

**INSIDE:**

**SELLING RADIO AS A BRAND**

To meet the challenge of today's marketplace, **Katz Radio Group** Sr. VP/Research Dir. **Gerry Boehme** says radio salespeople must position radio as a brand, one that delivers measurable results to its clients.

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**10 TIPS TO IMPROVE YOUR RADIO COMEDY**

Not having a point of view, not making your parodies as real as possible, and not being willing to murder your darlings are but three of consultant **Dan O' Day's** criticisms of would-be radio witticisms.

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**NEWS/TALK DRAWING YOUNGER AUDIENCE**

The latest **Katz Radio Group** study reveals News/Talk's 35-44 audience increased 2.2% last year alone, becoming the format's second-largest demo.

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**FOUR WINNING CHR PDs COMPARE NOTES**

**WPGC/DC's Jay Stevens**, **WKSE/Buffalo's Brian Burns**, **WKDD/Akron's Neil Sullivan**, and **WRFY/Reading, PA's Al Burke** — all winners, all with different programming niches — discuss what works in the '90s.

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**IN THE NEWS...**

- **Bob Catania** joins **Geffen** national promotion staff
- **Ron Gregory** becomes **Elektra** VP/Pop Promo
- **Allen** and **Albert Hughes** establish **Underworld** label with **Capitol**

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- **John Shomby** now **KLIF/Dallas** PD
- **Joe Montione** named **WDAE & WUSA/Tampa** PD
- **Randy Spendlove** becomes **Perspective** VP/Pop Promo

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**Infinity's WPGC Deal Creates DC Duopoly**

**Karmazin's pockets still deep, but 18-station ownership ceiling may dampen buying binge**

**Infinity Broadcasting** has scored another megabucks duopoly, bidding \$60 million to add **Cook Inlet Radio Partners's** market-leading Washington combo, **WPGC-AM & FM**, to its **WJFK-FM**.

The acquisition along with a pending \$110 million purchase of

**KRTH/Los Angeles**, will give **Infinity FM** duopolies in four Top 10 markets. It already has dual FMs in Chicago and Boston (and an AM duopoly in New York, although it's expected to sell **WZRC**).

**Infinity President/CEO Mel Karmazin** called **WPGC** "oceanfront property" and said the addition "will add further diversification to the **Infinity** group."

**Close To The Limit**

Although **Karmazin** says **Infinity** still has plenty of financial capacity for additional acquisitions, he may have to curb his buying spree, since the **KRTH** and **WPGC** purchases will bring the number of **Infinity FM** stations to 16. The current limit is 18, although it will extend to 20 next year. "As you get closer to the cap, you become more selective," he said.

**Karmazin** tried to buy the entire **Cook Inlet** group last year, but only managed to buy three FMs (in Chicago, Boston, and Atlanta) in a \$100 million deal, while **Cook Inlet** held onto the **WPGC** combo, **KBXX/Houston**, and **KUBE/Seattle**.

**Smooth Transition**

Since then, however, **Cook Inlet** half-owner **Whitcom** has been pressuring its Alaskan Native American co-owners to let it cash out of the radio business. After negotiations to sell its remaining stations to **Evergreen Media** failed to produce a deal, **Cook Inlet** re-entered talks with **Karmazin** for **WPGC**; the **Houston** and **Seattle** stations are currently being shopped to potential buyers.

**Cook Inlet President Ben Hill** will continue to run the group

WPGC/See Page 22

**New York CHRs Score Key Gains**

**Summer ARBs: Z100 now in 2nd place; WPLJ takes 25-34s; KLAX/L.A. widens gap**

**WHTZ (Z100)/New York** surged into second place after gaining nearly a full share in the Summer '93 Arbitron sweep. Despite losing morning personality **Gary Bryan** during the book, the **New Rock**-tinged CHR — which was recently acquired by **Shamrock Broadcasting** — penetrated the Top 5 for the first time in three years.

Arch rival **WPLJ's** 12+ share was unchanged, but the **Capital Cities/ABC** flagship moved up in key demographic rankings and was most impressive in the 25-34 derby, where it surged from third to first with an 8.1 share.

New York			Los Angeles		
	Sp '93	Su '93		Sp '93	Su '93
WRKS (UC)	5.8	5.7	KLAX (Span)	5.7	6.6
WHTZ (CHR)	3.8	4.7	KPWR (CHR)	5.0	4.9
WABC (Talk)	4.8	4.5	KOST (AC)	5.1	4.7
WLTW (AC)	5.2	4.3	KFI (Talk)	4.5	4.1
WBLS (UC)	4.7	4.1	KHIS-A/F (CHR)	4.0	3.9
WXRK (CR)	4.1	4.1	KROQ (NR)	4.3	3.9
WPLJ (CHR)	4.0	4.0	KLOS (AOR)	3.9	3.6
WCBS-FM (Gold)	4.8	3.9	KABC (Talk)	3.7	3.5
WOR (Talk)	3.5	3.9	KKBT (UC)	3.1	3.3
WCBS (News)	3.0	3.6	KRTH (Gold)	3.9	3.3
WQHT (CHR)	3.6	3.6			

For complete results from four major markets, see Page 22.

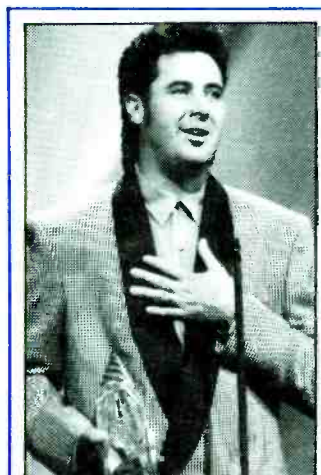
Other NY results: The top two ACs lost 1.5 shares; **Howard Stern** remained tops in the morning; the **WCBS (AM)** morning crew was most improved (4.9-6.3).

**Los Angeles**

**Banda/Ranchera** phenomenon **KLAX/Los Angeles** recaptured some lost come to rise nine-tenths of a share. Otherwise, the

market's biggest gainers were **Classical KKGQ** (1.4-1.9), Spanish **KWKW** (2.1-2.5), and resurrected AC entrant **KXEZ** (1.0-1.4).

The **KLAX** morning team paced the market in the AM drive race. **Howard Stern's** 6.1-5.4 drop on **KLSX** put him behind rivals **Mark & Brian** (5.7-5.6) on **KLOS**.



**Gill Takes Five At CMA Awards**

**Vince Gill** not only co-hosted last week's **Country Music Association Awards** (9/30), he also took home five trophies.

The **MCA** artist's honors included **Entertainer** and **Male Vocalist of the Year**, while "I Still Believe In You" won both **Album** and **Song of the Year**.

**Gill** received his fifth award of the evening — **Vocal Event of the Year** — as a participant on **George Jones's** "I Don't Need Your Rockin' Chair" (Complete **CMA** picture coverage begins on Page 40.)

**Sony Takes Wraps Off 550**

**Label patterned after Epic; Anthony GM**

**Sony Music** has officially unveiled its new label, **Sony 550 Music**. **Epic Records** Sr. VP/Promotion **Polly Anthony** will serve as **GM** for the new effort. She will report to **Epic President Dave Glew**.



Anthony

"Epic's mounting success has led us to a new label with which to accommodate the needs and development of each artist," said **Glew**. "As part of the **Epic** team, **Polly Anthony's** contribution to our success in introducing new artists to a wide public marked her as well-suited to head the new label."

**Epic Exec. VP Richard Griffiths** added, "Epic's artist development program is grounded in cultivating our artists and releases on a long-term basis. Our aim is to have our artists

and projects evolve naturally, the same way **Sony 550 Music** evolved from **Epic Records**."

"**Sony 550 Music** will echo **Epic** in its focus on a wide varie-



ty of music united by its quality and passion," remarked **Anthony**. "That means breaking boundaries, overcoming limitations and expectations, and balancing great patience and belief in our artists with the relentless effort necessary to bring their talent the attention it merits."

SONY 550/See Page 22

**Hall Elevated To ABC Sr. VP/Prog.**

Longtime **Satellite Music Networks** exec **Robert Hall** has been promoted to Sr. VP/Programming of **ABC Radio Networks**. **Hall** will oversee **ABC's** long-form syndicated programs, 24-hour formats, and its new personality-driven shows.



Hall

"**Robert's** programming expertise was key to the explosive growth and mass appeal of the **ABC/SMN** formats," said **ABC**

HALL/See Page 14

# BRYAN ADAMS PLEASE FORGIVE ME

[31458-0422-4]

THE NEW SONG



from the album  
**So Far So Good**  
[31454-0157 2/4]  
a must-have collection  
of Bryan Adams' hits

Produced by Robert John "Mutt" Lange and Bryan Adams  
Mixed by Bob Clearmountain.  
Management: Bruce Allen



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# Catania Joins Geffen/DGC

Record promotion vet Bob Catania has joined the national promotion staff of the Geffen and DGC labels. Catania, who will be based in New York, succeeds George Cappellini, who exited.



Catania

"Bob single-handedly elevates our presence at radio," remarked Geffen/DGC GM Bill Bennett. "He brings a wealth of talent, as well as relationships at CHR, AOR, and Alternative radio. Our local staff has already embraced him."

"I'm honored to join Geffen and DGC as part of their expanding presence on the East Coast," Catania said. "I've always admired the quality of the music and the people over here, and I look forward to contributing to the company's already great reputation."

CATANIA/See Page 22

# Murrow Stamp In The Mail

Late broadcast journalism legend Edward R. Murrow was honored when the U.S. Postal Service unveiled the design for a commemorative stamp at the RTNDA Convention's Murrow awards ceremony in Miami. The stamp is slated to be issued next January.



# Diary Study Reveals Modest Thursday Spike In Listening

Research also shows successful stations earn twice as many tune-ins per week than average

An analysis of 55,000 Arbitron diaries by Baltimore-based Research Director, Inc. confirms a spike in Thursday radio

listening, although the bump isn't as large as most radio programmers think it is.

According to the study, daily cume reach figures are as follows:

Monday:	52.4%
Tuesday:	52.4%
Wednesday:	51.7%
Thursday:	59.0%
Friday:	56.8%
Saturday:	40.7%
Sunday:	32.5%

Research Director's Julie Heath reports, "This difference in daily cume is probably because of Arbitron methodology, station marketing, or a combination of both [Arbitron's survey week begins on Thursday]. But compare the other weekday listening levels, and you'll find the typical station has more than half its total cume on any given weekday."

The company's Rhody Bosley added that diarykeepers spend an average of 3.5 days listening during a week to any one radio station. He said the more successful stations show an average of 6.3 occasions of listening per week, with 5.4 quarter-hours on each occasion.

# Capitol Launches Hughes Brothers' Underworld Label

Capitol Records has joined forces with filmmakers Allen and Albert Hughes ("Menace II Society") in a new label venture, Underworld Records.

Under the agreement, the Hughes brothers, along with partner Darryl Porter, will develop new artists for the label, as well as assemble and release soundtracks for future Hughes brothers movies. In addition, the Hugheses will direct music videos for various Capitol and Underworld artists.

Capitol President/CEO Gary Gersh commented, "Allen and Albert are on the cutting edge —



Albert (l) and Allen Hughes

both creatively and culturally — of a whole new area of contemporary black music. The association with Underworld reflects our commitment to bringing the sounds of the street to Capitol —

UNDERWORLD/See Page 22

# Gregory VP/Pop Promotion At Elektra

Ron Gregory has been boosted to VP/Pop Promotion at Elektra Entertainment.

"Ron's consistent ability in breaking new artists has made him an invaluable asset to the company," said Sr. VP/Promo-



Gregory

tion Jon Leshay.

Gregory observed, "This is the realization of a goal. I've always been energized by the futuristic thinking of Elektra, and I look forward to being part of this new management team."

Gregory started with Elektra seven years ago as a local promotion rep. He was promoted to a regional position in 1991 and was named National Director/CHR Promotion last year.

# R&R Enters 21st Year Of Service

This issue of R&R kicks off our 21st year of service to the Radio and Record industries. Look for a special commemorative supplement October 22 noting the biggest events and stars of the past 20 years.

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Sumner Redstone

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## 1993 DEALS TO DATE

**Dollars To Date: \$1,849,025,673**

(Last Year: \$1,037,610,913)

**This Week's Action: \$121,236,000**

(Last Year: \$20,573,004)

**Stations Traded This Year: 1056**

(Last Year: 991)

**Stations Traded This Week: 19**

(Last Year: 24)

DEAL DETAILS BEGIN PAGE 6

## Deals Of The Week

- WPGC-AM & FM/Morningside, MD (Washington, DC) \$60 million
- WCOL-AM & FM/Columbus, OH \$15 million
- KUSA & KSD/St. Louis \$15 million (estimated)
- KNCI/Sacramento \$13 million

## Two New Radio Stocks Sizzle

■ Broadcasting Partners and SFX Broadcasting are radio's latest Wall Street success stories, with IPOs snapped up by investors. Both have already posted price gains since last week's stock offerings. See Page 6

## Senate Set To Approve Hundt

■ The Hundt has almost begun. The Senate is expected to confirm Reed Hundt as FCC Chairman within the week, perhaps as early as Thursday (10/7). See Page 6

# RADIO BUSINESS

## Fairness Legislation Idling On Hill

Both sides agree talk hosts helped stall bills

Legislation that would reimpose the Fairness Doctrine has apparently been placed on the congressional back burner — but that doesn't mean it's dead.

"At the moment, it's idling in neutral — but it isn't in reverse," said Media Access Project Exec. Director **Andy Schwartzman**, who supports reimposition of the doctrine.

"I'd say [the legislation] has been delayed, but not disposed of," concurred RTNDA President **David Bartlett**, an outspoken Fairness Doctrine opponent.

In the wake of President Clinton's election there was much speculation that Fairness Doctrine legislation — backed by House Energy and Commerce Committee Chairman **John Dingell** (D-MI) and other influential Democrats — would breeze through Congress and win a quick presidential signature. But almost a year later, there has been little movement on the issue. While Fairness bills have been introduced in both the House and Senate, the measures are languishing.

### Off The Fast Track

To some extent, doctrine proponents and opponents say the legislation has been forced off the fast track by more important legislative business, including the debate over NAFTA, the Clinton health care reform plan, and mounting concern about foreign affairs hot spots such as Somalia, Bosnia, and Russia. However, they also agree the recent spate of publicity about efforts to revive the doctrine — much of it focusing on the vocal opposition of **Rush Limbaugh** and other radio talkers — has slowed the legislation's progress and dampened lawmakers' enthusiasm for it.

"The strongest card supporters of the doctrine had was public ignorance and apathy," said Bartlett. "But I think the political atmosphere has changed. With all this public awareness, supporters of the Fairness Doctrine can't sneak it through anymore. I think the votes

to pass the bill are there, but the will to bring it up for a vote may not be."

As evidence, Bartlett pointed out that House Telecommunications Subcommittee Chairman **Ed Markey** (D-MA) has not yet introduced his long-promised Fairness bill.

### Will Be Law

While Schwartzman agreed that his side "needs to let the talk hosts die down a little" before mounting a push for passage, he also believes their loud, sometimes shrill opposition might backfire. "I think it increases the sense [in Congress] that there are abuses — cases where both sides of a controversial issue don't get told." Schwartzman also downplayed the influence of anti-doctrine cards and letters sent to Congress at the urging of the talk hosts. Lawmakers, he said, have come to understand that such correspondence — while not meaningless — does not always represent the attitudes and opinions of their constituents.

Bottom line, said Schwartzman: the Fairness Doctrine will be law

## Krieger Strikes Gold



Interep Radio Store VP/Marketing Division **Bob Krieger** (c) celebrated his 50th anniversary in radio last week (9/30). Celebrating with Krieger — who began his radio career in 1943 at WQXR-AM & FM/New York — were (l-r) KYSR/Los Angeles's **Ed Argow** and Interep's **Lee Goldberg**, **Ralph Guild** and **Marc Guild**.

by late 1993 or early 1994 — depending on how late Congress stays in session this year.

Bartlett countered that Fairness proponents have a history of being overly optimistic. But he warned the fight is far from over. "If you ask me have the forces of darkness been defeated, no they haven't.

"There are people up on Capitol Hill who believe it's their statutory responsibility to decide what Americans see and hear. There are others who see the Fairness Doctrine as the ideal tool for silencing opposition. I think it's going to take a lot more than Rush Limbaugh to drive a stake through the heart of the Fairness Doctrine."

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## Radio Is Still Hot On Wall Street

Two more new radio stocks have made successful debuts on Wall Street, continuing an unbroken string of radio IPOs that began with **Infinity Broadcasting's** January 1992 initial public offering.

**Broadcasting Partners Inc.** (Nasdaq: BPIX) sold three million shares at \$14.50 each and the trading price quickly shot up to \$17. "The market is really in love with this stock," noted **Paul Kagan Associates VP/Radio Bishop Cheen**. BPI's stock closed Tuesday (10/5) at \$16.63.

Later last week, **SFX Broadcasting Inc.** (Nasdaq: SFXBA) rolled out its 3.5 million-share offering at \$15 per share, along with an \$80 million bond offering. Both were quickly snapped up. SFX's stock closed Tuesday (10/5) at \$15.50.

Cheen said the SFX offering was particularly significant because it showed that Wall Street is "not afraid of a little debt now." Also successful last week — yet another stock offering by **Clear Channel Communications** (AMEX: CCU). It raised nearly \$50 million

With investors apparently still hungry for radio

Continued on Page 8

## Hundt Set For Senate Nod

FCC Chairman-designate **Reed Hundt** could win Senate approval as early as this week.

At R&R's Tuesday (10/5) deadline, the Senate Commerce Committee was expected to approve his nomination on Wednesday (10/6), with a confirmation vote by the full Senate coming as early as Thursday.

Hundt will take the FCC reins from acting Chairman **James Quello**, who headed the agency for eight months and will stay on as a Commissioner.

The next order of FCC business for the Clinton Administration: finding a nominee for the non-Democrat vacancy on the Commission.

### TRANSACTIONS

## Duopoly Deals In DC, St. Louis, Columbus, And Sacramento Dominate Week's Trading

EZ does it . . . twice, while Infinity scores fourth Top 10 duopoly

### Deals Of The Week

#### WPGC-AM & FM/ Morningside, MD (Washington, DC)

PRICE: \$60 million

TERMS: Duopoly deal; asset sale for cash

BUYER: **Infinity Broadcasting Corporation**, a publicly traded company (Nasdaq: INFTA) headed by President/CEO **Mel Karmazin**. It owns **WJFK-FM/Manassas, VA (Washington, DC)** and 22 other stations in 12 markets. It has a deal pending to acquire **KRTH/Los Angeles** for a record \$110 million. Phone: (212) 750-6400

SELLER: **Cook Inlet Radio Partners**, owned by an Alaskan Native American group and the New York-based **Whitcom** investment group. The company is headed by President **Ben Hill**, who is expected to become an Infinity executive. Cook Inlet also owns **KBXX/Houston** and **KUBE/Seattle**. It sold three stations to Infinity last year for \$100 million. Phone: (301) 441-3332

FREQUENCY: 1580 kHz; 95.5 MHz  
POWER: 50kw day/270 watts night; 50kw at 500 feet

FORMAT: Business News; Urban

COMMENT: Cook Inlet purchased

this combo in 1987 as part of an 11-station group deal totaling \$180 million. With this deal, Cook Inlet will have sold off nine of the 11 stations for \$172.4 million.

#### WCOL-AM & FM/ Columbus, OH

PRICE: \$15 million

TERMS: Duopoly deal

BUYER: **Nationwide Communications Inc.**, a wholly owned subsidiary of **Nationwide Mutual Insurance Co.** Nationwide Communications is headed by President **Steve Berger** and VP/Radio **Mickey Franko**. It owns **WNCI/Columbus**, 11 other radio stations in nine markets, and four TV stations. Phone: (614) 249-7676

SELLER: **Great Trails Broadcasting Company**, headed by President **Alexander Williams** and COO/Radio Division **David Macejko**. It also owns **WING & WGTZ/Dayton-Eaton**. Phone: (513) 294-3333

FREQUENCY: 1230 kHz; 92.3 MHz  
POWER: 1kw; 21.9kw at 753 feet  
FORMAT: News/Talk; Gold

#### KUSA & KSD/St. Louis

PRICE: \$15 million (estimated)

TERMS: Duopoly deal. The buyer has

begun programming this combo under an LMA.

BUYER: **EZ Communications**, a publicly traded company (Nasdaq: EZCIA) headed by Chairman **Arthur Kellar** and President **Alan Box**. It owns **KYKY/St. Louis** and 10 other stations in six markets. Phone: (703) 591-1000

SELLER: **Gannett Company Inc.**, a publicly traded company (NYSE: GCI) whose radio division is headed by President **Gerry DeFrancesco**. It owns 13 other stations in seven markets and has extensive newspaper and TV holdings. Phone: (213) 466-8381

FREQUENCY: 550 kHz; 93.7 MHz

POWER: 5kw; 100kw at 860 feet

FORMAT: News; Classic Rock

#### KNCI/Sacramento

PRICE: \$13 million

TERMS: Duopoly deal. The buyer has begun handling sales for this station, but is prohibited from instituting a programming LMA until it divests one of its two existing FM signals in this market.

BUYER: **EZ Communications** (see KUSA & KSD above), whose group includes **KRAK-AM & FM/Sacramento** and **KQBR/Davis (Sacramento), CA**. It will spin off **KQBR** to allow for acquisition of **KNCI**.

SELLER: **Nationwide Communications** (see WCOL-AM & FM above)

FREQUENCY: 98.5 MHz

POWER: 50kw at 500 feet

FORMAT: Country

BROKER: **Kalil & Company**

COMMENT: EZ paid \$2 million to acquire LMA partner **KQBR** (a low-power suburban signal) a few months ago, but it's now moving to lock up the Country format in Sacramento by acquiring **KRAK's** main competitor.

### Hawaii

#### KINE/Honolulu

PRICE: \$800,000 (minimum)

TERMS: Duopoly deal; asset sale for a five-year promissory note for \$800,000 at 8% interest, with monthly payments of \$16,221. However, an additional lump sum payment of \$100,000 is due at the end of five years if the note is not paid in full within the first year. An additional \$100,000 payment will be due at the

### TRANSACTIONS AT A GLANCE

- KINE/Honolulu \$800,000 (minimum)
- WYSY/Aurora (Chicago), IL \$9 million
- KSKG/Salina, KS \$451,000 (maximum)
- KRRV-AM & FM/Alexandria, LA \$475,000 for 62.5%
- WABI & WYOU/Bangor, ME \$560,000
- KSLH/St. Louis \$1 million
- WEYZ & WMXE/Erie, PA \$1.25 million
- WBEB (AM)/Philadelphia \$4 million
- KGOL/Humble (Houston), TX \$700,000 (maximum)

### Illinois

#### WYSY/Aurora (Chicago)

PRICE: \$9 million

TERMS: Duopoly deal

BUYER: **Cox Enterprises Inc.**, headed by Chairman/CEO **James Cox Kennedy**, President/Broadcast Division **Nicholas Trigony**, and Exec. VP/Radio **Robert Neil**. It owns **WCKG/Elmwood Park (Chicago), IL**, 12 other radio stations in five markets, seven TV stations, newspapers, cable TV systems, and automobile auctions. Phone: (404) 843-5245

SELLER: **Beasley Broadcast Group**, headed by Chairman **George Beasley**, President **Simon T.**, and Exec. VP/CEO **Peter Bardwick**. It owns **WBIG (AM)/Aurora (Chicago)** and 11 other radio stations in nine markets. Phone: (813) 263-5000

FREQUENCY: 107.9 MHz

POWER: 21.2kw at 761 feet

FORMAT: AC

Continued on Page 8

end of the fifth year if the note is not paid in full by the end of the third year. Thus, the maximum price is to be \$1 million. The buyer is programming this station under an LMA.

BUYER: **KINE Broadcasting Company Inc.**, a wholly owned subsidiary of **KCCN Broadcasting Company Inc.**, owned by **B.J. Glascock** of Dallas. He owns **KCCN-AM & FM/Honolulu**. Phone: (214) 361-7909

SELLER: **RLS Radio Inc.**, a wholly owned subsidiary of **Sinclair Telecable Inc. dba Sinclair Communications**, represented by VP **Robert Sinclair**. It owns **WCDX/Mechanicsville, VA; WNIS/Norfolk; and WGVC & WPLZ/Petersburg, VA**. Phone: (214) 361-7909

FREQUENCY: 105.1 MHz

POWER: 100kw at 1965 feet

FORMAT: Ethnic

COMMENT: The application included a page from the Spring 1993 **Arbitron** survey of the Honolulu metro, indicating that **KINE-KCCN-AM & FM** had a combined share of 13.2%.

