to the next level and beyond as our program director. This is a great opportunity with a stable, fast-growing radio group. Send T&R along with programming philosophy to: Radio & Records, 10100 Santa Monica Blvd, #674, 5th Floor, Los Angeles, CA 90067. EOE.

General Manager

El Dorado Communications is looking for a PROVEN LEADER! Knowledge of Spanish useful, but not essential. El Dorado is a fast growing, entrepreneurial, Hispanic owned company with stations currently in Los Angeles and Houston. We are seeking a proven winner with a competitive situation, with great people abilities, programming instincts, and highly developed management skills. The winning candidate must have a minimum of 5 yrs. upper management experience.

Can you qualify? Send resumes to: Kenneth D. Wilt, Executive Vice President, El Dorado Communications, 2130 South Blvd, Suite 307, Los Angeles, CA 90025. EOE.

Engineering

Senior AP/EQ Engineer

El Dorado Communications is looking for an experienced, self-starter to work with our engineering department. Excellent people skills and communication required. Must have the ability to work independently and as part of a team. Send resume to: Kenneth D. Wilt, Executive Vice President, El Dorado Communications, 2130 South Blvd, Suite 307, Los Angeles, CA 90025. EOE.

COUNTRY PERSONALITIES

Bright, warm, personable. Able to communicate nationally coast-to-coast from DWV market. All shifts. Live on-air experience with Country background preferred. Computer literate, strong production skills. On-air, resume & salary requirements to: PCN, P.O. Box 835512, Richardson, TX 75083-5512. EOE.

Engineer in Florida

Live in one of America's finest cities, work as Chief Engineer at WKTQ-FM Gainesville/Ocala's #1 radio station. Requires experience in installations and maintenance of broadcast related equipment (studios, FM transmitters, RPU's) SBE Certificate a plus. WKTQ is an Equal Opportunity Employer. Resume: Gray Grangers, VP/OM, WKTQ, I440 NE Radio Drive, Gainesville, FL 32641. EOE.

HELP WANTED/ MANAGEMENT

Keymarket Communications, one of America's most expected broadcast companies, accepting applications from take-chargers for positions in both station management and sales management for our multi-station operation in Buffalo, New York. Please send resume and references to: Barry Drake, President, Keymarket Communications, 27437 Perimeter Parkway, Building 100, Suite 250, Augusta, GA 30909. Keymarket Communications is an Equal Opportunity Employer; Women and Minorities are encouraged to apply.

Midwest

WMX, one of America's great radio stations, has opening for an Operation Manager & AM Morning Talent. Send resume and tape to: Cindy Weinland, WIXW, Radio 105, East Highway 50, Yankton, SD 57078. EOE.

WXVY in Plattsburgh is looking for a disk jockey. Must have local DJ experience. Send your tape and resume to: Jerry Kowal, WXVY, Box #4, Plattsburgh, NY 12901. EOE.

WXXI-FM is looking for a Concert Producer/NP. Contact: Steve Cisler, 2451 East山路, Rochester, NY 14605. EOE.

Midwest Air Cover

91.9 FM, GWU, Hagerstown, MD. 91.9 at the 35th Birthday Bash. For information contact: Mary Dearborn, Program Director, P.O. Box 905, Martinsburg, WV 25401. EOE.

Midwest Operations

Midwest Broadcas ting Corporation of Detroit. Replies will be held in confidence. Interested in DP positions. 313/555-3274. Fax resume to: Midwest Broadcasting, 37600 Van Dyke Avenue, Warren, MI 48091.
CREATIVE DIRECTOR
Seasoned writer-producer needed for top creative job at WOW AM/FM, Omaha. Must demonstrate positive record of air staff and salespeople, multi-task and programming skills. Send tape and resume to General Manager, WOW Radio, 5030 N. 72 St, Omaha, NE 68134. EOE

WEST

The Desert is calling you... KEDG, 103.5 The Edge, Las Vegas. Billboard's Rock Station of the Year is looking for quality morning drive and midday talent. Must have at least 3 years' on-air experience. Morning experience preferred for AM Drive daypart. Must have format knowledge and great production skills. T&A with production + photo to Steve Hoffman, 1435 E. Tropicana, Suite 650, Las Vegas, NV, 89119. No phone calls please. EOE

SUN FRANCISCO CALLING!
KBGG BIG 98 has an immediate opening for Program Director: Qualified applicants should be creative, artistic, energized and ready!

