**INSIDE:**
FOX BUYS INTO PREMIERE NETS
Rupert Murdoch’s News Corp. — Fox TV’s parent company — has acquired a significant interest in Archon Communications, which has upped its investment in Premiere Radio Networks to $17.5 million. And is...Chancellor eying buying Shamrock?

**ALTERNATIVE, ROCK FORMATS: WHAT ARE THE DIFFERENCES?**
A trio of Active Rock PDs and three of their Alternative counterparts say the subtle differences between the formats come in the form of library, currents, and personality.

**PLANNING AHEAD**
R&R News/Talk Editor Randall Bloomquist offers a checklist to prepare for fall, CHR Editor Tony Novia provides a fourth-quarter promotional planner, and Progressive KBXR/Columbia, MO details the creativity, planning, and community involvement required to stage a low-cost, high-profile promotion.

**NEW PDs TAKING NAC CHALLENGE; DRAWING ON AC CONTENT?**
While three PDs who’ve made the transition from other formats discuss the challenges of programming an NAC outlet, KIFM/San Diego VP/Programming Bob O’Connor and KVIL/Dallas PD Bill Curtis wonder if NAC stations are getting hotter by turning up their AC content.

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• Michael Saunders now PD for WLIB/Detroit; Verna Goren becomes WJLB & WMXO Pres./GM
• Tom Gjerdrum named PD for WZPL/Indy
• Tim Pohlman appointed KTWW/LA Station Mgr.
• Nina Rossman new Magnatone VP/Promo

**Baseball Flagships See Soft Spring; Emmis Atop NY Again**
It’s been a grim spring so far for the 1995 Major League Baseball season. The turnstiles aren’t spinning much, and now, the latest Arbitron figures have proven to be a disappointment to many radio play-by-play stations.

**ALTERNATIVE/ROCK FORMATS: WHAT ARE THE DIFFERENCES?**
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**The Galaxy’s Largest Opportunities**
Beginns Page 83
Gjerdrum Wins
WZPL/Indianapolis
Programmer Slot

Former KFMB-FM/San
Diego PD Tom Gjerdrum
has been tapped for the same
post at CHR WZPL/Indianapolis,
effective August 1. He'll succeed
leaving PD Jim Cervone.
WZPL President/GM Tim
Medland told R&R, "We hired
Tom because, musically, we
feel he's one of the best
CHR programmers in America,
and he really de-
sires to live in the
Midwest. Beyond his music
credentials, we also feel he's one
of the best people to execute the
plan we've put together for ZPL to
get back on top."

"I'm inheriting a great staff
with a killer instinct to win and
win big in Indianapolis," Gjer-

drum told R&R. "I just hope
I don't tank the place!"

Prior to joining KFMB, Gjer-
drum made programming stops
at KHIB/Los Angeles; KQLQ/
San Diego; KQKQ/Omaha;
WZOK/Rockford, IL; and
WLXR/La Crosse, WI.

Saunders Now PD Of WJLB,
Green WJLB & WMXD Pres./GM

Former WPEG-FM/
Charlotte programmer
Michael Saunders has
decided to return to radio as
PD of Secret
Communications
Urban WJLB-FM/
Detroit, effec-
tive August 1. He succeeds Steve
Hegwood, who was OM/ PD for
WJLB and UC duplex partner
WMXD-FM before accepting
Radio One's VP/Programming
post last month (R&R, 6/23).

Meanwhile, Saunders's new
boss, VP/Programming Vernon Green,
has earned a promotion to President/
GM of WJLB & WMXD.

Commenting on Saunders's hiring,
Green said, "His attention will fo-
cus strictly on WJLB. I'm happy
to have been able to hire Michael.
I appreciate his promotional,
research, and supervisory skills,
as well as his understanding
of the music that's so key to
WJLB's success."

Saunders, who spent the last
nine months at Left
Bank Management,
told R&R, "From
almost day one since leaving ra-
dio, I've had offers to go back.
When I was contacted about go-
ing to WJB, it was a tremendous
feeling. I'm going to be in De-
troit for quite some time. I can't
even begin to say how excited I am
to work with Vera Green and
soak up all of her knowledge.
Steve Hegwood has done an
excellent job with this station.
Steve's philosophy isn't much
different than mine. The only
thing I feel I have to do is fine-
tune the station and continue with
the direction we're going in."

Pohlman Takes On
Station Manager
Post At KTWW/L.A.

KFWV/AM & KTWW-
FM/AM WAVE/Los
Angeles GM Tim Pohlman
has added Station
Manager duties at
KTWW. Pohl-
man will assist
VP/GM Chris
Clauss in all general
management activities
related to the
Wave. Claus commented,
"It's as simple as
this: Tim's done a
great job as
GM, and the
company recognizes the value of
his contribution. We wanted not
only to express our thanks, but
to expand his role and give him
new challenges as well."

Prior to joining the all-
News/NAC combo, Pohlson
held GSM posts at WMMG/Charlottesville and
WCXR/Washington.

Rossmann Rises To
Magnatone VP/Promo

Magnatone Records Director/National Promotion Nina Rossmann
has been elevated to VP/Promotion. She replaces Debe Fennell, who
exited three weeks ago.

"Nina's promotion is richly deserved," commented Magnatone
Entertainment Group COO Colin Stewart. "Her leadership skills
and excellent media relationships make her the perfect choice to lead
Magnatone's promotion team on our continuing rapid growth path."

Rossmann told R&R, "This is a wonderful opportunity, and I'm
happy and flattered they have the confidence to give me the chance. This is
a job with big shoes, but I have big feet and am looking forward to
the challenge."

A 20-year radio, record, and TV industry promotion vet, Rossmann
joined the label last December. Prior to that, she spent 18 months
with Marcus Promotions as an independent promoter and also served as
a Film House AE.

R&R Mixes Things Up
At The Conclave

Radio professionals found themselves on the other end of an audi-
torium music test in Minneapolis last weekend as R&R sponsored
an Upper Midwest Conclave session featuring a demo of Broad-
cast Architecture's newest product.

Chief Programming Officer Steve Rivers (r), seen here with WPLY/Philadelphia PD Garrett Michaels.

overview

15 ▶ Media
Esquire loves women, but not Love!

MUSIC

24 ▶ National Radio/Video Formats
43 ▶ Nashville
New acts, new singles, big plans

formats & charts

22 ▶ NEWS/TALK
Getting ready for the Fall survey
25 ▶ CHR
Promotional planning for the fourth quarter
36 ▶ UC
Gospel format gets new sound & presentation
42 ▶ COUNTRY
Converting listeners into format disciples
52 ▶ AC
NAC stations embracing AC music?
60 ▶ ROCK
What distinguishes Rock from Alternative?
68 ▶ ALTERNATIVE
Rock and Alternative: the subtle differences
74 ▶ PROGRESSIVE
KBXR promotions: money isn't everything
78 ▶ NAC
Three PDs who came from other formats

3 ▶ Opportunities 87 ▶ Marketplace
12 ▶ Product Showcase

July 21, 1995
issue number 1104

Features

4 ▶ Radio Business
Latest earnings from Emmis, CBS, Gannett
10 ▶ Newsbreakers
18 ▶ Street Talk
Chancellor buying Shamrock?
20 ▶ Timeline

40 ▶ How to Reach Us

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acoustic guitar

acoustic guitar

acoustic guitar

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Evergreen
Continued from Page 1

Evergreen says company.”

"He learned about our stations, got very loud
Ginsburg pronounced his decision to sell the company. He asked all the right
questions and said all the right things about our managers. Our managers were
a top priority for me [in seeking a buyer], and I'd have taken 4, 5, 6 million dollars less to get the
right fit."

Ginsburg said Evergreen will finance the purchase through its "tra-
ditional sources" — a group of 15 banks. Cheen noted that Evergreen recently cleaned up its balance sheet and speculated the company might make a fixed-rate bond offering later this year to fuel further expansion.

Chicago Broadcasters Gather

Ameritech Chairman/CEO Dick Notebaert was the keynote speaker at the recent gathering of Radio Broadcasters of Chicagoland. Notebaert discussed the importance of getting to know the customer and customer's industry.

Chicago Broadcasters Gather

Edison, Panasonic and Westinghouse.

EXPOSE YOURSELF WITH A MINIMUM OF RISK.

Call today
and get exposed.
800/231-2417 ext 94

Emmis Doubles Revenue; TV Troubles Fuel CBS Drop

Emmis Broadcast Corp. (Nasdaq: EMMIS) net broadcast revenues nearly doubled for the three months ending May 31, $137.7 million last year. Net income was up from $2.7 million (25 cents per share) last year to $1.7 million (16 cents) this year.

CBS Inc. (NYSE: CBS) second-quarter earnings dropped 53%, thanks in part to the company's weak prime-time TV lineup. Earnings dipped to $51 million (80 cents) from $109.3 million ($1.36) in the second quarter last year. However, sales and profits at the CBS Radio Division were up.

Durable banners for a throw-away price.
UV stabilized plastic won't fade indoors or outdoors.
Simply FAX your logo and color separation information for a free price quote.
You've Been To War College
Now It's Time For Grad School

Build And Manage Your Brand The Fortune 500 Way

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 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™ 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
Westinghouse To Buy CBS?

Are CBS Radio President Nancy Widmann and Group W Radio President Dan Mason getting hitched? Could be. The Wall Street rumor machine is working overtime on reports that Westinghouse is mulling a $5 billion bid to acquire CBS.

Such a deal would create a radio group with 39 stations, nearly all of them in Top 10 markets. The group would have excellent duopoly situations in such markets as New York, Los Angeles, Chicago, and Boston.

But analysts seem skeptical about whether this deal will ever happen. While the two companies have worked closely on some recent television deals, many observers doubt that Westinghouse is willing to take on the debt necessary to buy CBS.

News Corp. Buys Into Premiere Radio Networks

Rupert Murdoch’s News Corp., parent company of Fox Television, has acquired a significant interest in Archon Communications Inc. Archon agreed in January to invest $14.8 million in Premiere Radio Networks Inc. and participate in Premiere’s management.

It was simultaneously announced that Archon has agreed to increase its upcoming investment in Premiere to $17.5 million, including 300,000 shares of the company’s common stock acquired from Premiere’s management. At closing, Archon will own 22.7% of Premiere’s common stock. And as part of the deal, Fox Television President CEO David Evans will join Premiere’s board.

“We are thrilled to have News Corp. . . .through its investment in Archon, as a significant shareholder and strategic partner in Premiere,” said Premiere President Steve Lehman. “News Corp. will augment Archon’s financial resources and expertise in the global communications and entertainment industries. The affiliation with Archon and News Corp. creates synergistic opportunities that we believe will strongly enhance prospects for Premiere’s long-term growth.”

**TRANSACTIONS**

**Evergreen Takes Pyramid’s 12 Stations For $306.5 Million**

**Deal Of The Week**

**Evergreen Media Acquisitions**

**PRICE:** $306.5 million

**TERMS:** Duplex deal; asset sale for cash plus an adjustment for net-working capital.

**BUYER:** Evergreen Media, headed by Chairman/CEO Scott Ginsburg and President Jim da Costa. It currently owns 22 stations.

**Phone:** (214) 869-9020

**SALER:** Pyramid Communications Inc., headed by CEO Richard Ballbaugh.

**Phone:** (617) 396-1430

**BROKER:** Goldman, Sachs & Co. represented the seller; Star Media Group represented the buyer.

**COMMENT:** Evergreen will divest certain stations and/or seek waivers in order to meet the FCC’s multiple ownership rules.

**WJMN-FM & WXKS-AM & FM/Everett-Medford-Boston**

**FREQUENCY:** 94.5 MHz; 1430 kHz; 107.9 MHz

**POWER:** 11.6kw at 1053 feet; 5kw day/1kw night; 20.2kw at 777 feet

**FORMAT:** Urban; Nostalgia; CHR

**WSJZ-FM & WHHT-AM & FM/ Buffalo**

**FREQUENCY:** 93.9 MHz; 1120 kHz; 104.1 MHz

**POWER:** 91kw at 580 feet; 1kw daytimer; 50kw at 390 feet

**FORMAT:** NAC; Gold; Gold

**WEDJ-FM & WRFX-AM & FM/Charlotte**

**FREQUENCY:** 95.1 MHz; 610 kHz; 99.7 MHz

**POWER:** 100kw at 1542 feet; 5kw day/1kw night; 84kw at 1056 feet

**FORMAT:** CHR; Sports/Talk; Rock

**WXJR-FM & WJJZ-FM/Philadelphia**

**FREQUENCY:** 104.5 MHz; 861 MHz

**POWER:** 16kw at 873 feet; 22.5kw at 740 feet

**FORMAT:** Hot AC; NAC

**WNUA-FM/Chicago**

**FREQUENCY:** 95.5 MHz

**POWER:** 3.9kw at 1174 feet

**FORMAT:** NAC

**KCGS-AM/Marshall**

**PRICE:** $225,000

**TERMS:** Asset sale for $75,000 cash and a 15-year, $150,000 promissory note

**BUYER:** Flagland Broadcasting Corp., owned by Roy and Gayla Ragland of Marshall.

**Phone:** (901) 448-5566

**SELLER:** Rex Elliott of Marshall.

**Phone:** (501) 448-5566

**FREQUENCY:** 950 kHz

**POWER:** 5kw

**FORMAT:** Gospel

**Kenosha**

**KMET-AM/Banning**

**PRICE:** $40,000 for 49%

**TERMS:** Asset sale for $75,000 cash and a 15-year, $150,000 promissory note

**BUYER:** Flagland Broadcasting Corp., owned by Roy and Gayla Ragland of Marshall.

**Phone:** (901) 448-5566

**SELLER:** Rex Elliott of Marshall.

**Phone:** (501) 448-5566

**FREQUENCY:** 950 kHz

**POWER:** 5kw

**FORMAT:** Gospel

**Continued on Page 8**
Marconi & Cheese.

Evergreen Media congratulates Wisconsin's second best export.

JONATHON BRANDMEIER

MARCONI AWARD nominee for PERSONALITY OF THE YEAR.
Infinity To Offer New Debt

Infinity Broadcasting filed Monday (7/17) for a shelf offering of up to $500 million in debt securities.

...In a filing with the Securities and Exchange Commission (SEC) the company said the proceeds are intended for general use, including working capital and capital expenditures. Infinity currently has 25 stations in its radio stable.

Meanwhile, River City Broadcasting L.P. and subsidiary River City Finance Corp. registered with the SEC to offer $150 million in senior subordinated notes due years from now. Net proceeds of about $147.5 million will be used to repay debt under River City's revolving credit facility. Underwriters for the deal are BT Securities Corp., Goldman, Sachs & Company, and Salomon Brothers Inc.

River City owns KPHP-FM/Portland, OR; KZSS-AM & KZRR-FM/Albuquerque, NM; KLK-AM/Ft. Lauderdale, FL; and nine TV stations.

Grandparents: Gold For Radio

The golden years may also be golden for radio advertisers. That's one of the findings of Interco Radio Store's latest report: "Marketing to Grandparents: A demographic profile & consumer analysis of an increasingly significant lifestyle."

According to the report, there are 60 million grandparents in the U.S. and they spend $500 million a year on their grandchildren.

"Today's changing family environment has created a unique role for the grandparent figure," the report notes. "It's estimated that grandparents account for 25% of all toy purchases. Add to this the fact that grandparents are often in their most financially secure years, and what emerges is a phenomenal opportunity for marketers."

Interco says one-third of all grandparents are heavy radio users and are likely to be big spenders. Three-quarters of the group are 55+, with high levels of discretionary income, investment assets, and total net worth.

According to Interco's research, the most popular formats among grandparents are Nocturnal, Easy Listening, and News/Talk.

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AN OPEN LETTER TO THE RADIO INDUSTRY

Dear Fellow Radio Broadcaster:

We are large market, small market, medium market. We are group owned and single station operators. Our companies and our businesses differ in many ways. But we are united in our support of eliminating the ownership restrictions on radio. If you would like to join us in our efforts to insure that radio is not held back by outdated regulations in the rapidly changing and highly competitive communications marketplace, please write your congressman and express your support of H.R. 1555.
LaCroix Becomes Urban Promo Dir. At Tommy Boy

Tommy Boy Music has tapped Stacy Scott LaCroix as National Director/Urban Promotions. She most recently was National Director/Promotions, Southern Markets at Warner Bros. Records. LaCroix will report to Chairman Tom Silverman, who told R&R, "Her history of public relations, retail promotion, and radio promotion based in the Southeast gives Stacy the kind of multiple-per- perpective "big picture" background that will help Tommy Boy continue to be leaders in innovation and creativity." A 10-year music industry veteran, LaCroix has held Southern Regional Promotions Manager posts at Elektra and Columbia.

Holly Bows As KMLE Ops. Director

KMLE/Phoenix PD Shaun Holly has been promoted to the Shamrock Broadcasting Country outlet's newly created Director/Operations post. "It's always nice to get a promotion and a pat on the back," Holly told R&R. "This will give me more flexibility in the overall direction of the station. I couldn't be happier than to have my career grow within KMLE and Shamrock." Holly joined KMLE as an air personality when it debuted as a Country station in 1988. He was named Promotions Director in 1991 and elevated to PD in June '94.

Brew Michaels Now OM Of KXYQ/Portland

Brew Michaels has joined Heritage Media Corp.'s Classic Rock/70s Oldies hybrid KXYQ-FM (EARTH 105)/Portland as OM. The 16-year Northwestern radio veteran most recently was President of Independent Rock Programming, a regional consulting firm. President/GM Harry Williams commented, "Brew brings exactly the level of creativity, excitement, and experience we were looking for. He'll be a great fit with the management team we're putting together."

EXECUTIVE ACTION

Saxe Boosted To KEX/Portland GSM

Full-Service KEX-AM/Portland LSM David Saxe has been promoted to GSM. He succeeds Gerry Vitort, who has assumed NSM duties for Citicasters' three Portland properties: KEX, AC KCKW-FM, and CHR KKRZ-FM. KEX President/GM Dave Milner said, "David has been with the station for more than four and a half years and has done a great job both as an AE and as LSM." In his new position, Saxe will oversee eight AEs. Prior to joining KEX as an AE, Saxe worked in real estate.

Yukelson Takes Première VP/Finance & CFO Post

Dan Yukelson has been named VP/Finance & CFO at Première Radio Networks. He will be responsible for all financial and accounting functions for the company. Prior to joining Première, Yukelson was Asst. VP/Controller for Wherehouse Entertainment and VP/Finance & CFO at Station Brands Paint Co. He also spent eight years with accounting firm Ernst & Young LLP.

KBCO/Denver Flips To Talk 'KHOW 2'

Noble Broadcast Group's KBCO-AM/Denver, which previously simulcast Progressive KBCO-FM, has flipped to Talk "KHOW 2." The station will team with Noble's KHOW-AM/Denver as the first AM duopoly to have separate News/Talk formats and share the same name.

The management staff of the station will not change overall, but KHOW-AM OM Mason Lewis will take on similar responsibilities for KHOW 2. "KHOW 2 allows us to build upon the value of the KHOW brand name, which has been a fixture in the Denver marketplace for more than 30 years," remarked KBCO-AM & KHOW-AM VP/GM David Baronfeld. KHOW 2 will program mostly syndicated shows, including G. Gordon Liddy, Jim Rooren, and Tom Leykis. The original KHOW-AM will continue to be "live and local," according to Baronfeld.

"With four stations in Denver [including KHII-FM]," Baronfeld added, "we realized we could maximize programming as well as revenue by doing more with the AM than simulcasting the FM. It seemed easier to market the name 'KHOW' since it has been in the market for so long."

Whitney Houston was recognized for her charitable work via the Whitney Houston Foundation For Children during the annual "VH1 Honors." Offering kudos are (l-r) VH President John Sykes, MTV Networks Chairman/CEO Tom Freston, and VH1 Sr. VP/Music & Talent Relations Wayne Isakak.

On The Trail Of 'Pocahontas'

To commemorate the world premiere of "Pocahontas," KKOB-FM/Albuquerque morning team John (l) and the Bean broadcast live from the Big Apple and interviewed the voice of "Pocahontas" herself, Irene Bedard (second from right). Observing the occasion is John's wife, Faith Forsythe.