### United Broadcasting

has completed the sale of

## WERQ AM/FM Baltimore, MD

for

**\$9,000,000**

to

**Alfred Liggins & Cathy Hughes**

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**Radio One, Inc.**

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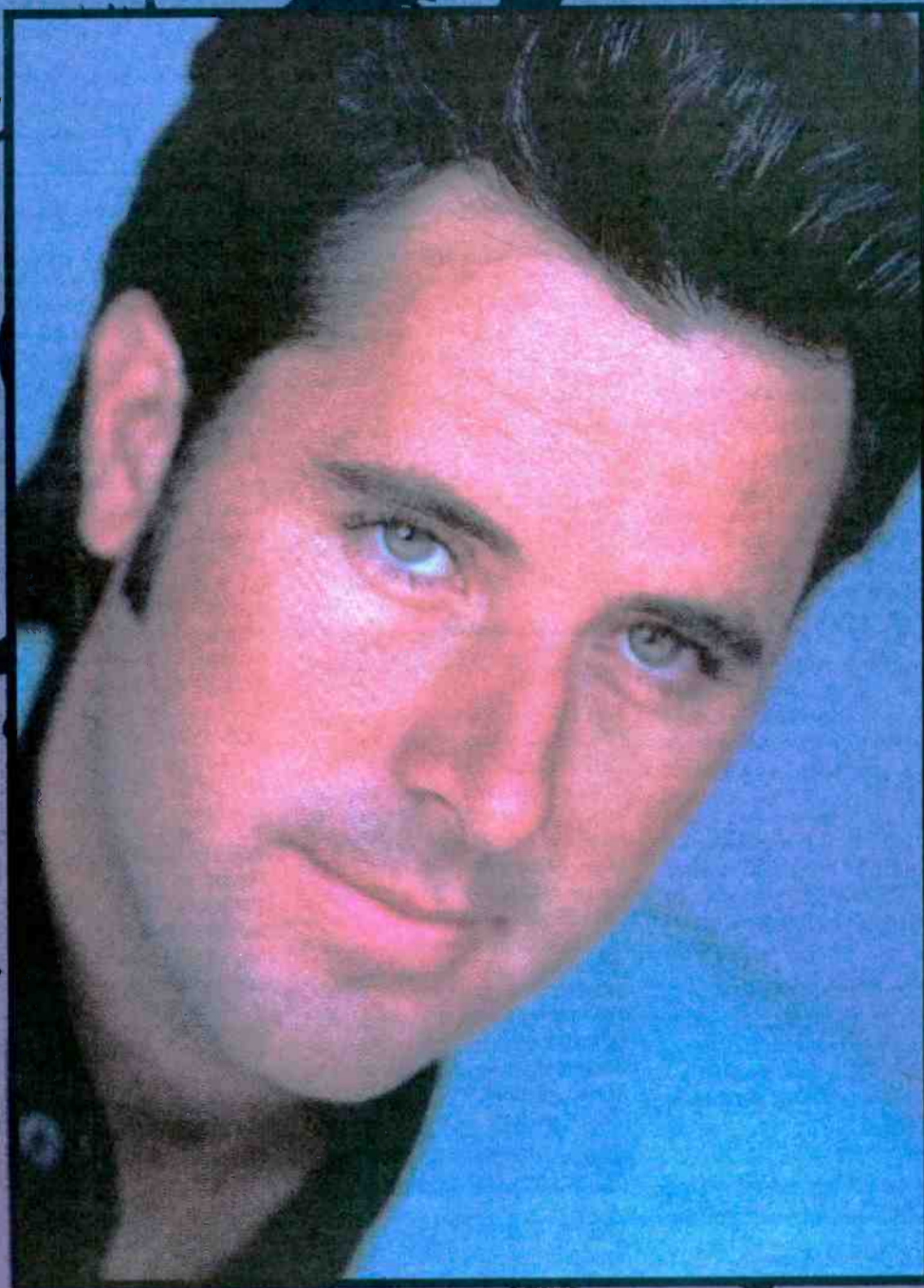
## Is Your Research Company Seeing Somebody Else On The Side?

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## FCC Rejects Appeal Of WIBF/Philly Sale

The FCC has rejected a self-styled citizens group's attempt to call back the already completed sale of **WIBF/Jenkinson (Philadelphia), PA to Jarad Broadcasting.**

"The **Citizens Association for the Preservation of Ethnic Programming on WIBF (FM)**" had objected to the \$3.4 million sale by **Fox Broadcasting Company** because Jarad dropped the station's long-established foreign-language block programming for a New Rock format. The Mass Media Bureau noted the FCC no longer regulates programming and refused to block the deal, which closed March 25. Before the closing, the citizens group had ap-

pealed to the Commission to consider whether abandonment of programming aimed at various ethnic and minority groups may be against the public interest. But the answer didn't come until last week. "We find that Citizens' pleading repeats the arguments it previously made to the bureau and that those arguments are patently without merit," acting Secretary **William Caton** wrote on behalf of the commissioners.

The FCC's letter also noted the Bureau had rejected an objection to the sale by the **International Brotherhood of Electrical Workers**, which was upset over Jarad laying off unionized engineers. The FCC said labor disputes belong in the courts, not the Commission.

## Radio Is Still Hot On Wall Street

Continued from Page 6

stocks, **Evergreen Media** (Nasdaq: EVGM) announced plans for a \$65 million offering of preferred stock at \$50 per share. The proceeds will be used to retire more expensive preferred stock issues. Evergreen's Class A common stock has posted impressive gains since an IPO last May at \$16. The stock closed Tuesday (10/5) at \$20.75.

The question now is "who's next?" For the first time in months, no radio group has an IPO in the pipeline, although **NewCity Communications** has a \$75 million bond offering pending. There are plenty of rumors, though, of likely candidates for the next trip to Wall Street. Names most often mentioned include **Shamrock, American (Stoner-Dodge), Paxson, Beasley, and Emmis.**

## TRANSACTIONS

Continued from Page 6

**BROKER:** Paul Leonard of Star Media Group

**COMMENT:** This station and its AM sister sold for \$8.7 million in 1987.

### Kansas

**KSKG/Salina**

**PRICE:** \$451,000 (maximum)

**TERMS:** Asset sale for \$225,000 plus an additional \$226,000 under a non-compete agreement. According to the contract, "If the gross cash advertising billings between the first of the month prior to the time of signing this agreement and the end of the month preceding the closing fall below a \$27,000 per month average, the total purchase price shall be reduced by three times the amount of shortfall below the \$27,000 level, provided, however, that the purchase price will in no event be less than \$401,000."

**BUYER:** Eagle Communications Inc., owned by Robert Schmidt of Hays, KS. He owns **KAYS & KHAZ/Hays; KHOK/Great Bend, KS; KLOE & KKCI/Goodland, KS; KWBW & KHUT/Hutchinson, KS; KFEQ & KSJQ/St. Joseph-Savannah, MO; KQSK/Chadron, NE; KCOW & KAAQ/Alliance, NE; KOOQ & KELN/North Platte, NE;** and is buying **KVGB-AM & FM/Great Bend.** Phone: (913) 625-4000

**SELLER:** Salina FM Inc., owned by Wayne and Ray Pollard. Phone: (913) 825-4631

**FREQUENCY:** 99.9 MHz  
**POWER:** 100kw at 570 feet  
**FORMAT:** CHR  
**BROKER:** Susan Byers and Tony Rizo of Blackburn & Company

### Louisiana

**KRRV-AM & FM/Alexandria**

**PRICE:** \$475,000 for 62.5%

**TERMS:** Stock sales. David Ward-Steinman is selling the 12.5% stock interest he inherited from his late mother, **Daisy Ward-Steinman**, to his sister, **Judy Karst**, for \$27,082 in cash; forgiveness of a debt of \$39,918; \$5000 in automobile fuel credits; and \$3000 in hotel credits. **Henry Lazarone** is selling his 50% stock interest to Karst for a 10-year promissory note for \$400,000 at 6% interest for the first five years and adjusted annually to the greater of 6% or the average CD rate at three Alexandria, LA banks for the remaining five years. **BUYER:** Judy Karst of Alexandria, increasing her stock ownership of **KDBS Inc.** from 37.5% to 100%. Phone: (318) 443-7454

**SELLER:** David Ward-Steinman of La Mesa, CA, selling 12.5%, and Henry Lazarone of Alexandria, selling 50%. **FREQUENCY:** 1410 kHz; 100.3 MHz  
**POWER:** 1kw day/50watts night; 98kw at 1053 feet  
**FORMAT:** Country

### Maine

**WABI & WYOU/Bangor**

**PRICE:** \$560,000

**TERMS:** Asset sale for cash

**BUYER:** Rockland Radio Corp., headed by President Peter Orne. It owns **WRKD & WMCM/Rockland, ME.**

**SELLER:** Diversified Communications, headed by President **Horace Hildreth Jr.** It owns **WABI-TV/Bangor**, four other TV stations, several cable TV systems, and commercial fishing publications.

**FREQUENCY:** 910 kHz; 97.1 MHz  
**POWER:** 5kw; 5kw at 1622 feet  
**FORMAT:** Nostalgia and Sports; Country  
**BROKER:** New England Media

### Missouri

**KSLH/St. Louis**

**PRICE:** \$1 million

**TERMS:** Asset sale for cash

**BUYER:** Lutheran Church-Missouri Synod, whose radio operations are directed by **Dennis Stortz.** The church owns **KFUO-AM & FM/Clayton (St. Louis), MO.** Phone: (314) 725-3030  
**SELLER:** St. Louis Board of Education, a government entity. Phone: (314) 865-4550

**FREQUENCY:** 91.5 MHz  
**POWER:** 100kw at 503 feet  
**FORMAT:** Educational  
**BROKER:** Gary Stevens of Gary Stevens & Co.

### Pennsylvania

**WEYZ & WMXE/Erie**

**PRICE:** \$1.25 million

**TERMS:** Duopoly deal; asset sale for cash. \$500,000 of the purchase price

is allocated to a five-year noncompete agreement.

**BUYER:** Rambaldo Communications Inc., headed by President **Richard Rambaldo.** It owns **WRKT/North East (Erie), PA.** Phone: (814) 725-4000

**SELLER:** Burbach Broadcasting Company, owned by **Nicholas Galli, John Laubach Jr., and Robert Burs-tein.** They also own **WXIL/Parkersburg, WV; WMRN-AM & FM/Marion, OH; WBD & WEGW/Wheeling, WV; and WMAJ & WBHV/State College, PA.** Phone: (412) 263-6716

**FREQUENCY:** 1330 kHz; 103.7 MHz  
**POWER:** 5kw; 50kw at 500 feet  
**FORMAT:** AC

**COMMENT:** The application states there are 13 stations in the duopoly market created by **WEYZ & WMXE-WRKT.** This application was filed in July, but the financial details were only recently filed at the FCC.

**WBEB (AM)/Philadelphia**

**PRICE:** \$4 million

**TERMS:** Asset sale for cash

**BUYER:** Salem Communications, owned by **Edward Atsinger and Stuart Epperson.** They own 16 stations in 14 markets and are buying **KHIH/Denver.** Phone: (805) 987-0400  
**SELLER:** **WEAZ-FM Inc.,** headed by President **Jerry Lee.** It also owns **WBEB-FM/Philadelphia.** Phone: (215) 667-8400

**FREQUENCY:** 560 kHz

**POWER:** 5kw

**FORMAT:** B/EZ

**BROKER:** Gary Stevens of Gary Stevens & Co.

**COMMENT:** This station sold for \$4.5 million in 1986.

### Texas

**KGOL/Humble (Houston)**

**PRICE:** \$700,000 (maximum)

**TERMS:** Asset sale for \$200,000 cash and a one-year promissory note for \$500,000 at 9% interest with a single payment for all principal and interest due one year after closing. The buyer has an option to reduce the price to \$660,000 by paying all cash at closing.

**BUYER:** **N. John Douglas** of Palo Alto, CA. He owns **WNJR/Newark, NJ (New York); WNDZ & WVVX/Portage, IN-Highland Park, IL (Chicago);** and seven stations in California. Phone: (415) 324-5888

**SELLER:** **Houston SRN Inc.,** a subsidiary of **Satellite Radio Network Inc.,** headed by President **Michael Gliner** of Kansas City. It has deals pending to sell **WBIV/Boston** and **WLQV/Detroit.** Gliner also owns **WREN/Topeka** and CPs for six new AM stations. Phone: (713) 999-1180  
**FREQUENCY:** 1180 kHz  
**POWER:** 50kw day/1kw night  
**FORMAT:** Religious  
**BROKER:** **Jorgenson Broadcast Brokerage**

### For The Record

The sale of **WBAW-AM & FM/Barnwell, SC** was counted as a single station, rather than a combo (R&R 9/10). The "Total Stations Traded This Year" has been increased by one in this issue.

"Call these a treat? a Limpy-Wimpy Bumper Sticker...  
I feel a trick comin' on, heh, heh, heh..."

-- Beavis and Butt-Head, Halloween, 1993

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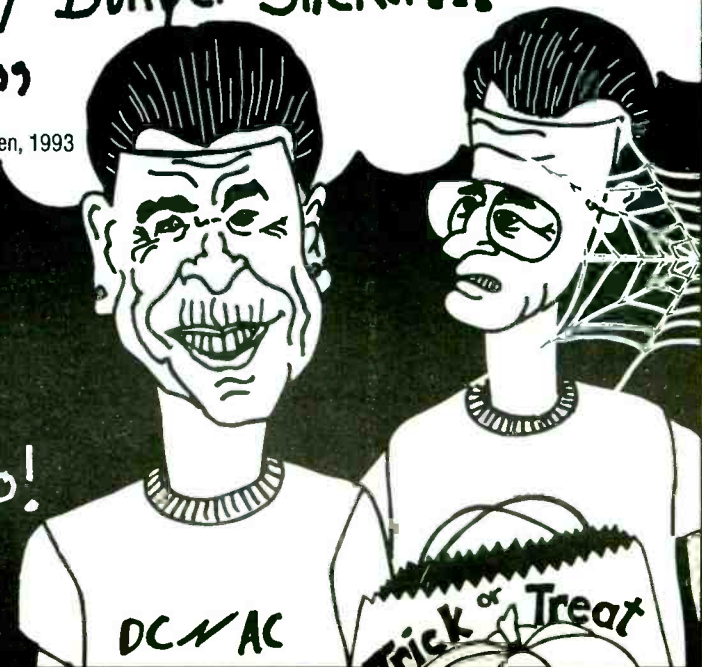
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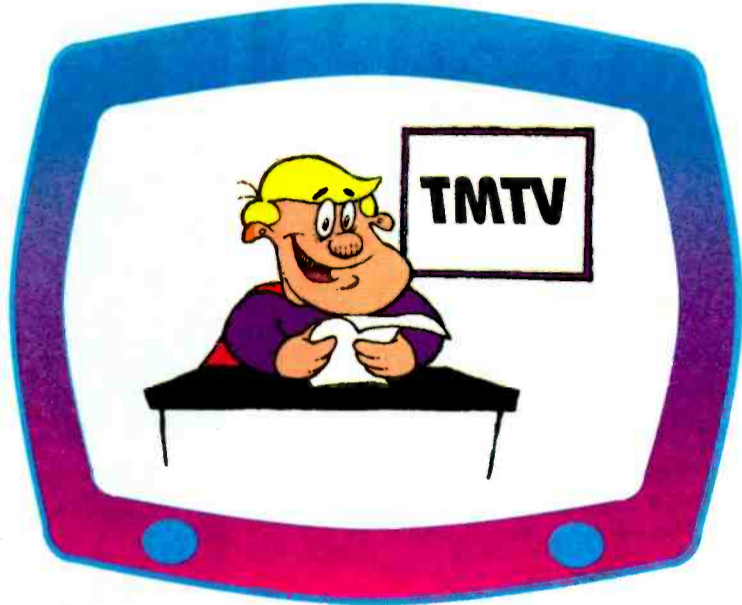
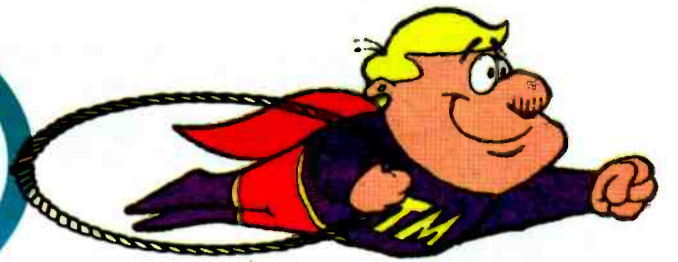
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Arizona (602) 267-2823	Iowa (515) 242-5430	New Hampshire (603) 225-1288	Tennessee (615) 532-3089
Arkansas (501) 791-4107	Kansas (913) 266-1097	New Jersey (609) 530-5169/70	Texas (512) 465-5074
California (916) 854-3276	Kentucky (502) 564-8516	New Mexico (505) 473-2526	Utah (801) 576-3645
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Guam (671) 637-2769/70	Mississippi (601) 973-6320	Pennsylvania (717) 865-8451	Wyoming (307) 772-6256/41
Hawaii (808) 737-1522	Missouri (314) 751-9655	Puerto Rico (809) 725-7447	
Idaho (208) 389-5115	Montana (406) 444-6933	Rhode Island (401) 457-4322	



## Americans At Their Best.

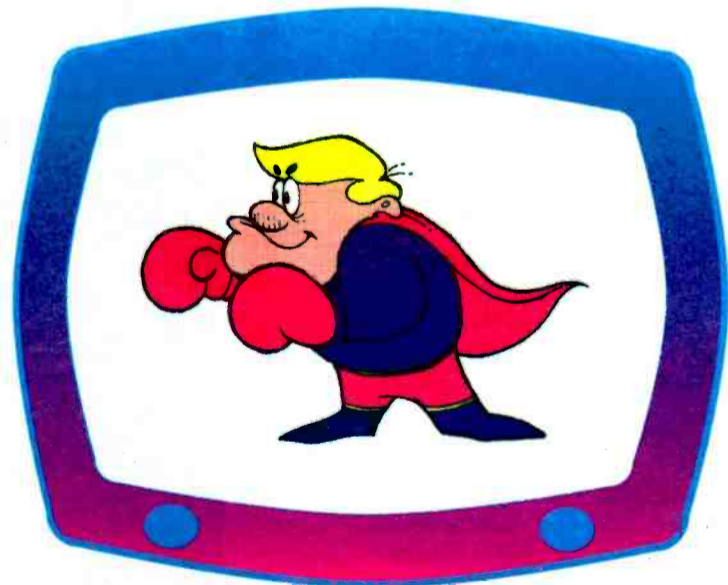
# TM Century Television Reaches New Heights



Audio: TM Century Television creates innovative marketing strategies.



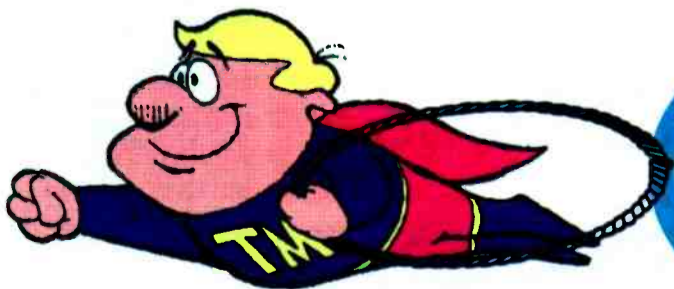
Audio: We leave your competition hanging out to dry.



Audio: Our quality and service beats all others.



Audio: Best of all — we boost your ratings!



## Call 800 TM Century for our NEW DEMO

## Vigna To Sr. VP In PGD Restructuring

**PolyGram Group Distribution** has undertaken a comprehensive restructuring of the division. As a result, **John Vigna** has joined the company as Sr. VP/CFO. He'll be responsible for directing all of the company's financial activities.



Vigna

PGD President/CEO **Jim Carro** remarked, "I'm extremely pleased to welcome an executive of John's caliber to the PGD staff. The experience and skills he brings with him will contribute significantly to PGD's continued growth."

"I'm impressed with Polygram and the PGD management team," said Vigna. "They're a world-class leader in label development and the distribution of audio/video products and services."

Vigna joins PGD after a series of senior management positions within the computer/communications industry, including stints with **IBM** and **Unisys**.

Others execs taking new roles in the reorganization include **David Blaine** (Sr. VP/Business Development), **Skip Smith** (VP/Sales Administration), **Gene Silverman** (President/CEO, **Polygram Video**), and **Pat Monaco** (Sr. VP/GM, Independent Label Sales).

## Shomby Jumps To KLIF PD Chair

Veteran music programmer **John Shomby** has been named PD of **Susquehanna News/Talk** outlet **KLIF/Dallas**, effective October 18. He succeeds **Dan Bennett**, who became Station Manager in July. Shomby will also co-host KLIF's morning show.

SHOMBY/See Page 22

## Mechanic's Giant Agreement



*Giant Records has entered into a multifaceted association with Mechanic Records and Futurist Records, wherein Mechanic will deliver certain albums to Giant for release on the Giant/Mechanic label. Mechanic will sign and maintain a roster of additional acts; Futurist artists may be upstreameed to Giant/Mechanic. Set for release this month, Tad's "Inhaler" will be the first LP distributed under the new agreement. Finalizing the deal are (l-r) Giant Head/Marketing Steve Bacter, Mechanic President Steve Sinclair, and Giant owner Irving Azoff.*

## Montione New PD At WDAE & WUSA

**KZDG/Denver** programmer **Joe Montione** will join **Gannett AC** simulcast combo

**WDAE & WUSA/Tampa** as PD, effective Monday (10/11). He succeeds **Bob DeCarlo**, who remains with the

combo as its morning personality. President/GM **Jay Cook** commented, "Joe brings an energetic personality, a great sense of humor, and a wealth of programming knowledge."

Montione told **R&R**, "AC is the natural format for me to program, and Tampa is one of the most competitive markets in the country. All of the ACs are good stations, [but] I'd much rather do battle from within the friendly confines of Gannett under my mentor, Jay Cook. WUSA is a great station with talented people and a long, successful track record."

Montione's previous programming experience includes stints with **KHJ/Los Angeles** and **WLOF/Orlando**. He has also been



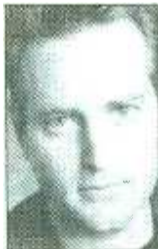
Montione

VP/Programming and a co-owner of **WTLQ/Wilkes Barre** and **WHTF/York, PA**.

## Spendlove Becomes Perspective Label VP/Pop Promotion

**Perspective Records** has appointed **A&M Northern California** Promotion Manager **Randy Spendlove** to VP/Pop Promotion. In his new position, Spendlove will head promotion of the label's pop and urban/crossover acts at **CHR** and **AC** radio.

"I know Randy will be a key factor in the successful promotion of the music coming from the label," said President **Sharon Heyward**. "I look forward to his continued growth as a promotion executive."



Spendlove

SPENDLOVE/See Page 22

## EXECUTIVE ACTION

### WWMX Names Kiersznowski GSM

**Katz Radio/Boston** Sales Manager **Bob Kiersznowski** has accepted the GSM post at **WWMX/Baltimore**. He'll begin his duties at the **Capitol AC** October 18.

VP/GM **Ardie Gregory** commented, "In the nearly four years I've known Bob, I've been impressed with his professional abilities. Having him as GSM will guarantee WWMX's continued success."

Added Kiersznowski, "WWMX has a sales staff of seasoned professionals, and Capitol is a first-class company. It's difficult leaving Katz Radio, but it doesn't get better than this."

Kiersznowski previously held NSM and VP positions with **FirstCom Broadcast Services/Dallas**. His previous GSM credits include **WSSL/Greenville, SC** and **WKJN/Baton Rouge**.



Kiersznowski

### Flohr Named RCA Sr. Dir./A&R, Artist Development

**RCA Director/Alternative Music Development & Promotion** **Bruce Flohr** has been promoted to Sr. Director/A&R & Artist Development. In his new position, Flohr will be signing and developing alternative acts at the label, as well as marketing alternative acts currently on the roster.

RCA Sr. VP/A&R **Dave Novik** commented, "I'm really excited about Bruce coming on board. As we equip ourselves for growth and commitment to alternative and rock music at RCA, the timing couldn't be better."

Since joining RCA five years ago as National College Promotion Representative, Flohr rose from Manager to Associate Director within the label's Alternative Promotion department.