BIG 98.1

Interested Top-50 market successful professionals with people and leadership abilities send an unsealed tape of your station and resume to: Eddie Eisserman KBGG/KSFL 750 Battery Street, Suite 200 San Francisco, CA 94111 EOE

OPERATIONS MANAGER NEEDED
for Montana's premier Country and Oldies properties. Please forward your resume to Regent Broadcasting of Arizona, 11300 N. 19th Ave., Phoenix, AZ 85029. EOE

KFM 102 Las Vegas' Country legend, searching 1-morning show host. Must have 3 years' prior morning show experience. 2-on-air weekend & fill-in. Prior on-air experience is required. 3-board operator. Willing to train. T&R, to: Charley McGraw 101 Convention Center Drive, Suite P-120, Las Vegas, NV 89109. KFM 102 is an equal opportunity employer of Regent Broadcasting of Las Vegas, Inc. No Calls!

MAJOR HUMBLE HARVE MILLER IS NOW AVAILABLE FULL TIME CONSENT RATING WINNER (310) 281-7320

READY FOR PRIME TIME OM/TALENT/PRODUCER
His skills have been demonstrated throughout Illinois (including Chicago), and he was once heard on the CBS Radio Network (from Mississippi). He is a former news reporter, CHR disc jockey, government press aide, and public defender (attorney) with successful jury trial experience. His sense of timing, use of sound, and edits have been best described as "artwork" - and he will teach what he knows. He also possesses strong people skills: He received a Civil Rights advocacy award from Jackson State University in 1994, and he will appear on OPRAH (albeit, briefly) on August 23 to discuss an important social concern. He is 54 years old, and he is (and always has been) drug and alcohol-free. He is a husband, father, and Little League baseball coach. He is well-read and well-informed. He loves radio! And he is available for fulltime radio employment in medium sized markets or better beginning August 1. Scott R. Early. (217) 342-9612.

JACQUES AND JAN IN THE MORNING
Morning Radio/TV Male Female team. Jaques (516) 723-0272 / Jan. (516) 723-0319

Opportunities
June 30, 1995 R&R • 85

RADIO SALES
Excellent opportunity to join expanding staff at the new KSD/KWRS. For confidential interview, mail resume to: Lyman James, West Communications. P.O. Box 717, Wellesley, MA 02156. EOE

Excellnt opportunity to manage two of the midwest's outstanding radio stations. WMWD-AM and WMXP-FM are seeking experienced manager to guide Polish radio to highest level of sales and profitability. Successful applicant will have strong sales and people skills with proven bottom line performance and highest integrity. Send letter, resume and salary history to: George C. Robinson, Vice President, Midwest Television, Inc., 3131 N. University, Peoria, IL 61604. No phone calls, please. An Equal Opportunity Employer.

Are you looking for a change? Do you have 3-5 years experience in HotAC or Country? Do you wish to work for a fun, exciting, cutting-edge company in the Midwest? Please send tape and resume right away to: Radio & Records, 10100 Santa Monica Bl, #680, 5th Floor, Los Angeles, CA 90067. Minorities and women are encouraged to apply. EOE

One of our Soft AC clients is looking for strong daytime talent. You must be warm, relatable and friendly. Successful candidate must be able to instantly communicate with an adult female audience. We are looking for people not card readers. If you can add the sparkle between the records, please send your tape and resume to: Melissa Traver, c/o The Research Group, 2001 Fourth Avenue, Suite 250, Seattle, WA 98121. Minority and female applicants are strongly encouraged to apply. Our client is an Equal Opportunity Employer.

News Anchor/Morning Personality, Hot AC, Midwest
99 WMYX Milwaukee has a fulltime openings for a News Anchor/Morning Personality to assist our new morning host. Successful candidate must be able to write creative, concise news stories that fit the lifestyle of 99 WMYX. Personality and communication must be upbeat and conversational. You must demonstrate the ability to think on your feet and react intelligently. We are looking for a devil or personality who can make things happen! Minority and female applicants are strongly encouraged to apply. Heritage Broadcasting Corporation is an Equal Opportunity Employer. Send tape and resume to: WMYX/WEZV/WEMP Jim Schaefer 11800 West Grange Avenue Oak Creek, Wisconsin, 53130.