‘The Road Home’ Is Where Heart Is

With a live acoustic album, "The Road Home," set to come out next month, Heart filmed two performances at Seattle's Moore Theater for concert video release. Before hitting the road home after the show, a quartet of Captiol execs dropped by backstage to visit the band. (l-r) Capitol's VP/A&R Tim Devine and Sr. VP/international Paddy Spinks, Heart's Nancy and Ann Wilson, and label Sr. VP/New Media Liz Heller, Sr. VP/GM Bruce Kirkland, and VP Video Production & Development Michelle Peacock.

I've sold 90 million albums, but...

...AM I STILL IN YOUR HEART?
MADD and Chrysler have teamed up to promote responsible driving and your station can join them!

The Chrysler Drunk Driving Simulator tour features a '95 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.

This is the perfect way for your station to increase its community involvement and gain positive personality exposure. You can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

- Austin
- Binghampton, NY
- Charlottesville, VA
- Cincinnati
- Columbus
- Des Moines
- Grand Rapids
- Houlton, ME
- Johnstown, PA
- Lincoln, NE
- Minneapolis
- Muskogee, OK
- Newark
- Racine
- Raleigh
- St. Cloud, MN
- St. Louis
- Tucson
- Wichita
Whether you send stereo around the world or mono across town, ISDN is the way to go.

Call us at 1-800-237-1776 and we'll be happy to tell you how to sound great and save plenty!

**GOING ISDN? CALL COMREX.**

**The Prize Vault...**

The Prize Vault is the intelligent alternative to a truckload of promotional equipment. Designed by radio people, the Prize Vault is simple, lightweight, and incredibly effective. For more information, call J.J. Triebold at 701-845-0133.

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**GIGANTIC VISIBILITY FOR YOUR EVENTS GIGA**

**INFLADABLE IMAGES...Attract attention to your station events with a customized giant inflatable. Perfect for your next BIG promotion! Blow-up your mascot or create your own shape and event. Contact: Lenny Freed, 2733 Nationwide Parkway, Brunswick, OH 44212. Fax (216) 273-3212. INFLADABLE IMAGE INDUSTRIES...Phone: (216) 273-3200, EXT. 137.**

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McCan Upped To KKYX & KCJZ Program Manager

NAC KCJZ/San Antonio PD Matt McCann has been elevated to Program Manager for KCJZ and co-owned Classic Country KKYX-AM. In his new position, McCann will oversee all aspects of both stations' programming and handle numerous administrative functions.

"I'm very excited to grow with New City," said McCann. "I'm looking forward to working with [GM] Hugh Barr, [Operations Director] Scott Huskey, and the staff of both stations for continued success with KCJZ and KKYX."

McCann oversaw KCJZ's format flip last February from 18-34 Country KDIL-FM, which he joined in July 1993. Prior to that, he spent almost seven years with Saga Communications, programming KNRQ/Denver for 18 months and WLRW/Champaign, Ill., for five years.

ARS Taps Strasser, St. Pierre For New Duties At West Palm Beach DuoPoly

WBZT-AM & WIRK-FM/West Palm Beach GM Lee K. Strasser has added similar duties at American Radio Systems' newly acquired duoPoly partner, Classic Rock WKGR-FM. Simultaneously, Strasser has tapped Ron St. Pierre as WBZT & WKGR's PD.

"As soon as I met Ron, I knew he was the guy I wanted," Strasser noted. "He's highly respected in the industry, a tremendous talent, and an excellent manager. Ron will be an excellent addition to WBZT & WKGR."

An eight-year veteran of News/Talk WBZT & Country WIRK, Strasser originally joined the combo as GSM. He has served as their GM for four years. St. Pierre — who started his job on Monday (7/17) — previously worked at Classic Rock WYRX/Providence.

Paxson's WAIA/Jacksonville Goes Alternative As 'Planet Radio 93.3'

Paxson Progressive WAIA/Jacksonville has flipped to Alternative as "Planet Radio 93.3 — The New Rock Alternative," targeting 18-34s. The station temporarily is running jockless under PD Jim Randall; new calls WPLA are pending FCC approval.

"A larger and larger hole was growing in the market for this type of music," VP/GM Linda Byrd told R&R. "[Crosstown Rock] WYFY plays some alternative music, but also a lot of classic rock — they serve two different masters. Our hope is to supervise one master and allow FYF to move more into a classic rock position."

Phenomenal Reaction

"We had become a very current-based Progressive station, which typically would deliver a younger audience," Byrd continued. "There's more energy now; the on-air presentation will be totally different. We hope our jocks want to — and can — make the change with the station."

"The reaction has been phenomenal," said Randall. "The direction of the station will be determined by the audience. They can handle what we sell."

After flipping to Progressive a year ago, WAIA scored 2.8 and 2.6 12+ in the Summer and Fall '94 Arbitron surveys, respectively, before dropping to 1.6 in the Winter '95 book.

Rockline Comes Of Age

Tommy Shaw (l) and Jack Blades (l) of Shaw/Blades were on hand to help Global Satellite Networks' "Rockline" show celebrate its 14th birthday. Rockline host Steve Downes (second from right) graciously let WB's Chris Cissell in on the party.

A Little Chin Music

Brian Phillips (l), Mark Thompson (r), and Chris Issak (second from left) intensively listen as Issak's drummer, Ken Dale Johnson, shows off a new percussion technique. Issak dropped by the "Mark & Brian" show to promote his "Forever Blue" album.

UPDATE

Spivack Tagged As TAG Promo Director

Gary Spivack has been named Sr. National Director/Promotion at TAG Recordings. Based in Los Angeles, he had served as National Director/Alternative Promotion at MCA Records since 1993.

"With his energized spirit and breadth of both label and radio experience, Gary is a terrific addition to the TAG staff," said Exec. VP/GM Leyla Turkkian, to whom Spivack will report. "I'm looking forward to the freshest, unique strategies he'll undoubtedly bring to bear in developing our artists' radio campaigns."

Spivack began his career in 1987, working in Premiere Radio Networks' Station Affiliations Department. In 1989, he joined Epic Records as L.A. Local Promotion Manager and was promoted two years later to Regional Promotion Manager/West Coast.

MTV, WW1 Team To Launch MTV Radio Net

MTV and Westwood One Entertainment have joined forces to create the MTV Radio Network, slated to debut in September. Marketed and distributed by WW1, the new network will include simulcasts and special programming based around MTV events, a daily MTV News feed, custom music research reports, and more. Market-exclusive promotional opportunities will exist for participating stations.

WW1 Exec. VP Thom Ferro said, "With this unprecedented arrangement, radio stations will have access to more MTV programming than ever before. "Radio has played an important role in our business," commented MTV VP/Programming, New Business Matt Farber. "Partnering with Westwood One is a natural extension of MTV's ancillary business."

We're looking for radio people who know the meaning of customer service.

Arbitron has a number of new positions in our offices around the country for self-starters with radio station experience. If you know how to use Arbitron information for radio sales and programming and are ready to travel, send your resume and salary requirements to a manager listed below:

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Software Trainer - Show our clients how to use Arbitron PC-based services. The ideal candidate will have two years of radio station sales experience with solid communication and analytical skills. Strong PC skills a must.

Brad Bedford
Western Manager
The Arbitron Company
5670 Wilshire Boulevard, Suite 600
Los Angeles, CA 90036-5606
Position available: Software Trainer

Marianne P. Pieper
Southeastern Manager
The Arbitron Company
9000 Central Parkway, Suite 300
Atlanta, GA 30328-1639
Position available: Software Trainer

Frank Stanitski
Eastern Manager
The Arbitron Company
9705 Patuxent Woods Drive
Columbia, MD 21046-1572
Position available: Account Executive

Bob Klemo
Midwestern Manager
The Arbitron Company
211 East Ontario, Suite 1400
Chicago, IL 60611-3289
Position available: Software Trainer

Dennis Seely
Southwestern Manager
The Arbitron Company
One Gallerta Tower
13552 Noel Road, Suite 1120
Dallas, TX 75240-6466
Position available: Account Executive, Software Trainer
Sales for John enormously.

Radio

* SUE ANN MAROHL, promotions manager for the National Sales Manager for the 10-market Fairfield Communications Group, has been an AE with Banner Radio, which continues to rep the Fairfield stations.

* ABC Radio Networks promotes CYNTHIA THOMAS to Creative Services and SHEILA RUTLEDGE to Managed Promotion/Events, Thomas has been Production Manager for three years, and Rutledge was a Promotions Editor.

Associated Press announces four new appointments: KEN MELLOREN joins as Manager/Affiliate Relations for AP All News Radio, CYNTHIA YOUNG comes aboard as Manager/Direct Sales for AP's broadcast division, STEVE KATZ is promoted to Asst. Managing Editor, Product Development for AP's broadcast division, and KARL WERTZLER joins as Regional Radio Executive (IL, IN, MO) for AP's broadcast division.

* LYDIA PARETS takes on Metro Networks’ new Director/New Business Development, Los Angeles position. She joins the company after a sales stint at Sound Trends and FAM, Los Angeles.

* KURT KRETZSCHMAR is promoted to Associate Director/Affiliate Relations for One-On-One Sports Radio Network. He was formerly Sr. Producer.

THREESA HASAN is now Director/Re- search Services for radio syndicator Mediamerica Inc. She joined the company last August as Sr. Research Analyst.

Records

* RENEE PFIFER is now Director/Tour Media for Columbia Records. She has been the label’s Associate Director/Tour Publicity since 1992.

* Island Independent Labels (ILL) makes three appointments to its promotion team: FUMI ONAIYE is named Mango’s National Promotion Manager; DAVID NATHAN becomes Associate Director/National Crossover Promotion for ILL, and JOHN JR. is set as ILL, National Manager, Club & Mix Show Promotion.

* ABBY WAXMAN adds two premium sports information services: “ESPN SportsTime” and “SportsTicker.” The former will carry news and features, while the latter will provide scores, news, previews, recaps, and features; (212) 991-9000.

* KATZ RADIO GROUP signs an ex- clusive agreement to represent MCA’s newly formed RISING TIDE ENTERTAINMENT in 42 W. 54th St., Fifth Floor, New York, NY 10019. Phone: (212) 684-1000.

* NATIONAL RADIO says it has been selected by the National Music Publishers Association to handle the promotion of BMI and ASCAP songs.

* COUNTRY MUSIC BROADCASTER, Inc. (CMB) has announced the promotion of its first full-time business manager, JANE PERLMAN.

* The Box as Radio Star.” Exact- estimat- ing Stones deliver “Cocksucker Blues” to Decca.

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* The Box as Radio Star.” Exact- estimat- ing Stones deliver “Cocksucker Blues” to Decca.
I've performed in front of millions upon millions of people but...  

...AM I STILL IN YOUR HEART?
**New York**

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<td>WAGS</td>
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<td>WCAU</td>
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<td>WQXK</td>
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**Los Angeles**

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**Nassau-Suffolk**

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**Riverside-San Bernardino**

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**Haffley Joins R&R As Sales Rep**

Missy Haffley has been added to the R&R staff as a Sales Representative. She most recently was LSM at KXKZ-AM & KXKZ-FM/San Bernardino. Her new responsibilities include handling advertising sales to record companies.

"I am pleased to announce the hiring of Missy to our advertising team," said R&R VP Sales, Western Region Michael Atkinson. "Missy has an extensive radio sales background, and I hope the industry will join me in welcoming her to the R&R team." A Los Angeles native, Haffley began her radio career as a Retail Sales Representative at Alternative KROQ/Los Angeles. She then spent five years as an AE at KNAC/Long Beach.

**Update**

Continued from Page 13

Discovery artists the catchers visited Los Angeles and performed at the "Backlot-Tromente" Club R&R. Sharing notes about the concert are (standing): John D. &R staff members Dale Grundle and Alice Lemon. **Catchers In The Catcher**
Ownership

Continued from Page 1

alition has hired public relations gin-
Bill & Knowlton's Washing-
ton office to help promote a plan that
would cap ownership limits at 50 AMs
and 50 FMs. Legislation pending in the
House (and already passed by the Senate)
would completely do away with the current
20 AM/20 FM limit.

Bill & Knowlton has issued a thick
pack of press clips and other
material designed to educate
lawmakers and the media on CBDSA's
viewpoint. Among those items is
American Radio System's recent
trade press ad announcing its de-
sire to buy more stations.

"We're fighting a great degree of
unfairness (on the ownership is-
ue," Milewski said. "We have a
number of Democrats who will co-
sponsor a bill. The question is can we
get some Republicans? This is a
tug of war.

CBSDA suffered a public relations
setback last Friday (7/14) when the
Washington Post reported General
Medial's acquisition of KURT and
VORP, the group's first national
GM Warren Wright — using the
bogus name "Bill from Fairfax"—
shaped its calling during the "Olv-
ber 19 Radio/Television Direct-


Changes

Continued from Page 14

Pattison returns to succeed Promot-
ion Director Karen Menke, who left
to take a similar post at KMXV/
Kansas City — WHYY/Montgom-
ery, AL GM Jimmy Steele is han-
dling MD duties until a new MD
night slammer can be hired; mean-
while, HH/VP/Phil B. remains out on
medical leave; JKY-AM/Tucson’s
flip from CHR to Alternate, former JKY
MD Chris Jeffers accepts the MD
job at KJQ/San Antonio, TX. . . . Form-
er MKD/Bigg/Little Rock PD Ken Wall
becomes PD at WZYP/Huntsville, AL. . .
Contrary to a previous Street Talk
report (7/7), new WOKI/
NSky PD Vic Del Giorno was not
PD at KQIZ/Amariillo; Ted Keli
remains KQZ’s PD.

Classic Rock: Jackie Robbins
is named News & Public Affairs
Director at KIT/DFW, Rob Lieber
joins and hosts Jonathan Doll’s morn-
ing show.

Country: WL/FM-ST. Louis

ight over: Bob Matthews moves into
afternoon drive, replacing
Johnny Rabbiti, who takes over
om/morning drive duties at sister
station WRTH ... WXTU/Philadel-
pia morning co-host John Lodge
deraps for places unknown . . . At
WKN/Columbus, GA, Jody Van-
Allen replaces PD Dave Kelly
in mornings, Tom McK
takes Van-Al’s afternoon slot, and
partners will fill McK’s night
spot until a permanent replac-
ment is found ... W51X/
Newton/MA: Howard
Burns has taken a 30-day med-
ical leave of absence . . . Former
WCB/ORlando night disc
Mark Liton takes Van-Al’sformer head
for mornings at KAS/YA/Albuquerque,
where they’ll be known as
"Two Kees: The Morning, Cat-
fish & Herb" ... After three and
half years, WDE/Des Moines, WI PD
Shane Fitch exits; MD Lou Stewart-
becomes acting PD.

NAC: Deborah Rose (formerly
Stevie Brooks) joins WND/NDA-
lege for night: KKJZ/Portland
evening personality Eydie Bowen
shifts to afternoons and picks up
AA$$ duties, while PD Chris Miller,
who had been handling afters, 
comes off the air.

News/Talk: WWCR/Washington
news anchors George Papaganis
tia, A. Mea. with Exs.at the sta-
tion cuts all in-house news in favor
of Metro Networks and NBC Radio
News reports ... WDSK/Cleveland,
Morgan emerges from seven years
darkness as a News/Talker, featuring
primarily syndicated fare such as
Rush Limbaugh, Alan Colmes, and
Dr. Laura.

Progressive: WVGO/Rich-
mond revamps its on-air lineup:
Mike Harris, of course, continues
off his midshift; afterooner
Mike Hsu switches from 2-7pm to
6-10pm; overnighter Kevin
Matthews moves into the night-
ime "After Hours" show, which
will now take on an Alternative
flavor; nighttimer Eric B. Stan-
ley takes over late -nights; and
Blaek Smith goes from swing to
overnights ... WRNR/Baltimore
takes over late -nights; and
Phil Harrell is named Asst.

Rock: Rock Alternative WVIC
("Buzz 95")names new on -air line-
up: Crash & Burns (mornings),
Turner (middles), Darrin Arri-
enos (afternoons), Matt Talto-
nito (nights), and Michael Shirley
(Zimmer) (overnights).

Records: RCA Label Group VP/
Operations David Gales had the follow-
country for a number of years . . . At-
lan-Savannah hitches Sherri Garrett
and Greg Sax to its Southeast and
Southwest regional promotion posts ...
Decca Southeast regional promo
domo Rosy Pitchfitich exits . . .
Atlantic Regionalpressions post . .
Tyrone Cording exits for the Relat-
VPA/VideoMedia relations gig . . . AMG
Director/West Coast Publicity Rick
Robinson accepts the Publicity
Director/promo ... AMG promotes
Lianne Malterre to West Coast Tour
Publicist and Eileen Bronek to East
Coast Tour Publicist . . . Epicpro signs
former Alias promo domo Robbie
Lloyd for National Alternative Pro-

City Of Hope Descends On City of Angels

To the shock of a City Of Hope fundraising campaign, a group of industry nota-
tables gathered in Los Angeles last month to honor music attorney Allen
Grubman. this year’s Spirit Of Life Award recipient. getting into the spirit of the event are (l to r) Dr. David Pashman, MD, at the City Of Hope; Allen
Grubman; Jimmy Kimmel Live’s Tom Leykis; and Pasha. Mica Music Entertainment’s Zach Horowitz and Bruce Reini-
koft, Creative Artist Agency’s Tom Ros, Grubman, Loeb & Loeb’s John
Milewski, GM News & Public Affairs, and Jonathon Lloyd.

Indecency

Continued from Page 1

In a dissenting opinion, Judge
Richard A. Posner sided with the
court’s majority, arguing that the
NPR’s protections for indecency
meant that the station, in broadcast
language, was using its power to
force private speech, butting its informal powers
through coercion and intimida-
tion. "If it were up to him, Tate said, a
federal judge would have been
trained" to establish a system to
suppress judicial review of all indecency fines.

The court’s decision is just two
weeks after the full Cot of Appeals
upheld the government’s right to
limit indecent broadcasts to late-
night hours. That decision likely will be
appealed to the Supreme Court.

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Chancellor Eyeing Buying Shamrock?

Elvergreen Media’s acquisition of Pyramid Communications may not be the last word in mega-deals this week. The buzz has Chancellor Broadcasting (which owns 13 stations in seven markets) picking up most — or all — of Shamrock Broadcasting’s 18 stations in 10 markets. Execs from either company could not be reached to comment on this red-hot rumor. But if it turns out to be true, Chancellor would end up with Dudley, WFLY/New York, WHDH/ Boston, and a NYC station (Z100) to go with its Long Island combo (WALK-AM & FM). Stay tuned!

Rumors

• Is Mariah Carey about to get her own label deal through Sony? Will we see a first release before the end of the year? A major NYC Sr. VP being courted to run the label?
• While those rumors of a Zoo York City station switching to full-time Alternative refuse to die, is there any truth to talk about a certain Big Apple operation’s rhythmic exploration?
• After Elvergreen closes on Pyramid, will Pyramid CEO Richie Baislauge and CFO Kenny O’Keefe go to Disney World? Start a record label? Consult radio station overseas? Consult record company? Wait for offers to pop out of the woodwork? And... will Evergreen fulfill everything in Chief Programming Officer Steve Rivers’ current deal to keep him around? Or will Rivers join Baislauge in his new ventures?
• With ex-BDA & consultant Greg Gillespie takin’ over PD duties at WRK/Raleigh, will the heritage Rock outlet segue to a more Progressive sound? Will Joe & Stan’s morning show be gone by the time they get back from vacation? And is crossover WARO (Arrow) PD Jim Walton eyin’ ex-KPNT/Sr. Louis and WDIZ/Orlando morning valet for wakeup service? Will Hollywood Nat’l Promo Dir. Chris Lopes return from vacation as Capitol Sr Dir. Promo? And is Relativity L.A. Regional Tom Maffei eying Capitol’s open crossover promo slot?
• Is MCA negotiating to distribute San Diego indie Cargo Records?
• Wasn’t that KISE/KC’s Midnight dancer Booker Maddison heard on KEGE/Minneapolis? And wasn’t KGEE nightlock Cain heard on Z100/ NY recently? Will Z100’s Freddie Vedder segue to middays to make room? Will that make current midday Maven Human Newman a fixture?
• Will new WBBS/Atlantic City buyers Press Broadcasting decide the station’s future this week? Could it be the talk of the town?
• WRUV/Richmond morning dudes Corey Dietz & Jef Hamilton resign to move to a larger market, Cleveland or Dallas? Is WXDL/Orlando PD/afternoon driver Adam Cook looking to become an off-air PD?