Flohr

### Barackman Back At Arista As Sr. Dir./A&R

After eight years as VP/A&R at **EMI Records**, **Michael Barackman** has returned to **Arista** as Sr. Director/A&R. Prior to joining EMI, Barackman had spent four years in the Arista organization.

"Michael's expertise will play a major role in the continuing success of Arista Records," noted label President **Clive Davis**.

Barackman said, "I'm thrilled to be back working with Clive Davis, the best A&R man in the business. Arista is the 'Tiffany' of labels, and I look forward to making a contribution with special focus on the alternative and rock arenas."

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## Jordan Joins WTVR Combo As GM

WGCX/Mobile VP/GM Reggie Jordan has been tapped for GM duties at WTVR-AM & FM/Richmond. He succeeds Eddie Anderson, who exited the Park Broadcasting Big Band/Lite AC combo in June.



Jordan

Jordan told R&R, "This has been a market I've been interested in for a long time. These stations are sleeping giants, and my plan is to make them both winners."

WTVR-FM is in the midst of an evolution from B/EZ to AC, although "it's not quite there yet," Jordan remarked. "We plan to take it all the way by the end of the month. I'm still deciding what we're going to do with WTVR [AM]."

Before joining WGCX two years ago, Jordan was Radio Division Group VP for Bahakel Communications. He also was GM at KISS/San Antonio and KKQV/Wichita Falls, TX.

## Drive Shifts Into Gear



Stephen Powers has taken the driver's seat of his new L.A.-based label, Drive Entertainment. As CEO, he'll work alongside co-founder/President Don Grierson. Drive's first release — Sharon, Lois & Bram's "Candles, Snow & Mistletoe" — is slated for this month. The label also has acquired the Elephant Records catalog and has signed UK-based TKO Records to an exclusive deal that includes film and interactive media rights.

## UPDATE

### Lawrence Named GSM At KZRX & KEDJ

Kathy Lawrence has joined Resource Media's KZRX (Z Rock) & KEDJ (The Edge)/Phoenix as GSM. She replaces Bob Hoffman, who becomes an AE at co-owned Sports outlet KNNS.

KZRX & KEDJ GM Sandy Gamblin said, "We're delighted to have someone as strong as Kathy on board. We feel confident she will help get us to the next level with her longevity in the business, excellent market ties, and passion to win."

"What a great challenge," remarked Lawrence. "I'm extremely enthusiastic about this opportunity and the chance to grow with this organization."

Lawrence had been with crosstown KOY-AM & FM for the past nine years, first as an AE, then NSM, and eventually GSM.

### Jive Boosts Three Marketing Execs

Jive Records has promoted three executives in its marketing department:

Director/Marketing Tom Carrabba becomes Sr. Director/Marketing & Sales and will head the department, as well as serving as a liaison with BMG Distribution; Director/Video Promotion Janet Kleinbaum adds marketing duties as Director/Product Management; and Manager/Marketing David Goldfarb is now Manager/Product Development, reporting to Carrabba. All three executives will continue to be based at Jive's New York headquarters.



Carrabba

Jive Sr. VP/GM Barry Weiss noted, "These changes reflect not only the growth of these individuals as marketing executives, but [also] the label's responsiveness to its ever-growing marketing needs."

### Meehan Made VP/National Sales At Critique Records

Bill Meehan has been appointed VP/National Sales for Critique Records. Meehan will be based in the label's Hollywood office.

Meehan was previously VP/Sales & Marketing for the Chameleon Music Group. Before that, he had been VP/Sales & Marketing at Island Records/Canada and Sales Manager for RCA/A&M/Arista Associated Labels in Los Angeles.



Meehan

### KYOK Goes Urban Gold Under New PD Patterson

KYOK/Houston ended its simulcast with UAC KHYS and debuted a new Urban Gold approach last Friday (10/1). Leroy Patterson, a 13-year veteran of duopoly partner KMJQ, has been tapped as KYOK's new PD.

VP/GM Ernest Jackson Jr. commented, "Leroy's longevity and commitment to KYOK made for an easy selection. We are very proud to have Leroy as a part of the management team here."

The station's new format, Jackson said, includes "solid gold soul" from the '50s, '60s, and '70s, as well as three talk shows.

### Denon America Ups Saito, Kushida

Two executives have been promoted at Denon America: Treasurer/COO Akira Saito becomes President of the company's American operation, while Hideo Kushida is now VP/Sales Administration & Product Planning.

Chairman/CEO Ryusei Takahashi commented, "These promotions, both of company veterans,

indicate the breadth of Denon America's leadership, as well as its stability and strength."

Saito, who retains his previous duties as well, is a 30-year veteran of Denon parent company Nippon Columbia. Kushida, who has been with Denon for 13 years, was previously Director/Service & Quality Control.

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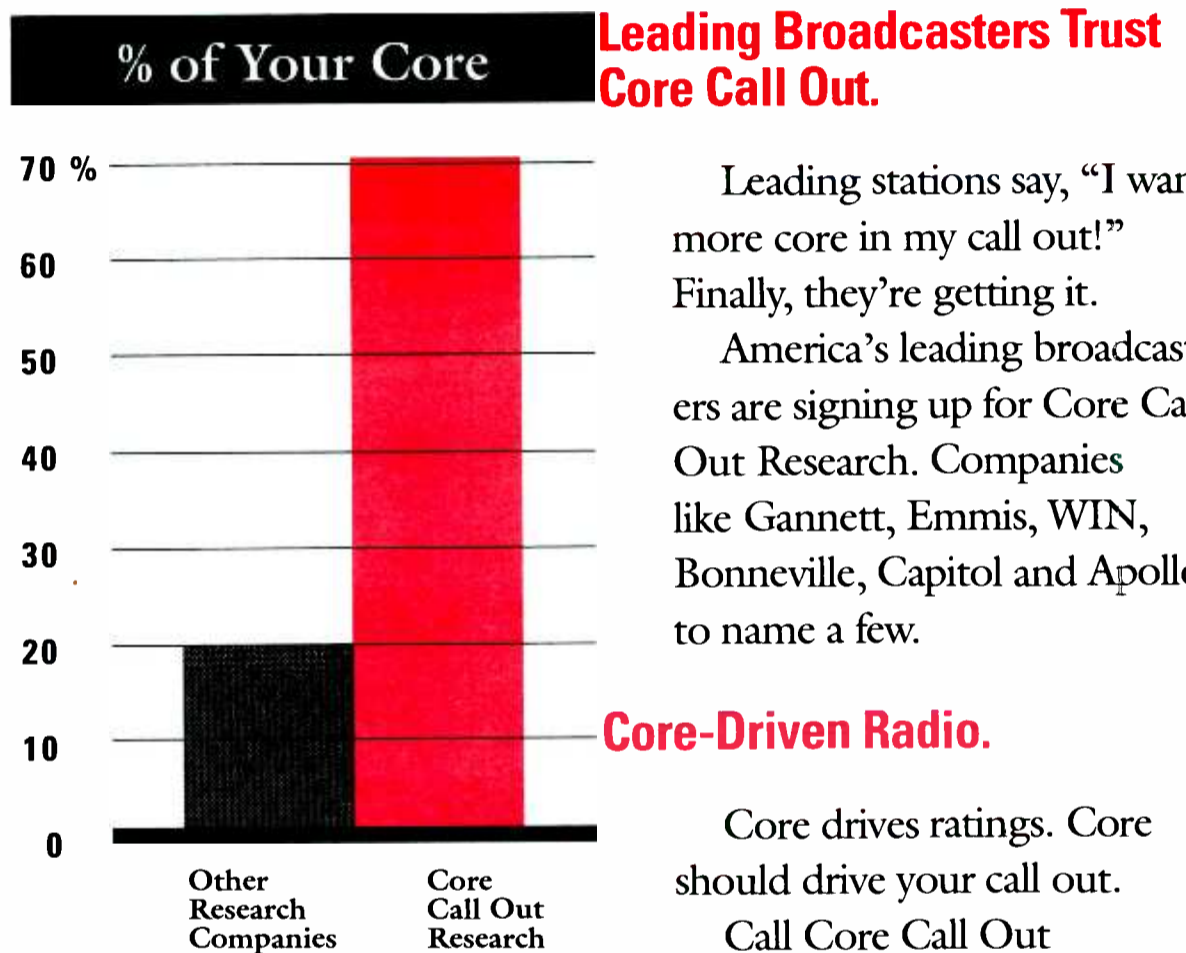
**C**ore listeners represent up to 80% of your Arbitron AQH. That's why America's leading programmers and consultants agree that targeting core is *the strategy* for the 90's.

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And when 80% may not even listen to your station or format, there's no way to accurately evaluate your Currents and Recurrents, much less tell a Power from a stiff.

Imagine... AOR listeners rating AC songs. It's a joke.



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## Radio

• **JAY STERIN** shifts to WJBR-AM & FM/Wilmington as VP/GM. The 14-year broadcast industry veteran most recently was Managing Partner at WFBL & WKFM/Syracuse.

## Records



Sterin Knecht

• **ANDRE KNECHT** steps up from Coordinator to Manager in Warner Bros. Records' National Singles Sales Department.



Sledge Pitts

• **JEFFREY SLEDGE** has been elevated from National Manager/Rap Promotion to Manager/A&R at Jive Records. The label also welcomes former LaFace and Rowdy Records Director/Publicity **LESLEY PITTS** as Associate Director/Publicity.

• **BETH ADLER** and **ANN SWEENEY** have been promoted from Counsels to Sr. Counsels at Sony Music Entertainment.

• **SUSAN EADDY** has been tapped as Manager/Creative Services at RCA/Nashville.

• **KAREN HARRIS** exits Rush Fine Arts to join Wild Pitch Records as Publicity Director.

• **NORA FARRELL** segues to TriStar Music as Associate Director/A&R, Production & A&R Administration. She leaves her Manager/A&R Administration, Production & Scheduling post at Chameleon Records.

• **BILL JOSEPH** and **MICHAEL BLAKEY** become Exec. Director and Head/A&R, respectively, at newly formed Atico Records. A division of the UK-based Sellman Corp., the independent label can be contacted at P.O. Box 32, Suffern, NY 10901-0032; (813) 724-8267.

• **SWELTER RECORDS** has been established to focus on Florida talent. The new label can be reached at 7802 NW 44th St., Suite 181, Sunrise, FL 33351; (305) 425-7675.

## National Radio

• **KRIS STEVENS ENTERPRISES** is offering updated editions of the "Christmas In The Air" and "Christmas In The Country" holiday music programs — as well as the Kris Erik Stevens-hosted "Magic Of Christmas" variety show — as 12-hour specials; (800) 231-6100.

## Industry

• **KENNY WARDELL** — a 25-year radio industry veteran — has been appointed Marketing Director at USA Productions/49ers Entertainment.



Wardell Spanberger

• **KATHY SPANBERGER** has been upped from VP to Sr. VP for Peer-music's U.S. Operations.

## Changes

**AC:** KPNX-TV/Phoenix 6-7am "12 News Today" co-hosts **Ron Hoon** and **Connie Colla** add 7-9am duties at crosstown KVVY, beginning October 11. They'll retain their KPNX assignment, which will be simulcast on KVVY... **WLVA/Cincinnati** names **Sandra Mentee** and **Jeri Tolliver** Traffic Manager and Programming Assistant, respectively.

**AOR:** KUPD/Phoenix welcomes **Eddie Webb** for nights; **Anita Givens** exits... **WDIZ/Orlando** adds former **KPNT/St. Louis** morning host **Mudman** to the **Mark Samansky** morning show... **WLAV-FM/Grand Rapids** recruits the "Mel & Frank Show" for mornings; former morning hosts **Brian Tennis** and **Monty Montgomery** split the midday shift... **KEZE/Spokane, WA** welcomes crosstown **Country KDRK pm driver Scott Shannon** for similar duties... **KQDI/Great Falls, MT** promotes night talent **Rusty Coffin** to **AMD**... **WHITE/York, PA** parttimer **Gus Stone** exits for PMs at **KZJH/Jackson, WY**.

**CHR:** Afternoon **Doc Reno** shifts from **WJMO/Cleveland** to **WKSE/Buffalo**... At **WAQQ/Charlotte:** Swingman **Eric Scott** moves to mornings; **MD Ed Munster** segues from nights to afternoons; overnighter **Todd** takes **Munster's** former shift; and weekender **Barbara Richards** heads to overnights... **Allison Jansky** exits *This Week* magazine to assume

**KKRZ/Portland, OR's** Promotions Director post. She replaces **Gus Swanson**, who now works at **KISW/Seattle**... **WAYV/Atlantic City** welcomes morning co-host **Kelly Wilson** from **WJRZ/Manahawkin, NJ**.

**Classic Rock:** **KDVV/Topeka** greets **Steve Janas** for mornings.

**Country:** **Susie Austin** becomes Director/Marketing at **WML/Milwaukee**.

**Gold:** **WOKY/Milwaukee** welcomes Director/Marketing **Bob Piekenbrock Jr.**

**New Rock:** Former **KEDJ/Phoenix MD/afternooner Shark** resurfaces as a **KNDD/Seattle** parttimer... **KNNC/Austin's Rachel** moves from evening sidekick to nights, replacing **Jay Michaels**... **WWCD/Columbus, OH** parttimer **Doug Lape** slides into overnights; **PD Jane Wang** reverts back to her maiden name, **Jane Purcell**.

**News/Talk:** At **WLUP (AM)/Chicago,** *Sun-Times* columnist **Jay Mariotti** is tapped to host his own sports-talk show. Meanwhile, the two-hour "Sports Writers On The Radio" program becomes a permanent feature beginning on October 11... **WTMJ/Milwaukee** "Rural Route" host and 19-year on-air veteran **Walter Anderson** retires this month.

**UC:** At **WEAS/Savannah, GA:** Morning team **Jason Sinclair** and **Casey King** replace **Floyd Blackwell** and **Marie Kelly** (Blackwell retains his programming duties); air personality **Randall Jay** crosses the street to **WLVH** for mornings... **Jessica Garrett** exits **WFKZ/Florida Keys** for News Director duties at **WEDR/Miami**, replacing **Vicki Frazier-Williams**.

## CHRONICLE

### Marriages

**WZPL/Indianapolis** APD/night talent **Jim Cerone** to **Roseanne Brittan**, September 5.

**WPAP/Panama City, FL** PD **Chuck Francis** to **WPAP** AE **Tonya Odum**, October 2.

**KHAK/Cedar Rapids, IA** PD **Jeff Winfield** to **KHAK** MD **Dawn Johnson**, October 2.

### Births

**WUSN/Chicago** middayer **Nancy Turner**, husband **John**, daughter **Molly**, September 3.

**WCFL/Morris, IL** weekender/swing talent **Mark Edwards**, wife **Helen**, daughter **Heidi Allisha**, September 29.

### Hall

Continued from Page 1

Radio Networks Exec. VP **David Kantor**. "His development of new programming, like the syndication of 'Moby In The Morning' and a new Urban morning show, is a prime example of his foresight to meet the needs of today's challenging marketplace."

Hall will continue to work out of Dallas. He joined SMN at its inception in 1981 as PD/air personality for its StarStation format and was named VP/Programming in 1985. Hall previously programmed stations in Montreal, Minneapolis, Kansas City, and Albany.

**Records:** **RCA/Nashville** taps **L.A. Marie** as Administrator/Creative Services... **Coral Browning** has been named **A&M Records'** Exec. Assistant to the President.

**National Radio:** **Theresa Gage** and **Sheila O'Connor** join **Westwood One** as AEs in **L.A.** and **Chicago**, respectively.

**Industry:** At **Eastman Radio:** **Los Angeles** AE **Isadoro "Lowe" Aguinaga** and **Chicago** AE **Rob Myers** are reassigned to the **New York** branch; **Andrew Field** assumes **Myers's** former post; **Carl Riis** rejoins the **Minneapolis** office as AE... **Seven-year ITT Sheraton Corp.** veteran **Catherine Moseley** joins **Prism Radio Partners** as Director/Organizational Development & Redesign.

## PROS ON THE LOOSE

**Buck Buchanan** — Swing **KRTH/Los Angeles** (213) 463-8768

**Mike DiMambro** — Mornings **WMAS/Springfield, MA** (413) 781-5614

**Tom Lorenz** — Mornings **WRNN/Myrtle Beach, SC** (803) 497-6944

**Mad Maxx** — Mornings/production **KCMJ-FM/Palm Springs, CA** (619) 345-5477

**Kerry McCall** — Middays **KCLX/San Diego** (619) 282-2070  
**Ken Mitchell** — ND **KCMJ-AM & FM/Palm Springs, CA** (619) 322-0944

**John Peterson** — Mornings **WMMM/Verona, WI** (608) 271-1968

**Wildman Ron Rivera** — APD/MD/traffic reporter **KAMX/Albuquerque** (505) 891-8130

**Bradley Sperling** — PD/ mornings **KMFX/Rochester, MN** (507) 289-8470

**Richard Stevens** — Creative Director/host "USA Overnight" (214) 393-4674

**Mike Watermann** — Asst. PD/air talent **KSD-FM/St. Louis** (314) 928-6992

**Brian Waters** — Programming Asst./middays **WIVY/Jacksonville** (904) 260-4767

**Andy Zipfel** — Manager/Fox Management and Creative Services/**MTV** (201) 939-7181

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## **WCBS-FM, New York**

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# MANAGEMENT

## Ask The Right Questions

**W**hen interviewing job candidates, it's important to ask the right questions. The Maywood, NJ-based Alexander Hamilton Institute suggests you begin with the following seven basic questions and their obvious follow-ups:

When you worked hard on a project — only to be told to change priorities and do it some other way — how did you handle this?

What part of your work has given you the greatest feeling of achievement and satisfaction?

What part of your work have you found the most frustrating or unsatisfying?

When you found an error in work you had just completed, what had caused it? (And what did you do about it?)

What was the hardest decision you had to make in the last year? (And what made it so difficult?)

Can you cite an example of a time when you disagreed with some company rules and policies, yet found it possible to remain loyal to your employer?

Have you ever initiated a new policy or idea that departed from the usual way of doing things? (If so, what was your approach to gain cooperation? And how did it work out?)

## How The Average Sales Rep Works

**N**early 63% of an average sales rep's week is spent selling, according to a recent survey by the Chicago-based Dartnell Corp.

Some of this time (30%) is spent selling face-to-face, another 21% goes to phone sales, and 12% to service calls. The remainder of the average rep's day is devoted to traveling (20%) and administrative duties (17%).



"Of course they always tell you to make changes — that's because you always tell them how easy it is to make changes."

## Are You Flexible?

**A**ge and experience can cause managers to become set in their ways. To counter this, Old Tappan, NJ-based management consultant Ted Pollack suggests you periodically ask yourself the following three questions:

When was the last time I changed — or thought of changing — a firmly held position because of new information?

How often do I accept a subordinate's revised proposal after previously rejecting it?

How often do I ask for an alternate approach to my own or others' proposals?

If over the past six months your answers to any of these questions were "rarely" or "never," you're probably more rigid than is healthy for you or your company.

## DATELINE

● **October 12-17** — NBMC Convention. Radisson Plaza Hotel, Alexandria, VA.

● **October 23-26** — RAB Board Meeting. Arizona Biltmore, Phoenix.

● **October 27** — "Radio Station Values & Finance" Seminar by Kagan Seminars Inc. Park Lane Hotel, New York.

● **November 4-6** — 24th Annual Loyola Radio Conference. Bismarck Hotel, Chicago.

● **November 6** — NAB Radio Mgrs. Round Table for Small & Medium Markets. Kansas City Airport Hilton.

● **November 11-13** — YBPC Convention. Hyatt Regency, New Orleans.

### 1994

● **January 30** — Pollack Media Group European Programming/Management Seminar. Palais des Festivals, Cannes.

## Which Outdoor Ads Work Best

**W**hen preparing your station's next outdoor advertising campaign, keep in mind these latest findings from the NYC-based Advertising Research Foundation Inc.:

**Black-and-white outdoor ads are more likely to be remembered than color ads.** Possible reason: Most outdoor ads are in color, so black-and-white ads are more likely to stand out.

**Highway ads are more likely to be remembered than ads placed on local streets.** Possible reason: Drivers generally are less distracted on highways and can pay more attention to ads. However, ads placed on local streets may be effective for passengers.

**Ads on the right-hand side of the highway are more likely to be remembered than those on the left-hand side.** Possible reasons: Drivers normally look to their right for road and traffic signs. Also, ads on the left-hand side of multiple-lane highways may be too far away to attract attention.

**Ads with fewer words are more likely to be remembered than ads with a greater number of words.** Note: In this particular study, the highest-scoring ads had fewer than

eight words, and most of them contained fewer than five words! Most of the ads that scored poorly had more than 10 words.

## Match Leaders To Situations

**D**ifferent situations require different types of leaders. For example, a company growing at a healthy rate needs a leader who has long-term vision.

According to Annapolis, MD-based Strategic Management Partners Inc. President John Colvard, this type of leader must be able to develop objectives, effectively delegate responsibility, cultivate in-house talent, and be respected for consistency, fairness, and determination.

A company in crisis, however, needs a leader with the opposite skills: short-term focus, attention to detail, the ability to recruit strong outsiders, and the ability to make the tough decisions that are needed to change direction.

Therefore, you should avoid hiring leaders solely on the basis of their previous track records. Instead, the prospect's experiences should match the specific needs of your company at the time.

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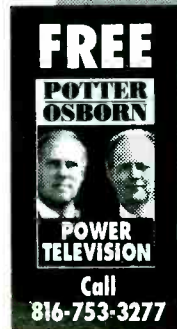
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... 0pm	9.7	4.5
... 00pm	8.0	2.0
n	6.4	3.0
s @ 5:00pm	8.4	4.0
s @ 11:00pm	12.4	4.0
	<b>162.7</b>	<b>82.0</b>



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# SALES & MARKETING

## Selling Radio As A Brand In The '90s

Commodity selling and pricing. Format fractionalization and station proliferation. Focus on the short-rather than long-term. Competition from — and low radio expenditure shares in comparison with — other media. Failure to position radio's strengths to help accomplish the objectives of the advertiser. How can today's radio salespeople overcome these marketing problems?

According to RAB/UK Managing Director Douglas McArthur, salespeople must look at radio as a brand — and radio marketers as brand managers — if they wish to overcome these obstacles.

McArthur believes his biggest challenge is to position UK radio as a medium that delivers measurable results to a client. He says his industry must clearly demonstrate how the advertising process works in radio listeners' minds and document the effectiveness of radio campaigns in motivating consumer perception and behavior.

Our mission in the U.S. is the same: Agencies, national distributors, and local retailers want information about effectiveness and how they can market their product to generate sales or create awareness. Our customers want to know how radio works for them, not who beats whom or a station's TSL.

Still, most of the money our industry spends on research fails to address that need. Instead, we invest in audience headcounts, be they quantitative (Arbitron or its competitors), qualitative, or perceptual in terms of positioning our own format.

For the past year, RAB/UK has devoted itself to agency service rather than member station requests. McArthur's goal is to position his RAB as "a part of the advertising industry that knows about radio," not a part of the radio industry that knows about advertising.

### Brand Strengths

The reality of our radio brand is better than customers' perception of

**To position radio as a brand, we must address why advertising works and how the process evolves in listeners' minds to create awareness and motivate consumption.**

radio. If we promise a brand benefit people want, they'll try it. If that benefit is delivered, our customers will be loyal to the brand. And the greater the satisfaction and long-term loyalty, the less important price becomes as a factor in determining consumption.

Let's look at the current state of the U.S. radio brand:

- Radio reaches virtually everyone in the U.S. at key times of the day.
- Amid growing competition, radio listening remains steady for all adult age groups.
- LMA and duopoly-induced consolidation has led to more listener satisfaction and a more unified sales approach.
- Increased customer emphasis on micromarketing leaves radio best-positioned to meet advertisers' future needs.
- Radio already has met the challenges that other media are just beginning to face.

Many of these strengths can be documented through available in-

dustry research. To position radio as a brand, however, we must address *why* advertising works and how the process evolves in listeners' minds to create awareness and motivate consumption.

### Focus On Results

Fortunately, our industry is beginning to focus more on the "results" end of the equation. The concepts of effective frequency and Optimum Effective Scheduling (OES) position ad expenditures in terms of results, instead of gross impressions or reach figures. Meanwhile, some forward-thinking stations work with clients and relate costs to results, rather than unit cost or CPM/CPA.

Furthermore, the renewed spirit of cooperation between stations and national reps helps reduce the amount of infighting that takes away from selling radio as a brand.

For example, some local united efforts sell the benefits of listening to radio rather than reading the newspaper. And reps have established a marketing partnership in conjunction with trade groups like the RAB and the NYC-based **Station Representatives Association** to bring a unified radio story to major national clients.