Morning Show Producer
I've got the best salary in one of America's most beautiful cities to pay the best morning show producer available. Need creative, take charge, idea person, who knows how to ede photos, book guests, write bits, contribute ideas. Help our growing morning show reach the top of the market. Radio & Records, 10100 Santa Monica Bl, #677, 5th Floor, Los Angeles, CA 90067. EOE

Varity 1047, KVRP... the best mix of today's current music, is searching for the most inspired morning show in America.

Have you got what it takes to take the 26th market by storm? If you do, Phoenix, Arizona is calling your name.

Only hard-working, dedicated, team players need to send their impressive packages to: Steve Elliott, Program Director, Variety 1047, KVRP, P.O. Box 1559, Mesa, Arizona 85211-0550.

It is the policy of KVRP/M, a division of National Wide Communications Inc., to provide equal employment opportunity to all qualified persons regardless of race, creed, color, national origin, sex, age, marital status, religion and handicap.

Opportunity Knocks in the pages of R&R every Friday.

Call: 310-553-4330
ATTENTION PDs, OMs, NDs, Gms

Searching for Talent? CALL NATIONAL!

It's Quick...Easy...and your only cost is a telephone call. 205-608-0294. National represents hundreds of professional broadcasters for all size markets and all formats. Announcers, newscasts, sports, production. We can schedule a complete presentation within three hours of your call.

Call now - 205-608-0294

NATIONAL BROADCAST TALENT

(205) 608-0294

NEW ENGLAND

Is where I want to live and run business. Impressive credits: In number one market, number one position, working for top syndicated personality. Would entertain idea of corporate position overseeing production departments and boosting your stations' image. Leave name, company and phone number on machine. (201) 405-1577

News moves seeking morning show 5-years experience. Adult Reliable. Currently working. Sitar me. BRINDA: (213) 463-3612. EOE(03)

Talented PEB/sports talent ready to relocate and spend 10+ hours per week of nothing but sports. KEN: (616) 456-8197. EOE(03)

Toning, talent, creativity, intelligence. Seattle, San Francisco ACDM/AACV Personal person immediately available to majors following values. DIANE: (209) 523-1086. EOE(03)

On-air personality possessing 10-years experience in AC, ACDT, Urban and CHR formats as well as professional DJ work, seeking full-time on-air position. Relocating to southeast New Hampshire southern Maine area soon. Dave (203) 754-6789

STATIONS... LOOKING FOR TALENT?

Jocks, Sales, Promotions, News

ABSOLUTELY FREE

call (416) 686-3869

THE TALENT POOL

R&R Opportunities Free Advertising

Radio & Records provides free (20 words or 3 lines) listings to radio stations and record companies ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 1/2"x11" company letterhead and are accepted only by mail or fax. 310-203-8273. Address to Ad 205 to R&R Free Opportunities, 10101 Santa Monica Blvd. Fifth Floor, Los Angeles, CA 90067.
Who's laughing?
Nobody if you rely on one of those so-called "joke" news services. Sure, some people fool themselves into thinking canned jokes from a fax machine are funny — but not you. What you want is REAL news of the WEIRD with REAL people and REAL phone numbers.

He's buzzing
Long Island as the voice of B-103. Who is the national voiceover dynamo who wants to GIVE you a FREE session? Call Weigle VOX: 412-653-3219.

The "VOICE" you NEED, for the IMAGE you want!
3 Time Nat. DJ of Year! Powerful Pipes!

DANNY JENSEN
BIG, REAL, IMAGE VOICE!
(208)-384-9275 For Demo Tape.
Sweepers/IDs/Liners
Cntry/AC/CHR/Rock/NT/Oldies

VO & PRODUCTION SERVICES
Turns a Good Playlist Into a Great-Sounding Weekend
BOBBY OCEAN
DEMO (415) 472-7045
FAX: (415) 472-9922

MARKETPLACE ADVERTISING
Payable in advance. Orders must be typewritten and accompanied by payment. Visa/MC/AmeriCard accepted. One-inch minimum, additional space up to six inches available in 1/2-inch blocks. Rates: 1 inch $95.00; 3/4 inch $90.00; 1/2 inch $85.00; 1/8 inch $70.00. Submit copy by 3:00 p.m. Monday. A one-week advance deadline applies.