ST hears lawyers for Danny Goldberg are working out an exit package for the Warner Bros. Records Chairman. Goldberg is expected to announce his resignation within two weeks, at which time Warner Music Group Chairman Michael Fuchs will probably replace him with Warner Music UK headman Rob Dickens.

Susquehanna Radio Corp., which owns Progressive KFOQ/ SF, has agreed to purchase KHQT (Hot 97.7)/San Jose from Anaheim Broadcasting. KHQT GM Dayton Phillips told ST “the simulcast and LMA will begin August 7.” Phillips also said that “at this stage of the game, Susquehanna has not decided” whether or not to keep any of the current “HQT” staff, though “some interest has been expressed.” Anaheim will retain KCAL & KOLA/Riverside-San Bernardino and KBZT/San Diego.

The surprise move spurred speculation that Hot 97.7’s Rhythmic CHR format could resurface on another Bay Area signal. (After all, the station hit Top 5 12+ since the Winter ’95 San Jose Arbitron book.)

Enaptured?

ST’s prin’ly eyes spotted Priority Records Pres Bryan Turner power-dining with Jimmy Lovine — just as InterScope comes closer to a showdown with half-owner Time Warner over The Dogg Pound release, which Death Row Records intends to issue next month. Are these twin rap titans talkin’ unification?

The National Association of Radio Talk Show Hosts (NARTSH) has seen three of its board members quit since the group’s late June convention. Syndicated talker Doug Stephan, WLAC/Nashville host Les Jameson, and WFTL/FL Lauderdale yakker Mark Scheinbaum each voiced displeasure at what they viewed as a conspiracy to quash internal dissent over various issues — including the power wielded by NARTSH Exec. VP Carol Nash.

Nashes says she’s the victim of an “inappropriate” attempt to oust her from her paid position. NARTSH Pres Gene Burns calls the flap “a tempest in a very small teapot,” and says he supports Nash.

The FCC denied Royce International Broadcasting’s application for review of the

Continued on Page 20.
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5 Albany NY 13 Boston MA
6 St. Catherines ONT 16 Portland ME
8 Toronto ONT 19 Hartford CT

more to follow

from the new album SEEDS

Produced by Marti Frederiksen and Brother Cane
Mixed by Tim Palmer for World's End (America), Inc.
Management: Conrad Rafield and Jay Wilson for New Era Management, Inc.

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A Company is Judged by Comparison to its Competitors

Here is our case: Music Express Limousine Service was created in 1974. We have offices in Los Angeles and New York. We employ over 200 people. We are totally independent from any other limousine company. We are fully and completely computerized. We own over 150 vehicles. Our fleet of limousines, town cars, vans and busses are constantly updated. No vehicle is over 24 months old. Our dispatchers, reservationists, office personnel and chauffeurs are all experienced, hand-picked, bonded and most qualified. They have to be. Our client list is America’s “Who’s Who” in all government, corporate, financial and entertainment fields. Our Los Angeles and New York offices are headquarters of an independent world-wide affiliation of the finest limousine companies on the globe. We have been consistently honored and awarded by all national limousine organizations. We accept major credit cards. Our rates are always competitive.

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Continued from Page 18

sale of KQPT-FM/Sacramento from Duchossis Communications to the Brown Organization. Royce filed a petition to deny the assignment, alleging it had learned from a reliable source that Brown intended to evict Royce’s station, KWOD-FM, from its White Rock, CA location — which would be a violation of FCC rules.

That indecency charge against Epic recording artist Ty Herndon was dismissed in a Ft. Worth court on Tuesday (7/18). Herndon completed a drug rehab program and was granted probation with 200 hours of community service attached.

Sonny Bloch pleased innocent to tax fraud and perjury charges in Manhattan last week. Bloch stands accused of evading taxes on $700,000, filing false corporate tax returns, and lying to the Securities & Exchange Commission.

Heartfelt condolences to Columbia Chairman/President Donald letter and his entire family upon the passing of his mother, Mary Louise letter. Contributions are being accepted in her memory at Hospice Care, 461 Atlantic St., Stamford, CT 06901. For further information, call (212) 833-8605.

Additional condolences to industry veteran Jon Scott, whose father passed away last Wednesday (7/12) after a long illness. The family requests any memorandums donations be sent to the T.J. Martell Foundation, 6 West 57th St., NY, NY 10019.

Similar sentiments go out to the friends and family of former WPBR/Palm Beach, FL owner Everett Aspinwall, 68, who died last week of prostate cancer. Aspinwall earns a footnote in Talk history as the first broadcaster to sign on for Mutual’s pioneering “Larry King Show.”

Rumbles

- KSWG/Seville “Twisted Radio” morning star Bob Rivers inks a contract extension that’ll keep Rivers on the Rock outlet for another five years.
- WYJZ-AM & WAMO-FM/Pittsburgh GM Allen Lincoln adds PD duties for Urban Gold WYJZ-AM.
- After 2 1/2 years, WMFS/indy PD/air personality Kevin Mason exits.
- WOBZ/Macon, GA MD/morning dude Eric Stavans is upped to PD.
- After two weeks, UC WNV/Lexington, KY PD Mike Burra reinstates his programming duties and segue to Production Dir. Public Service Dir. Owen Summers becomes OM/PD and AE Duce Williams is upped to Sales Mgr.
- WKNQ/Columbus, GA ups midday jock Dave McManus to PD. (McManus programmed crosstown AC WGSY prior to joining KON last November.)
- WHV/Huntsville, AL is now calling itself “The Possum” and has applied for the WPZM calls. Tex Carter remains PD; an entire new airstaff will be announced shortly. The station is currently music-intensive with 45-minute music sweeps called “Possum Tracks,” Rusty Walker now consults.

Records

- Ex-Atlantic promo domo Mark Nathan takes an A&R gig with Doug Morris’s NYC-based Island/Tide Entertainment label.
- Former EMI Rock Promo head Neil Lasher segs to a newly created national radio promo post at EMI Music Publishing.
- Capitol/Nashville Mgr./Nat’l Secondary Promo Jimmy Rector joins Decca for Southeast regional promo, based in Atlanta.

Look for legendary Columbia Sr. VP/Exec. Producer, Jazz/Progressive A&R Dr. George Butler to step down when his contract expires at the end of next week.

Wildly Exaggerated

In the true Mancow spirit, the new KYLD (Wild 107.7) & KYLZ/SF morning team of Jeff “JV” Vandergrift, “Elvis” Medina & Lance “Hollywood” Otani are already stirring up trouble — telling listeners former Wild morning man Frank Lozano was “unable to be revived and was dead.”

Lozano and his wife were bombarded with phone calls and e-mail, but ST is pleased to report the ex-Wildman is alive ‘n’ kickin’ out voiceover work in the Bay Area. He’s also on the Wild 107.7 payroll for another year.
Thanks! AC Radio For Your Support

#1 AC MOST ADDED RECORD
#1 AC MOST INCREASED AIRPLAY
29 DEBUT RECORD

Peter Cetera
with
Crystal Bernard

(I Wanna Take)
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KESZ • Phoenix
WDOK • Cleveland
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WWWM • Toledo
WLOR • Toledo
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WFMK • Lansing
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WBBQ • Augusta
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Tuning Up For Fall: A Checklist

Hard to believe — especially here in steamy Washington, DC — but autumn, with all its seasonal glory and back-to-the-grind pressure, is right around the corner. Labor Day is six weeks away. Arbitron’s Fall survey begins on September 21.

With that grand day looming, why not take some time to give your programming the once-over? Here’s a checklist of things you might want to review, revise, or revamp before the leaves fall.

**Ratings Are Fundamental**

- **Formats.** Make sure your hosts are up to snuff on the basics. Are they giving the call letters and identifying themselves with enough frequency? Do they restate the topic and identify the guest so new listeners can easily get up-to-speed? Are they airing the scheduled promos?

As WRKO/Boston PD Al Mayers notes, “This is a ratings business, and Arbitron credits listening three ways: call letters, personality name, and frequency. You’ve got to keep that information in front of the audience.”

Mayers adds that sloppy formats can happen anywhere. During a recent visit to a Top 10 market, he was stunned by the lack of information provided by hosts on both of that city’s major News/talk outlets.

**You can bake great bread, but you’ve still got to get it to the shelf.**

[Sound processing] is the shelf presentation of our product.

— Walter Sabo

“I had no idea what the topic was, except for what I could pick up from pieces of the conversation,” he says. “I couldn’t believe how long it took them to identify themselves or give the call letters.”

- **Localism.** Is your station connecting with the local audience? Consultant Walter Sabo reminds clients that radio’s greatest strength is its ability to react quickly to local tastes, interests, and developments. “If we’re not doing that, we’re giving up our biggest advantage over newspapers, television, billboards, and every other medium.”

When traveling, Sabo likes to play the “What City Are We In?” game. He tunes in at a station and listens until he’s heard enough local references to determine what market he’s visiting. Why not try the same thing yourself with an aircheck from your station?

- **Fun.** Sabo also encourages programmers to make sure their programming serves a purpose beyond letting callers vent. “If a person tunes in for 10 or 15 minutes, are they going to hear passion?” he asks. “Are they going to hear something fun — a joke? Will they hear something interesting or useful? Or are they just going to hear a guy whining?”

- **Personality.** Take some time to review your air talent. What are they bringing to the on-air party? Are they strong personalities with distinctive opinions about the topics they discuss? Do they offer listeners new information and/or perspectives on those topics? Or do they rely on the callers to do their shows for them?

According to consultant Bill McMahon: “Listeners don’t want a host that does more than 10% of his show that way. You need to review what they’re doing.”

- **Perspective.** Is your programming driven totally by politics? Does every topic end up as a Clinton-bash, a Newtfest, or a liberals-vs.-conservatives feud? If so, says McMahon, it might be time to step back, take a deep breath, and rethink things.

“A sad legacy of Rush Limbaugh’s success has been the total domination of the ‘Talk format by politics,” says McMahon. “I really think that’s going to hold the format back. Yes, politics does touch on many aspects of our lives, but it’s not the only thing that affects people and it’s not the only thing they care about. But in Talk radio, we’ve taken to seeing everything through the prism of politics.”

- **Politics.** If there are off-year elections taking place in your listening area, use the dog days to map out your coverage strategy. Oh, and remind the GM and GSM to get squared away on the political ad rates.

- **Processing.** Sabo urges his clients to make sure the station is as loud as legally possible. “There isn’t a single market where the station that has the highest level of perceived loudness doesn’t do very well in the ratings,” he says. “Listeners feel that the loudest station is the one that is closest to them and thus knows the most about what’s going on around them.”

To programmers who feel pumping up the volume is a gimmick, Sabo says: “You can bake great bread, but you’ve still got to get it to the shelf. [Sound processing] is the shelf presentation of our product.”

- **Production.** WBVA/Richmond PD Tim Farley uses the summer months to tune up his station’s production capabilities. He pays special attention to the music library. “If you don’t have a wide selection of good, fresh holiday music,” he warns, “every ad you air after Thanksgiving will have ‘Jingle Bells’ as the background.”

**If a person tunes in for 10 or 15 minutes, are they going to hear passion? Or are they just going to hear a guy whining?**

— Walter Sabo

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www.americanradiohistory.com
A Fourth-Quarter Promotional Planner

Outlined below are several TSL- and cume-building contests/cash giveaways that can be customized for your station during the fall Arbitron sweep.

These ideas are quite effective — whether you’re working with a large or small promotional budget. The key to the success of any promotion, however, is planning ahead. And be sure to search for promotional partners and trade whatever you can.

Cash, Cars & Stars

Besides building TSL and word of mouth, this particular contest also can be tied into a direct mail campaign. It’s very simple: Use a sounder or a song to award cash to the correct caller. (During my programming days, we used $100 bills.) The caller, who automatically wins the cash, is read a list of five hot cars. (To determine which five hot cars, you can pose a question to listeners at the end of a callout session.) The contest winner chooses the car he would like to win; he’s also asked to name the celebrity he’d like to deliver said car if he’s the winner. The contest’s choices are then entered in the random drawing finale.

You can trade the prize cars in exchange for on-air mentions for the local dealer. And if the chosen star is unavailable at the time of the drawing, the winner instead can receive extra cash stashed in the glove compartment.

This contest works because it gets people talking. Which car would you like to win? What star would you want to deliver? If this contest is properly positioned, it gives your station the image of giving away many cars and having connections with major stars.

“Show Us Your ...”

We’re talking call letters and slogans here. This contest helps build awareness and cume. Come up with a cash budget — $10,000 or a nice prize you can trade out. In this contest you’re looking for call letter and/or slogan exposure. The listener who comes up with the most creative exposure of your call letters wins. Make sure all entries are legal. And disqualify anyone who defaces public property or endangers himself or others.

You can give away one grand prize or spread out the winnings to dispatch your personal prizes all over town to award prizes to the office that hangs the most creative banner.

Cash Jackpot

As it builds cume, this promotion pushes listeners to interact with your station by having them jot down jackpot picks next to your station call letters. Establish a jackpot amount, say $3,478.93. Your personalities then randomly call around the metro, putting contestants on-air for one chance at guessing how much is in the “Cash Jackpot.” If the contestant guesses incorrectly, the jackpots roll over and more money is added to the total. The jackpot increases until someone wins.

Key Song Contest

You can give away a car, boat, house, motorcycle — anything that requires a key to start it. Open an “An-ounce a key” entry, then award the prize. Do your homework on this one — you don’t want to give away two or more cars.

Using a clear fish bowl, distribute the keys on the day of the event. The key that starts the vehicle should be kept in a safety deposit box until that day. All dummy keys should be made by a professional, using the same color and general shape of the real key. All dummy keys should be turned in to station personnel at least twice prior to the giveaway. If the prize is a car, have contestants open the door instead of starting the engine. Provide food and drinks on prize day ... and don’t forget Alka-Seltzer for yourself.

Dollar Bill Contest

Hopefully, everyone in your audience has a dollar bill in his/her pocket or purse. That dollar bill also has a series of numbers on it. Have your personalities read off three or more numbers on a dollar bill. If your contestant is the correct caller — and has the numbers in the correct order on his bill — he wins $100 cash when the dollar is brought in for verification.

The Black Box

This one builds cume/TSL and makes people pay attention. Find the best billboard location(s) in town and mount a huge black box with nothing on it except a question mark. Leave it there for a couple of weeks. By then, hopefully, you’ve attracted attention, aroused curiosity, and perhaps even received press coverage.

Then paint your logo on the box and announce that the first contestant who can identify all 10 items inside the box wins a prize. You can make a couple of the prizes goofy and silly. Give clues in each daypart. You may want to hire a professional clue writer. For the craves who climb the billboards, leave a personal note in the box: “Nice try. You didn’t think we were that dumb, did you?” This will keep people talking long after the promotion is over.

Cash Clock Payroll

Listeners mail or fax in their names and telephone numbers. Your personalities contact a contestant and put him on the “Cash Clock Payroll,” let’s say, $50 an hour. The next hour, another contestant’s name is called. If contestant number two doesn’t call in to get on the Clock Payroll within the allotted time, contestant number one stays on the clock and wins another $50. This continues until another contestant calls or a designated cutoff time is reached.

Next Week: Lifestyle-oriented promotions that help build station image.

COMING SOON:

Ideas for Octoberfest, Thanksgiving, Halloween, Christmas, and New Year. If you’d like to contribute ideas or discuss successful promotions you’ve conducted, please fax me at (310) 203-9763 or call me at (310) 786-1653. Your comments and suggestions are always welcome.

CHR/Top 40 Asst. Editor Paul Colbert contributed to this column. Reach us online at RNBLA@aol.com
### Callout America® Hot Scores

**By Tony Nova**

TLC's "WATERFALLS" (LaFace/Arista) is the Callout America champion once again, moving 4.10-4.15 in total favorability. "WATERFALLS" scores 4.35 among women 12-17, 3.91 among women 18-24, and a top-ranked 4.03 among women 25-34.

"KISS FROM A ROSE" by Seal (ZTT/Sire/WB) climbs 3.62-3.88 in total favorability. "Kiss" is a strong across all demos, posting a 4.01 among women 12-17, 3.68 among women 18-24, and 3.84 among women 25-34.

"As I Lay Me Down" by Sophie B. Hawkins (Columbia) leaps 3.17-3.47. "Lay" achieves its best score in the Midwest, where a 4.04 favorability rating claims fifth place.

"Colors Of The Wind" by Vanessa Williams (Hollywood) moves 3.57-3.79 in total favorability. "Colors" finishes with a 3.84 among women 25-34, good for fifth in the demo.

"Run Around You" by Blues Traveler (A&M) remains a solid Callout America performer, with a 3.85. "Run Around You" ranks second among women 25-34 (3.92) and fifth among women 18-24 (3.82).

"Let Her Cry" by Hootie & The Blowfish (Atlantic) is the best cut among women 18-24, scoring 4.02. "Good" by Better Than Ezra (Swell/Elektra/EEG) holds steady with 3.70 in total favorability. "Good" earns its best approval rating among women 25-34 (3.81), securing a seventh-place finish in the demo.

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### Callout America® National Music Research Estimates

**Exclusive National Music Research Estimates**

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Total Average Favorability Estimate (1-5)</th>
<th>Total % Familiarity</th>
<th>Total % Burn</th>
</tr>
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<tbody>
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<td><strong>TW</strong></td>
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<td>LIVE Lightning Crashes (Radioactive)</td>
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<td>GREEN DAY When I Come Around (Reprise)</td>
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<td>PAULA ABDUL My Love Is For Real (Captive/Virgin)</td>
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Total sample size is 403 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 are tired of hearing the song. Sample composition is based on females aged 12-34 who are weekly music listeners of at least one R&R CHR/Pop reporting station in the following regions: EAST: WXXS/Boston, WKQX/Ruffin, WKSX/Hartford, WTCI/Hartford, WHTZ/New York, WIOQ/Philadelphia, WPXY/Philadelphia, WBBZ/Pittsburgh, WPPT/Philadelphia. SOUTH: WSST/Atlanta, WEDJ/Charlotte, WPKE/Dallas, KRBE/Houston, WYWH/Miami, WEBZ/New Orleans, WNZN/Nashville, WXGL/Orlando, WLTZ/Tampa, MIDWEST: WXMG/Cincinnati, WZMW/Detroit, WICK/Columbus, WZPL/Indianapolis, KSFR/Kansas City, KMVY/Kansas City, KDB/Minneapolis, WMQG/Louis. WEST: KXIS/Los Angeles, KNIX/Phoenix, KWRU/Portland, KUTS/SPokane Lake City, KKLQ/San Diego. ©1995, R&R Inc.
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<td>(Crite)</td>
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<td>(A&amp;M)</td>
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<td>(PMP/RAI/Island)</td>
<td>3304</td>
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<td>Come And Get Your Love</td>
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<td>Can't Cry Anymore</td>
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<td>17</td>
<td>BLESSING UNION</td>
<td>Of Souls</td>
<td>I Believe</td>
<td>(EMI Latin)</td>
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<td>(Swell/Elektro/EEG)</td>
<td>2145</td>
<td>2077 + 68</td>
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<tr>
<td>19</td>
<td>LIVE</td>
<td>Lightning Crashes</td>
<td>(Radioactive)</td>
<td>2143</td>
<td>2382 + 239</td>
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</table>

**BREAKER @ 16:**

| Del Amitri | Roll To Me | (A&M) | 2142 | 1737 + 405 |

**BREAKER @ 13:**

| Vanessa Williams | Colors Of The World | (Columbia) | 2132 | 1955 + 177 |

**BREAKER @ 17:**

| Paul Abdul | My Love Is For Real | (Captive/Virgin) | 1387 | 1784 + 397 |

**BREAKER @ 20:**

| Chris Isaak | Somebody's Crying | (RCA) | 1323 | 1305 + 18 |

**BREAKER @ 23:**

| MONICA | Don't Take It Personal... | (Rowdy/Arista) | 1214 | 1043 + 171 |

**BREAKER @ 26:**

| U2 | Hold Me, Thrill Me, Kiss Me, Kill Me | (Atlantic) | 1174 | 1658 + 484 |

**BREAKER @ 29:**

| HOOTIE & THE BLOWFISH | Only Wanna Be... | (Atlantic) | 1643 | 1138 + 505 |

**BREAKER @ 32:**

| SOPHIE B. HAWKINS | As I Lay Down | (Columbia) | 1608 | 1296 + 312 |

**BREAKER @ 35:**

| DIANA KING | Shy Guy | (Work) | 1595 | 1572 + 23 |

**BREAKER @ 38:**

| PAULA ABDUL | Love Is For Real | (Captive/Virgin) | 1387 | 1784 + 397 |

**BREAKER @ 41:**

| SOUL FOR REAL | Everything Little Thing I Do | (Uptown/MCA) | 1145 | 912 + 233 |