**Our customers want to know how radio works for them, not who beats whom or a station's TSL.**

### How To Use Radio

Although these efforts should be commended, they leave a major question unanswered: *How* should advertisers use radio to achieve their goals?

We must work together to sponsor industry studies that document

## Breaking The 'Circle Of Inactivity'

As we work to increase radio's share of the media expenditure pie, we may encounter resistance from various departments within the agency structure.

To be successful, we must become a part of the decision-making process. RAB/UK Managing Director Douglas McArthur identifies four major groups with whom roadblocks can arise, along with their respective objections to radio:



Notice that no objection includes a statement such as "I don't like radio" or "radio has no value." Instead, each blames another department within the agency or mentions a problem in execution.

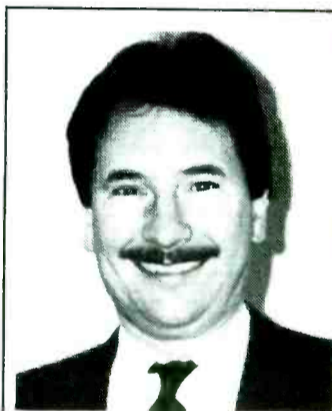
McArthur refers to this as the "circle of inactivity," where decisions are made neither for nor against radio. Radio's value has become a non-issue because we haven't sold the big picture. Instead, we allow the decision to be made on the basis of perception or internal politics.

Break this circle of inactivity by positioning radio as a brand and identifying its effectiveness in delivering results.

how media advertising works in the mind of the consumer. We should study the relative benefits of each medium in motivating consumer behavior. What's more, we must try to establish ourselves as media experts who just happen to market radio advertising services as part of our expertise.

In addition, McArthur suggests radio salespeople get involved in the agency decision-making process (see "Breaking The 'Circle Of Inactivity'").

Meanwhile, the funding for a project of this magnitude could come through the efforts of current industry groups or a new ad-hoc committee. Perhaps advertiser/agency clients could participate in a unified industry approach.

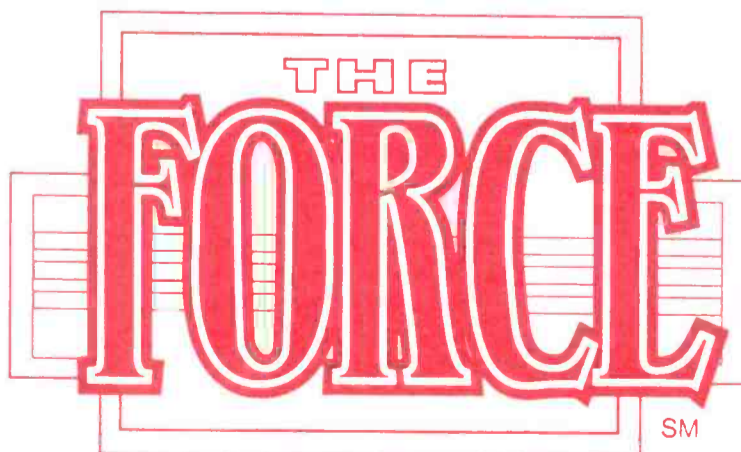


Gerry Boehme, a 17-year radio industry veteran, is Sr. VP/Research Dir. for the Katz Radio Group. He can be reached at (212) 424-6784.

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-Jeff Borden, Crain's Chicago Business

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-S. Marshall Poindexter, Chicago Advertising & Media

"The Blaze sets radio war afire in rating debut."  
-Robert Feder, Chicago Sun-Times

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# MEDIA

## 'ZINE SCENE

### R&R Figures In 'Forbes 400'

Once again, **Sumner Redstone** tops the list of radio & record personalities found in the *Forbes* 400. The proprietor of **MTV** et al. (via **Viacom**) is reportedly worth \$5.6 billion, up from last year's \$3.25 billion. Among billionaires, he leads **Cox Broadcasting** heiresses **Barbara Cox Anthony** and **Anne Cox Chambers** (both up \$2.1b-\$2.4b) and **CBS CEO Larry Tisch** (down \$1.4b-\$1.3b).



**TABLOID SAVES HAS-BEEN!** — **Danny Bonaduce**, who was broke and desperate when the *National Enquirer* did a story on him in 1985, tells the tabloid today, "I started making a living again the minute **Jonathon [Brandmeier of WLUP/Chicago]** read the article. If they weren't for the *Enquirer*, I would have slipped into oblivion forever. You would have never heard from me again." The *Enquirer* adds, "He's now a star at **Chicago's WLUP**, which broadcasts to 37 states and Canada and is one of the nation's most popular stations."

Multimillionaires include **David Geffen** (up \$850m-\$900m), **Gaylord Entertainment** honcho **Edward Gaylord** (down \$850m-\$780m), heir/**Interscope** founder **Ted Field** (flat at \$700m), heir/**Shamrock** chief **Roy Disney** (up \$530m-\$540m), **Park Communications** topper **Roy Hampton Park** (up \$525m-\$550m), and **LBO** mavens/**Granum** investors **Jerome Spiegel Kohlberg** (flat at \$500m) and **Henry Kravis** and **George Roberts** (both up \$500m-\$600m).

Rounding out the list are Cox's **Oveta Culp Hobby** and family (up \$400m-\$500m), **MCA's Lew Wasserman** (up \$370m-\$395m), **Tower's Russ Solomon** (down \$350m-\$330m), and **Gene Autry** (down \$315m-\$300m).

#### High School Confidential

**Kiss's Gene Simmons**, asked by **Howard Stern** if he ever dreamed of rock stardom as a kid, said, "I'd actually read the Old Testament and dream of rabbinical stardom" (*Entertainment Weekly*).

"I was always weird in high school... but when you have a hit record, weird suddenly, miraculously changes into hip" — cover

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

star **Will Smith** (aka the **Fresh Prince**) in the premiere issue of *Tell*, a magazine for teenage girls.

Music licensing for "Dazed And Confused" cost \$750,000 — more than a tenth of the '70s high school comedy's total budget (*Entertainment Weekly*).

#### Through The Past Darkly

**Pet Shop Boys** singer **Neil Tennant** tells *Entertainment Weekly* about the **PSB's** new remake of the **Village People's** "Go West": "The song is about the gay ideal of the late '70s, the idea of moving to San Francisco for a life in the sun, where you could be free, be yourself, do what you liked. And, of course, AIDS was about to change that ideal completely. So now the song has an elegiac kind of quality as well."

## TELEVISION

### TOP TEN SHOWS SEPT. 27-OCT. 3

- 1 **60 Minutes**
- 2 **Home Improvement**
- 3 **Roseanne Seinfeld (tie)**
- 5 **Murphy Brown**
- 6 **Frasier**
- 7 **27th Annual Country Music Assn. Awards**
- 8 **Coach**
- 9 **Love & War**
- 10 **Movie (Monday)** ("Shattered Trust: The Shari Karney Story")

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Friday, 10/8

- **MC Lyte** and **Ice-T**, "The Arsenio Hall Show" (syndicated; check local listings).
- **Michael Damian**, "The Chevy Chase Show" (Fox, 11pm).
- **Bruce Hornsby**, "The Tonight Show With Jay Leno" (NBC, 11:35pm).

- **Mary Chapin Carpenter**, "Late Show With David Letterman" (CBS, 11:35pm).
- **Juliana Hatfield Three**, **Lemonheads, X**, and **Butthole Surfers**, "ABC In Concert" (check local listings).

#### Saturday, 10/9



Steven Tyler — Pumped for 'SNL'

- **Aerosmith**, "Saturday Night Live" (NBC, 11:30pm).

#### Monday, 10/11

- **Denis Leary**, "Arsenio Hall"
- **Dan Fogelberg**, "Chevy Chase"
- **A.J. Croce**, "Jay Leno"

#### Tuesday, 10/12

- **Howard Stern** is interviewed on "Dateline NBC" (10pm).
- **Lorrie Morgan**, "Chevy Chase"
- **Reba McEntire**, "Jay Leno"
- **Howard Stern**, "David Letterman"
- **Dick Dale**, "Late Night With Conan O'Brien" (NBC, 12:35am, Wednesday).

#### Wednesday, 10/13

- **Billy Joel**: "Shades Of Gray" showcases the making of the artist's "River Of Dreams" LP with studio sessions and interviews (PBS; check local listings).

- PBS's "The Grateful And The Dead" explores the **Grateful Dead's** financial relationship with various UK symphonists and composers (check local listings).

- **Inner Circle**, "Arsenio Hall"
- **Gloria Estefan**, "David Letterman"

#### Thursday, 10/14

- **Earth, Wind & Fire**, "Arsenio Hall"
- **Billy Dean**, "Jay Leno"

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3. Have Fun While Creating Fun
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Prior Country experience not necessary. But you must be able to pronounce "Garth Brooks"! Market size doesn't matter...after all, I'm from Albany! If you think you're good enough, send a tape and resume. If you've already sent one, send it again...we lose a lot of cassettes around here. **Rusty Walker** is our consultant, but we won't let him mess up your chances for success!

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No phone calls please...I get enough from **Don Buchwald's** office!

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## FILMS

### WEEKEND BOX OFFICE OCTOBER 1-3

1 <b>Malice</b> (Columbia)*	\$9.23
2 <b>The Good Son</b> (Fox)	\$7.78
3 <b>Cool Runnings</b> (Buena Vista)*	\$7.04
4 <b>The Program</b> (Buena Vista)	\$4.31
5 <b>The Age Of Innocence</b> (Columbia)	\$4.15
6 <b>For Love Or Money</b> (Universal)*	\$4.01
7 <b>A Bronx Tale</b> (Savoy)*	\$3.71
8 <b>The Fugitive</b> (WB)	\$3.44
9 <b>The Joy Luck Club</b> (Hollywood)	\$2.83
10 <b>Striking Distance</b> (Columbia)	\$2.62

**COMING ATTRACTIONS:**  
 This week's openers include "Demolition Man," starring **Sylvester Stallone** and **Wesley Snipes**. **Sting's** rerecording of the title track — which features former **Red Hot Chili Peppers** guitarist **Arik Marshall** and **Sounds Of Blackness** member **Ann Bennett-Nesby** — is available on **Sting's A&M** "Demolition Man" EP. The film's forthcoming **Varese Sarabande** soundtrack showcases **Elliot Goldenthal's** score.

All figures in millions  
 \*First week in release  
 Source: Entertainment Data Inc.

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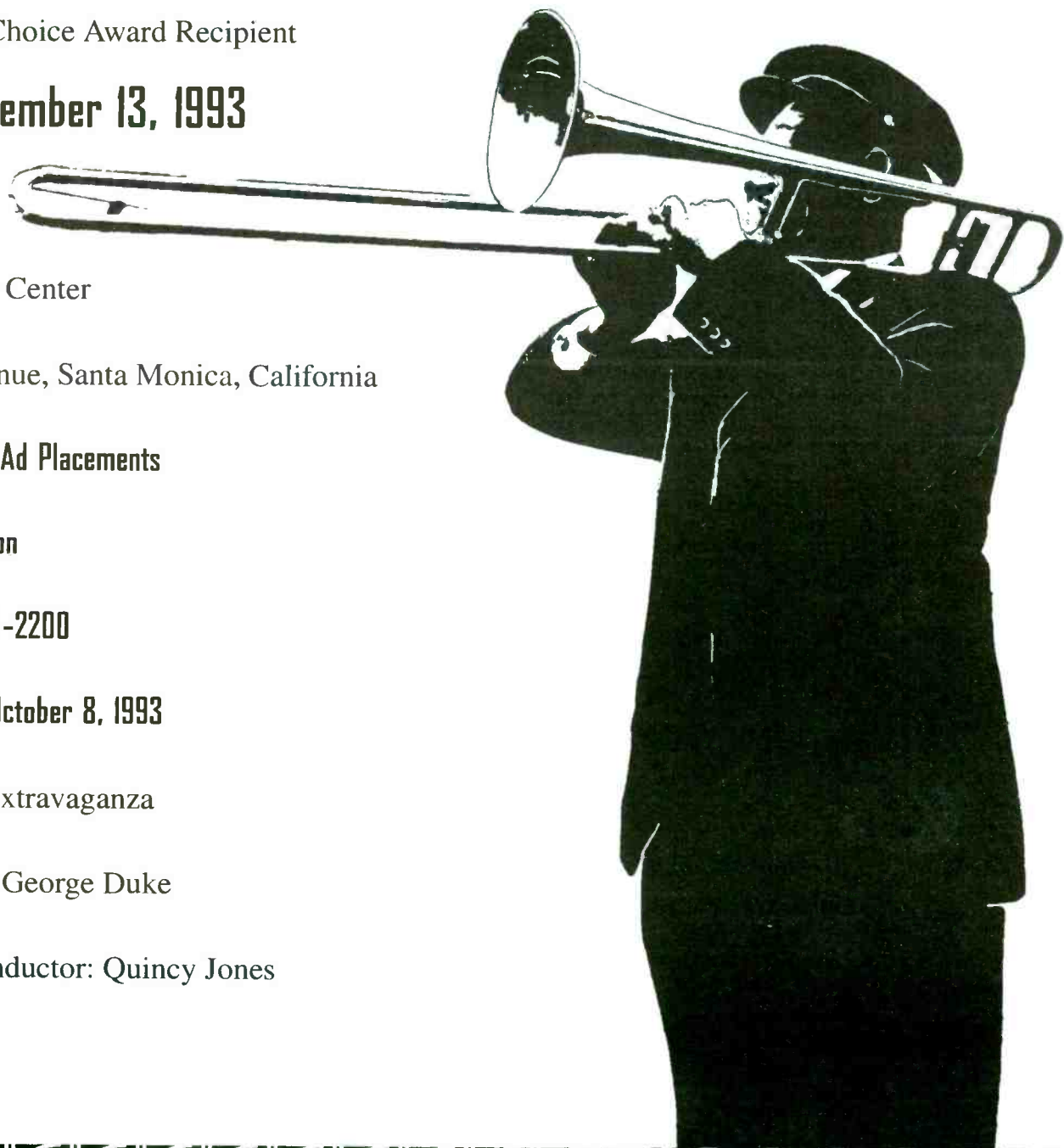
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**Ad Space Deadline: October 8, 1993**

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Special Guest Conductor: Quincy Jones



WPGC

Continued from Page 1

while its stations are sold off, but will continue to manage WPGC through the ownership transfer. Karmazin confirmed that Hill will become an Infinity VP/GM. The transition should also be easy for WPGC morning driver Donnie Simpson, whose show is syndicated nationally by Infinity-managed Unistar Radio Networks.

The WPGC acquisition continues Karmazin's practice of focusing on buying major cash-flow properties in Top 10 markets — with little concern over whether duopoly combinations dominate any particular format or demo — and operating each station separately.

In this case, WPGC-FM, an Urban-leaning CHR, is a consistent Arbitron 12+ winner that dominates most younger demos.

WJFK-FM is a male-oriented Talk/Comedy station that plays jazz overnights and weekends. It consistently ranks among DC's Top 10 despite a move-in signal (licensed to Manassas, VA) that provides only weak coverage of some major Maryland suburbs.

According to Duncan's Radio Market Guide, WPGC-FM had billings of \$12.1 million last year (second in the market only to Viacom's WMZQ-AM & FM with \$13.9 million), while WJFK-FM had revenues of \$5.3 million. WPGC (AM), which carries Business Radio Network, is believed to be profitable, although not a major player in the market.

WPGC's \$60 million price tag makes it the seventh biggest single-market radio deal ever. Three of the six that surpass it were also Infinity deals, including the record \$110 million KRTH buy.

Sony 550

Continued from Page 1

Anthony was made head of Epic's promotion department three years ago. She joined the label in its L.A. office in 1978, became

Manager/AC Promotion in 1981, and was elevated to VP/Pop Promotion in 1988.

Sony 550's debut projects include releases by Eve's Plum, Flop, Funky Poets, Clive Griffin, Culture Beat, and Celine Dion.

Shomby

Continued from Page 11

"John's an excellent programmer," said Bennett. "We have a strong male appeal, and he's been PD of a couple Classic Rock stations that go after the same target. John's also been a fan of the station and understands what we do."

"This is an opportunity to be part of the format of the '90s," said Shomby. "I look forward to applying what I've learned in music radio to Talk."

Shomby was most recently with syndicator Sixty Second LP. His

programming experience includes three years as PD of WZLX/Boston and eight years as VP/Programming at KAAM & KZPS/Dallas.

Catania

Continued from Page 3

Most recently, Catania was VP/CHR Promotion for Elektra Entertainment. He previously was a promotion exec at Charisma, Island, and RCA Records.

WHAT DO.....

KIIS, KROQ, KPWR, KQLZ, WRBQ, KOY, KMEL, KFOG, KNBR, KITS, KRQR, WNEW, WHTZ, WALK, WGN, WGCI, WBBM, WVAZ, WHYT, WWJ, WJR, WIOQ, WUSL, KSHE, WKBQ, KQRS, KLXK, KSTP, WMAL, WAVA, WBCN, WGST, WAPW, WBZZ, WMXP.....

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12+ Summer Arbitron Results

Table with columns for New York, Los Angeles, and San Diego, listing station call letters and Arbitron ratings for Sp 93 and Su 93.

Nassau-Suffolk

Table listing station call letters and Arbitron ratings for Nassau-Suffolk area.

San Diego

Table listing station call letters and Arbitron ratings for San Diego area.

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'San Francisco' Gold



Warner Bros. and Reprise execs presented Chris Isaak with gold awards for his "San Francisco Days" LP. Posing with the plaques are (l-r) WB VP/ Product Management Clyde Bakkemo and President Lenny Waronker, Isaak, co-manager Sonya Chang, WB VP/Promotion Dino Barbis, and Reprise's Gary Briggs.

Underworld

Continued from Page 3

and the sounds of Capitol to the street."

Porter, who is also the Hughes brothers' manager, added, "Allen, Albert, and I are pleased to be an integral part of Capitol's reorganization. We look forward to the growth process."

Spendlove

Continued from Page 11

"Sharon and [label heads] Jimmy [Jam] and Terry [Lewis] are three of the most progressive thinkers in music today, and I'm tremendously gratified that they've included me in their effort to broaden Perspective's vision," added Spendlove.

R&R THE INDUSTRY'S NEWSPAPER. Includes founder/publisher info, editorial staff, circulation data, and advertising contact info.

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# STREET TALK

## Arista/Nashville Opens Texas Branch

**A**rista/Nashville President Tim DuBois is set to announce the debut of a new Austin-based label this week. Refugee Management's Cameron Randle has been tapped as VP/GM of the operation. The name of the label will be Arista Texas, and its initial focus will be Tejano music, with other formats to follow.

### Edwards Exits KBIG

**KBIG/L.A.** VP/Programming Rob Edwards has resigned. The 13-year station vet will remain with the Bonneville AC until a new PD is hired.



Rob Edwards

ST expects A&M and Perspective to make an announcement next week that should end the 16 tongues o' speculation swirlin' 'round A&M's Urban operations of late. Seeing as how Perspective's a joint venture, it's doubtful A&M will be out of the Urban arena entirely. Look for Perspective President Sharon Heyward to play a bigger role, too.



Sharon Heyward

It's official. Former KKFR (Power 92)/Phoenix Asst. PD/MD Dena Yasner is named PD/MD at crosstown UC KMJK. Meanwhile, market observers say KKFR's new PD, Rick Stacy, is expanding the station's musical scope.

Thirty days after Radio One took over Churban 92Q/Baltimore, PD Jeff Ballentine was relieved of his duties, owing to budget cuts. VP/Programming Lee Michaels is handling the 92Q programming for now.

As ST hit the sheets, Liberty Broadcasting was expected to announce its merger/financial deal with the Carlisle Group this week.

### Rumors

- Does KMEL/SF PD Dave Shakes's list of MD contenders include Power Pig/Tampa Asst. PD Jeff "Booger" Kapugi and KBXX/Houston MD Greg Head? What about insiders such as Music Coord. Efen Sifuentes and Programming Coord. Joey Arbagey? Could an Asst. PD slot evolve alongside the MD post?
- Is Wild 107/SF morning bullstinger Mancow milking a deal to do mornings at Z90/SD?
- Will ex-106KHQ/Charlevoix, MI PD Alex Tear's weekend stint at WHYT/Detroit blossom into something more?
- Will former Imago VP/Promo Alex Miller re-surface on the NY promo front?

### Doggin' Around

Despite what you may have read elsewhere, consultant (and ex-WSM-AM & FM/Nashville OM) Kevin O'Neal will *not* be the new PD at KZDG/Denver in the wake of Joe Montione's exit for the PD post at AC combo WDAE & WUSA/Tampa (see Page 11). O'Neal will continue to consult the Big Dog, however.



Kevin O'Neal

Ross Perot is still sniffing around for a syndicated talk radio gig. Radio execs who left their cards with Perot's people after his recent NAB Radio Show speech have received a questionnaire asking about their interest in either a short-form (90-second/five-minute) or long-form (one-hour/three-hours) Perot show. The tiny Texan is apparently serious about this fascinatin' idea — survey recipients were promised a quick response to their input.

Curb Dir./West Coast Regional Promo John Brown has been elevated to VP/Nat'l Country Promo and will relocate to Nashville. Concurrently, the label's present VP/Nat'l Country Promo,

Mike Borchetta, is in negotiations regarding his future relationship with the label.

In other Country promo exec news, Asylum VP/Promo Steve Sharp has left the label.



John Brown

GMR Broadcasting's WCHZ (Channel Z)/Augusta, GA and NPR Satellite will launch "Channel Z Network" from Atlanta for 7pm-6am programming. Joining up will be WCHZ co-owner/PD Frank Copsidas's newest acquisition, KTOZ/Springfield, MO, and any future stations he buys.

Nationwide's sale of Country KNCI/Sacramento to EZ Communications — owner of crosstown Country triumvirate KRAK-AM & FM-KQBR — brings the inevitable programming changes. First, EZ will spin off 18-34-targeted KQBR. And when it separates the two 25-54 FM Country outlets, don't be surprised if KRAK-FM skews younger and KNCI targets older. Meanwhile, the future of KRAK (AM) — one of the format's legendary AMs — is unknown.

Speaking of Nationwide, now that it's announced plans to buy Talk/Gold combo WCOL-AM & FM/Columbus, will the FM's format be modified to Lite AC? Or is that scenario but a smokescreen?



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KWMX Denver	KUPD Phoenix	WMTX Tampa
WTIC-FM Hartford	WAMO Pittsburgh	WWDS Washington, DC
KBXX Houston	KKRZ Portland	

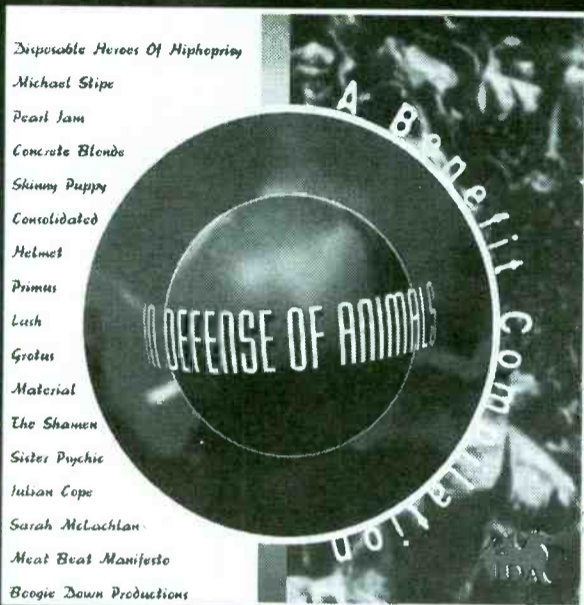
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Continued from Page 24

The deal's essentially set for indie marketing/promo rep **Bob Garland** to join Elektra in a national CHR promo capacity, based in Denver.



Bob Garland

The U.S. Equal Employment Opportunity Commission has dismissed a race discrimination complaint filed against New Rock **WHFS/Washington** by overnighter **Neci Crowder**. She'd charged that management's decision to move her from evenings to overnights was racially motivated, and that her two-day suspension without pay for saying "fuck" on the air was much harsher than penalties given to white jocks who committed similar offenses.

**Rumbles**

- **B96/Chicago** hires **WCKZ/Charlotte MD Erik Bradley** as MD. The CHR also names **Jeff Andrews** Dance Music Coord., moves late-nighter **Coco Cortez** into middays, and welcomes former **WQMG/Greensboro PD Terry Foxx** as night slammer.