**BREAKER @ 44:**

| VAN HALEN | Can't Stop Lovin' You | (WB) | 1124 | 1203 + 80 |

**BREAKER @ 47:**

| MADONNA | Human Nature | (Maverick/Sire/EB) | 1091 | 1190 + 99 |

**BREAKER @ 50:**

|acula | Fun Factory | Wanna B With U | (Curb) | 1008 | 879 + 129 |

**BREAKER @ 53:**

| DESTRE | You Gotta Be | (S50 Music) | 1067 | 1148 + 81 |

**BREAKER @ 56:**

| REAL MCCOY | Another Night | (Arista) | 861 | 1236 + 375 |

**BREAKER @ 59:**

| YAKI-DA | I Saw You Dancing | (London/Island) | 830 | 1569 + 739 |

**BREAKER @ 62:**

| JOANNA | I Could Fall In Love | (EMI Latin) | 825 | 569 + 256 |

**BREAKER @ 65:**

| HOOTIE & THE BLOWFISH | Hold My Hand | (Atlantic) | 796 | 805 + 9 |

**BREAKER @ 68:**

| MICHAEL & JANET JACKSON | Scream | (Island) | 765 | 723 + 42 |

**BREAKER @ 71:**

| FIREHOUSE | Here For You | (Epic) | 697 | 376 + 321 |

**BREAKER @ 74:**

| REAL MCCOY | Run Away | (A&M) | 686 | 811 - 125 |

**BREAKER @ 77:**

| JORDAN HILL | Remember Me This Way | (MCA) | 654 | 860 + 206 |

**BREAKER @ 80:**

| BROWNSTONE | I Can't Tell You Why | (MJJ/Epic) | 606 | 526 + 80 |

**BREAKER @ 83:**

| RUSTED ROOT | Send Me On My Way | (Mercury) | 636 | 631 + 5 |

This chart reflects airplay from July 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 126 CHR/Pop reporters. 124 current playlists. © 1995, R&R Inc.
HOTTEST NEW & ACTIVE

MELISSA ETHERIDGE - Like The Way I Do (Island/PLG)
Total Plays: 563, Total Stations: 19, Adds: 1

JILL SOBULE - I Kissed A Girl (Luna/Atlantic)
Total Plays: 572, Total Stations: 35, Adds: 0

DEEP BLUE SOMETHING - Breakfast... (FruitAdventurescope)
Total Plays: 537, Total Stations: 57, Adds: 20

NATALIE MERCHANT - Carnival (Elektra/EGG)
Total Plays: 528, Total Stations: 54, Adds: 18

U.N.V. - So In Love With You (Maverick/WB)
Total Plays: 467, Total Stations: 39, Adds: 1

SPAINEY MALONE - Not Enough (M8)
Total Plays: 483, Total Stations: 54, Adds: 19

DAVE MATTHEWS BAND - Ants Marching (RCA)
Total Plays: 453, Total Stations: 50, Adds: 18

SPONGE - Moody (MOSR)
Total Plays: 452, Total Stations: 32, Adds: 5

EVERYTHING BUT THE GIRL - Missing (Atlantic)
Total Plays: 437, Total Stations: 18, Adds: 1

ALAINS MONSSSETTE - You Gotta... (Maverick/Prome)
Total Plays: 431, Total Stations: 21, Adds: 5

DWEILERS - Rocket Ride (EMI)
Total Plays: 427, Total Stations: 34, Adds: 0

WEEDER - Say It Ain't So (DG/Deffen)
Total Plays: 389, Total Stations: 34, Adds: 6

A HOUSE - The Strong And The Silent (Radioactive)
Total Plays: 376, Total Stations: 32, Adds: 2

DIONNE FARRIS - Don't Touch Me (Aeral) (Columbia)
Total Plays: 371, Total Stations: 41, Adds: 13

JAME WALTERS - Why (Atlantic)
Total Plays: 357, Total Stations: 38, Adds: 8

FOREIGNer - Al I Need... (Gudrun/EMI/Radioprior)
Total Plays: 350, Total Stations: 22, Adds: 0

MAX-A-MILLION - Take Your Time (Studio Zoo)
Total Plays: 331, Total Stations: 20, Adds: 1

GREEN DAY - She (Reprise)
Total Plays: 294, Total Stations: 19, Adds: 0

MARTIN PAGE - Keeper Of The Flame (Mercury)
Total Plays: 274, Total Stations: 34, Adds: 11

LA BOUCH - Fallin' In Love (Logic/RCA)
Total Plays: 259, Total Stations: 18, Adds: 2

SELECTED NEW RELEASES

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

JULY 25

Brother Cone - "And Fools Shine On" (Virgin)
Bucketheads - "The Bomb" (Big Beat/Atlantic)
Gin Blossoms - "Until I Hear From You" (A&M)
Hootie & The Blowfish - "Only Wanna Be With You" (Atlantic)
Michael Jackson - "You Are Not Alone" (Epic)
Jayhawks - "Bad Time" (American/Reprise)
Keith Martin - "A Moment In Time" (Ruffhouse/Columbia)
Matthew Sweet - "We're The Same" (Zoo)
Jennifer Trynin - "Better Than Nothing" (Squint/WB)

AUGUST 1

Pete Droge - "Northern Bound Train" (American/Reprise)
Bruce Hornsby - "Walk In The Sun" (RCA)
Supercat - "Girlstown" (Columbia)
Ultimate Chaos - "Some Girls" (Motown)
Crystal Waters - "Relax" (Mercury)
Worl-A-Girl - "No Woman No Cry" (EastWest/EGG)

D o you have some hot pics you'd like to see in R&R? We'd love to see 'em. Black & white shots are preferred, but clear color shots are fine, too. Send them to Tony Novia, R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

HOT FUN IN THE HOT TUB — WSNG Stroudsburg, PA morning team Gary & Steph wanted to get closer to their listeners, so they held an on-air hot tub party. Doing the splash-splash thing are (l-r) GM Mike Beckenbach, Steph Grecozynski, and Gary Smith.

DONT DO IT, PAUL! — Giovanni (c) showed up just in time to keep WTH Hartford PD Paul Cannon (second from left) from hanging Marketing Director Steve Salhany with his own tie. Witnesses on the scene include (l-r) Elektra National Director/Promotion Clarence Barnes and field rep Jim Cortez.

A WONDERFUL EXPERIENCE — WZOK/Rockford PD Tom Garrett (l) and air talent Chad Highland recently had a peaceful conversation with Stevie Wonder.

'SUPERMODEL' ON THE SCENE — Jill Sobule (c) played an acoustic set for the folks at WFLY (Y100)/Philadelphia during a promotional event. Enjoying the tunes are (l-r) Atlantic rep Darren Natale, Y100 APD/MD Chuck Tisa and PD Garret Michaelis, and Lava rep Steve Kline.
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<td>MD: Larry Osborne</td>
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<td>MD: Tony Spano</td>
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<td>MD: Scoff</td>
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<td>MD: Nick Massi</td>
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**Stations and their adds listed alphabetically by market**

**CHR/Pop Reporters**

*www.americanradiohistory.com*
### CHR/POP PLAYLISTS

**KLN/San Francisco**

<table>
<thead>
<tr>
<th>Place</th>
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**KJL/New York City**

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<td>BLOWFISH/Only Wanna Blow</td>
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CHR/RHYTHMIC TOP 50
JULY 21, 1995

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<tr>
<td>1</td>
<td>TLC</td>
<td>Waterfalls</td>
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<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>You Are Not Alone ( Epic)</td>
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<tr>
<td>3</td>
<td>40</td>
<td>Babyface</td>
<td>(Yab Yum/550 Music)</td>
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<td>Montell Jordan</td>
<td>This Is How We... (PMP/RAL/Island)</td>
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<td>5</td>
<td>14</td>
<td>Boyz II Men</td>
<td>Water Runs Dry (Motown)</td>
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<td>6</td>
<td>25</td>
<td>25</td>
<td>(Maverick/Sire/ WB)</td>
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<tr>
<td>7</td>
<td>36</td>
<td>Whitney Houston</td>
<td>I'm Your Baby Tonight (EMI Latin)</td>
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<td>8</td>
<td>41</td>
<td>Bon Jovi</td>
<td>Have A Nice Day ( Big Ball/Atlantic)</td>
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<td>9</td>
<td>42</td>
<td>Shaggy</td>
<td>Boombastic (Virgin)</td>
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<td>10</td>
<td>12</td>
<td>Naughty By Nature</td>
<td>Feel Me Flow (Tommy Boy)</td>
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<td>11</td>
<td>14</td>
<td>Jodeci</td>
<td>If You Think Youre So Fine (LaFace/ Arias)</td>
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<td>12</td>
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<td>(LaFace/Arista)</td>
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<td>13</td>
<td>18</td>
<td>Jodeci</td>
<td>Your Face Looks Good On Me (LaFace/ Arias)</td>
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<td>14</td>
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<td>(LaFace/ Arias)</td>
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<td>15</td>
<td>21</td>
<td>Sevyn Streeter</td>
<td>Itz A Girl Thing (EMI Latin)</td>
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<td>22</td>
<td>Bone Thugs-N-Harmony</td>
<td>1st Ol...(Ruthless/Relativity)</td>
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<td>17</td>
<td>23</td>
<td>T.I.</td>
<td>Why Do You Hate Me (Maverick/Sire/ WB)</td>
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This chart reflects airplay from July 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 38 CHR/Rhythmic reporters. 37 current playlists. © 1995, R&R Inc.
HOTTEST NEW & ACTIVE

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<td>CHR/Rhythmic</td>
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<td>Bwer/Baltimore, MD</td>
<td>Baltimore, MD</td>
<td>CHR/Rhythmic</td>
<td>940</td>
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<td>WQFX/Nashville, TN</td>
<td>Nashville, TN</td>
<td>CHR/Rhythmic</td>
<td>810</td>
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<tr>
<td>WJGL/Sacramento, CA</td>
<td>Sacramento, CA</td>
<td>CHR/Rhythmic</td>
<td>720</td>
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<tr>
<td>WJJC/Chicago, IL</td>
<td>Chicago, IL</td>
<td>CHR/Rhythmic</td>
<td>630</td>
</tr>
<tr>
<td>WAMX/Philadelphia, PA</td>
<td>Philadelphia, PA</td>
<td>CHR/Rhythmic</td>
<td>540</td>
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<tr>
<td>WQCD/Cleveland, OH</td>
<td>Cleveland, OH</td>
<td>CHR/Rhythmic</td>
<td>450</td>
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<tr>
<td>WQSD/Miami, FL</td>
<td>Miami, FL</td>
<td>CHR/Rhythmic</td>
<td>360</td>
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<tr>
<td>KBBL/San Francisco, CA</td>
<td>San Francisco, CA</td>
<td>CHR/Rhythmic</td>
<td>270</td>
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<tr>
<td>KIIS/Los Angeles, CA</td>
<td>Los Angeles, CA</td>
<td>CHR/Rhythmic</td>
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</table>

SELECTED NEW RELEASES

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

**JULY 25**

- "Microphone Jones" (Scotti Bros.)
- "Chester" (Maverick/Lifestyles/WB)
- "Thanks To The Fool" (Point Blank/Virgin)
- "Summer Jammin'" (Big Beat/Atlantic)
- "You Are Not Alone" (Epic)

**AUGUST 1**

- "Somethin' 4 Da Honeyz" (PMP/RAL/Island) (Epic)
- "Pull Up To The Bumper" (SSO Music)
- "It's Summertime" (Jive)
- "Round And Round" (Def Jam/RAL/Island)

CRAZY OPENINGS

- "Got It Goin' On" (Wild Child/American)
- "A Moment In Time" (Ruffhouse/Columbia)

Crystal Waters

- "Relax" (Mercury)

LITTLE RICHARD FOR BREAKFAST — Rock & Roll Hall Of Famer Little Richard (and co) did some whoopin' and hollerin' with the KLUC/Las Vegas Breakfast Flakes Julio the Gardener (I) and Jay Casey.

THE OLD FREE T-SHIRT TRICK — WRJN/Jacksonville MD Greg Brady got a little closer to Yo'co Ross by offering her a free T-Shirt.

Want to see your smile in R&R? Send shots of station promotions, artist visits, or other intriguing activities to Tony Novia, R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90025.
Spreading The Good Word About Gospel

As the Urban format continues to fragment, one of the most uplifting developments has been the re-emergence of Gospel radio. But while its message remains the same, almost everything else about it — from its sound and presentation to its marketing — has taken on a new look.

This week, I talk with WFMV/Columbia, SC President/GM Alex Snipe and WXXY-FM/Baltimore OM Roy Sampson about the Gospel format, circa 1995.

The changes have been so broad that Snipe — who's owned WFMV since October 1993 — has given his station's format an entirely different name: "I call the format Urban Inspirational.

"We want to be something positive for the black community. Our roots are gospel music. We grew up on gospel. That's all I knew coming up and growing out in the country. There were very few radio stations, and most of those were Top 40. So the only music that I came in contact with was the gospel when we were in church on Sundays. And we want to bring a positive light to the black community and something that is always inspirational. We want to inspire people. You know what our call letters mean? 'With Faith More Victory.'

There are so many problems in the community today. So there needs to be somewhere positive for them to look. We want to be that light.

Heavenly Ratings

Nothing inspires success, and WXXY's scoring big in that area. According to the Winter '95 Arbitron ratings, the station is fourth 12+ with a 7.7 share and is tied for fourth among 18-34-year-olds. And WFMV is shining brightest at night, with double-digit shares in both the 12+ and 18-34 demos.

To what does Snipe attribute his station's phenomenal numbers? "I really think it's the 'good news' of Jesus Christ being packaged with today's sound in conjunction with promotions to keep listeners excited and interested in the station. This approach is brand new for gospel music listeners. They're just not accustomed to having it all their way."

This approach, Snipe explains, "is more modern and contemporary. We use all the same tools the larger stations use. We program by tempo and daypart. All of our music is carefully selected to fit our sound and that the message is a positive message. We take everything into consideration to be sure that we're giving the absolute best to our audience and they have responded."

Bright Future

Snipe sees this modern approach to Gospel as a viable option for stations looking for a different way to contemporary music. "I think we are just the first of many stations to begin doing this. The gospel industry is growing by leaps and bounds. When I think about the music and how much the music has changed today compared to 10 or 20 years ago, there's no question that this is going on to happen all across the country.

— Alex Snipe

When I think about how much the music has changed today compared to 10 or 20 years ago, there's no question that this is going on to happen all across the country.

"But there is one important element: the economics. It needs to be on sound financial footing. Advertisers are going to have to come in and buy advertising on these types of stations, otherwise station owners are not going to invest their money in Gospel stations. I think advertisers are now beginning to take notice."

Beyond Stereotypes

Snipe, whose background is in sales (he was crosstown WWDM’s GSM for the four years prior to buying WFMV), believes that stations could be handicapped by the "Gospel" perception. "Looking over Arbitron's format listing information, I listed Gospel or Religious for our format, which doesn't accurately identify what we do. On the other hand, under Urban it has Urban Contemporary, AC, and Urban Oldies. Now in my mind, Urban Contemporary means an 18-34 or 18-49 music station. Urban AC has a 25-54 target demo. And Urban Oldies could be a 35+ demo. So there are different identities here, yet the Gospel format is only one listing, and that's the word Gospel.

"When an advertising agency looks at Gospel, their perception of Gospel is a ministry station that does not play a lot of music and does more block programming, like preaching. That's a problem. This is why the Gospel Music format needs to be clearly identified. Gospel music today is still identified with an old identity. We need to organize and accurately identify the new sound of gospel music today. Just as the music has changed, the audience is thinking in a completely different way. That's why I prefer the term 'Urban Inspirational' to identify what we do. We are a music station."

"How does this differentiate between Urban Inspirational and Gospel? "Urban Inspirational is an all-gospel music format. And Gospel would be a combination of gospel music and ministries in one presentation."

"Last week I was in New York calling on some agencies. They mentioned that they saw the results in Arbitron but their perception was that we were not a music station. The industry needs to take a look at this and make some changes. I think we have to come up with a name that properly identifies our music format so that potential advertisers will not be confused."

Another Perspective

Roy Sampson manages both mainstream Urban WXXY and Gospel — or should we say Urban Inspirational — WCAO. "Heaven 600's presentation is music-intensive and uses gospel music for its public appeal. The music is very uplifting, and we are providing the music Baltimore wants to hear from a gospel perspective."

Sampson is extremely optimistic about the format's future. He explains, "Going into the year 2000, this format will be growing tremendously because there are more and more gospel artists obtaining main- stream popularity. Their sound is crossing over on the Urban music charts, but also the Pop charts. These contemporary gospel songs hit right to your heart with the messages they have in the music.

"The live gospel performances are becoming even more spectacular. The current group of gospel performers — like Yolanda Adams, John P. Kee, Kirk Franklin, Andrae Crouch, Anointed, and Fred Hammond — and traditional artists like Albertina Walker are exciting to watch. Not only do they sing well, they are also excellent entertainers in their own right.

"It's probably going to move like country music did in terms of becoming more and more mainstream. One of the other reasons the format has room for growth is because the younger audience has become more interested in the music. Another reason is its wide demographics — the [gospel audience] is a wide range of ages, from kids to the elderly."

Gospel Lifestyle

Like Snipe, Sampson believes there's a perceptual problem with Gospel. He stresses that Gospel listeners are just like any other radio listeners: "It's not uncommon here in Baltimore to see and hear avid gospel music listeners in their car with the top down listening to their favorite gospel music at a loud volume. And we find young people listening to urban contemporary music in the same manner. We are seeing the same reactions with gospel music listeners.

"People who may not understand the format need to see a viable lifestyle associated with gospel music. Heaven 600 is programmed to an audience that has the same concerns as any other audience. In the morning, they're just as concerned about the traffic and weather. And all that is mixed in with this great gospel music."

"The music, the feel of the radio station, the information we give our listeners, make this a very viable and easy-to-listen-to radio station. It's on AM, but the music and the presentation we do is one of the reasons AM is not dead. We have a lot of foot traffic on Gospel radio. And foot traffic on Gospel radio, Sampson continues, translates more effectively to foot traffic in stores than most formats. "This format is happening, and I would certainly like to urge agencies to give it a listen. This audience is very loyal. Believe me, it is their radio station. And when they hear about a product on their Gospel station, they believe in that product. And if they hear a [commercial for a] product they don't think belongs on this radio station, they call and let you know it. I get calls, and we have to take action immediately. So if your product passes that test, then this is the medium you need to be on.

"More and more folks — whether it be agencies or just people in business — need to take a look at Gospel Music radio as a way to market and sell their products. In my opinion, it's certainly a format that is getting stronger as we get closer to the year 2000."

Walt Love

Want to share an opinion or a hot tip? Call R&R's NewsTips line: (310) 788-1699 or e-mail us at RNRLA@aol.com

WFMV Gospel 95.3 FM

Columbia's New Choice for Gospel Music

More than 6000 gospel fans were on hand for WFMV/Columbia, SC's festival in the park.

People who may not understand the format need to see a viable lifestyle associated with gospel music. Heaven 600 is programmed to an audience that has the same concerns as any other audience.

— Roy Sampson

NewsTips
Vanessa Williams
"COLORS OF THE WIND"

- MOVIE OVER 100 MILLION
- ALBUM OVER TRIPLE PLATINUM
- #1 SELLING ALBUM IN AMERICA AND IN BILLBOARD

WDAS WQOK KIPR WQHH WACR
KMJQ WJBT KQXL WTLZ WESE
WZAK KVSP WPAL KDKS KBCE
WNOV WENN WBLX WZHT KXZZ
KPRS KTOW KDLN WFXM WJMG
WCKX KJMM WJTT WRKE KYEA
WBLK WKGK WNEK KIIZ KHRN
WHRK WIKS KFXZ WJIN WJIZ
- NEW & ACTIVE

From the Original Motion Picture Soundtrack of Walt Disney Pictures

POCAHONTAS

Produced by Keith Thomas for Yellow Elephant Music, Inc.
Arranged by Robbie Buchanan and Keith Thomas.
Vanessa Williams appears courtesy of Mercury Records.
This chart reflects airplay from July 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker.

91 UC reporters. 89 current playlists. © 1995, R&R Inc.
<table>
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<th>Rank</th>
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<td>If I Could</td>
<td>Be The One</td>
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<td>How I Remember</td>
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Additional columns for each market with similar information...
CONVERTING LISTENERS INTO FORMAT DISCIPLES

Researchers reveal secondary audience's perceptions about Country radio, music

Last week, researchers Richard Harker, Bob Harper, and Mike Shepard told us what P1 listeners are saying about Country radio these days.

This week, they detail how P2 and P3 listeners view your stations and also provide insights gleaned from music tests.

Listener Exodus

Perhaps the most disturbing trend is the secondary listeners' exodus, of sorts, from the format. Bob Harper's Company President Bob Harper says, "They experimented with Country and liked it, but are now filtering back to the format they came from. The good news is that Country remains a button on their radios. It just not used as often as long as before."

Directions in Radio President and KSON/San Diego PD Mike Shepard says there seems to be no consensus about the deserters' destination. "We know where they're leaving from, we really don't know where they're going. It appears they're headed in a variety of directions, especially on the young end. It's spread out."

He does see a bright spot, however, noting that Country has managed to convert a number of P2s/P3s to P1 status in the last few years. "The good news is they're now part of the Country lifestyle. The ones we didn't convert were the first to leave, though they haven't left entirely. We're now their fourth or fifth button, [whereas] we used to be one of the top three."

Harker Research President Richard Harker has mapped out several interesting shared-listening patterns while researching other formats with listeners who spend a lot of time with Country. "I'm not even sure they're conscious they're spending less time with Country. But people in these groups who talk about Country with some enthusiasm all have similar stories. They'll say the music was novel at first. Then they were surprised, they liked it, then they couldn't get enough. Now they're on the other side of the curve, saying today's music isn't as good as they thought it was in the past few years. In their minds, they're having a harder time finding the hits."

He feels one of the reasons P2s and P3s are spending less time with Country is that "they have an empty feeling about the current music. They then they don't like the music now as much as they did a couple of years ago."

Gold Mining

A station can partially fill that void for P1s by playing gold. "The P1s are actually saying the older material sounds better than they remember," says Harker. "Unfortunately, gold doesn't have that effect on P2s and P3s because they don't really have a history with the music."

Harper, too, blames music for the format's P2/P3 woes. "In any format, the level of [music] familiarity is critical to P2s and P3s hanging around at all. As they become less interested in the music and know fewer of the artists on the air, their interest wanes."

The bad news happens: Recent P1 conversions become P2s, P2s become P3s and P3s are suddenly former listeners. Harper adds that people who listen to Country on a secondary or tertiary level are becoming increasingly perturbed by their new station of choice sounding more and more like the station they left. Among those adopted elements are a highly provocative style, with CHR style and former CHR air talents — and raising the overall tempo to high levels. Harper says we should 'be surprised what listeners are saying. "Outside of the committed core, these things have a cycle to them. Much of the 25%—40% growth Country experienced the last few years came from people who weren't Country listeners. And I don't know that we should have counted them as ore for life. Many of them are trend-surfers. Not all line-dancers are P1s."

Music Test Results

In addition to perceptual and focus group research, all three of our consultants also conduct music tests. And they're all concerned about some of the things they're hearing from Country listeners.

Referring to music research being conducted with all levels of listeners, Harker notes that his tests have produced sound that his tests have produced sound that's been tested by the last few years. "We're seeing more interest in older material, and liked it, than we ever have before. We've seen the wide swings when it comes to changes in era or style. The results are more predictable. We've settled into the songs we know are hits from the last four to five years."

Maximizing Mass Appeal

As we concluded last week, remedics for most of the format'sills—perceived or otherwise — vary from market to market. The best news is that, despite some of the format's downsides, P2s and P3s have not totally forsaken the format, as perhaps they did in the past. "Urban Cowboy" days.

And as Shepard says, "Country has more acceptance among all listeners than ever before — and we're holding on to that. When we used to do focus groups with non-Country listeners, we'd be derided when we even brought up Country. Now many people will listen when it suits their mood. We've broken through to be accepted on the mass appeal level. However, we still have to generate the usage."
Prepping For The Pitch

When they're fighting for airplay, label promotion teams take little for granted. On the other hand, it's a given that MDs are much more likely to embrace Garth Brooks's latest effort than a brand new act's debut single.

The need to break new acts is more than just an immediate pressure. After all, some of those unknown acts will eventually play a major role in Country.

New & Old Players

A crystal ball still hasn't been invented allowing labels or radio to definitively predict the future. But some new acts are coming up to the plate in the coming weeks in hopes of securing that all-important first hit, while other veterans have resurrected on different labels. Here's a short list of some of the people you'll be hearing about soon:

- If credentials mean anything, Keith Stegall is returning fully armed. Currently VP/A&R at Mercury Nashville, Stegall enjoyed some chart success in the '90s as an artist on Capitol and Epic. Recent years have found him in the background, producing albums for Alan Jackson, Randy Travis, and others. His songwriting credits include Jackson’s “Don’t Rock The Jukebox.”

- Clay Walker’s “If I Could Make A Living Out Of Lovin’ You,” and Al Jarreau’s hit, “We’re In This Love Together” Stegall’s first Mercury single, “Roll The Dice,” arrives 9/1.

- Atlantic will be pushing the Hutches, a trio of North Carolina brothers, whose debut single, “Knock Knock,” will be released 8/28. Described as a “tik” act with underlying bluegrass influences, the Hutches’ first Atlantic album is tentative set for release early next year.

- Bobbie Cryner, whose first album appeared two years ago on Epic, is now signed to MCA Nashville. “I Just Can’t Stand To Be Unhappy,” her debut single for MCA, has a mid-August release date, with an album on the way in early ‘96.

- With a series of Nashville showcases, BNA Records is obviously excited about Lonestarr, whose debut single, “Tequila Talkin’” will be released 8/7. Independent of each other, the five band members left their Texas homes and later met in Nashville. Don Cook (Brooks & Dunn, the Mavericks, Wade Hayes) produced the group’s first single, which is set for an 8/7 release.

- PolyGram Nashville has scheduled an 8/28 release of Jeff Copley’s introductory single, “Every Green.” The 26-year-old West Virginia native was performing at a Paintsville, KY songwriters’ showcase in 1993 when he was “discovered” by Donnie Canada, a business associate of PolyGram Nashville President Harold Sheild.

- Although Columbia is releasing Marcus Hummon’s album, “All In Good Time” in August, the label is delaying the release of a single. Columbia hopes the marketing strategy will establish the full force of Hummon’s artistry before specific tracks are pulled for singles. A Washington, D.C.-area native, Hummon is a veteran Nashville songwriter whose credits include Alabama’s “Only Love” and Alabama’s “Cheap Seats.” Columbia is in the process of determining the first single by new artist Marcus Hummon.

- Don’t Leave Home Without Reba

Imagine how impressed the sales clerk or waitress will be when you pay the tab with the likeness of Reba McEntire, Travis Tritt, Alan Jackson, or Brooks & Dunn. The artists’ images are emblazoned on a series of “Country Visa” cards offered by Nashville’s Third National Bank.

The Tritt and Brooks & Dunn cards provide special discounts on merchandise, and — according to the Nashville Banner — “automatic qualification for each of their fan clubs.” What would it take to be disqualified for fan club membership, anyway? Getting approved for the credit card may be another matter. We suspect that the card bought on most of the “Cool Country” cards will be somewhat less than the one on Jackson’s personal account.

- Lorrie Gets Grilled, Ralph Gets Toasted

When he inaugurated his new TNN morning show last week (7/10), Ralph Emery wasted little time before interrogating Lorrie Morgan about her relationship with U.S. Sen. Fred Thompson of Tennessee. To be specific, he asked the singer to respond to tabloid reports that she was getting ready to tie the knot again.

“You can’t believe those tabloids,” Morgan said. “We’ve been dating for seven months. He’s wonderful and I’ve never been happier in my life.” As far as the possible ring of wedding bells, she said, “I’m older and wiser. We’re going to make sure everything’s in the right order.” That wasn’t the only excitement on “The Ralph Emery Show.” The first show also featured singer Ronnie McDowell wielding a typewriter to sketch a portrait of Emery into a piece of toast. One of McDowell’s previous portraits in toast hangs framed in Emery’s office. The guy’s a regular Rembrandt of Wonder Bread.

Montgomery Hosts ACM Tourney

John Michael Montgomery hosts the Academy of Country Musici- sic’s annual celebrity golf tournament, which takes place 10/16 event at the De Bell Golf Course in Bur- bank. The tournament has been renamed the Bill Boyd Golf Classic in memory of the ACM’s late executive director. Proceeds go to the TJ Martel Foundation, the Ameri- can Foundation For AIDS Re- search, and the Shriners Hospital For Crippled Children.

- Casting His Bait

Tracy Byrd hosts his first celebrity fishing tournament 10/21/22 at Sam Rayburn Lake near his home- town of Beaumont, TX. The celebri- ty fishing event raises money for the March of Dimes, and Byrd will per- form 10/22 with Tracy Lawrence and Neal McCoy at the Beaumont Civic Center. Byrd was in New York last week for a club date at Trump’s and an appearance on “Live With Regis & Kathie Lee.”

- Bits ’N Pieces

David Ball is gearing up for his first effort as a director. He’ll be on both sides of the lens during production of his new video, “Honky Tonk Heathen.” Ball describes it as “honky tonk meets country,” whatever that means.

- MCA Nashville President Tony Brown and Arista Nashville Presi- dent Tim Dubois are among the guest speakers for the National Academy of Recording Arts & Sciences global song marketing summit. Sponsored by NARAS’s Texas branch, the event takes place 7/29 at the Omni Hotel in Austin.

- Songwriter Tom Shapiro has renewed his publishing contract with Great Cumberland Music Group of Nashville and its parent company, Hamstein Publishing of Austin. Shapiro’s song catalog includes Tam- ya Tucker’s “If Your Heart Ain’t Busy Tonight,” Neal McCoy’s “Wink,” and Trisha Yearwood’s “Thinkin’ About You.”

- Songwriter Pat Terry renewed his publishing agreement with Rog- er Murrah’s Castle Street Music. Terry’s credits include Sammy Ker- shaw’s “National Working Woman’s Holiday” and Tucker’s “It’s A Little Too Late.” — Calvin Gilbert

THINKIN’ ABOUT #1 — AMR/New Haven and Stroudeven Music hosted a party for songwriters Bob Regan and Tom Shapiro to applaud the #1 status of their song “Thinkin’ About You,” recorded by MCA artist Trisha Yearwood. On hand for the festivities were (l-r) AMR/New Haven’s Ron Slue and President Karen Conrad, Regan, Shapiro, and Stroudeven’s VPGM Jeff Cantor.

THE EDGE OF SUCCESS — Sony Tree recently hosted a party for writ- ers Stewart Harris and John Berry to celebrate the #1 status of Berry’s “Standing On The Edge Of Goodbye.” Pictured are (l-r) Sony Tree’s Donna Hilley, Berry, Harris, and Capitol Nashville’s Bill Calino.
Music software that isn’t just a cog in a machine: It’s the center of our universe.

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800-326-2609
28600 Ardenon Avenue • Westlake • Wisconsin 53186 • 414-521-2890 • 800-326-2609 • fax 414-521-2892 • Internet: e-ware@excerg.com
NEW & ACTIVE

BLACKHAWK I'm Not Strong Enough To Say No (Arista) Total Stations: 47, Total Adds: 47, Total Points: 3516, Adds include: WESC 20, WXYZ 14, WHDH 13, WLIB 19, WSNL 14, WCRN 14, WHKX 18, WBLS 22, WAGU 15, WCCL 19, WBTC 18, WVL 17, WML 15, WCTR 10, WZIQ 18, WZMW 14, WZZD 15, WKXZ 14, WACO 11, WKBQ 10, W9J 12, WMLX 15, WT3X 23, KEY 29, WNXX 20, KEAN 17, KOLD 10, KLL 23, KZLA 10, KHay 10, KJU 14, KJSG 14

DARYLE SINTERTY /Let Her Lie (Giant) Total Stations: 60, Total Ads: 39, Total Points: 3306, Adds include: WESC 20, WSSL 14, WRNS 18, WCMS 11, WXXV 15, WWWW 8, WXEX 16, WM5 5, WIDZ 9, WZ7X 5, WWZD 15, KJLY 14, WACO 11, KBEQ 10, W9J 12, WIL-FM 12, KDFT 5, KAGG 5, KRY 7, KG4 14, KML 13, WACO 10, KDYO 5, K4AF 5, KDOP 7, KATM 9, KPLM 14, KJGI 9, KTOM 8, KYC 25

LISA BROOKS /Who Needs You (Capitol) Total Stations: 68, Total Ads: 65, Total Points: 3136, Adds include: WAGQ 10, WFRG 10, W9J 14, WGY 12, WEZL 16, WW30 14, WXXV 16, KXX 15, WXL5 5, WAM 5, KJLO 5, KBEQ 18, WWVO 11, WACO 10, KFRO 15, KRWD 11, KJLY 6 Plays: WWY2 10 (5), W9JY 20 (20), W9JZ 20 (15), WXCN 10 (10), WMKL 13 (13), W9J 11 (11), WCMX 11 (11), WGH 13 (13), WBNB 12 (12), WMBF 16 (12), WG5Y 10 (10), KEAN 21 (21), KASE 21 (5), KLUR 14 (8), KYD 13 (5)

EUROPEAN PROGRAMMING

STEVE KNOTT / (214) 252-1452 JOHN BERRY / Think About It All The Time (Atlantic) ROY ROBINS / I Ain't Never Had A Front Porch (RCA) MARK COLLIER / Front Porches, Two Heads, One Night (MCA)

Real Country

Davie Nicholson / (602) 966-6236 No adds

LISA BROOKS /Who Needs You (Capitol)

SHANIA TWAIN /Any Man Of Me

ALAN JACKSON /Don't Know Your Name

ALAN JACKSON /Any Man Of Mine

JAMES SATellite NETWORKS

Phil Barry / (800) 786-3251 CD Country — Jeff Hendricks HELEN DAWLINS /Jenny Don't Be Jealous HARRY CHAPIN /Call On My Arm

WILDEYE ONE RADIO NETWORKS

Bob McNeely / (904) 294-5909 Mainstream Country — Steve Penny CLINT BLACK /One Emotion JEFF CARRION /I Can't Even Love Perfect Stranger /You Have The Right

JONES Satellite NETWORKS Continued

Vince Gill /You Better Think Twice REBA McEntire/About To Know Your Name

JAMES SATellite NETWORKS Continued

Barry Manilow /Don't Even Know Your Name

HERALD

Jenny Come Back

CD Country — Jeff Hendricks

Helen Dawlins

HARRY CHAPIN

Columbia

Felicity

Canyon

MCA

Arista

EMERSON PROSCO

Rayus

23-2-95

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**COUNTRY REPORTERS**

- **R&R** July 21, 1995
- **www.americanradiohistory.com**
Is NAC Getting Hotter By Turning Up The AC?

Now that NAC and AC are sharing more product, what are the ramifications for AC? A true NAC programming trendsetter and the PD of a legendary Mainstream AC compare notes.

"The term NAC is more accurate today than ever because many NACs play a lot of AC product," comments NAC KFIM/San Diego VP/Programming Bob O'Connor. "The format's becoming very competitive 25-54, and in market without strong ACs, NACs are starting to dominate. We can all see ACs are looking as a way to attack AC. If done properly, it can be a major 25-54 player in the first year. It's better than going as an AC head-to-head."

Citing exemplary 35-44 performances posted by several NACs, O'Connor remarks, "KJEM's No. 1 in San Diego; WNUA/Chicago and a few other NACs are second or third in their markets. If that's the kind of Nielsen AC model, I don't know what is. AC might develop into the offshoot of NAC and Progressive. The next stage of the metamorphosis might be an AC that's more towards AC; 50% of the music could come from an AC list, and the other 50% could come from other things else NAC plays."

"Jetsetaways" are linked to concerts. "We're beginning to realize that people use like us to highlight the offsite, at home, and in the car. We need to view market as ourselves as an AC. We all have newsletters and do the same direct mail."

AC Chart-Watchers

O'Connor says a growing number of NAC PDs pay more attention to the AC chart. "We once tried to find the most unusual music, but we now try to find what blends the best with instrumentals and gives us a familiar base."

"NAC consultants tell new clients to check the AC chart and listen to the market's ACs so they don't miss anything. Vanessa Williams is a perfect example of an artist who broke at AC and was picked up by NAC. Just because she has AC hits doesn't mean the NAC audience didn't like them."

O'Connor, who has guided KFIM through most of its 14 years, first started to become aware of the NAC/AC synergy during his WNUA/Chicago programming phase. "When 'NUA started music-testing, we noticed things we once thought couldn't be tested could be. In 1988-89, we began testing music with more familiar AC titles mixed in. We wanted to create little lillypads of familiarity across a format. We found unfamiliar and unusual music. "Some of these songs sound good when followed by a hit song born cover tune. These respites are attracting people who are burnt-out from all the ACs playing the same 400 songs. This research, we knew this audience could take a whole lot more AC music than we thought."

Not all NAC PDs buy into the inclusion of cover versions. "We thought the audience was sick of them in the first place," O'Connor admits. "But research showed that covers — right after AC hits — were more popular with the audience. [Michelle Bolton]'s 'Georgia On My Mind' is one of the format's top-testing songs."

While many ACs and Hot ACs are jumping on 'Seals' 'Kiss From A Rose,' O'Connor points out, "NACs have been playing it as an album track. When ACs plug it as being new, shared NAC listeners know they heard it six months ago. We're still able to keep a new music edge, but have melded the music to a much more mass appeal sound. As research gets better, we begin creating our own hits. Often, the hits we pick are the same ones making it to the AC chart."

Soft AC Void An Advantage To NAC Format

AC KVLI/Dallas PD Bill Curtis, starting noticed changes at NAC KKOI (The Oasis) after Lite AC KLKR abandoned the format in Fall 1993. The Oasis, he says, rushed in to fill the mellow void.

"They adjusted their vocal/instrumental ratio and became more aggressive with marketing," he observes. "They do a great job and, by broadening their format and using soft vocals, are able to bring in more than typical core fans."

"But they have to be very careful with the number of soft vocals they add. KKOI has succeeded in finding a nice balance for heavy and light users. They probably can't add too many more vocals, because they'd break their promise to the core. Our research shows that KKOI's core listeners probably don't want many more vocals then they're getting right now."

Low Duplication

Curtis, who just celebrated his third anniversary as KVLI's PD, points out a significant element in KKOI's audience composition. "Their constituency is about 40% black. People tend to think NAC's audience is white-collar, yuppie, and suburbs. KKOI has done a very good job in broadening their station, yet remaining unique. "There seems to be more audience duplication at night because of their 'Love Songs' block. Both stations then are in the 'relax' business."

NACs, Curtis comments, "try to do well on two different scales. 'People perceive them to be very soft and very hip. Because of their appeal to younger audiences is better than most people think. It's a very misunderstood format, and it isn't accurate to look at NAC as the B/EZ. NAC listeners are passionate about the music and are active CD buyers."

Copycat Mentality

Explaining why he thinks NAC has recently become so popular, Curtis opines. "This is a wannabe industr

People perceive NACs to be very soft and very hip. Because of that, their appeal to younger audiences is better than most people think. It's a very misunderstood format."

Soft ACs are starting to compete with very few pioneers. We read about one successful station and want to duplicate it.

"NAC is a very low-cost format. [KVLI] proved Infinity Broadcasting invests heavily in its people and is product-driven. But some companies are happy to rank fifth or sixth and have a nice profit margin. NACs don't invest enormous dollars in talent, content, or news operations."