- **UC WXOK/Baton Rouge** segues to wide-spectrum block programming, featuring religious or gospel programming from midnight to noon, blues in the afternoons, mainstream UC in evenings, and rap at nights. No staff changes.

- **WTLC (AM)/Indy** drops its locally produced **Gold N' Heart** format in favor of **SMN's Urban Gold**. (Interestingly, the **Urban Gold** morning man is former longtime **WTLC-FM PD "Super" Jay Johnson**.)

- **CHR WHET/Green Bay** flips to "Hot Country" as **WGEE-FM**. **PD Dave DePew** remains on the j-o-b.

- **Christian AM WCIE/Fayetteville, NC** flips to **CHR WHTK**. The station expects to switch frequencies and power from its current 1kw at 1450 kHz to 50kw at 940. Former **WNFO/Waco, TX** staffer **Shadow Steele** becomes **WHTK's OM/MD**.

- Former **KBFJ/Anchorage PD Jack Hicks** segues to PD/middays at **KRCH/Rochester, MN**.

- **WPXC/Cape Cod, MA PD Taft Moore** exits.

- **Asst. PD Phil Manicki** takes the programming reins.

- **WZZR/Ft. Pierce, FL MD Mike Lee** becomes **PD at WEFX/Norwalk, CT**. **WZZR Asst. MD/afternooner Denny James** moves up to MD.

- **K104/Dallas** ups weekender **Guy Black** to MD.

- **KKXX/Bakersfield MD/night slammer Marky Mark Adams** segues to MD/night stalker at **Z90/SD**, replacing **M.C. Scrappy**.

- **WQUE-FM/N.O. MD/Asst. PD Karen Cortello** segues to **Special Events Coord.** for the **Urban quombo (QUE-AM & FM-WYLD-AM & FM)**.

- **KROQ/L.A.** hires former crosstown **Power 106** morning show producer **Frank Murphy** to perform similar duties with the **Kevin & Bean** morning show.

- **KMPS/Seattle** evening talent **Carl Ann Strader** adds MD duties.

- **KEDG (The Edge)/Las Vegas MD John Griffin** adds Asst. PD duties.

- **AC WRCH/Hartford** promotes middayer **Joe Hann** to MD.

- Former **KDON/Salinas-Monterey** night slammer **Marty Party** segues to weekends/swing at **XHRM (The Flash)/SD** under the less colorful *nom de aire* **Marty Scott**.

- **X-96/SLC** Programming Asst. **Sean Ziebarth** (aka **Sean Boy Walton**) becomes interim MD, replacing **Augusta-bound Dom Casual**.

- **CHR WDJK/Xenia, OH (95.3)** now simulcasts **WCLR/Dayton (95.7)**. The **Gold** simulcast is known as "**KOOL 95**."

- Former **Rock AC WXPS/Westchester, NY** segues to mainstream **AOR** under new **PD Steve Blatter**.



**Tiara Forma**

Counting on anything but a baron imagination — if not a certain dukey shtick — the kingmakers 'n' killer queens at **MCA Records** lorded it over all pretenders to the **Promo Item O' The Week** throne, bestowing selected programmers with adjustable, custom-printed paper crowns to court favor with "Miss Teen U.S.A.," the reigning single from the **Best Kissers In The World's "Been There"** LP.

**KHOW-AM & FM/Denver** will be splitting their **AC simulcast** in the near future. Longtime morning team **Hal & Charlie** will air on the **AM**, which will take an **N/T** approach. Look for **KHOW-FM** to fill the format hole that opens when crosstown **NAC KHIH** baptizes a **Religious** format on **October 18**.

**Total Re-Call**

When **Par Broadcasting** takes over **Edens CHR** combo **KKLQ-AM & FM/SD**, look for the **AM** to sport the market-familiar calls **KOGO**.

And ... after **WPEG/Charlotte** owner **Broadcast Partners** closes on crosstown **Churban WCKZ**, the newly assigned calls will be **WBAV**. (**SMN's Touch** is the rumored format.)

Finally, **WRNL/Richmond** will flip calls to **WRVH**.

**Leap O' The Year?**

ST's "Leap O' The Week" award is a no-brainer: **Tony Randall & Kris Rochester** jump from mornings at **WHMA-AM & FM/Anniston, AL** to wakeups at **KSON-AM & FM/San Diego**.

**KSON** morning co-host **Mike Novak** returns to afternoons as **John Driscoll** exits to concentrate on his voiceover business. **Kathy White** segues from mornings to evenings; "**Honest John**" heads to overnights/swing.

**CMA Telecast Takes 7th**

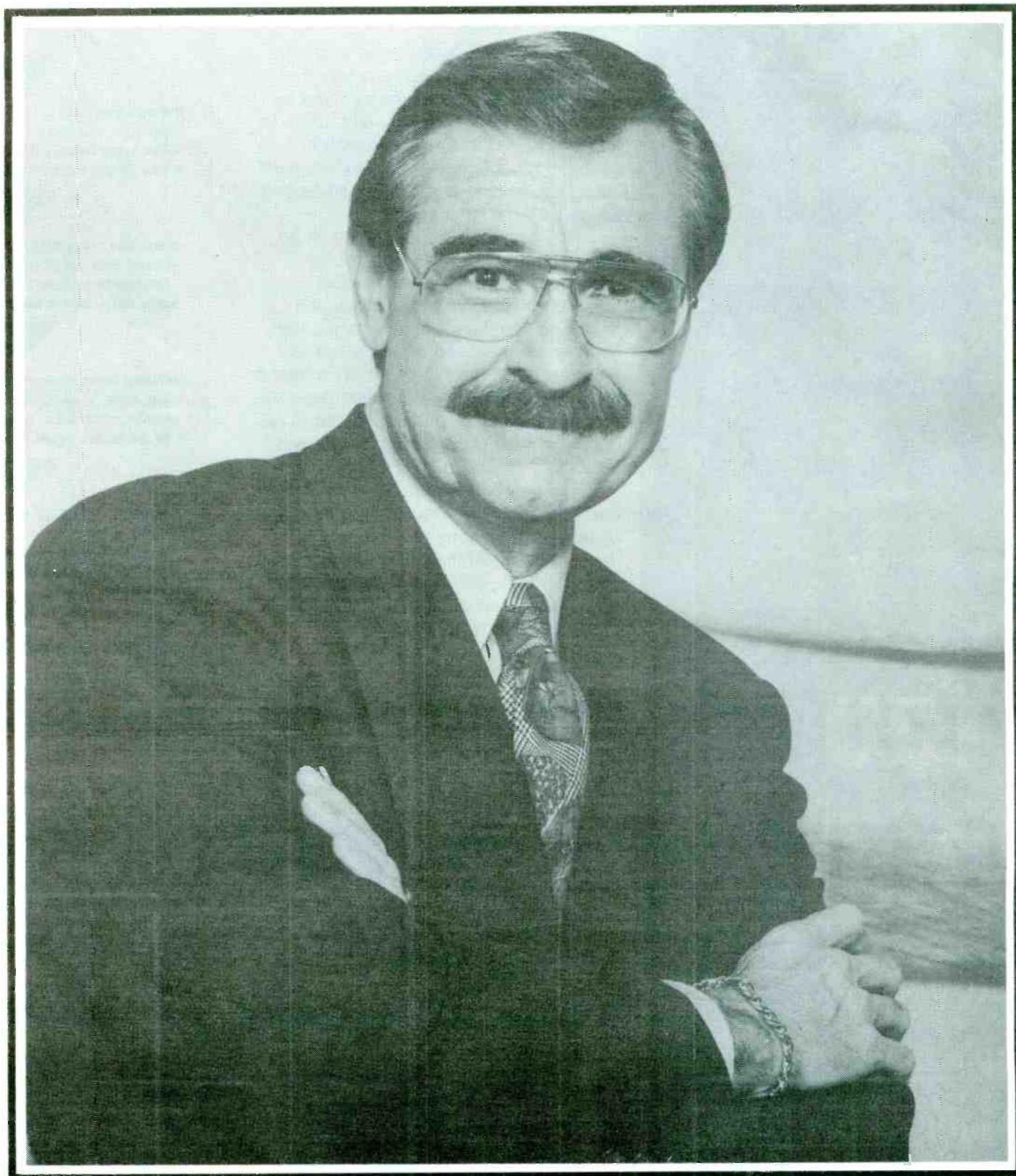
More than 15.9 million households tuned in to **CBS's "27th Annual Country Music Association Awards"** Wednesday (9/29) telecast. The three-hour program garnered a 16.9 national **Nielsen** rating/27 share, placing seventh in the overall weekly ratings.

In other TV news, **Howard Stern's** got a pay-per-view special coming up, entitled "**The Miss Howard Stern New Year's Eve**"

Continued on Page 28

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## STREET TALK®

Continued from Page 26

Pageant." Airing live from the Atlantic City Convention Center at 11pm, it's \$40 a pop if you want to attend in person, and the producers hope to generate \$6 million in TV revenues.

### Bat Out Of Hell

When WWCT/Peoria night jammer **Jason Janc** was driving home after his shift Tuesday (9/30), he was tailgated by two men in a pickup truck. Janc drove to MD/afternoon driver **Jamie Markley's** ground-floor apartment, and Markley went outside with Janc and exchanged heated words with the truck's occupants.

As Janc and Markley turned to go inside, the truck sped away with its passenger leaning out the window, swinging a wooden baseball bat, and fracturing Markley's skull in the process. Markley was released from the hospital Saturday (10/2), but his condition worsened and he was readmitted the next night. At presstime, he was still hospitalized in fair condition with restrictions on calls and visitors.

Listener and record company support has led to Markley requesting that in lieu of flowers, donations may be sent to St. Jude, Midwest Affiliate, 900 Main St., Suite 380, Peoria, IL, 61602; or Children's Hospital of Illinois, Development Office, 530 N.E. Glen Oak, Peoria, IL, 61637.

Interep President **Les Goldberg** has been named Event Chairman for the 1994 Radio Mercury Awards, succeeding **Katz Radio Group** Pres. **Gordon Hastings**, who chaired the '93 awards gala. The Mercury Awards will present cash prizes totalling \$200,000 to the creators of the year's best radio advertising.



Les Goldberg

### O'Sullivan Trust Fund Set

**Kellie O'Sullivan** — ex-wife of Mercury West Coast Sr. Dir./Mktg. & Video **Cliff O'Sullivan** — was carjacked and murdered on September 14. Cliff, along with hundreds of volunteers and the Ventura County Sheriff's dept., launched a 12-day ground and air search to find Kellie's body.

### Records

- PGD Chicago college promo rep **Danny Cooper** becomes PLG Denver promo rep. He replaces **David Barbis**, who segues to PLG L.A. promo action.
- Modern Music's **Val Starr** joins **Jeff McClusky & Assoc.** as Nat'l Dir./Crossover Promo, based in California.
- **Allison Smith** joins **Elektra** for Boston promo duties. She comes over from **AIR** in the wake of **Paul Calabretta's** exit for **RCA** last month.
- Ex-WUSZ/Duluth PD **Tom Baldrice** joins **BNA Entertainment** for Southeast regional promo duties.
- Former **Geffen** Nat'l Alternative Promo Dir. **John Rosenfelder** enters the New Rock indie promo arena with **Marko Babineau's** **MJB Promotions**.

RADIO &amp; RECORDS

1

- **Howard Stern** rises to No. 1 in morning AQH for New York and Los Angeles.
- **Dave Logan** becomes WLUP-FM/Chicago PD.
- **Mary Bennett** elevated to KZFX/Houston GM.

5

- **Dave Urso** named **WTC Records** VP/Promo.
- **Howard Stern** returns to Washington via satellite, as **NAC** **WBMW** becomes **Classic Rock WJFK-FM**.
- **Mark DiDia** assumes **Geffen** AOR position.

10

- **Howard Rosen** becomes **Motown** Nat'l Pop Promo.
- **Tom Joyner** lands mornings at **KKDA/Dallas**.
- **Washington wakeup shakeup**: **WPKX** hires **Gary Dee**, so **Jim London** segues to crosstown **WMZQ**.

15

- **KLOS/L.A.** elevates **Bill Sommers** to GM and **Lee Larsen** to GSM.
- **Bruce Holberg** appointed **WMMR/Philly** VP/GM.
- **Guy Zapolean** named **KRTH/L.A.** MD.

20

- **Jim Pewter** cast as **KRTH/L.A.** PD.
- **Dr. Don Rose** checks in for mornings at **KFRC/SF**.
- **B/EZ** **WFAA-FM/Dallas** becomes AOR **KZEW**.

In sympathy and support for **Cliff**, a trust fund has been set up for donations to cover the enormous cost of the search. Any excess monies will be donated to the Ventura County Search & Rescue Dept. Send donations to: Great Western Bank, c/o Kellie O'Sullivan Trust, 23703 Calabasas Road, Calabasas, CA 91302.

### When That Shark Bites . . .

When Country **KIZS/Reno** flipped formats to Talk/Classic Rock at 2pm on Monday (9/27), it signed off with a loop of **Bobby Darin's** "Mack The Knife," backed with the theme from "Jaws" . . . complete with bone-crunching sound effects.

Thinking personality **Joel Muller** had killed himself, one listener alerted the local police, who paid the station a fruitless visit. Three days later, the station hit the airwaves as "94.7, Jaws FM."

**KIZS**, incidentally, joins **NAC** **KEZL/Fresno**, **Classic Rock KCLX/SD**, and **New Rock KEDG/Las Vegas**, all of which have added **KLOS/L.A.** morning dudes **Mark & Brian's** syndicated show. (M&B move **Rumble & Thrower** to afternoons at **KCLX**, with former afternooner **John Leslie** shifting to middays.)

Back at the Edge, former morning man **Rik McNeil** will retain the morning producer reins. PD **Jay Taylor** plans to restructure his lineup to create a yet-to-be determined airshift for **McNeil**.

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The Week of October 25

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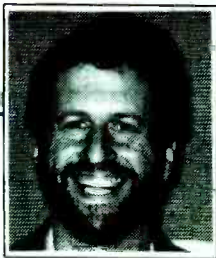


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DAN O'DAY

# AIR PERSONALITIES

## 10 Tips To Funnier Radio Comedy

The average air personality thinks radio comedy is simply a matter of sitting around and saying the first thing that comes into his or her head. The result: average radio comedy, aka mediocre comedy.

The most successful funny people know why and how they are funny, and that knowledge allows them to be funny consistently. I don't recommend you follow a paint-by-numbers formula, but here are 10 tips that can help you strengthen your on-air comedy.

**1 The single most important thing for any writer to learn is structure.**

Structure is all-important. This doesn't mean every moment of the creative process has to be calculated. But once you've jotted down your ideas or written a first draft, you'll end up with a funnier bit if you've learned how to structure your material.

As a writer, I know I can always take a lousy or mediocre comedy bit and make it better. Maybe not great, but better . . . because I know something about how to structure comedy. I'd much rather rewrite a weak bit than have to create something out of nothing. Few things are as loathsome to a writer as a blank piece of paper.

**A motion picture can take time to set the mood and place of a scene; a radio comedy feature does not have that luxury.**

**2 95% of comedy comes from someone asking, "What if . . . ?"**

What if Pee Wee Herman was elected President? What if snowcones were discovered to be an aphrodisiac? What if the major TV network news anchors did their broadcasts completely nude?

**3 Before writing a comedy bit, know what your point of view is.**

What's your attitude toward the subject matter? It doesn't matter if you plan to overly express that attitude, but you need to know what your attitude is.

Let's say you're going to write a bit about trade publication columnists. Before you begin, ask yourself, "How do I feel about trade publication columnists?"

Maybe you believe trade columnists are brilliant, creative people who generously share their genius with others. Or then again, you might think, "If they could actually do any of the things they write

**4 Every moment should either be funny or set the stage for a funny moment. If it's not helping, it's hurting.**

about, they'd be on the air and not in some newspaper."

Knowing how you feel about the subject at hand will help you get to the meat of your comedy message more quickly.

**5 In comedy, if it doesn't add to it, it subtracts from it.**

There's no such thing as a neutral element in radio comedy. Every moment should either be funny or set the stage for a funny moment. If it's not helping, it's hurting.

**6 When in doubt, cut it out.**

If you're not sure a specific element in a bit is necessary, it probably isn't.

**7 Be willing to murder your darlings.**

No matter how funny you think a line is, if it doesn't work or fit the rest of the piece, dump it. Any good writer will tell you that good writing is really rewriting . . . and editing.

I believe it was Mark Twain who defined writing as being willing to "murder your darlings."

**8 Attack a bit as late in the scene as possible.**

The opening moments of "A Fish Called Wanda" are absolutely brilliant in setting up the movie as quickly and economically as possible.

The first time we see John Cleese, it's a tight head-and-shoulder shot. We don't know who or where he is. John's very first line of dialogue is, "And on that point, members of the jury, I rest my case." And BOOM! We're out of the courtroom and on to the introduction of another character.

With those dozen words, we immediately understand that Cleese is a trial attorney. The filmmaker could have tried to make this funnier. We could have seen Cleese leave his apartment for the courthouse, only to discover his car had been stolen. And then we could have seen him try unsuccessfully to get a cab, only to give up and run all the way to the courthouse . . . in the rain. And then as he was running up the courthouse steps, he

could have tripped on the wet surface, dropping his briefcase and scattering legal papers all over the sidewalk. And then in the courthouse, he could have rushed madly to the courtroom . . . only to discover he'd entered the wrong room. Once back in the hallway, he could have slipped and gone sliding right underneath the skirt of some woman . . .

All of this might have been funny. But it would have been completely beside the point. The goal was to begin the movie, not throw in as much shtick as the filmmaker could think of.

Begin a radio bit the moment before the first moment of action. A motion picture can take time to set the mood and place of a scene; a radio comedy feature does not have that luxury.

**9 Make your parodies as real as possible.**

In doing a parody, much of the humor comes from the contrast of how realistic the presentation is with how silly or off-the-wall the copy is. If you're doing a radio commercial parody, the production values should be as high as those

**Personalities who laugh during or after their own comedy pieces are indicating a lack of confidence. Adding a laugh track won't make a bit funny.**

of your best real commercials.

I've actually heard jocks complain, "But people might first think it's a real commercial." Yeah . . . but what's your problem there? Giving fake spots production values high enough that they initially fool

your listeners is a goal, not a problem. That's one reason your listeners will call you up and ask you to play the bit again . . . they were unprepared the first time and want to hear the whole thing next time. And if your audience comes to realize that sometimes they'll hear a typical, boring radio commercial — only to discover it's a funny comedy bit, they'll listen more closely to your real spots because they don't want to miss any funny stuff you might be trying to sneak past them.

Still not convinced of the entertainment value of making your parodies sound as real as possible? Think about those Energizer battery

**I've actually heard jocks complain, 'But people might first think it's a real commercial.' Giving fake spots production values high enough that they initially fool your listeners is a goal, not a problem.**

TV commercials — the ones that begin with a typical spot for, say, a room deodorizer . . . only to be interrupted after about 10 seconds by a mechanical rabbit beating a drum powered by an Energizer battery. It's one of the most successful ad campaigns in history. If you've seen those spots, take a moment to recall all the times you were fooled, even though you'd been tricked by that same spot before! Those clever, high production values that tricked you into thinking you were seeing another boring commercial added to the entertainment value and the "shelf life" of the spots.

**10 Once you've identified the style of your bit, stick as close to it as possible.**

Don't add zany sound effects unless zany sound effects normally are included in the form you've adopted; i.e., a Looney Tunes-type cartoon.

Don't add a laugh track — either recorded or live in the studio — to the bit or at the end of the bit. If you're parodying a TV situation comedy, a laugh track might be appropriate, but there shouldn't be laughter during a song parody — since when do you laugh on the air while you're playing a song?

Personalities who laugh during or after their own comedy pieces are indicating a lack of confidence either in their ability to present comedy in a way that amuses their listeners or in the audience's ability to understand a bit's supposed to be funny. Adding a laugh track won't make a bit funny.

**11 In a wild sketch, give the audience someone to identify with.**

Earlier I referred to John Cleese. If you never saw "A Fish Called Wanda," you probably know him from "Monty Python's Flying Cir-

**You'll end up with a funnier bit if you've learned how to structure your material.**

cus." Cleese once pointed out that watching someone act crazy is not funny. Watching someone who's watching someone act crazy is funny.

Cleese co-wrote and starred in a very funny TV situation comedy called "Fawlty Towers." His character, Basil Fawlty, was rather high-strung. In each episode, there's a scene in which Fawlty loses all control. He throws a full-fledged, kicking, screaming tantrum during which he causes great injury either to his beloved hotel or to himself.

The next time you get a chance to catch an episode of this series, notice that Fawlty is always alone when he begins these tantrums . . . or so he thinks. But unbeknownst to him, just as he begins to lose

**The wilder the sketch, the more likely your listeners are to need a sane person with whom to identify.**

control, an innocent third party happens upon the scene: a hotel inspector or newly arrived guest, perhaps. And the humor in the scene comes not so much from Fawlty's behavior as from watching a third party witness and react to the behavior.

In radio comedy, there's no point in having everyone in the sketch act wild or crazy. The wilder the sketch, the more likely your listeners are to need a sane person with whom to identify . . . by reacting to the situation.

Think of the wildest, funniest movie comedy you've ever seen. If it was a box office success, the odds are overwhelming that no matter how wild or bizarre it got, there was one character who was relatively normal. That was the character with whom the audience identified and through whose eyes the story unfolded.

Dan O'Day, author of "Personality Radio," consults a limited number of radio stations and individual air personalities and conducts air talent and commercial copywriting seminars for stations, groups and associations. He can be reached at (310) 476-8111 (or via fax at [310] 471-7762).





JOEL DENVER

## Programmers' Round Table (Part One)

What works in the '90s? Four winning programmers compare notes

What if you took four successful programmers from stations representing four different CHR niches, gathered them together for an interactive discussion, and let the sparks fly? You'd get plenty of interesting opinions and great advice that apply to every sector of the format regardless of musical lean or demographic target.

In this, the first of a two-part series, WPGC/Washington OM Jay Stevens, WKSE/Buffalo PD Brian Burns, WKDD/Akron PD Neil Sullivan, and WRFY/Reading, PA PD Al Burke engage in a lively debate about CHR's music, personalities, and presentation in the '90s.

### Polarized Music

**R&R:** *With so many sources of diverse music entertainment available, listeners are more aware of other musical genres than ever. That being the case, why are music tastes becoming so polarized — even among the "colorblind" 18-34 segment of Generation X?*

**JS:** The video channels have increased awareness and polarization of music tastes. Listeners pick a radio station for the particular music they want to hear. Any format is



Jay Stevens

**Listeners pick a radio station for the particular music they want to hear. Any format is now available — there's a station for any occasion.**  
—Jay Stevens

now available — there's a station for any occasion.

Traditional mainstream tastes don't exist anymore. You can't do Mariah Carey into Aerosmith into Janet Jackson — those days are gone. You've got to pick a niche and intensely go after it. Within that niche, you provide variety. In our



Brian Burns

**Today's consumer is much more educated, with so many more choices. It's a much more sober attitude now . . . people are into real rather than the hype.**  
—Brian Burns

case, the variety is 2Pac, Mariah Carey, and U.N.V.

**NS:** I agree — with so many choices, people can choose the one that most closely suits their tastes. To some degree, they tend to remain loyal to the product they enjoy listening to.

**AB:** The "all things to all people" train wreck of Aerosmith into Mariah Carey just wasn't working. We were doing a lot of [audience] sharing with Philadelphia stations, so we decided to give them exactly what they wanted — rock hits — and keep the listeners here.

**BB:** I believe mainstream does work. It simply has its own definition in each environment. WKSE has a history of playing a combination of pop and rhythmic music, and the audience expects it. Besides, 35% of the station's income comes from bars and clubs, which is another reason for playing music that targets the people who frequent those businesses.

### Winning Personality

**R&R:** *Today's ratings depend so much upon what happens between*

*the music. With that in mind, what does today's audience expect from a personality?*

**NS:** Localism is the key. The morning show has to sound connected with what's going on in town, instead of what's happening halfway across the country or globe. My jocks tend to talk a little too much, so it's a matter of separating the bullshit from what's important — being concise, yet entertaining. I'm also not a big fan of liner card radio kicking in around 9 or 10am. All of my DJ's are encouraged to have personalities, do show prep, and be topical.

**JS:** As far as [WPGC morning man] Donnie Simpson is concerned, we don't go over tapes. What we do is brainstorm on new things to do. He — like all other successful, creative air talent — is very high-maintenance and needs the pat on the back . . . someone to put their arm around him, congratulate him when he's done well, and give him feedback. I spend more time hanging out in the studio with Donnie than I do having a morning show meeting with him.