But Curtis believes the format won't work everywhere: "Some markets just don't have the available audience that exists. But a Soft AC and NAC both can survive in the same market if there's a big enough life group and audience."

AC programmers faced with new NAC competition should be aware that the incoming NAC will target at-work listeners. They'll probably find some success among people wanting soft, relaxing, background music. But don't worry about the competition — worry about the audience.

"You'd be way ahead of the game by spending half as much time thinking about your listeners as you do about your competition."
THE
NEW
ALBUM
Chuck Negron
Am I Still In Your Heart
featuring
the first
single:
“Soul to Soul”
GOING FOR ADS JULY 24TH
...AM I STILL IN YOUR HEART?
AC TOP 30
JULY 21, 1995

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THANK YOU A/C RADIO!

Christopher Cross
"Open Up My Window"
(duet with Gigi Worth)

R&R MAINSTREAM DEBUT 28
GAVIN A/C 31*

SEAL
Kiss From A Rose (ZTT/Sire/WE)
TOTAL PLAYSMOKE TOTAL STATIONS
874/233
56/15

MOST ADDED

ARTIST TITLE LABELS

PETER CETERA (I Wanna Take) Forever... (River North) 31
ALL-4-ONE I Can Love You Like That (Blitz/Atlantic)
DAVID SANBORN This Masquerade (Elektra/EGG)

MOST INCREASED PLAYS

ARTIST TITLE LABELS

PETER CETERA (I Wanna Take) Forever... (River North) 322
ALL-4-ONE I Can Love You Like That (Blitz/Atlantic) 228
DAVID SANBORN This Masquerade (Elektra/EGG) 323

HOTTEST RECURRANTS

Ranked By Total Plays

ARTIST TITLE LABELS

MARTIN PAGE In The House Of Stone And Light (Mercury)
MADONNA Take A Bow (Maverick/Sire/WE)
EAGLES Love Will Keep Us Alive (Geffen)

BREAKERS

SEAL
Kiss From A Rose (ZTT/Sire/WE)

This chart reflects airplay from July 17-23. Songs ranked by total plays. Highlighted songs indicate Breaker.

103 AC reportees. 100 current playcharts. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are removed from the chart. © 1995, R&R Inc.
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HOT AC TOP 30
JULY 21, 1995

MIKE & THE MECHANICS Over My Shoulder (Atlantic)
Total Stations: 7, Adds: 0 Plays: 114, WYXY 22 (22), WMXK 10 (10), WMXK 23 (23), KQ94 11 (11), KMXG 14 (14), KMXG 14 (14).
COLLECTIVE SOUL December (Atlantic)
Total Stations: 6, Adds: 1 Plays: 100, WQAM 11 (11), WWXZ 23 (23), WMXK 14 (14), KMXG 14 (14).

U.N.V. So In Love With You (Merck/K99)
Total Stations: 6, Adds: 0 Plays: 77, WYXY 7 (7), WMXK 10 (8), KTHT 22 (22), KQ94 7 (7), KQ94 24 (24).
BROWNSTONE I Can't Tell You Why (MCA)
Total Stations: 6, Adds: 0 Plays: 68, WMXK 10 (8), WYXY 30 (30), WMXK 6 (6), WYXY 5 (5), WMXK 10 (10), KTHT 7 (7).

SOPHIE B. HAWKINS If I Lay Me Down (Columbia)
TOTAL PLAY INCREASE 1056/257
TOTAL STATIONS/ADDS 50/4

BREAKERS-
BRUCE HORNSBY Walk In The Sun (RCA)
TOTAL PLAY INCREASE 975/326
TOTAL STATIONS/ADDS 10/10

MOST ADDED-
ARTIST/TITLE LABEL ADDS
SOPHIE B. HAWKINS If I Lay Me Down (Columbia) (Blitz/Atlantic) 326
BRUCE HORNSBY Walk In The Sun (RCA) (EMI Latin) 257
BLUES TRAVELER Run-Around (A&M) (WIDE/EMI) 196
SELENA I Could Fall In Love (EMI Latin) (Epic) 156
HOOTIE & THE BLOWFISH Only Wanna Be... (Atlantic) (WIDE/EMI) 156
SHERYL CROW Don't Care Anymore (A&M) (EMI Latin) 152
DEL AMITRI Roll To Me (A&M) (Freshest/EMI) 152

MOST INCREASED PLAYS-
ARTIST/TITLE LABEL ADDS
SOPHIE B. HAWKINS If I Lay Me Down (Columbia) (Blitz/Atlantic) 326
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SHERYL CROW Don't Care Anymore (A&M) (EMI Latin) 152
DEL AMITRI Roll To Me (A&M) (Freshest/EMI) 152

HOTTEST RECURRENTS
Rated By Total Plays
ARTIST/TITLE LABEL
DEL AMITRI Roll To Me (A&M) 326
MADONNA Take A Bow (Maverick/WR) 257
AMY GRANT & VINCE GILL House Of Love (A&M) 196
DESCREE You Gotta Be (550 Music) 156
ELTON JOHN Made In England (Rock/Island) 156
SELENA I Could Fall In Love (EMI Latin) (Epic) 152
DEL AMITRI Roll To Me (A&M) (Freshest/EMI) 152
VALERIA WILLIAMS The Sweetest Days (Mercury) 140
MELISSA ETHERIDGE Come To My Window (Island) (Epic) 137
JON B. & BABYFACE Someone To... (Blitz/Atlantic) 132
VALENTINA WILLIAMS Colors Of The Wind (Sony) 118

NEW & ACTIVE

DELMARSDT Roll To Me (A&M)
Total Stations: 11, Adds: 5 Plays: 171, WBLF 11 (11), WRKQ 15 (15), WMXK 23 (23), WQAS 22 (22), WQAS 15 (15), WKQX 10 (10), KQ94 25 (25), KQ94 11 (11), KMXG 14 (14), KMXG 14 (14).
JORDAN HILL Remembar Me This Way (MCA)
TAKING BACK For Good (Artista)
REAL MCCOY Come And Get Your Love (Artista)
MIKE & THE MECHANICS Over My Shoulder (Atlantic)
Total Stations: 7, Adds: 0 Plays: 114, WYXY 22 (22), WMXK 10 (10), WMXK 23 (23), KQ94 11 (11), WMXK 14 (14), KMXG 14 (14).

If this chart reflects airplay from 7/17-23, Songs ranked by total plays. Highlighted songs indicate Breakers. 65 Hot AC reporters. 61 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are removed from the chart. ©1995, RR Inc.
Recently, someone told us “Any music scheduling system works well if you take the time to set it up properly.”

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(Investing a little now will save a lot later.)
What Distinguishes Our Format From Alternative?

1. Four Active Rock PDs cite library, currents, personality as major differences

With so much sharing of current music between Active Rock and Alternative stations, how do you tell the formats apart? Most believe the key factor, like KSJO/San Jose PD Dana Jang: “Active Rock stations have a bigger gold category, while the Alternative stations I’ve been exposed to seem to play a lot of music from the ‘90s and one-hit wonders.”

“Let there be some difference as far as types,” Jang continues, “but the library itself seems to be the overriding difference. Artists such as Depeche Mode and the Cure are exclusive to Active, and artists such as AC/DC and Guns N’ Roses are exclusive to Active Rock.” Noting there’s a clear difference between KSJO and crosstown KOME, Jang concludes, “Again, we have a more balanced library of material; we don’t play bands without a rock edge, like Letters To Cleo.

Still the ‘Three Ps’

According to WRIF/Detroit PD Doug Podell, “The first apparent thing is Active Rock stations rock harder. The difference is Active Rock is still driven by the three Ps that were AOR’s building blocks: personality, promotion, and production. There must be some attitude and something happening between the records when you’re playing the same records as an Alternative station.

“You must be better at your craft than everybody else, while maintaining an older audience that still enjoys AC/DC [ZZ Top, or even — dare I say — Blue Oyster Cult]. It’s harder for Active Rock to be successful now than it is for an Alternative, but the mistake Alternative makes is just living off the music. They may have some initial success. But it won’t be long-term unless they start driving some nails into AOR coffins by adding personality and the things that go along with it. They lack in personality by having relatively inexperienced people on-air. While I don’t agree with living with old jocks who don’t know what they’re doing musically, personality can play a big part in Rock’s success when competing against Alternative. ‘Many of these stations switching over to Alternative faster than lightning just aren’t up to speed. They’re jumping into something they don’t know a lot about: don’t take the format, they don’t even necessarily like it, let alone love it. They’re doing it because it’s the flavor of the month and they think it’ll be successful. You can’t do that with Alternative or Active Rock. You have to be really into it and not rely so much on research. You need a certain amount of program aggressiveness.

“Certainly, we can still utilize our research to find the best possible songs and not be too far ahead of or behind the train. Rock’s problem previously was being too far behind. But now, having caught up to Alternative, we’re really giving them a run for their money. We’ve reached a nice blend by first slowly fading away from the classics to the more new rock, but we’ve stayed true to the rockers in the market, too. It used to be, in Rock, you had to find alternative ventures, like concerts or modern rock shows. Now we’re looking for alternative ventures for some of the more classic things because they’re not so mainstream anymore.”

While most say the difference between Active Rock and Alternative is in library material, Podell says, “We’re playing almost the same things as crosstown 99X [WWAY] or the Planet [WRIF]; if you listen to WRIF, you’re going to hear the same thing, only it’s not happening on WDIZ. Our format is more balanced between Active Rock and Alternative, whereas many of the Alternative stations try to be extremely politically correct.

While I don’t agree with living with old jocks who don’t know what they’re doing musically, Personality can play a big part in Rock’s success when competing against Alternative.

— Doug Podell

 Foo Fighters, but we’ll be very careful about artists like PJ Harvey and Alanis Morisette. If the song has a lot of rock edge to it, we’ll play it. “As for personalities, both formats are trying to relate to the same audience. We’re getting away from the ‘Beavis & Butthead’ parody and relating by talking about the music, focusing on all the rock bands, and providing information that keeps the audience up-to-date. It’s making sure they’re aware of what a Foo Fighter is, for example. Many of the jocks in this format grew up with the hard rock/metal ‘80s-type radio, with the ‘party ‘til you puke’ homophobes mentality. And they’re getting over it, whereas many of the Alternative stations try to be extremely politically correct.

— Doug Podell

Many of the jocks in this format grew up with the hard rock/metal ‘80s-type radio, with the ‘party ‘til you puke’ homophobes mentality. And they’re getting over it, whereas many of the Alternative stations try to be extremely politically correct.

— Mike Beck

Looking For The Rock Edge

WDIZ/Orlando PD Mike Beck says, “The difference between the two formats is obviously with some of the currents. In our situation we’re early on the clearly rock-oriented artists like Hum, Silverchair, and Interm PD Jon Terry says, “This is the last bastion of rock ‘n’ roll as we know it in the U.S. We still play Led Zeppelin right alongside White Zombie, and it works for us. This is a huge blue-collar town, but it’s also the state capital, so there are a lot of white collars, too. They still like their Aerosmith, but want to hear something new. So we haven’t brought into the alternative bands wholeheartedly. The new Bad Company and Dokken songs are working for us. We have a very active audience, and they let us know immediately when they hear a record they don’t think we should play. “I don’t care what anybody says Collective Soul is a rock band. And we played them before Alternative did, so we claim that band as ours — same with Pearl Jam and White Zombie. However, Veruca Salt and the Cranberries aren’t rock ‘n’ roll to us, so we don’t care about them. We played the Offspring at the beginning, but not anymore; we don’t play Green Day or Live. Our research tells us our audience doesn’t want to hear it. As rare as it is these days, we’re straight-ahead Hard Rock station.”

Check It Out!

W hat are the viewpoints from the Alternative camp? See page 68.

We still play Led Zeppelin right alongside White Zombie, and it works for us. We have a very active audience, and they let us know immediately when they hear a record they don’t think we should play.

— Jon Terry

— Jon Terry
DOUBLE BREAKER ROCK & ACTIVE ROCK

Rock 15 742 Plays + 101
Active Rock 21 765 Plays + 91

Adds This Week Include WRIF, WRRV, KSHE, WTXF, WRDU, KMJX, WTAK, WWCT, WBLM

Top 10 Phones!

The New Single MUDDY JESUS From The Album MODERNDAY FOLKLORE

www.americanradiohistory.com
**ACTIVE ROCK TOP 50**

**JULY 21, 1995**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST/TITLE</th>
<th>LABEL(S)</th>
<th>CURRENT WEEK</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Not Enough&quot;</td>
<td>HUM (RC)</td>
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<td>2105</td>
<td>2150</td>
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<td>2</td>
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<td>2028</td>
<td>2028</td>
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<tr>
<td>3</td>
<td>&quot;Blood Sugar Sugar&quot;</td>
<td>SWEET WATER</td>
<td>1984</td>
<td>1932</td>
<td>1921</td>
<td>69/6</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Brother Can I Trust You&quot;</td>
<td>BUSHLY</td>
<td>1748</td>
<td>1646</td>
<td>1725</td>
<td>74/8</td>
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<tr>
<td>5</td>
<td>&quot;Running Up That Hill&quot;</td>
<td>BUSHLY</td>
<td>1574</td>
<td>1566</td>
<td>1786</td>
<td>66/0</td>
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<tr>
<td>6</td>
<td>&quot;All I Want&quot;</td>
<td>BUSHLY</td>
<td>1545</td>
<td>1504</td>
<td>1545</td>
<td>60/6</td>
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<tr>
<td>7</td>
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<td>1432</td>
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<tr>
<td>8</td>
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<td>1387</td>
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<tr>
<td>9</td>
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<td>1346</td>
<td>1261</td>
<td>1296</td>
<td>67/13</td>
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<tr>
<td>10</td>
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<td>BUSHLY</td>
<td>1292</td>
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**NEW & ACTIVE**

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<th>TOTAL STATIONS</th>
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<td>2105</td>
<td>2150</td>
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<td>77/0</td>
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<tr>
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<td>1984</td>
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<td>1921</td>
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<tr>
<td>&quot;Running Up That Hill&quot;</td>
<td>BUSHLY</td>
<td>1574</td>
<td>1566</td>
<td>1786</td>
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<tr>
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<td>BUSHLY</td>
<td>1545</td>
<td>1504</td>
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<td>60/6</td>
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<tr>
<td>&quot;Seven Days&quot;</td>
<td>BUSHLY</td>
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<td>1432</td>
<td>1512</td>
<td>60/8</td>
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<tr>
<td>&quot;Send Me Your Love&quot;</td>
<td>BUSHLY</td>
<td>1346</td>
<td>1261</td>
<td>1296</td>
<td>67/13</td>
</tr>
<tr>
<td>&quot;Rock A Most Added&quot;</td>
<td>BUSHLY</td>
<td>1292</td>
<td>1272</td>
<td>1283</td>
<td>65/5</td>
</tr>
</tbody>
</table>

**HOTTEST RECURRENTS**

**Ranked By Total Plays**

**ARTIST/TITLE | LABEL(S) | CURRENT WEEK | TOTAL PLAYS | TOTAL STATIONS | [%] |
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>&quot;Flat Top&quot;</td>
<td>GOO GOO DOLLS</td>
<td>372</td>
<td>308</td>
<td>454</td>
<td>60/16</td>
</tr>
<tr>
<td>&quot;The Blood&quot;</td>
<td>BETTER THAN EZRA</td>
<td>372</td>
<td>308</td>
<td>454</td>
<td>60/16</td>
</tr>
<tr>
<td>&quot;Don't Know Anything&quot;</td>
<td>R.E.M.</td>
<td>372</td>
<td>308</td>
<td>454</td>
<td>60/16</td>
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<tr>
<td>&quot;Sweeter Than Ours&quot;</td>
<td>MAROON 5</td>
<td>372</td>
<td>308</td>
<td>454</td>
<td>60/16</td>
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**MORE ADDED**

**ARTIST/TITLE | LABEL(S) | CURRENT WEEK | TOTAL PLAYS | TOTAL STATIONS | [%] |
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<tr>
<td>&quot;Live Wire&quot;</td>
<td>DAVE MATTHEWS</td>
<td>473</td>
<td>450</td>
<td>439</td>
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<tr>
<td>&quot;All Night Long&quot;</td>
<td>TABS</td>
<td>473</td>
<td>450</td>
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<td>61/15</td>
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<tr>
<td>&quot;Blow Out&quot;</td>
<td>R.E.M.</td>
<td>473</td>
<td>450</td>
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<tr>
<td>&quot;Sooner Make Out&quot;</td>
<td>ALANIS MORISSETTE</td>
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<tr>
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<td>450</td>
<td>439</td>
<td>61/15</td>
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**BREAKERS**

**ARTIST/TITLE | LABEL(S) | CURRENT WEEK | TOTAL PLAYS | TOTAL STATIONS | [%] |
<table>
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<tr>
<td>&quot;Our Lady Peace&quot;</td>
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</tr>
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</tbody>
</table>

This chart reflects airplay from July 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Active Rock reporters, 77 current playlists. ©1995, R&R Inc. |
13th ANNUAL ROCK 'N' CHARITY CELEBRATION

Benefiting the T. J. Martell Foundation and the Neil Bogart Memorial Fund

August 10, 11 and 12, 1995

Los Angeles, California

For more information please call:
(310) 247-2980
(800) 309-FUND
### Active Rock

<table>
<thead>
<tr>
<th>Station</th>
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<th>Call Letters</th>
<th>Format</th>
<th>Market</th>
<th>APD/MD</th>
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<td>Boston, MA</td>
<td>Q104</td>
<td>Alternative/Modern Rock</td>
<td>Boston Metrowest</td>
<td>Pat Morin</td>
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<tr>
<td>WHTS</td>
<td>Atlanta, GA</td>
<td>Q100</td>
<td>Alternative/Ska</td>
<td>Atlanta Metrowest</td>
<td>Patti Rigney</td>
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<tr>
<td>WRKX</td>
<td>Charlotte, NC</td>
<td>97X</td>
<td>Alternative</td>
<td>Charlotte Triad</td>
<td>Patti Rigney</td>
</tr>
<tr>
<td>WMBF</td>
<td>Myrtle Beach, SC</td>
<td>I-95</td>
<td>Classic Rock</td>
<td>Myrtle Beach</td>
<td>Robert Zelko</td>
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<td>WRIF</td>
<td>Detroit, MI</td>
<td>WRIF</td>
<td>Classic Rock</td>
<td>Detroit</td>
<td>Kevin Kownacki</td>
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<tr>
<td>KROQ</td>
<td>Los Angeles, CA</td>
<td>KROQ</td>
<td>Alternative</td>
<td>Los Angeles</td>
<td>Bob Foote</td>
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<td>WJSA</td>
<td>Atlanta, GA</td>
<td>92.9 The Game</td>
<td>Sports</td>
<td>Atlanta</td>
<td>Kirk Jones</td>
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<td>WRZQ</td>
<td>Charlotte, NC</td>
<td>WRZQ</td>
<td>Classic Rock</td>
<td>Charlotte Triad</td>
<td>John Looney</td>
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<tr>
<td>WQMG</td>
<td>Richmond, VA</td>
<td>106.1 Jam</td>
<td>Classic Rock</td>
<td>Richmond</td>
<td>John Looney</td>
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<td>WFLZ</td>
<td>Orlando, FL</td>
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<td>John Looney</td>
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<td>WJBR</td>
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<td>WJBR</td>
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<td>Tony Fedorak</td>
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<td>WJZI</td>
<td>Columbus, OH</td>
<td>104.3 The End</td>
<td>Classic Rock</td>
<td>Columbus</td>
<td>Tony Fedorak</td>
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### Rock

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<tr>
<th>Station</th>
<th>City</th>
<th>Call Letters</th>
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<td>Atlanta, GA</td>
<td>99.5 The Bull</td>
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<td>Atlanta</td>
<td>John Looney</td>
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<td>WAXR</td>
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<td>Robert Zelko</td>
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<td>WYCD</td>
<td>Nashville, TN</td>
<td>92.5 The Vibe</td>
<td>Classic Rock</td>
<td>Nashville</td>
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<td>WRIF</td>
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<td>104.3 The End</td>
<td>Classic Rock</td>
<td>Columbus</td>
<td>Tony Fedorak</td>
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*Note: This list is not exhaustive and is intended to provide a representative sample of stations and market formats.*

**Total Reporters:** 119

**Current Reporters:** 119

**Current Playlists:** 119

---

**Did Not Report, Playlist Frozen (3):**
- WRIR
- WORC
- WZLX

**WRGQ/WRGS, Myrtle Beach, SC**

**KBOY/Boise, ID**

**KBBQ/Des Moines, IA**

**Become An Alternative Reporter Next Week (1):**
- WEDG/Buffalo, NY
**NEW & ACTIVE**

- VAN MORRISON: Days Like This (Polydor/A&M) 395
- QUEENSRYCHE: Someone Else? (EMI) Total Plays: 153, Total Station: 22, Ad#: 3
- TED HUGENT Food Fight (Atlantic) Total Plays: 144, Total Station: 17, Ad#: 3
- GOD GOD OULIY Flat Top (Metal Blade/M2) Total Plays: 204, Total Station: 18, Ad#: 2
- BONEPOINT: Where The Water's Deep (Capitol) Total Plays: 122, Total Station: 16, Ad#: 3
- TRIPPING DARYL: I Got A Girl (Atlantic) Total Plays: 122, Total Station: 16, Ad#: 3

**ON OVER 50 STATIONS INCLUDING:**

- SBWR, KEZE, KKOZ, KATS, KZRR, KUGR, WQIB, WLAB, WABT, KVJQ, KMKK, KFFX
- KBQQ, KFBD, KJOT, WONE, KOZE, KLIZ, KZSE, KSQ, WMRM, WROQ, WKLW
- WEGW, WRCN, KLAQ, KFMX, WQCC, KZBB

**BRANDERS**

- No Songs Qualified For Breaker Status This Week

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VAN HALEN Not Enough (WB)</td>
<td>+537</td>
</tr>
<tr>
<td>TOBY KEITH A Real Love Story (Mercury)</td>
<td>+256</td>
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<tr>
<td>PEARL JAM Immortality (Epic)</td>
<td>+165</td>
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<tr>
<td>BROTHER CANE And Feet Shine On (Virgin)</td>
<td>+160</td>
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<tr>
<td>NEIL YOUNG Downtown (Reprise)</td>
<td>+160</td>
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<tr>
<td>SILVERCRAFT Tomorow (Epic)</td>
<td>+111</td>
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<tr>
<td>JEFF HEALEY BAND Star In The Middle With You (Arista)</td>
<td>+107</td>
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<tr>
<td>FOO FIGHTERS This Is A Call (Capitol)</td>
<td>+103</td>
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<tr>
<td>JAN MOORE Muddy Jesus (Capricorn)</td>
<td>+101</td>
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<tr>
<td>BLUES TRAVELER Run-Around (A&amp;M)</td>
<td>+97</td>
</tr>
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</table>

**HOTTEST RECURRENTS**

- STONE TEMPLE PILOTS Interstate Love Song (Atlantic)
- COLLECTIVE SOUL Go For It (Atlantic)
- EDDIE MONEY I'll Stop At Nothing (Maverick/Response)
- KSEZ, KZBB, KZBB, KZBB, KZBB

**This chart reflects airplay from July 16th. Songs ranked by total plays. Highlighted songs indicate Breaker, 93 Rock reporters, 87 current playlists. © 1995, R&R Inc.**

**SONGS RANKED BY TOTAL PLAYS:**

- 1. "Blue Drops of Rain" by Corey Stevens & Texas Flood
- 2. "Blue World" by Corey Stevens & Texas Flood
- 3. "Blue Skies" by Corey Stevens & Texas Flood
- 4. "Blue Heaven" by Corey Stevens & Texas Flood
- 5. "Blue Moon" by Corey Stevens & Texas Flood

**COREY STEVENS & TEXAS FLOOD**

"BLUE DROPS OF RAIN"
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
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<tbody>
<tr>
<td>PINK FLOYD/What Do... (Live)</td>
<td>PINK FLOYD/What Do... (Live)</td>
</tr>
<tr>
<td>BLACK CROWES/Wiser Time</td>
<td>BLACK CROWES/Wiser Time</td>
</tr>
<tr>
<td>BILLY PILGRIM/Sweet Louisiana</td>
<td>BILLY PILGRIM/Sweet Louisiana</td>
</tr>
<tr>
<td>IAN MOORE/Muddy Jesus</td>
<td>IAN MOORE/Muddy Jesus</td>
</tr>
<tr>
<td>MATTHEWS BAND/What</td>
<td>MATTHEWS BAND/What</td>
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</tbody>
</table>
| TOAD THE 
| BUSH/Little Things | BUSH/Little Things |
| SOUL/December | SOUL/December |
| BLACK CROWES/Wiser Time | BLACK CROWES/Wiser Time |
| 5 MILE ROAD/Tea | 5 MILE ROAD/Tea |
| ROBERT PLANT/Just A Little | ROBERT PLANT/Just A Little |
| R.E.M/Out Of Time | R.E.M/Out Of Time |
| JETHRO TULL/Live | JETHRO TULL/Live |
| ALAN'S MORISSETTE/I'll Be | ALAN'S MORISSETTE/I'll Be |
| THE BEATLES/Help | THE BEATLES/Help |
| R.E.M/Better Than | R.E.M/Better Than |
| BILLY PILGRIM/Sweet Louisiana | BILLY PILGRIM/Sweet Louisiana |
| ROBERT PLANT/Just A Little | ROBERT PLANT/Just A Little |
| ZOMBIE/More Human | ZOMBIE/More Human |
| R.E.M/Out Of Time | R.E.M/Out Of Time |
| JETHRO TULL/Live | JETHRO TULL/Live |
| ALAN'S MORISSETTE/I'll Be | ALAN'S MORISSETTE/I'll Be |
| THE BEATLES/Help | THE BEATLES/Help |
| R.E.M/Better Than | R.E.M/Better Than |
| BILLY PILGRIM/Sweet Louisiana | BILLY PILGRIM/Sweet Louisiana |
| ROBERT PLANT/Just A Little | ROBERT PLANT/Just A Little |
| ZOMBIE/More Human | ZOMBIE/More Human |
| R.E.M/Out Of Time | R.E.M/Out Of Time |
| JETHRO TULL/Live | JETHRO TULL/Live |
| ALAN'S MORISSETTE/I'll Be | ALAN'S MORISSETTE/I'll Be |
| THE BEATLES/Help | THE BEATLES/Help |
| R.E.M/Better Than | R.E.M/Better Than |
| BILLY PILGRIM/Sweet Louisiana | BILLY PILGRIM/Sweet Louisiana |
| ROBERT PLANT/Just A Little | ROBERT PLANT/Just A Little |
| ZOMBIE/More Human | ZOMBIE/More Human |
| R.E.M/Out Of Time | R.E.M/Out Of Time |
| JETHRO TULL/Live | JETHRO TULL/Live |
| ALAN'S MORISSETTE/I'll Be | ALAN'S MORISSETTE/I'll Be |
| THE BEATLES/Help | THE BEATLES/Help |
| R.E.M/Better Than | R.E.M/Better Than |
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The Subtle Difference Between Alternative And Rock

The success of Alternative stations has increased the competition from Rock outlets. Yet in many markets the difference between Alternative and Rock is so subtle it clouds the issue. This week, three Alternative programmers offer their takes on how the two formats are distinguished.

Folger's Crystalization

KDEG (The Edge) (Dallas PD Joel Folger says the big difference is the library. "There's some history with our radio station," he says. "When we play some of our retro music — early-to-mid '80s songs — it not only broadens our appeal to a larger audience, it makes us more appealing to an older listener. While the Rock station is playing Ozzy Osbourne or Led Zeppelin, we're playing something from the alternative arena."

Even if Rock stations were to acquire Alternative libraries, however, there's still the issue of image. Says Folger: "The packaging and imaging of our radio station is more creative and memorable than our competition. The Eagle [KEGL] and the Q [KTXQ] both have great air talent, but our marketing and imaging is top-notch and ahead of the competition."

"[Alternative] music is what's happening today, and the other rock players are hoping in. In a world of increased competition, the way you win is by making your station sound better with a fresh approach."

Stapleford: Guns For Image

XTRA-FM (91X) (San Diego GM Kevin Stapleford also believes listeners tune into his station (or to Rock competitor KIOZ) primarily for the music, but he places even more weight on image. "Now that so many stations are playing the same songs, it becomes even more important what's between the records — the production, what the jocks say, the image, and the marketing," he says. "Even though in some [KIOZ] quarter-hours you will hear all 91X music, they have the ultra-macho, 'We stay hard all day'-type imaging, whereas a lot of our imaging is never said with a straight face."

Through successful imaging, 91X has staked a claim on bands that AOR broke first. Says Stapleford: "During the Pearl Jam ordeal, the media came to us. We were the exclusive source [for] local network and independent news, MTV, and we had Eddie Vedder and his manager on-air. Some bands like Pearl Jam and Stone Temple Pilots are pretty hard to take complete ownership of — these bands were actually broken by AOR first — but 91X has the image of being a very current-based station and the cutting edge of rock [atution slogan], [so] I think people consider these bands 91X bands."

Like many stations, 91X does not use the word "alternative" to position itself. "We've never used the word because 91X has become the brand name for that type of music in this town," Stapleford says. "We played most of this music first, [and] we need to continue to grow and not live off our past, at the same time making it clear what we're supposed to be."

Parker's Hard Position

KTRZ (The Buzz) (Houston not only shares a significant amount of music with crosstown KAAM, but also alternative-leaning CHR KRBE. According to ex-PD Don Parker (now KKFR/Phoenix PD), "At times you can go a half-hour punching between all three radio stations and hear virtually all modern rock and not know what station you are listening to. Recently, we started really positioning hard on-air — partly because of this situation — a lot of flashbacks and currents as a 'New Rock Exclusive.' The one thing we definitely have over our competition is that we play everything first. Identifying your station as much as possible is critical."

Parker says AOR stations are in a big predicament. "AOR is trying to find a place to go," he says. "It's kind of like CHR in the late '80s, when everybody was jumping on the bandwagon. The reality is there's not enough room. In most cases, the pure station is the one that survives. While some AORs are trying to play as much modern rock as they can, their listeners are going to wonder, 'What's going on? Where are Led Zeppelin and Guns N' Roses?' Last year, all these new artists were superstars. There was so much mass-appeal music that worked for AORs, but that's not always going to be the case."

WBCN/Boston: bassist Mike County (Outlets and Squad Car) approached her after a show.

"Influences: Amazingly, I'm not a music listener growing up, but I do admire Joni Mitchell's style."

Artist POV: "The guys I play with now are, in some ways, a little more like me as far as how I approach music," explains Tyron. "I'm not a schooled musician. If there's a time of tuning problem, etc., it's usually me. The band is a little simpler and probably a bit harsher."

New Music Scene highlights breaking artists charting for the first time.

More Summer Station Music Festivals On Tap

Here is a list of upcoming announced music festivals:

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<tr>
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<th>Lineup</th>
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<tbody>
<tr>
<td>WHTG/Monmouth</td>
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<td>Caulfields, Smithereens, GreenApple Quick Step, Gefkans, Fossil</td>
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<tr>
<td>KUKQ-At/Phoenix</td>
<td>Q-Fest '95</td>
<td>Punk V. Ska Round 1</td>
<td>July 29</td>
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<tr>
<td>KXKR/Salt Lake City</td>
<td>X-96 Big Ass Show</td>
<td>August 3</td>
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<tr>
<td>WGRD/Grand Rapids</td>
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<td>August 5</td>
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Q. What smells worse than a Skunk?

A. BADFISH

800-633-4487 SKUNK.com

More Summer Station Music Festivals On Tap

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Check It Out!

What's the subtle difference between Rock and Alternative? See page 60.

NEW MUSIC SCENE

- Artist: Jennifer Tyron
- Track: "Better Than Nothing"
- LP: "Cockamamie"
- Producer: Mike Denneen
- Label: Squint/WB
- Essentials: Born in New Jersey, Jennifer Tyron began writing songs as a child. After moving to Boston in '97, she doubled as a journalist and waitress. In '98, she released a five-song EP ("Trespassing") on Pathfinder Records. A couple of years later Tyron met producer Mike Denneen and launched Squint Records, releasing three singles ("Big," "Everything Is Different Now," and "Snow") before her debut LP, "Cockamamie," was released last year. Warner Bros. re-released the album in June '99.

Tyron plays guitar, several different touring musicians performed on "Cockamamie." The lineup was consummated after drummer Chris Foley (SSD and Bulkhead) heard Tyron interviewed on new Music Scene highlights breaking artists charting for the first time.

Jennifer Tyron

WBCN/Boston; bassist Mike County (Outlets and Squad Car) approached her after a show.

"Influences: Amazingly, I'm not a music listener growing up, but I do admire Joni Mitchell's style."

Artist POV: "The guys I play with now are, in some ways, a little more like me as far as how I approach music," explains Tyron. "I'm not a schooled musician. If there's a time of tuning problem, etc., it's usually me. The band is a little simpler and probably a bit harsher."

New Music Scene highlights breaking artists charting for the first time.

www.americanradiohistory.com
**ALTERNATIVE TOP 50**

**JULY 21, 1995**

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<th>ARTIST TITLE LABEL(S)</th>
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This chart reflects airplay from July 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 77 Alternative reporters. 77 current playlists. © 1995, R&R Inc.
3 CHORDS NO WAITING

HAGFISH

...ROCKS YOUR LAME ASS

THE DEBUT ALBUM FEATURING THE SNOT-FILLED ANTHEMS "STAMP (EAT IT WHILE I WORK)" and "HAPPINESS"

THOSE STATIONS ARE

ROCKIN' LAM Foundation
WHOO WHOO WHOO
ассивх KIIS KIIS
fi-OOX KFBE FBC
WHNX KFBE KIE
KIZIP KEDOE

GUARANTEED NO SONG OVER 3 MINUTES LONG!

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<td><strong>WMMX</strong></td>
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<td><strong>WYCD</strong></td>
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**March 29, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**March 31, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 2, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 4, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 6, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 8, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 10, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 12, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 14, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 16, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 18, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 20, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 22, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 24, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 26, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 28, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**April 30, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 2, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 4, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 6, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 8, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 10, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 12, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 14, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 16, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 18, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 20, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 22, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 24, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 26, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 28, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

**May 30, 1995**

- **WEEMSS/107.3 FM**
- **WMMX/106.1 WMX**
- **WYCD/101.1 WYCD**

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Money Isn’t Everything With Station Promotions

KBXR shows how creativity, good planning, and community participation are enough for a memorable event

By Cyndee Maxwell

Promotional events which encourage community participation can sometimes create just as much awareness of your station as a more elaborate, expensive promotion. Case in point: KBXR/Columbia, MO’s “2nd Occasional Annual Moo Dah Parade,” which attracted an estimated 1000 spectators.

Have you ever heard of a parade where the most bribes paid to a judge could make an entry the winner? Well, on second thought, maybe you have. But for the “Un-Parade,” bribes are encouraged.

Community Participation

According to ‘BXR OM Mike Perry, the Moo Dah Parade — a takeoff on Pasadena, CA’s Doo Dah Parade — is a great community event and a neat franchise. Not to mention a sure fire media event.

“This year we received television coverage from all three network affiliates, both [local] daily newspapers, and the University of Missouri’s student paper,” he says.

The brainchild behind the Moo Dah Parade was Lorah Steiner, from the Columbia Convention and Visitors Bureau. She approached ‘BXR for support, the station subsequently became involved in every aspect. In fact, Perry says that next year, the parade will be officially known as the “BXR Moo Dah Parade.”

Anyone in the community can be a parade entrant — the zanier the entry, the better. “The Moo Dah Parade is a parade for anyone who has wanted to be in a parade, but has never been invited,” Perry explains. This year’s entrants included “BXR’s CD Characters,” “The Neighborhood Semi-Precision Rhythm and Blues Chamber Orchestra,” “The Funky Flyers,” a precision marching kite team, and the “Random Acts of Kindness” entry from Stephens College.

Local Business Angle

Three local celebrities acted as judges and spectators were encouraged to bribe the judges with cash to vote for their favorite entry. The entry garnered the most bribes won the “People’s Choice” award. An estimated $500 was raised to benefit the Mayor’s Children’s Fund, which will go to a variety of charities that assist children.

This year’s “People’s Choice” winner was “Forest Gump,” a man attired in an ill-fitting suit, who ran in the character’s stilted style up and down the half-mile parade route. Winner of the “Creativity” award was the Cedar Creek Therapeutic Riding Center whose members — many in their wheelchairs — dressed in brown garbage bags and patches of straw to become meadow muffins (that’s manure for you city folk).

Another aspect of the parade is the opportunity for local businesses and record companies to get involved. This year, the Missouri Lottery provided 106.1 (the station’s frequency) lottery scratchers to be given away. Also, Columbia VPI Album Promotion Kid Lee donated several of Buckshot LeFonque’s single, “Some Cow Fonic (More Tea, Vicin?),” which BXR personalities gave away to the crowd.

The first Moo Dah Parade took place in April, this year’s was in June. Perry says the parade to return to its original April date because more people are in town, especially college students. While the parade is a whimsical, easygoing affair, Perry says it takes a lot of advance planning and coordination. In fact, by September, he’ll begin work on the April ’96 parade.

Let the parade begin! Entrants in KBXR/Columbia, MO’s Moo Dah Parade.

KBXR/Columbia, MO morning show host Brent Gardner (he’s the one covered in CDs) interviews the “People’s Choice” winner, “Forest Gump” from the station’s 2nd annual Moo Dah Parade.

The Mayor of Columbia, MO Darwin Hindman (I) accepts the bribe money for “People’s Choice” winner “Forest Gump” from Columbia Convention and Visitors Bureau’s Lorah Steiner (r). KBXR/Columbia, MO morning show host Brent Gardner oversees the presentation.
This chart reflects airplay from July 3 to 9. It includes albums registering 250 or more plays for the first time. Breaker: Albums registering 375 or more plays for the first time. Most Increased Plays lists the album tracks with the greatest week-to-week increases in total plays. "..." indicates a previous week’s listing. The chart is based on airplay from 38 Progressive radio stations. © 1995, R&R Inc.
Making The Transition From Another Format

Three PDs discuss the challenge of getting up-to-speed in new environment

The number of NAC stations is growing so rapidly, it's probably inevitable that some newly created programming posts will be filled by PDs from other formats. I asked three who've made that transition to describe what it's like.

A Man For All Formats

WQCD (CD101.9)/New York PD Fleetwood Gruver has programmed an astonishing array of music formats since 1970: He's worked in AC, BEZ, Rock, Top 40, Hot AC, Jazz (twice), and Oldies, as well as a stint as a CHR GM. But he credits the Jazz assignments with shaping his awareness of NAC's musical underpinnings. sailor also acknowledges the role APM/MD Steve Williams played in his move to NAC. "Steve helped make the transition so easy for me. The guy acts like a PD — he's savvy, bright, and so knowledgeable, he's just an anchor at this station!"

"Fortunately, it's easier to make the transition from AC [as I did] to NAC than from News/Talk. But there are some basics for any radio station, just as there would be for any business, [like] research: knowing your market, building your product to fit that market's needs and desires, and then marketing it. But switching formats will call for almost anyone at certain levels. You must get signed on, so he totally understands the market and [the new format's] idiosyncrasies."

The most important things I had to deal with [concerned] learning the staff and then the systems. Plus, you must learn the organizational systems of the station because each station is different. Just the way spots move through Traffic into Production — who does what and when and where — are always subtle nuances to be learned. Then it's important to learn the history of the market itself, the stations, trends, and who fits where. I think that's much more challenging than the difference between NAC and AC. I take a broader view: I'm into radio, not necessarily formats.

Basics Still Apply

WJJZ/Philadelphia PD Anne Gress enjoys the distinction of being one of only two women programming a Top Five-market station in any format. She made the move to NAC only three months ago from Pyrmad's doughty partner, Hot AC WXYY (Star 104.5)/Philadelphia, where she served as APMDM. She says when she entered radio 25 years ago as a college radio jock in Tampa, major-market programming was her ultimate goal.

"Good radio is just the basics," Gress says of moving into a new format. "Play hits, [emphasize] good sounding jocks, and have great promotions that image the station. Those basics apply to any format. What I really like in this format is there's such a great community of artists and record labels. At Start, I would be on the phone for days to get, for example, Paula Abdul to do our morning show ... to simply grace our station. But in this format, I've got artists calling to ask, 'What can I do for you?' You get that cooperation at every level in NAC. There's integrity and quality, and those things mean something to this format."