**BB:** I like to think in terms of the whole radio station, not just mornings. I'm from the school of personality radio in all dayparts. There are two keys to being successful. One is being listener-oriented — as op-



Neil Sullivan

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—Neil Sullivan

## Panel PDs' Stations At A Glance

Each of the programmers participating in this discussion offered a short profile of his station:

• **Jay Stevens:** "WPGC is a CHR that leans to the Urban side. It targets a 25-34 female between 6am-7pm and goes for 12+ after 7pm. Our average listener lives in DC or in the surrounding counties in Maryland and Virginia." Spring Arbitron 12+: 8.6-9.4, ranked No. 1.

• **Brian Burns:** "WKSE is a pop/rhythmic dance station with a target demo of 18-29 females. It's dayparted — pop in the day, more rhythmic at night. The market is 40% Italian and 40% Polish, and this is the blend of music they like." Spring Arbitron 12+: 6.7-7.7, ranked No. 3.

• **Neil Sullivan:** "WKDD's daytime target is 25-40 females — skewing 18-34 at night — but we don't do a lot of dayparting. We virtually ignore teens. That was a scary decision to make going into this book, one that I fought at first — but they still listen." Spring Arbitron 12+: 3.8-6.9, ranked No. 2.

• **Al Burke:** "WRFY [Y102]'s target demo is now 25-49. We used to target 26-year-old females, but it's more of a male target now. We've been able to gain the males without losing the females. The minority population is very small, which is why we lean strictly to the rock side of CHR." Spring Arbitron 12+: 17.1-19.7, ranked No. 1.



Al Burke

**The 'all things to all people' train wreck of Aerosmith into Mariah Carey just wasn't working.**

—Al Burke

posed to sender-oriented, when you start talking about inside things and the audience doesn't feel they're a part of it. And I think affiliation is important to listeners. They want to have a sense of belonging to the station. There are different ways of doing that: through benchmarks (slogans, themes, contests, characters), audience participation (stunts or games), or accessibility (empathy, friendship, a sense of family).

**AB:** I agree. It's an entire package, [more than] just the morning show being topical, relatable, funny, and in the community. Everybody here is striving for those attributes.

### Presentation Pointers

**R&R:** *Many presentation techniques that worked in the '70s and '80s haven't worked in the '90s. How have you adapted and kept your stations interesting and entertaining?*

**BB:** Today's consumer is much more educated, with so many more choices. It's a much more sober attitude now, a more realistic point of view. People are into real rather than the hype.

WKSE's presentation does involve some self-deprecating humor. We say things that are a little out of the norm — attention-getting mechanisms — and we don't take ourselves too seriously. One liner is "some stations just refuse to grow up." We want to get across the feeling that we're loosening up the tie and we're fun-loving people. That really reflects the attitude of this town. They like their football, and they like their beer and chicken wings. They don't care if they die of heart disease at 50, they're out to have a good time now.

**JS:** You need a natural, fun-sounding station that has the community vibe. There's always something going on — nationally, locally — and your station has to jump on that vibe. WPGC is a vibe format. We don't really have promotional plans laid out for the year. We don't set March as bumper-sticker month or April as cash contest month. You've got to know when to get on the vibe and when to get off of it.

**AB:** We now sound more real and connected with the community, as opposed to before — the big, booming liner guy belching out positioning statements saying we're the biggest, baddest thing on earth after every song. We've softened up that approach and also poked some fun at ourselves with great success.

**NS:** We come across as friendly, warm, likable people, not a lot of hype. We're still in tune with what's going on. We have the image of being everywhere. We still have that fun feel — we just do it in a more low-key manner.

### COMING NEXT WEEK

Part Two of the Programmers' Round Table, focusing on contesting, marketing, and the future.



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## STARTING FROM SCRATCH

# How WMNX Wowed Wilmington

Changing a station's format is a hard job, but signing on an outlet virtually from ground zero is even harder. PD **Rod Cruise** shares some of what went into creating **WMNX (Coast 97.3)/Wilmington, NC.**

Until last summer, Wilmington had never before had its own UC station. **WZFX/Fayetteville** was the market's only radio source for R&B. And **Cape Fear Radio's** 100,000-watt **WMNX** was airing an automated AC format out of an impressive studio.

## Solid Ratings

The market was clearly ready for Coast 97.3. WMNX's new UC format debuted in the Spring '93 **Arbitron** — the market's one book per year — with a 14.8 12+, good for second place. The station came in No. 1 among 18-34s with more than an 18 share. In its target audience, adults 18-49, WMNX ranked first with better than a 16 share. It came in third among 25-54s with almost an 11 share. And in evenings, WMNX was strong 12+ — but it was a solid No. 1 among 18-34s with *almost a 33 share.*

Note that Wilmington has 10 local stations and another eight signals that originate outside the



metro area. Arbitron estimates the black 12+ population is 17.5% of the total population.

## Building Blocks

What had to be done before the station's June 15, 1992 debut? Well, everything. Cruise explains, "We really had to start from scratch. Our company has never had an Urban outlet. We also had to build a state-of-the-art studio. Next, we had to get good technical people in here to

ensure we'd have a good, clean sound when we went on the air. The automated sound wasn't so good.

"After we built the studio, we had to get the music product in and find the talents to make our station a winner. I had worked with some of our people in the past. I'd stayed in touch with two talented people who worked for me when I was PD of **WDKS**, an Urban station in Fayetteville some years back: **Ki Jones** was looking to leave Virginia when we were looking for personalities, and **Jae Gregory** left New Jersey to join our staff. **Malcolm Rockhold** came in, and he's been just a

"

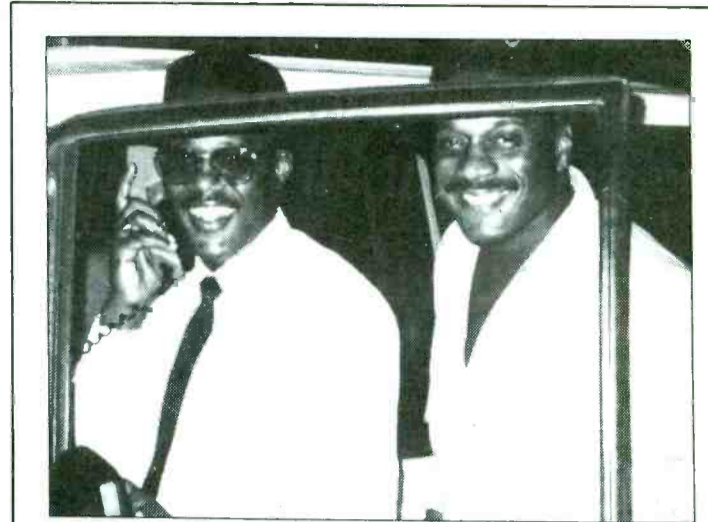
**This community wanted its own Urban station, one that was local. And because we took the time to ask, we found out what the people here wanted. Then we gave it to them.**

"

wonder. **Jennifer Spangler**, who came to us from Boston, answered an ad for the job."

## Job Description

"We had a lot to accomplish in a short period of time," says Cruise. "Within 30 days of going off the air to make our technical improvements and format change, we had to be back on-air. **Harry Lyles** of



**TELECASH** — WMNX PD Rod Cruise (l) and Jae Gregory seen on the phone at their "secret money location." Coast 97.3 gave away \$97 per day during its first book.



**WINNER'S CIRCLE** — Joyce Ramos was the "Mo-Money" winner of the day, and she's got the check to prove it. WMNX PD Rod Cruise looks on.

**Lyles Urban Consultancy** really helped us get on course and stay there. Because he wasn't as close to things as we were, he was always able to give us a fresh new way of looking at things.

"He also helped me contact people to get music product into the station. There were many other things, but that was an immediate thing we needed to do, and he was right on it. We all were working from early in the morning to late at night carting up music and doing all types of things. We bought **TM Century's** Oldies and recurrents library.

"Harry and I worked very closely together to get the sound of the station where we wanted it to be before we went on the air. So when we debuted our sound it was already tight, and the public was just waiting on us. And that certainly pleased us."

He concludes with why he thinks his station did so well in its first book: "I really think this community wanted its own Urban station, one that was local. And because we took the time to ask, we found out what the people here wanted. Then we gave it to them."

## PD PROFILE

# The Rod Cruise Story

**Age:** 33

**Married:** Wife Carrie (five years); children Mallory (three) and Mitchell (19 months)

**PD/air experience:** PD **WDKS/Fayetteville**, air personality at **WGNI/Wilmington**, **WQSN/Fayetteville**

**Favorite station other than WMNX:** Talk **WAAV/Wilmington**

**Other respected radio stations:** **WIKS/New Bern**

**Biggest programming influence:** **Michael Saunders**

**Favorite jock of all time:** **Rick Dees, WHBQ/Memphis** and **KIIS/Los Angeles**

**Goals:** To make an impact on this industry, and especially this market. Also, to become a pro golfer after radio.

**Hobbies:** Golf (6 handicap)

**Prediction:** "The format is getting better and is going to get even better in time."

**Advice:** "PDs need to look at [UC] as colorless radio — you don't have to say you're black to be black. The sound is there, and you welcome anybody to listen to your radio station who enjoys it. Also: PDs, get to know the people in your community — and be prepared for long hours."



**CRANK UP THE PARTY** — The Coast 97.3 van is positioned for a party during a worthy weekend promotion. Monies raised by the "Crank It Up" promotion went to the Wilmington Abused Children's Foundation.

## WMNX Music Monitor

Here's what folks in Wilmington, NC heard on WMNX (Coast 97.3), starting at 4pm on October 1:

**SWV/Downtown**  
**H-TOWN/Knockin' Da Boots**  
**S.O.S. BAND/Take Your Time**  
**MC EHT/Streith Up Menace**  
**TONI BRAXTON/Breathe Again**  
**SILK/Lose Control**  
**ZAPP & ROGER/Mega Medley**  
**SALT-N-PEPA/Shoop**  
**JANET JACKSON/If**  
**BROTHERHOOD CREED/Helluva**  
**BRIAN McKNIGHT/One Last Cry**  
**MARY J. BLIGE/Love No Limit**  
**EARTH, WIND & FIRE/Reasons**

Has **GEORGE CLINTON**  
 launched a radical  
 redecoration of 1600  
 Pennsylvania Avenue?



**“PAINT THE  
 WHITE  
 HOUSE  
 BLACK”**

The first single from the new George Clinton album! ★ *Hey Man ... Smell My Finger* ★  
 ★ **HITTING THE PAVEMENT (HARD!) IN OCTOBER** ★  
 ★ Produced by George Clinton, Kerry Gordy & William Bryant III ★

Plus:

A truckload of guests from the  
 blunt end of the rap kingdom

(so many it would have taken six months and a  
 dozen lawyers to mention their names in advertising)

laying down raps  
 (and throwing paint bombs).

Watch for the video shot by  
 the Hudlin Brothers  
 (*House Party! Boomerang!*)  
 featuring same.

Management: One Nation Entertainment

Paisley Park  ©1993 Warner Bros. Records Inc.



And no, that paint don't wash out.



URBAN CHART: DEBUT **39**



WXYY add  
 WKYS 35-29  
 WBLS 35-30

WCKX deb 29  
 WIZF add 35  
 KMJQ 22-14

KJLH 31-28  
 KPRS deb 40  
 ...AND MANY MORE!



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ALBUM ORIENTED ROCK

## Rocking After Dark

Local personalities share their success philosophies for a 'forgotten daypart'

In this column you'll meet three nighttime personalities and discover how they've found success in what many believe to be a forgotten daypart.

### Kevin Vargas KISS/San Antonio

Describing how KISS's "Outlaw Radio" works, Kevin Vargas notes. "It's a reflection of the people — they're the stars. [PD] Virgil [Thompson] and I figured out who the target was [18-34] and decided to focus on what that audience wants. Parties, sex, and rock 'n' roll sum up the irresponsible part of the 18-34 lifestyle. The other dayparts can worry about the responsible part. But at night our purpose is attitude. I'm in that age group and live the lifestyle, so the show is just an extension of me.

"Virgil has two rules: Write down every change, and don't drop the currents. I've earned his trust, and he has enough faith that I won't do anything too stupid, which goes back to my being a five-time MD and holding every position except PD. San Antonio nights needed an enema, and I was just the bag to do it.

"I'm taking many of the techniques I learned in stand-up comedy and rewriting them for radio. There are humor and stupidity in daily life, so I always carry a notepad to jot down ideas, then wait for the right moment to use it. For example, I do a bit called 'Best-i-ality.' I'll choose an animal; listeners call with their best impressions of that animal having sex. Another bit is 'International Brewography.' I name the beer; listeners tell what country it's from. A lot of my bits have a phony sponsor tag like



Kevin Vargas

“The secret to motivating good talent is to put them in the right position and let them do their job.”  
—Kevin Vargas

"Beerios and Beerios Light, the breakfast of college students' and 'Love Me Tender Vittles, shaped like beefy little Elvises."

"Another bit is a board game called 'Dirty Minds.' You have to guess the identity of an item based on three obscene clues. For those who aren't paying attention, it sounds like we're being real dangerous:

*After you screw me, I'm ready to swing.*

*I can't work without a rod inside me.*

*Grease me up — it's easier to slam me.*

The answer is a hinge. Here's another one:

*You place your hot piece on me to get pounded.*

*You're usually sweating when you hammer me.*

*I usually get screwed on a bench. The answer is an anvil.*

"I've always read in various R&R and Dan O'Day columns that the secret to motivating good talent is to put them in the right position and let them do their job. Virgil's done that."

### Smokin' Dave Lindy WGXC/Mobile

"I try to squeeze the maximum yield from life and transfer that into a show," says Smokin' Dave Lindy. "I get ideas everywhere — from sitting on a park bench to reading the trades. I try to get four or five good ideas for a show and build them up with some production, but not too much because then it doesn't come off as well. I prepare mentally before I get to the station. It's easier for me to think of something entertaining when I'm not in the studio.



Smokin' Dave with Sam Kinison

“There's a lot of callers who are just as funny or funnier than I am, and they deserve to be on the air.”  
—Smokin' Dave

"It's just as much [the audience] entertaining as it is me — I'm just the ringleader. It's very listener-driven. I like to run a phoner in each break. I've heard announcers talk down to listeners or not involve them at all. But they're the reason you're there. There's a lot of callers who are just as funny or funnier than I am, and they deserve to be on the air.

"It makes my job easier, too, because I don't have to rely on my wits all the time. On the other hand, I don't totally rely on the listeners. If nobody calls, something still hap-



SEPARATED AT BIRTH? — WAQX/Syracuse's morning men, Dave and The Fatman, staged a Celebrity Look-A-Like Contest that attracted the likes of (l-r): The Fatman, Joseph Lantry (Willie Nelson), Mary Dailey (Sarah Ferguson), Mary Jo Kuss (Barbra Streisand), and Dave Coombs.

pens. Sometimes what you think is the greatest bit in the world will only generate two calls. And one won't even know you're doing a bit and just wants to request a song. So I always have something on the back burner.

"We do a lot of quick stuff for contests, like a bit called 'Whose Baby Is It, Anyway?' I play a clip of a song with the word baby in it. The listener identifies the song and artist. We also use the same premise for 'Squeal Of Fortune.' I spin the squeal wheel and play an artist's scream; the listener identifies the song and artist to win. We do some surveys, too. For example, we've asked listeners to tell us if they leave the light on during sex. (Most said yes.) One guy told us he has a ceiling fan over his bed, and he ties the light string around his waist to get a strobe effect.

"After a couple of months [PD] Andy [Holt] gave me a lot of liberty to do my job. I still stick to the log because we've got a great MD [Charlie Ocean], and I think our music is where it needs to be. But when I get a great phoner and the moment's right, I'll plug in a song that fits.

"I don't do anything to hurt anyone or our community image. Andy trusts me because I have a good grip on what's entertaining and I don't do anything blue just for the sake of being blue... I want to do what's right."

### Kirk McEwen WIYY/Baltimore

During his first WIYY stint (1984-1990), Kirk McEwen became a nighttime favorite. He credits his second round of WIYY success (after a period with DC101/Washington) to daily energy and enthusiasm. "Playing the same songs over and over tends to wear you down. But I always find something different that I like in the music. I put a lot of myself in my gig.

"I've been in Baltimore for 10 years and have a rapport with the people. Baltimore's tough and being a black guy in a blue-collar town isn't easy. At first people are thrown off that I'm black. But after a few minutes they forget about it because they see I'm genuinely into the music and lifestyle. I'm just one of the listeners. I like to rush the stage at concerts and I want to go backstage, too. It all comes across.



Kirk McEwen

“I don't like six hours of music ready so that I end up with velcro on my butt all night.”  
—Kirk McEwen

"I don't do lots of zap, wang, bing type of things. I'm not a Grease-man. I give the audience the music information they want in a hip street-level style. I talk to people one-on-one; I don't do bits. The music is more important than me trying to pull off a bit.

"I like to pull each song as it comes up. I don't like six hours of music ready so that I end up with velcro on my butt all night. I like to move around, sweat, and get into the show. Another thing: You can't be in a bad mood in this gig. I try to always be in a good frame of mind and deliver an in-your-face party attitude, getting people fired up for the night.

"My brother Mark [current CBS morning weatherman] used to work at the Loop and 'NEW, and he got me into this. He taught me about segues, dead air, and talking like a real person — not an announcer. A lot of DJs talk just to hear that big, rich voice. I learned early that substance and being a friend to the audience is more important.

"There's a number of little things that come together to make my show what it is: knowledge of the music, my enthusiastic and energetic presentation, and attention to local musicians (I sing in a band, too). When you put it all together, the show stacks up against anybody else's."

epic epic epic epic epic epic epic epic

**FAMOUS FIRSTS**

DAVID PERRY, PD/OM, KTYD/Santa Barbara

WHAT WAS THE FIRST RECORD YOU BOUGHT?  
DAVID: "I Get Around," The Beach Boys.

WHO WAS THE FIRST PD TO TAKE YOUR CALL?  
DAVID: Ron Cutler, KOME/San Jose.

WHAT WAS YOUR FIRST PAID RADIO JOB?  
DAVID: KOL-FM/Seattle, progressive, part-time on-air.

WHAT WAS THE FIRST CONCERT YOU ATTENDED?  
DAVID: The Beach Boys and Trini Lopez at the Opera House in Seattle.

WHAT WAS YOUR FIRST SEXUAL EXPERIENCE?  
DAVID: It was frightening - I was alone at the time.

**YOUR FIRST PRIORITY THIS WEEK:**

**FIGHT**  
featuring Rob Halford  
"WAR OF WORDS"  
The #1 Reaction Album At Metal Radio

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SHAWN ALEXANDER

# What Is Alternative?

Ten PDs discuss the meaning of that ever-so-elusive word

Alternative (*al-tur' ne-tiv*) *adj.* Being or affording a choice between two or more things. *n.* 1 A choice between two or more things. 2 One of the things to be chosen. That's how the dictionary defines alternative. Ask 10 programmers to interpret the term, though, and you get 10 different answers — and that's what I did.

## John Hayes

"I consider alternative to be the upcoming bands that are riding on the merits of their music," notes **KTCL/Ft. Collins-Denver PD John Hayes**. "Something stirs inside you that you know is special and makes you think. It could be the band's spirit, lyrics, or message. It captures the essence of the moment. It's what we feel will be the future, although we don't let go of bands like the **Cure**, **U2**, **Peter Dinklage**, and **Depeche Mode** — it's the best of these artists too. They still capture the essence of the moment even though they could be tagged mainstream. A popular artist can still be alternative."

## Tom Calderone

**WDRE/Long Island-Philadelphia OM/PA Tom Calderone**, whose station avoids using the word on the air or in its marketing, says, "It's an industry buzz term that isn't

**It's a misguided word because it could apply to anything. Classic Rock was created as an alternative to AOR.**  
—Tom Calderone

applicable to the average listener. I don't think they understand what it means. A cumer would feel uncomfortable listening to the 'Alternative' station as opposed to the 'Modern Rock' station. Rock is a universal term that feels comfortable to the listener. Classical and News/Talk stations could be considered alternative. It's a misguided word because it could apply to anything. Classic Rock was created as an alternative to AOR."

## Lauren MacLeash

"We asked the same question in our focus groups to find out what the word meant to them," notes **WKOC/Norfolk PD Lauren MacLeash**. "There was a time when everybody was afraid of alternative because it was associated with something college-oriented, young, and difficult for baby boomers to understand. Now alternative is becoming more mainstream. You can hear **Soul Asylum** on just about every format. Before, they were considered an alternative band.

"The boundaries have become fuzzy. There are folks that hold alternative as being 'their music' — and it's suddenly becoming everybody's music. They're probably a little disappointed, but it's letting through some good music that wouldn't have ordinarily gotten to the airwaves. It's become accepted now — before, it was looked upon as different."

## Richard Sands

**KITS (Live 105)/San Francisco OM/PA Richard Sands** doesn't understand how his station, consistently the market's top-rated rock outlet, could be considered alternative. "Alternative to what? If being the No. 1 rock station in the market isn't mainstream, what is? We're fresh and new compared to the tired old rock.

"Alternative is used as a broad category so people know you're not talking about **Pink Floyd**, **Led Zeppelin**, and the **Who**. It's today's bands — **Red Hot Chili Peppers** and **U2**. It's hard to define. It's hard to say **U2** is alternative when they're probably the most popular band in the world. They're alternative only in the sense that they're not the bands of the '70s."

## Kurt St. Thomas

"I don't like to think of us as an alternative station," **WFNX/Boston PD/MD Kurt St. Thomas** comments. "We're a station that plays good music. Alternative is just a label for whatever this format is supposed to be. There are so many different terms — Alternative, New Rock, etc. Everybody has their own term. It's strange that there isn't one term for the format."

## Mike Summers

"We're not alternative to much of anything anymore," says **KXRR (X-96)/Salt Lake City PD Mike Summers**. "We're simply a station that uses a different set of core artists — artists that are becoming more and more familiar to the population as a whole. The boundaries don't exist very much anymore. I've

## Pointfest Attracts 15,000



**KPNT (The Point)/St. Louis's** first annual Pointfest last month featured **Aimee Mann**, **Matthew Sweet**, **Dramarama**, **They Might Be Giants**, **Hothouse Flowers**, and **Midnight Oil**. In addition to performing at the seven-hour festival, many of the artists met listeners at a Point-organized autograph session. Hanging backstage are (l-r) independent promoter **Mike Jacobs**, Zoo's **Michael Prince**, **KPNT OM Ken Anthony**, middayer **Les Aaron**, **Matthew Sweet**, **Aimee Mann**, **KPNT PM driver Sarah Clark**, **Imago's Amy Kaplan**, **KPNT APD/MD D Day**, and Zoo's **Laura Shostak**.

always preferred the term 'New Rock,' which makes a little more sense — it's referring to newer artists in the rock genre."

## Kenny Vest

**WZRH (The Zephyr)/New Orleans PD Kenny Vest** says alternative is becoming more mainstream and accepted. "Before, it meant bands you would never hear on any other station. But it's becoming the Top 40 of the future. At first I didn't like the word, but it's become more accepted. It's isn't the underground music like it was in the past. It's music that's on MTV, 'Saturday Night Live,' and other network shows."

## Jane Wang

"Alternative has become as abused a word as love and hate," notes **WWCD/Columbus PD Jane Wang**. "I hate the word because it's another label, and we're trying not to label things. Alternative has become almost the literal definition of the word: something other than what you get elsewhere. It doesn't necessarily mean music with an attitude. For us, it means rock with a brain."

## Alex Cosper

**KWOD/Sacramento PD/MD Alex Cosper** says alternative was originally music not embraced by CHR. "Now it's filtering into the mainstream. It's a musical genre encompassing a variety of styles that have a fresh approach. Alternative is whatever's not being pounded down people's throats and dominating the mainstream."

## Michael Osborne

"That's the question I've been asking for the last two years," states **WBRU/Providence PD Michael Osborne**. "What it meant 10 or 15 years ago isn't the same as now. In the past, it was anything no one else would play. Now the lines are shaded because it's any genre of music — it could be anything from **Ace Of Base** to **Candlebox**. We're trying to reach a mass audience. Alternative is something different from what everybody else plays. Are we alternative when we have the same No. 1 record as mainstream AORs? A true alternative is college radio, because you turn it on and say, 'What's that?'"