Gress says that getting musically up-to-speed posed a "challenging 'Fields of Acoustics.'"

"I've had to learn from Broadcast Architecture. They've really helped me out a lot with learning who the artists are — who plays guitar and who plays sax. The good part of this learning experience is I'm what a lot of people are to this format: a brand-new listener. And I approached the transition from a connectedness to someone who was new, saying, "What's this new Jazz station?"

How To Use NAC

Gress continues, "I'm applying some of the things I discovered in the first weeks of listening. There were long stretches of time in the log where nothing was familiar. It's easy to increase the curve in making the station more user-friendly. We've got a great core who listen all day and all night. God bless them, so the TSL is there. We just need to bring more people to this great format. Many people don't know how to use this format, so I'm trying to change that."

"Definitely are providing examples to listeners on how to listen. 'Listen in the morning to recharge your batteries before you go in to work' ... 'Listen at work because it provides a good atmosphere and doesn't interfere with your workday' ... 'Use it at night to unwind and relax.' Our night and weekend numbers are huge because that's when listeners control their dial choices. If I can spread the word more to the rest of Philadelphia, we'd be very well — and so will the rest of the stations in this format if they do the same."

"And," Gress adds, "strong partners make all the difference. My GM Skip Schmidt and former TSL's GM when it signed on, so he totally understands how to use, sell, and promote the station. If you've got radio basics down and great partners coming into NAC isn't hard because anyone would fall in love with the music."

Jim Teeson

I want to relate to the fringe listeners and make them comfortable in this environment without being intimidated by the music.

-Fleetwood Gruver

-Gress

The most important things I had to deal with [concerned] learning the staff and their individual strengths and weaknesses. Plus, you must learn the organizational systems of the station because each station is different.

-Fleetwood Gruver

Brighter & Tighter

After many years as a successful AC programmer, the most recent out-of-town recruit to NAC, KOAI (The Wave), Dallas PD Jim Teeson, came to the format with some reservations. He admits he misjudged NAC, discounting the format based on impressions he developed in the format's early years. "The original version of NAC couldn't hold my attention for 10 minutes," he explains. "So when Skip Schmidt called about program-

ning the Oasis, I thought, 'I don't like New Age music.' But once I understood what NAC had become — a format that plays great songs with compelling melodies — well, that's AC. NAC doesn't represent any diversion for me, since I've been do-

ing AC for 20 years."

Teeson talks about his comfort level: "Getting up-to-speed with the music wasn't difficult since much of it was already familiar because of covers and AC crossover. The concept of a hip artist like David San-

barn's George Benson hits is very appealing to me. There's nothing stodgy or 'beautiful music-ish' about it. The amount of AC material in NAC provides a comfort zone. One thing I've done since getting here is increase the number of vocals we play from three to four an hour, two long ceremonies. Crossover vocals sound so much better in this format because they're so well showcased.

"If you play something like Boyz II Men's 'Wa-

ters Runs Dry,' which is a great-sounding record in this format's mix, it will puzzle listeners and make it a failure because it's got built-in familiarity [from airplay at local AC, CHR, and Urban stations]. Despite crossovers, we're still going through our first and second or eight innings an hour that you'll never hear on the other stations. We just don't want to be so unique that no one wants to hear us."

Mission: Possible

"You can do things that are quintessential to AC in this format," Teeson adds. "You can make sure the music is brighter for the summer, as well as during days and week-

ends. You can daypart: When I got here, I heard morning drive music drive such as Patty Austin's 'Smoke Gets In Your Eyes' — a great song, but it belongs on a bump, not AM. And we do the best love-

songs show in any city: 'The Rendezvous.'"

His host, Randy Davis, has this incred-

ible voice, and he paints amazing pic-

tures with words. During mornings, we're uptempo with fewer suges.

"Like an AC station, we've got a tight list of only 600-700 songs ... insist the cream of the crop, you play something like Chris de Burgh's 'Lady In Red.' We've added Sting's 'Fields Of Gold' because it's an acoustic 'Layla' back in. That's the kind of music that gives this station its sizzle.

"My whole mission here — mainstreaming — has to do with hooking those fringe listeners. If converting them means giving more information about music — such as the fact that Neal Schon was in everyone's favorite '70s band, Journey — fine. But I want to relate to the fringe listeners and make them comfortable in this environment without being intimidated by the music. Maybe I'm naive, but I don't think it's impossible."

S M O O T H J A Z Z

GATHERING OF STARS — KKSF/San Francisco and Verve Records celebrate the performances of Jeff Lorber and Art Porter at a KKSF Listener Appreciation Party. Pictured here in KKSF's former studio () 1) air staffers Hoyt Smith, MD Don Steinberg, Lorber, PD Steve Feinstein, Porter, and Vene Dir. Nat. Promotion Rachel Lewis,
The Walter Beasley Project

Private Time

featuring

"Private Time"
"Freaknic"
"As She Moves"
"Deep In My Soul"
"Just Like Before"

The Walter Beasley Project
Private Time

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**JULY 21, 1995**

**BREAKERS**

**JON B. & BABYFACE**

Someone To Love (Yab Yum/550 Music/Epic)

Total Plays: 272/12

30/3

**MOST INCREASED PLAYS**

**ARTIST TITLE LABEL(S)**

**JAZZMASTERS** Walkin' To Freedom (JVC) +131

**JAZZMASTERS** Walkin' To Freedom (JVC) +131

**JAZZMASTERS** Walkin' To Freedom (JVC) +131

**JAZZMASTERS** Walkin' To Freedom (JVC) +131

**JAZZMASTERS** Walkin' To Freedom (JVC) +131

3rd Force Here Comes The Night (Higher Octave) +13

**RANDY CRAWFORD** Cajun Moon (WBI/Import) +8

**TORCUATO MARIANO** Last Look (Windham Hill) +7

3rd FORCE Forever Yours (Higher Octave) +6

**DANZIE PANTASY** Walk Of Life (Atlantic) +5

**TORCUATO MARIANO** Africa (Windham Hill) +4

**MARION MEADOWS** South Beach (RCA) +4

**NEW & ACTIVE**

**JOE TAYLOR** Delphin's Daughter (RCA Victor)

Total Plays: 167

Total Stations: 22

Add: 1

Plays: 10

**RAY OBEDIO** Midnight Taboo (Windham Hill)

Total Plays: 166

Total Stations: 23

Add: 1

Plays: 13

**KIRK WHALUM** Flick's So (Columbo)

Total Plays: 149

Total Stations: 26

Add: 2

Plays: 10

**RICK BRAUN** Groove (Mesa/Bluemoon)

Total Plays: 144

Total Stations: 23

Add: 2

Plays: 12

**GREG VAIL** Love's Gift (Brainchild)

Total Plays: 110

Total Stations: 29

Add: 1

Plays: 3

**RICK BRAUN** Club Harlem (Mesa/Bluemoon)

Total Plays: 83

Total Stations: 14

Add: 2

Plays: 11

**ROY AYERS** Treasure (RCA)

Total Plays: 79

Total Stations: 11

Add: 0

Plays: 12

**VIN MORRISON** Days Like This (Polydor/A&M)

Total Plays: 78

Total Stations: 10

Add: 1

Plays: 6

** CRAIG T. COOPER** Just Relax (Sin-Crime)

Total Plays: 71

Total Stations: 12

Add: 2

Plays: 21

** J MICHAEL VERTA** Online (Brainchild)

Total Plays: 17

Total Stations: 16

Add: 1

Plays: 30

** GEORGE BISHOP** Midnight In Berlin (DA Music)

Total Plays: 49

Total Stations: 10

Add: 2

Plays: 17

** J MICHAEL VERTA** Saul Steps Out (Brainchild)

Total Plays: 44

Total Stations: 10

Add: 2

Plays: 11

3rd FORCE Forever Yours (Higher Octave)

Total Plays: 31

Total Stations: 6

Add: 2

Plays: 18

**GEORGE BISHOP** A Smooth Way (DA Music)

Total Plays: 29

Total Stations: 10

Add: 3

Plays: 25

**TONY GUERRERO** Undecorated Society (Falafelvent)

Total Adds: 18

Total Stations: 4

Add: 14

Plays: 14

3rd FORCE Here Comes The Night (Higher Octave)

Total Plays: 15

Total Stations: 15

Add: 1

Plays: 11

**TORCUATO MARIANO** Last Look (Windham Hill)

Total Plays: 10

Total Stations: 9

Add: 1

Plays: 5

Songs ranked by total plays.

---

**WALKIN’ TO FREEDOM**

the first #1 single from

**THE JAZZMASTERS II**

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From his smash instrumental debut
“BEYOND THE THUNDER”
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Over 90,000 sold!

3rd FORCE
“FORCE OF NATURE”
#1 Most Added
“HERE COMES THE NIGHT” featuring Peter White
#4 Most Added
“FOREVER YOURS” with special guest Craig Chaquico
Both tracks New and Active!
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Does the idea of co-hosting mornings at one of the country's top Rock stations appeal to you? Do you excel in topical, creative writing and production...understand the importance of show prep...know how to do voices and create compelling characters? Are you "real" and relatable? And are you willing to work your butt off to keep us on top? Then Saga's 25-year heritage rocker wants to hear from you. We offer a competitive salary, excellent benefits, and a chance to live in beautiful Virginia Beach. RUSH your T&R to Harvey Kojan/PD, WNOR, 870 Greenbrier Circle, Suite 399, Chesapeake, VA 23320.

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Opportunities

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We’re looking for a morning show and a midday talent for east coast Oldies station. Experience and belief in show prep a must. This is a full-time, on-air position in our market. Immediate opening for East Coast Oldies station.

South

Associate Producer
For syndicated Alternative Rock program. Must be strong in talent booking, interviewing, archiving & general organization. At least 3 years of entertainment industry experience. References a must. Resumes to: "static c/o S.W. networks, 1370 Ave. of the Americas, NY, 10019. No phone calls please. Equal Opportunity Employer.

Mornings/Program Director for 100,000 watt Classic Rocker in Southern Eastern U.S.
This market dominator needs a leader who has winning on-air skills and Classic Rock programming experience. T&R: KZFM, Chadie Maxx, Box 1860, Los Angeles, CA 90067. EOE

News Monster Wanted!
Aggressive, unforgettable news anchor/reporter wanted for suburban medium-market combo. Self-starting, team player who can handle news, fill in, and be computer friendly. Mountain, lake and a super combo market. T&R: KPRR, 1010 Santa Monica BL, #4857, 5th Floor, Los Angeles, CA 90067. EOE

If Programming is your life and a killer high energy delivery plus the ability to use the phones non-stop! If you have passion and live and breathe the rhythm Top 40 with your T&R to John Candelaria, PD, KPRR, 2419 N. Piedras, El Paso, TX 79930. EOE

Legends WNCN
In scenic Asheville, NC is looking for an experienced Local Sales Manager. Minimum 5 years' experience; company benefits. Send cover letter and resume to Dan Bowles, Box 6447, Asheville, NC 28816. As an Equal Opportunity Employer, WWNC especially encourages qualified minority and female applicants.

Southwest Oklahoma AM/FM combo has an immediate opening for a radio program director. Must have 3 years of experience preferred. Board shift, heavy production duties, remote broadcasting assignments, and sports play-by-play would be helpful. Send resume and tape to: KRRY, Box 5727, Altus, OK 73602 or call 800-401-2686 and ask for Jimmy Young. EOE

Operations Manager
for new Digital FM. Complete knowledge of D.C.S. or Digital Automation/ live assist. Voice tracking and digital production a must. Please include work history and digital systems you have worked with. $30,000 to $35,000. Women encouraged to apply. Radio & Records, 1010 Santa Monica BL, #494, 5th Floor, Los Angeles, CA 90067 EOE

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**WEST**

**93.7 EDGE**
CAP CITIES/ABC's 93.7 The EDGE has an opening for Creative Air Talent. Major market experience preferred, but not required. Must have knowledge of EDGE music and lifestyle. Tape and resume (no calls) to John Laskman, Program Director, KEGE FM, 917 N. Lilac Drive, MPLS, MN 55422. EOE

**COLORADO STATION OF THE YEAR IS CALLING**
The KEKB-FM, Grand Junction, is searching to replace our 10 year morning host. Live in beautiful Western Colorado! Good schools, no gangs and a great environment. Join the KRJ market leaders. Must be great at ad lib commercials, good on phones, funny and love personal appearances. Send tape and resume to: Kevin Lewis, KEKB-FM/KCOL, 107.9 FM, 315 Kennedy Avenue, Grand Junction, CO 81501. EOE/Jan-Dir Broadcasting, Inc.

**PROGRAM DIRECTOR:**
Top 100 West Coast "heritage" Country station looking for experienced PD & morning combo. Qualities include: mature judgment, good production values, fun on the air, team player. State income desired. We're flexible depending on qualifications. Great location! All replies held in strictest confidence. EOE. Send tape/resume to Radio & Records, 10100 Santa Monica Blvd., #695, 5th Floor, Los Angeles, CA 90067.

**WORK WITH A NUT!**
Looking for 2nd half of personality morning show. This person must be able to write brief, creative news stories and be upbeat and conversational, with a quick wit and adult sense of humor. Females and minorities only are strongly urged to apply. Top 30 California market. Solid radio company. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #696, 5th Floor, Los Angeles, CA 90067.

**ACCOUNTANT/BUSINESS MANAGER**
with multi-station radio holding company in West Los Angeles. Full charge accounting, including consolidated F/S, detailed schedules for year-end audit, bank reports, responsibility for AR/billings, payroll, etc. Public accounting and Solomon software experience preferred. EOE. Send resume and complete salary to KHWW, P.O. Box 25606, Los Angeles, CA or fax to (310) 826-7866. No calls please.

**POSITIONS SOUGHT**

**MIX 107.5 FM**
Denver's Variety Station

Looking for America's Premiere Promotions Director. 3-5 years' experience. Creative, logical, well organized, and extreme attention to detail. Creative solutions for uniquely many challenges. Maintain excellent relationships with sales. Send resume and examples of your work to: Mix 107.5 Promotions Director 1055 S. Menasco Parkway Denver, CO 80226. No Calls

**PRODUCTION/PROMOTIONS DIRECTOR**
Duopoly in San Fe, NM, looking for that special person who understands promotion and the hours necessary to be effective. Successful candidate must have extensive computer background and digital production skills. Send resume and production on tape to Plaza Broadcasting, 1718 West Alameda, Santa Fe, NM 87501. EOE

**OPENINGS**

Seeking AD/AT. Production state-of-the-art workstation, plus creative. T&R: KHCB, Music Center, Box 11B, Modesto, CA 95352-8100 EOE

Seeking morning talent with great production for top 100 Classic Rocker. T&R: KBBO, #200, #200, Los Angeles, CA 90032 EOE

Future openings for talent and production. T&R: KHOM/MPX, Greg Drofton, Box 700, Maybe, MT 59451-0700 EOE.

**PRODUCTION DIRECTOR**

Newly created position at San Francisco combo for rare talents who can create compelling commercials that work in the context of jazz and classical formats. Top-notch opportunity, ability to use a variety of approaches in all lifestyle storylines effectively, and slick traffic or digital editing skills are required. T&R for Steve Feinstein, KSF/KFDC, 455 Market, SF, CA 94105 EOE.
**NEW ENGLAND**

Is there where I want to live and work business. Impressively creative. In numbers one market, number one position working for top syndicated personality. Would entertain idea of corporate position creating own department programs and buying your stations' image. Leave name, company and number on machine. (211) 405-1577

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**R&R Opportunities Free Advertising**

Radio & Records provides free (20 words or 3 lines) info to radio stations and agencies about opportunities listed! 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 (PDT), eight days prior to issue date. Free Opportunities listings should be hypertext or in print. 8x12"" or 11"" company/advertisement letterheads and are accepted only by mail. All ads must be typewritten or printed. Money (in addition to normal ad rates) is required to: R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

**R&R Opportunities Advertising**

1" $100/week 2x $75/issue Rates are per week (maximum 35 word per issue including heading). Includes generic border. If logo, custom border or larger heading are required, add 1½ inch ($3.00 for 1x, $38 for 2x).

**Blind Box: add $50**

The R&R ad and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a $50 service charge is added to Blind Box ads for each insertion.

**Positions Sought: $50/issue**

Individuals seeking employment may run ads in the Positions Sought section at the special rate of $50/issue.

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**Payable In Advance**

Opportunities Advertising orders must be hypertext or printed company/station letterhead and accompanied by advance payment. No minimum order, but order must be submitted by mail, except for credit card orders, which are also accepted by fax: 310-203-6727. Visa, MasterCard accepted. Include card number, type and expiration date. Phone number and boxes responses are sent to advertisers every Friday by first-class mail.

**Deadline**

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.
AIRCHECKS
Large quantity of original WRKO Boston music surveys available (not copies). Send 25% of complete list, or net some free with an order of any of our 107 WRKO archivists. Complete archivist catalog available for $10.00.
MAN FROM MARS PRODUCTIONS
159 Orange St. Manchester, NH 03104-4217

COMEDY

NOBODY CAN FILL HIS SHOES.
CUZ HE TOOK HIS SHOES WITH HIM...
"If for some reason I couldn't use my own service, I would have said Tom Adams." - Mark Astolfi/COMIC DEBIRIS since '89
114 81st Ave., Ogdensburg, NY 13669 1-315-393-1645

COMEDY SERVICE
Jokes, Bits, Joke Books, at a reasonable price. Send for samples & rates:
COMEDY CONNECTION
406 N. BREWSTER RD. 801 BOX 119, WHIDeleting, OH 43080 or call (609) 697-0996 (fax available)

Sister
SISTER'S BEST MONTHLY FEARLESS MILK
Burbank’s
513-528-3375
Earl Pitts
KYNG/WDAF/WYCD/VVDE
WYWK/WXYD/WORM/KRKP
KNFM/KYCD/KAWA/KYTC
WBAB/WKJK/CKCI/WQKN
WBBS/KRYS
These stations, along with more than 100 others, have found being Politically Incorrect has never been funnier.

COMPANY SERVICE
To check availability in your market, call Steve Harper at
Burbank’s
431 ODE MAE, STE 311
CINCINNATI, OH 45255
513-928-3075

Our clients tell us again and again:
"The material you provide is the best in the business!"
Why not try our daily, faxed comedy service on your personality-intensive show for a week, FREE.

THE MORNING PUNCH™
Call 803-781-6608 today, and see for yourself!
"Offer subject to availability © 1995 - Crossan Creative™"

AIR SICK COMIC STRIP
SPOT SATIRE, DROP-IN, GREAT STUFF
FREE DEMO - 415-654-6476

FEATURES

THE HUMAN JUKEBOX
FREE PIANO BY PHONE
"Amazing... He can play anything!!"
RICK DEEBS
LIVE REQUESTS!
DAVID SYME (810) 681-2417

OPPORTUNITY KNOCKS
in the pages of R&R every Friday
Call 310-553-4330

OLDIES SERVICES

OLDIES ON CD
Best source or hard to find oldies
50's, 60's, 70's, 80's
New available on CD

MAA
Music Service Associates
Also available on NRS or DAI
918-492-7222
800-918-2211
FAX US YOUR LIST

SUPER SWEEPERS

SUPER SWEEPERS
Liners + Promos + IDs
800-459-DEMO

VOICEOVER SERVICES

MIDWEST VIDEO Producions
All formats-
Topical Prep Service
Call or FAX
(313-415-6590)

VOICEOVER SERVICES

ALL FORMATS-
Topical Prep Service
Voiceover Demos
Call or FAX
(313-415-6590)

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

<table>
<thead>
<tr>
<th>Rate</th>
<th>Per inch</th>
</tr>
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<tbody>
<tr>
<td>1 time</td>
<td>$90.00</td>
</tr>
<tr>
<td>6 insertions</td>
<td>$85.00</td>
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<td>13 insertions</td>
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</tr>
<tr>
<td>51 insertions</td>
<td>$65.00</td>
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</tbody>
</table>

Will include camera-ready logos or line art if provided. Deadline for Marketplace ads is noon Thursday, one week prior to publication date. Marketplace ads are non-commissionable. Send to:
MARKETPLACE
RADIO & RECORDS, 10100 Santa Monica Blvd,
Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727

www.americanradiohistory.com