## ROCKFILE

- **Artist:** Therapy?
- **Track:** "Screamager"
- **EP:** "Hats Off To The Insane"
- **Label:** A&M

● **Essentials:** "Hats Off To The Insane" — the fourth release from the Belfast-based trio **Therapy?** — is a combination of two UK releases ("Shortsharpshock" and "Face The Strange") with one new song. Formed in 1990, **Andy Cairns** (guitar/vocals) and **Fyfe Ewing** (drums) met at a pub after escaping a soccer riot in Leeds. Having discovered a mutual admiration for **Captain Beefheart**, the pair decided to form a band and recruited bassist **Michael McKeegan** through auditions. They're prodigious music fans who cite early punk (the **Clash**, **Sex Pistols**, and the **Only Ones**) as a major influence.

● **Artist POV:** "We're being nostalgic for this one song," explains Cairns.



plains Cairns. "We're really into punk — it's the music we grew up with. Those were the days when a color-vinyl UK **Subs 7"** was an event."

● **Label POV:** **A&M VP/Alternative Promotion Jack Isquith** says, "'Screamager' is a tribute to the early punk bands they adored. It's an energetic pop/punk song that has already proven itself a huge hit in England. With MTV and New Rock stations leading the way, **Therapy?** is poised to break in the States."

RockFile highlights breaking artists charting for the first time.

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MIKE KINOSHIAN

## 'FOG Thickens In Norfolk

Nearly 50 ACs achieved No. 1 spring Arbitron 25-54 status. This week we'll feature two heavy hitters from that elite field who also achieved the top spot among 35-64s.

WFOG/Norfolk completed its B/EZ-Soft AC evolution six months prior to the spring sweep. At the start of the book, Rich Hawkins — who previously programmed CHR WMXP/Pittsburgh — was hired as WFOG's PD. The first-time Soft AC programmer helped 'FOG tie crosstown UC WOWI for 25-54 demo honors.

### Back To Basics

"The move from CHR to Soft AC might terrify someone who's spent a career [in one format]," Hawkins notes. "But fundamentals account for good radio, regardless of format. Research and information interpretation must be done correctly. [Adapting] some things I learned from years of doing 'active' formats helped me here."

One case in point involved working with air talent. "Not many Soft ACs emphasize that," Hawkins says. "Announcers should sound as good as possible, within a format's limitations. Years ago, Mike Joseph taught me certain basics, like getting rid of clichés and having announcers speak in real language because they're speaking to real people."

Norfolk's AC competition is a four-way affair. In addition to WFOG's "Lite Relaxing Favorites,"



Rich Hawkins

the market's other format players include WWDE (fourth among 25-54s), WJQI (seventh), and WMXN (10th). In fact, 'FOG recently purchased JQI, creating a format duopoly.

"WWDE has an incredible heritage and a high-profile morning show," Hawkins remarks. "WMXN has tried to be high-profile, but we don't follow them too closely — they [skew] younger and are far outside our demo. It's difficult to peg WJQI; they've moved all over the place the past six months."

### '60s Spotlight

Hawkins lists Neil Diamond, Barbra Streisand, Gloria Estefan, Whitney Houston, Michael Bolton, and Phil Collins as WFOG's core artists. The station's

base library totals approximately 550 cuts. "A lot of '60s music still fits well with what we're doing. But some sound entirely too old or have poor audio quality. We average one or two '60s songs an hour. If we didn't play '60s music, our library might include about 300 songs. WWDE had been playing a healthy dose of '60s. But it recently eliminated that music and converted to a 'hipper' presentation."

WFOG's new music actually has more of a recurrent flavor. "We'll play the really big songs like Eric Clapton's 'Tears In Heaven,' Vanessa Williams & Brian McKnight's 'Love Is,' and Rod Stewart's 'Have I Told You Lately.' That's about as current as we get. We might play Stewart's 'Reason To Believe,' but that's down the road."

### Man Power

Although Hawkins made the most of his first Soft AC programming venture, he admits he might have received a little help. "It was very surprising to jump to No. 1 25-54, because Soft ACs usually don't do well with men. But our [higher-than-expected] male numbers pushed us over the top."

Gazing ahead, however, he's realistic about WFOG's chances of repeating as 25-54 champion. "It would be quite an accomplishment, but I don't expect to do it. Our 25-54 goal is to be in the Top 5 — we try setting goals we think we can achieve."

## WFPG-FM Atlantic City Spring Sweep

Based in a city known for gaming venues, WFPG-FM emerged as Atlantic City's ratings-game winner. It finished No. 1 12+, 18-34, 25-54, and 35-64 in the spring book.

Of 29 rated market signals, "Lite 96.9" was the only station to score double digits in all of the above-mentioned demos. The only exception was 18-34, where it tied crosstown CHR WAYV. Interestingly, WAYV lured WFPG-FM midday personality Jay Patrick to its PD post less than two months ago.

### Recurrent Events

"WAYV plays the AC game during the day and is CHR at night," observes WFPG OM Dick Fennessy, who joined the station when it segued from Bonneville B/EZ four years ago. "Now that it has eliminated rap, WAYV mirrors us so closely — people don't know which station they're listening to. Jay has made WAYV sound much more adult; it's definitely 'mellowed' during the day. But it hasn't dropped CHR completely, which will hurt them with in-office listening."

**This is an active station — we don't sit back and just play music. We've researched what our listeners like: to win cash and prizes.**

Fennessy credits a tempo boost for helping his station gain across the board. "We've pulled Barry Manilow, Carpenters, Kenny Rogers, and most '60s music. We're now primarily '70s, '80s, and '90s-based." Besides one '60s song, WFPG-FM's typical hourly format clock contains several currents. "Even when a song's moved to recurrent, it still gets plenty of exposure."

WFPG-FM's success is even more noteworthy considering Atlantic City's ethnic composition: 16.1% black and 7.0% Hispanic. "We program to the market and play many black artists," Fennessy states. "Our target is the 37-year-old female. Some of our core artists are Whitney Houston, Michael Jackson, Genesis, Jeffrey Osborne, and Luther Vandross. We're also the most visible station in the area, we're on all the bus-backs. We always do remotes and are involved with many community activities."

"To build on-air excitement, we do promotions regularly and market them much like a CHR would. Some sort of contesting took place every weekend during the book. This is an active station — we don't sit back and just play music. We've researched what our listeners like: to win cash and prizes."

Although he believes WAYV may improve this fall, Fennessy says, "We'll still maintain our numbers. There isn't another station in the market doing anything extra-special that will make an impact."

## Setting The Demo Pace

The following stations deserve kudos for ranking first among 25-54s this spring.

While there was a spring-spring decline in the number of Arbitron-rated markets (263-259), AC still notched an increase in total No. 1 outlets (43-46). More than half (52.1%) of the 25-54 leaders also placed first 35-64.

Especially noteworthy: WRMF/West Palm Beach, WXLO/Worcester, WMGF/Orlando (Daytona Beach, FL book), WFPG-FM/Atlantic City, and KMAJ/Topeka, KS each ranked first 18-34, 25-54, and 35-64.

Following calls/city are market size; 25-54 spring-spring fluctuation; and 18-34 and 35-64 market rank:

### Markets 1-50

	Mkt.	Fluct.	18-34	35-64
KOST/Los Angeles	2	+0.4	#5	#2
WMJX/Boston	9	+0.8	#3	#3
WWLI/Providence	31	+1.4	#5	#1
WFOG/Norfolk	33	+2.2	#12	#1
WSNY/Columbus, OH	34	-0.4	#4	#2
KSFI/Salt Lake City	36	+2.4	#6	#1
WOMX-FM/Orlando	42	+3.8	#4	#4
WRMF/West Palm Beach	48	+4.2	#1	#1

### Markets 51-100

KSSK-FM/Honolulu	56	-1.6	#3	#2
WRAL/Raleigh	61	+2.6	#3	#2
WLEV/Allentown	64	Flat	#3	#1
WLHT/Grand Rapids	66	-0.2	#2	#1
WYYY/Syracuse	69	-1.8	#3	#2
WJBR-FM/Wilmington	76	-0.4	#4	#1
KWAV/Monterey	78	+1.2	#2	#3
WHPT/Sarasota	80	-0.4	#1	#2
WXLO/Worcester	94	+3.8	#1	#1
WEZN/Bridgeport	95	-0.7	#2	#2
WARM-FM/Lancaster, PA	99	+3.3	#5	#3

### Markets 101-150

WARM-FM/York, PA	101	-4.7	#3	#2
WPLJ/Morristown, NJ	102	+5.4	#2	#3
KISC/Spokane, WA	103	+0.5	#4	#1
WCRZ/Flint, MI	105	-4.1	#2	#1
KZST/Santa Rosa, CA	106	-1.0	#2	#1
WMGF/Daytona Beach, FL	107	+7.9	#1	#1
WKTK/Gainesville, FL	111	+3.4	#2	#1
WHBC-FM/Canton, OH	114	+3.1	#4	#1
WAJI/Fort Wayne, IN	124	-3.2	#3	#1
WEBE/Stamford, CT	129	+4.0	#2	#2
WLZW/Utica, NY	137	+8.5	#3	#2
KMGE/Eugene, OR	143	-2.3	#1	#4
WXKC/Erie, PA	147	+1.3	#3	#1

### Markets 151-200

WGSY/Columbus, GA	161	+0.2	#4	#1
WKYE/Johnstown, PA	162	-2.2	#3	#3
WFPG-FM/Atlantic City	163	+6.2	#1	#1
KSTT/San Luis Obispo, CA	164	*	#2	#1
KMAJ-FM/Topeka, KS	173	+6.5	#1	#1
WZID/Manchester, NH	177	+3.8	#2	#1
KSBL/Santa Barbara, CA	179	-0.4	#3	#3
KPAY-FM/Chico, CA	183	+4.1	#2	#1
WQLH/Green Bay, WI	185	-1.5	#3	#1
WDAQ/Danbury, CT	186	+3.6	#2	#1
WNNS/Springfield, IL	187	+1.9	#2	#2

### Markets 201+

KATF/Dubuque, IA	208	-6.2	#1	#2
WYXL/Ithaca, NY	247	-2.6	#1	#2
KIZZ/Minot, ND	259	+6.5	#3	#2

\* Debut book



RANDALL BLOOMQUIST

LATEST KATZ STUDY

## Listeners Get Younger As Format Continues To Grow

Talk-oriented stations saw notable gains 35-44 not only during the Spring Arbitron race, but also in a recent Katz Radio Group study. Still, listeners 55+ continue to dominate the format.

According to Katz, 35-44s accounted for 18.1% of News/Talk's total audience in Spring '93, up from 15.9% in Spring '92. That increase not only made 35-44 the format's second largest cell behind 65+ — which rose 35.2%-36% spring-spring — it also marked the demo's largest contribution since '86. Among all-Talk stations, 35-44s jumped 15.3%-20.7% spring-spring to place second behind format leader 65+ (38%-38.4%).

The median age for News/Talk listeners in Spring '93 was 56, repeating last year's record low. All-Talk set its own median-age record this spring at 56, down from 59 in Spring '92.

Men accounted for 56% of the Spring '93 News/Talk audience, a one-point gain from Spring '92 and the highest percentage in survey history. Katz attributes the skew to significantly higher TSL by men compared to women. Female TSL dropped across all 35+ age cells, with women 35-64's TSL falling 7:39-6:51. Meanwhile, male 35+ TSL escalated in all but one cell, resulting in a 8:33-8:36 spring-spring increase.

News/Talk's average market share (the combined shares of all News/Talk stations divided by the number of markets with at least one such station) soared 6.0-7.8 from

Spring '92 to Spring '93, tying 1986's spring survey record. That number placed News/Talk sixth behind Country, Urban, AC, AOR, and CHR. All-Talk, however, saw its average market share tumble from Spring 1992's record 4.1 to 3.6 in Spring '93, good for 16th place among all radio formats.

### Methodology

Katz based its survey on data from 210 News/Talk and 34 all-Talk outlets. Katz labels a Talk-oriented station News/Talk if it airs any long-form news (i.e., a morning news block): KGO/San Francisco and WFLA/Tampa, for example. Talkers without such programming — WLS-AM & FM/Chicago and WABC/New York, for instance — fall into Katz's all-Talk category.

Katz Research Director Gerry Boehme says the distinction is necessary because people use the two station types differently, which affects listening patterns. He also warns that the small sample of all-Talk stations must be considered when evaluating the survey results.

According to Boehme, the overall results of the study indicate that Talk-oriented radio growing. "The past two years have been a strong period for the format. First the Gulf War attracted new, younger listeners looking for information. Then there was the rise of personalities such as Rush Limbaugh and G. Gordon

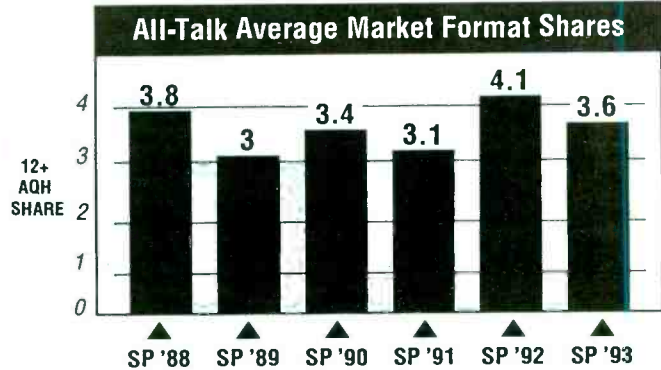
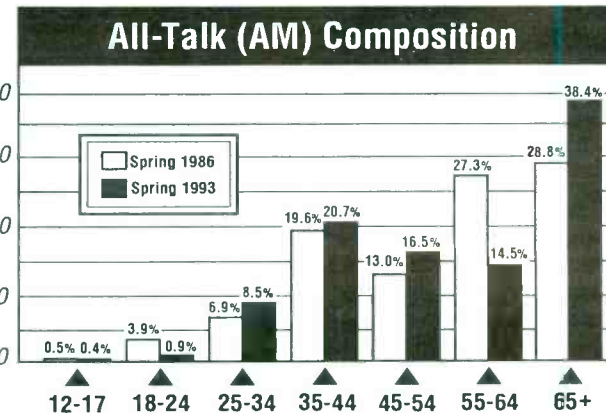
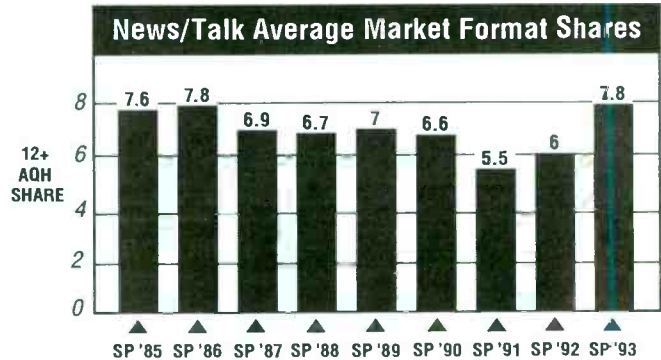
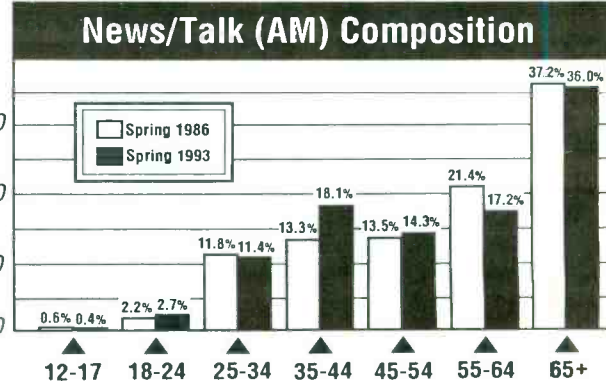
Liddy, who've made people under 55 see the entertainment value of Talk radio."

### In Other News . . .

Meanwhile, all-News' vital signs remained largely unchanged from the previous year. The format gained slightly 25-35, up from 12.6% in Spring '92 to 13.5% in Spring '93. Still, it continues to be dominated by the 55+ set, which rose 50.7%-51.5% spring-spring. TSL among women 35-64 was up for the second consecutive year (6:12-6:54), while male TSL dropped (6:12-5:44). Katz counted 37 all-News stations this spring, up from 36 in Spring '92. Incidentally, only 20 all-Newsers were calculated when the survey began in 1986.

Katz's third annual survey of all-Sports stations contained few surprises. The fledgling format's Spring '93 audience consisted almost entirely of men 25-64. Males accounted for 81% of the Spring '93 audience — up from 1992's 76%, but down from 1991's 88%. The median age of all-Sports listeners was 39, down from 45 the previous spring.

The most significant shift in audience composition came among 25-34s, which jumped 21.8%-27.4% to replace 35-44 as all-Sports' largest cell. The format's TSL was off among both genders 25-54: Males dropped 6:58-6:26; females fell 3:35-3:11. Incidentally, Katz computed 31 all-Sports outlets, up from 14 last spring and five in '91.



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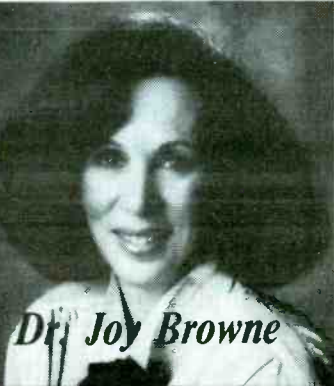


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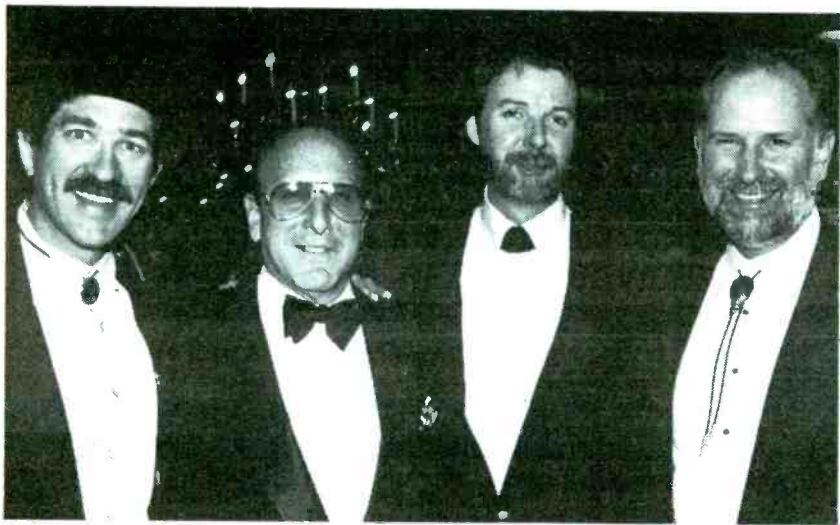
Join Us at NAB. IDB Booth 819. \*Newsweek Focus August 3, 1992.

## A Week In The Life Of Country Music

**T**o be truthful, the multitude of activities surrounding the Country Music Association's awards telecast now take up much more than a week. Never before has so much been crammed into so few days.

To give you a feel for what transpired, here's a behind-the-scenes look at what went on in words and pictures — lots of pictures.

Continued on Page 46



**DYNAMIC DUO** — Kix Brooks (l) and Ronnie Dunn (2nd from right), receive congratulations from Arista President Clive Davis and Arista/Nashville President Tim Dubois at Arista's annual post-CMA celebration at Opryland's Springhouse Golf Club. The two nabbed the CMA Vocal Duo of the Year Award for the second straight year during Wednesday night's festivities.



**THE GRAND TOUR** — EMI Music Publishing celebrated the grand opening of its newly remodeled Nashville offices with a ribbon-cutting ceremony and its traditional hot dog lunch on Wednesday (9/29). Pictured at the festivities are (l-r) EMI VP/Southern Region Celia Froehlig, EMI Worldwide Chairman/CEO Martin Bandier, Billy Dean, EMI writer Marc Beeson, and EMI VP/Nashville Productions Jimmy Gilmer.



**COCKTAIL CHATTER** — BMI and the Nashville Chamber of Commerce sponsored a cocktail party to kick off the numerous T.J. Martell events scheduled throughout CMA Week; (l-r) T.J. Martell Events Chairman Paul Jankowski, Liberty Records President/CEO Jimmy Bowen, BMI President/CEO Frances Preston, Frances Williams Preston Laboratory Director/Vanderbilt Cancer Center Director Harold M. Moses, and T.J. Martell Foundation President Tony Martell.



**LIVING LEGENDS** — Country Music Hall of Fame inductee Willie Nelson is joined onstage by colleagues Rip Torn (l), Kris Kristofferson, and Johnny Cash during a career tribute at Wednesday evening's (9/29) CMA awards special. After accepting his award, Nelson led the audience in a rendition of "Happy Birthday" to singing cowboy Gene Autry.



**VICTORY PARTY** — MCA/Nashville staffers gathered for a post-CMA party at Vanderbilt's University Club to celebrate six CMA awards. Newly crowned Entertainer of the Year Vince Gill partied alongside winners George Jones, Mark Chesnutt, and other label artists. Enjoying the momentous occasion are (l-r) MCA/Nashville Chairman Bruce Hinton, Uni Distributing Co. President John Burns, MCA Music Entertainment Group Chairman Al Teller, Gill, Chesnutt, and MCA/Nashville President Tony Brown.



**WABBIT WOYALTY** — Warner Bros./Nashville gathered with staffers and artists for a post-CMA Awards party at Nashville's Wild Boar Restaurant, where CMA nominee Dwight Yoakam was awarded a plaque for platinum sales of his latest album, "This Time." Reveling in his success were (l-r) WB/Nashville VPI/Promotion Bill Mayne, Yoakam manager Gary Borman, Yoakam, WB/Nashville President Jim Ed Norman, producer Pete Anderson, and VPI/GM Eddie Reeves.



**HEAVEN ON EARTH** — Honky Tonk Angels Loretta Lynn, Dolly Parton, and Tammy Wynette alighted in Music City on Monday (9/27) to celebrate the release of their upcoming collaborative effort on Columbia/Nashville. The trio debuted a song from the upcoming album on Wednesday night's show. Pictured at the Hall of Fame reception Monday (9/27) are (l-r) Sony/Nashville VPI/Promotion Jack Lameier, President Roy Wunsch, Lynn, Parton, Wynette, Columbia/Nashville VPI/A&R Steve Buckingham, and Sony/Nashville VPI/Marketing Connie Baer.

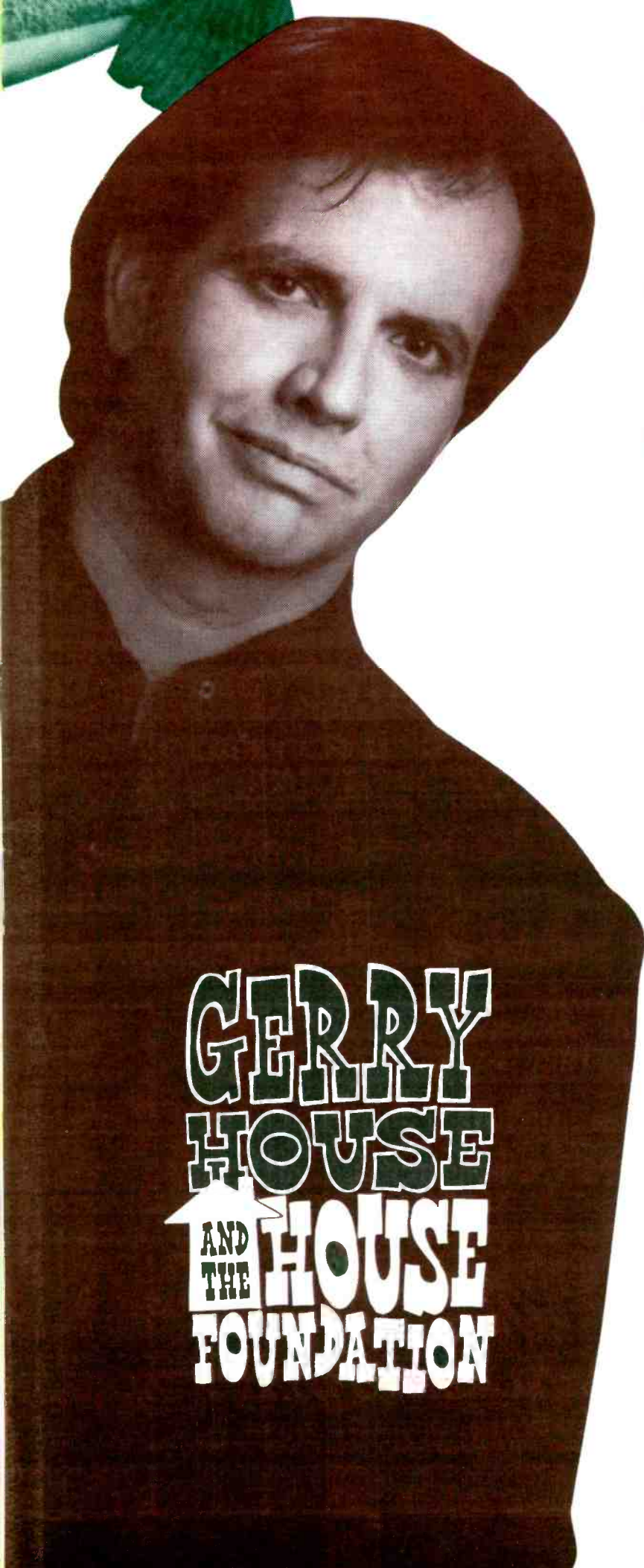


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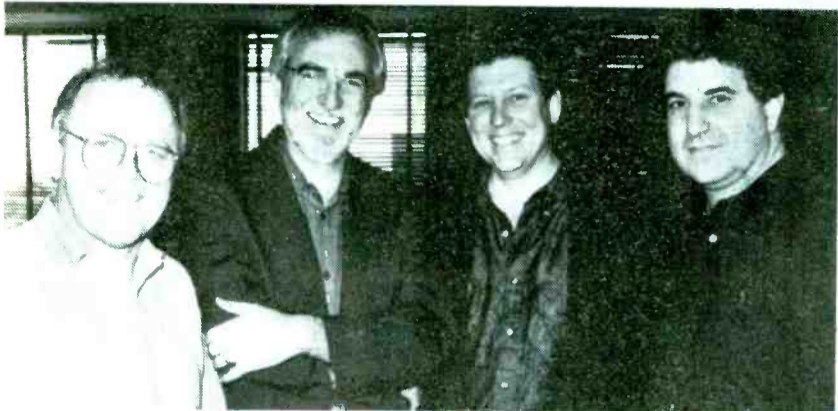
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## A Selection Of CMA Week Snapshots



**COUNTRY CAUCUS** — Liberty Records hosted an open forum on the changing direction of country music on Friday (10/1) which was attended by many industry leaders from both the recording and radio industries. Pictured during a break in the meetings are (l-r) WXTU/Philadelphia PD John Hart, Pollack Media CEO Moon Mullins, Diamond Struck Productions's Chuck Howard, and Liberty Sr. VP/National Promotion Bill Catino.



**NEW KIDS ON THE BLOCK** — RCA/Nashville hosted its annual post-CMA affair at Merchants Restaurant. Gathering for a chat are (l-r) Andy Childs, the label's Mike Henderson, VP/Nashville Operations Thom Schuyler, Jamie O'Hara, and VP/IA&R Garth Fundis.



**ATLANTIC ACTION** — Atlantic Group CEO Doug Morris (l) enjoys Atlantic/Nashville's post-CMA party at the Nashville City Club with new artist Roger Ballard. Artists Neal McCoy, Tracy Lawrence, Kieran Kane, John Michael Montgomery, and Confederate Railroad were also on hand at the festivities.



**UP, UP, AND AWAY** — BNA Entertainment's post-CMA gala, themed "Where Country Careers Take Off," was held at the Regal Maxwell House Hotel. Among those present: (top row, l-r) artist Marc Beeson, BNA Manager/Regional Promotion NE Debe Fennell and Manager/Regional Promotion West Carl Brown, Gavin Promotion Manager Marita O'Donnell, and artist Jesse Hunter; (middle, l-r) BNA VP/IGM Ric Pepin, Turner Nichols's Zack Turner and Tim Nichols, artist Dale Daniel, BNA Manager/Regional Promotion Midwest Joe Devine, artists Lisa Stewart and John Anderson, BNA Manager/Regional Promotion Southwest Scott Michaels, and artist Tim Ryan; (bottom, l-r) BNA Sr. Director/Sales & Marketing Tommy Daniel, Director/National Promotion Chuck Thagard and Manager/Regional Promotion Southeast Tom Baldrice, and artist Doug Supernaw.



**WINNER'S CIRCLE** — The "Evening To Remember" theme of ASCAP's 31st Annual Country Music Awards rang true for the writers and publishers who were given awards during the Sunday evening ceremony (9/26), including Garth Brooks and Alan Jackson, who shared this year's Songwriter of the Year honors. Pictured at the Opryland Hotel during a break in the evening's action are (front row, l-r) ASCAP's Shelby Kennedy and Connie Bradley, EMI's Celia Froehlig, ASCAP President Morton Gould, ASCAP Songwriter of the Year Alan Jackson, and ASCAP's John Briggs; (center, l-r) ASCAP COO John LoFrumento, ASCAP board member Wayland Holyfield, ASCAP Country Publisher of the Year Sony Tree's Donna Hilley and Paul Worley, Marc Beeson (writer of ASCAP's Song of the Year, "When She Cries"), and Sony Tree's Walter Campbell and Jim Scherer; (back row) ASCAP's Merlin Littlefield, Garth Brooks manager Bob Doyle (accepting for Brooks), and Sony Tree's Tracy Gershon.



**BMI'S BEST** — BMI honored its writers and publishers at its 41st Annual Country Awards ceremony Tuesday evening (9/28). Among those receiving kudos from BMI President/CEO Frances Preston were Don Von Tress (writer of BMI Country Song of the Year "Achy Breaky Heart"), Sony Tree VP/COO Donna Hilley (BMI Country Publisher of the Year), and Tom Shapiro (Country Songwriter of the Year). Harlan Howard received the company's first President's Award for excellence within the industry. Pictured (l-r) are Von Tress, Hilley, Preston, BMI's Roger Sovine, Howard, and Shapiro.



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COUNTRY MUSIC TELEVISION.

## Remotes, Sports Spice Up CMA Week



**ORBITING MERCURY** — Mercury/Nashville once again hosted its post-CMA celebration at Mere Bulles Restaurant. Among the partygoers posing for a quick photo are (l-r) Mercury/Nashville's VP/Marketing Steve Miller and President Luke Lewis, PolyGram Diversified Entertainment VP Tom Cyrana, Ronna Reeves, Toby Keith, Joel Neville, Aaron Neville, Bo "T", Twister Alley's Shellee Morris, John Brannen, Shelby Lynne, Mercury/Nashville Director/Finance Bob Frank, and Twister Alley's Amy Hitt.



**PAR FOR THE COURSE** — Vince Gill, Larry Stewart, Larry Boone, Great Plains, Darryl & Don Ellis, Charlie Chase, Davis Daniel, and Diamond Rio were among the artists who took to the greens for the T.J. Martell Celebrity Golf Tourney on Sunday (9/26). Pictured comparing handicaps are (l-r) Diamond Rio's Marty Roe, Gill, and DR's Brian Prout.



**A REMOTE POSSIBILITY** — During CMA Week, 17 radio stations — including WPOC/Baltimore, KVOO/Tulsa, KFDI/Wichita, KTTS/Springfield, and WQYK/Tampa — participated in a super remote, "Live From Nashville," produced by Ron Huntsman and staged at the Union Station Hotel.



**PIECE OF CAKE** — Willie Nelson savors the sweet taste of success at Sony/Nashville's post-CMA Awards reception at Suzzi in Nashville. Nelson was honored as the newest inductee into the Country Music Hall of Fame during Wednesday night's telecast. Pictured at the celebration are (l-r) Sony/Nashville President Roy Wunsch, Nelson, and wife Annie.



**TENNIS, ANYONE?** — Industry leaders and artists hit the courts for the T.J. Martell Foundation Celebrity Tennis Tournament. Among those swinging rackets for the cause were (l-r) tennis pro Dave West, tourney host Michael W. Smith, pro Cindy Davis, Atlantic/Nashville VPIGM Rick Blackburn, and tourney Chairman Linda Albright.



**SESAC CELEBRATION** — SESAC set sail with its winners this year aboard the General Jackson riverboat for its 29th Annual Awards Presentation and Dinner Thursday night (9/30). Among those accepting awards were SESAC 1993 Songwriter of the Year Susan Longacre, and Warner Chappell's SESAC company, W.B.M. Music Corp. Pictured (l-r) are Warner Chappell's Johnny Wright, Gary Overton, and Barbara Behler, Longacre, WC's Dale Bobo and Tim Wipperman, SESAC's Dianne Petty, and writers Karen Taylor-Good and Jerry Salley.



**GIVE ME LIBERTY AND GIVE ME LUNCH** — Liberty Records President Jimmy Bowen hosted a luncheon in honor of EMI Records Group Chairman/CEO Charles Koppelman. Shown post-luncheon are (l-r) Koppelman, Bowen, and EMI Music President/CEO Jim Fifield.



**NSAI NIGHT** — The Nashville Songwriters Association International held its annual songwriters awards Monday night (9/27) at Nashville's Loews Vanderbilt Plaza. The night's festivities included the induction of Red Lane, Don Schlitz, and Conway Twitty to the Songwriters Hall of Fame. Shown backstage after the awards are (l-r) NSAI President Richard Leigh, Twitty's widow Dee Henry Jenkins, Twitty's son Michael Twitty, Schlitz, Nashville Songwriters Foundation Chairman Terry Choate, NSAI Exec. Director Pat Rogers, and Lane.

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COUNTRY MUSIC TELEVISION

# A Week In The Life Of Country Music

Continued from Page 40

## Cause & Effect

CMA award show attendees who tried to be in their seats on time were once again thrown a curve. Two years ago it was President Bush's attendance that caused delays as attendees dodged road blockades and l-o-n-g security lines, complete with metal detectors.

This year, it was hundreds of disabled protesters wanting to draw attention to their plight for better home health care that threatened the proceedings. Earlier in the week they blocked roads to the Opryland Hotel to drive home a point to the American Health Care Association (an organization primarily made up of nursing home operators), which was holding its convention there.

The CMA night tension eased when Opryland Ambassador Porter Wagoner, Bill Anderson, and

William Lee Golden met with about 150 protesters to shake hands, dispense hugs, and show support for their cause.

## Surprise Celebs

Were you among those wondering why Liza Minnelli was in the audience for the three-hour TV show? She accompanied Billy Strich, who co-wrote "Does He Love You," exquisitely presented by Reba McEntire and Linda Davis. He co-wrote the tune with Nashville writer Sandy Knox 11 years ago; it was the first song the two penned together.

Aaron Neville was also on hand for the festivities. Despite rumors of an on-camera duet with George Jones (performing "The Grand Tour"), Neville was there merely as a spectator. However, he said he had so much fun during his country outing that he was thinking of doing a whole album of country

songs. Before discounting the thought, remember the huge success Ray Charles had with an all-country album more than 20 years ago?

## Live . . . Or Memorex?

The awards show featured 25 performances, two of which were live — Wynonna's segment with an 18-piece orchestra and Dwight Yoakam's rocking number, complete with leotard-clad female dancers who raised a few eyebrows in the crowd. The rest of the performers sang live to tracks.

## The Return Of No-Show

Perhaps one of the best one-liners of the evening was voiced by George Jones's wife/manager, Nancy, who had to accept his Video of the Year award in his sudden absence, which was due, she explained, to nature's call. She later



**TRASH BASH** — Atlantic/Nashville added a little levity to CMA Week with its "Trashy Women" contest at Rodeo's nightclub. Members of Confederate Railroad served as judges, along with select industry leaders and Tanya Tucker, who was asked by CR's Danny Shirley to present the first-place award to the trashiest participant. Flanked by members of Confederate Railroad are (front row, l-r) Tucker, the winning contestant, and Shirley.

admitted backstage that if she had the foresight, she would have quipped to the audience, "Tammy [Wynette], now I know what you went through!"

Jones found his way back to the stage in time, however, to deliver a moving tribute to the late Conway Twitty. As a rule, the CMA awards show producers avoid tributes to performers who have passed away in the prior year because there's no time to adequately honor everyone. So, in a fitting and low-key manner, Jones acknowledged Twitty's memory with his signature song, "Hello Darlin'."

## Read Between The Lines

For the record, Billy Ray Cyrus was doing what he was supposed to when he appeared to have forgotten to announce the female vocalist nominees. It was just hard to figure what caused the confusion around his segment.

Unbeknownst to the audience watching monitors that didn't show the actual TV feed, the nominees had been shown on-screen to the home audience during the musical interludes of Cyrus's song. So there was no need for him to read the nominee list. But as Cyrus pretended to have lost the envelope with the winner's name — which also provided a chance to turn his backside to the cameras — he heard a number of people yelling "read the nominees."

Only slightly fazed, Cyrus came up with one of the night's best lines when he said he was going to do what Wynonna's grandma — seated in the front row with Wy, Naomi, and Ashley Judd — said to do. And as if that weren't enough, the Nashville Banner reported the TelePrompTer went out just as the nominees were set to be announced.

So, take your pick of reasons. Either way, don't blame Billy Ray.

## TelePrompTer Madness, Pt. II

Another artist who seemed a bit hesitant while reading his lines was

Kris Kristofferson, who was on hand along with Johnny Cash and Rip Torn to induct Willie Nelson into the Country Music Hall of Fame. Kristofferson elected to interject some of his own thoughts about his friend into the scripted remarks. Unfortunately, the TelePrompTer continued to roll right on to the end of the prepared text, requiring him to ad-lib until he caught up with the machine.

## Where Was Waylon?

Conspicuously absent from the fold during Nelson's moment was Waylon Jennings, the fourth member of the Highwaymen and a longtime Nelson cohort. The Outlaw, who spoke out earlier this year against the CMA during the Ricky Van Shelton flap, had been booked to appear at the Oklahoma State Rodeo since April and was unable to change the date. He would have been there if he could; it had nothing to do with the "feud."

## In-Vince-able

Vince Gill set a pair of records with his five CMA awards. He became the first writer to win three consecutive Songwriter of the Year awards. (Don Schlitz has won three, but not consecutively.) Gill also became the first to win three consecutive Male Vocalist of the Year awards.

## No. 1 With Press

There was more press covering the awards than ever before:

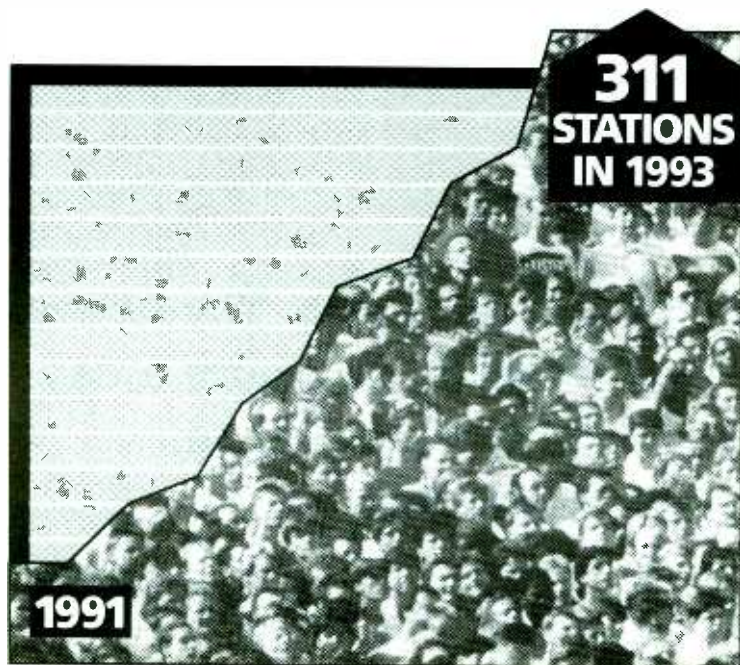
E! Entertainment did a taped preview show, a two-hour live pre-show, and another hour live after the show.

CNN, VH-1, "Entertainment Tonight," and HBO had TV crews on-site. A Nashville station syndicated its pre- and post-show coverage. In all, there were more than 120 television personnel involved.

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Full Service AC seeks parttime local ATs. Nice facilities. T&R: WLBK, Mark Charvat, Box 448, DeKalb, IL 60115. (10/8) EOE

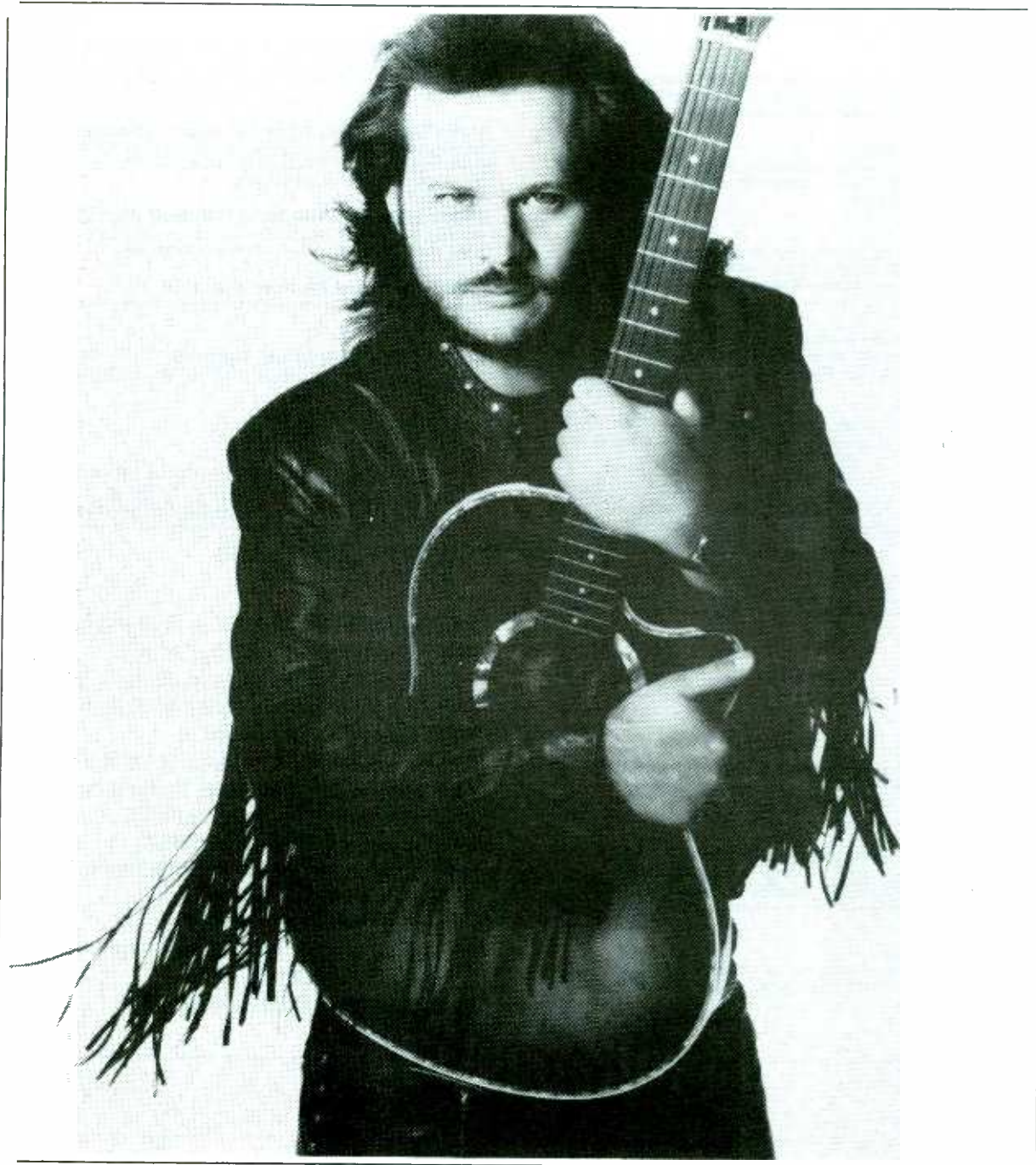








*Travis Tritt has toured constantly for the last four years. Along the way, he has reached millions of country music fans. And in case you were wondering, it was worth every mile.*



# **“WORTH EVERY MILE”**

**THE NEW SINGLE FROM TRAVIS TRITT.**

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**GOING FOR ADDS OCTOBER 18**

**WATCH FOR THE NEW VIDEO ON CMT AND TNN**



(213) 854-4400



**HEARING IS BELIEVING**  
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She's waiting...

she won't  
settle for less  
than true love.

“She'd Give Anything”  
*from the January release of their new  
Curb Records' Album*

# BOY HOWDY

THE NEW SINGLE REPORT DATE OCTOBER 18th

**CURB**  
RECORDS

COUNTRY ADDS & HOTS

EAST P1 WFOG/Baltimore, MD (410) 368-3493 Moody/Cole GARTH BROOKS BILLY RAY CYRUS TAMIA TUCKER Hottest: AARON NEVILLE MARY CHAPIN CARPE REBA MCENTIRE GEORGE STRAIT MARK CHESNUTT WYNY/New York City, NY (212) 237-2900 Helen/Sandford TRISHA YEARWOOD TANTA TUCKER BILLY RAY CYRUS SAMMY BROWN GARTH BROOKS DWIGHT YOAKAM Hottest: MORRIS & THE RID COLLIN RAYE TOBY KEITH GEORGE STRAIT REBA MCENTIRE WMZO-FM/Washington, DC (202) 562-8330 McCaslin/Daniels GARTH BROOKS TRISHA YEARWOOD Hottest: CLINT BLACK JOE DIFFIE VINCE GILL TOBY KEITH CLAY WALKER WXTU/Philadelphia, PA (215) 487-9000 Hart/Drophey MARTINA MCBRIDE BILLY RAY CYRUS Hottest: GARTH BROOKS SAMMY BROWN JOE DIFFIE VINCE GILL DOUG STONE

SOUTH P1 WDSY/Pittsburgh, PA (412) 471-9950 Chris DeCarlo SHENANDOAH GARTH BROOKS AARON NEVILLE BILLY RAY CYRUS AARON NEVILLE Hottest: CLINT BLACK GEORGE STRAIT DIAMOND RIO BROOKS & DUNN REBA MCENTIRE WCTK/Providence, RI (508) 996-3371 MacCoy/Helton BILLY RAY CYRUS JOHN BERRY SHENANDOAH DOUG STONE TRISHA YEARWOOD DWIGHT YOAKAM Hottest: CLINT BLACK JOE DIFFIE VINCE GILL REBA MCENTIRE GEORGE STRAIT WMZO-FM/Washington, DC (202) 562-8330 McCaslin/Daniels GARTH BROOKS TRISHA YEARWOOD Hottest: CLINT BLACK JOE DIFFIE VINCE GILL TOBY KEITH CLAY WALKER WXTU/Philadelphia, PA (215) 487-9000 Hart/Drophey MARTINA MCBRIDE BILLY RAY CYRUS Hottest: GARTH BROOKS SAMMY BROWN JOE DIFFIE VINCE GILL DOUG STONE

MIDWEST P1 WUOE-FM/Chicago, IL (312) 649-0099 McNeil/Blanda GARTH BROOKS TRISHA YEARWOOD FAITH HILL TRACY BIRD CARLENE CARTER ALAN JACKSON TRACY LAWRENCE LITTLE TEXAS BROTHER PHELPS SAMMY BROWN DOUG SUPERMAN Hottest: CLINT BLACK GEORGE STRAIT JOE DIFFIE VINCE GILL REBA MCENTIRE WUOE-FM/Chicago, IL (312) 649-0099 McNeil/Blanda GARTH BROOKS TRISHA YEARWOOD FAITH HILL TRACY BIRD CARLENE CARTER ALAN JACKSON TRACY LAWRENCE LITTLE TEXAS BROTHER PHELPS SAMMY BROWN DOUG SUPERMAN Hottest: CLINT BLACK GEORGE STRAIT JOE DIFFIE VINCE GILL REBA MCENTIRE WUOE-FM/Chicago, IL (312) 649-0099 McNeil/Blanda GARTH BROOKS TRISHA YEARWOOD FAITH HILL TRACY BIRD CARLENE CARTER ALAN JACKSON TRACY LAWRENCE LITTLE TEXAS BROTHER PHELPS SAMMY BROWN DOUG SUPERMAN Hottest: CLINT BLACK GEORGE STRAIT JOE DIFFIE VINCE GILL REBA MCENTIRE

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WEST P1 KFKF/Anahem, CA (714) 835-1300 Craig Powers GARTH BROOKS AARON NEVILLE DWIGHT YOAKAM SAMMY BROWN BILLY RAY CYRUS Hottest: CLINT BLACK GEORGE STRAIT CLAY WALKER JOE DIFFIE CONFEDERATE RALLR KYGO-FM/Denver, CO (303) 321-0950 St. John/Pago none Hottest: none KZLA/Los Angeles, CA (818) 442-6600 Curtis/Pizzo GARTH BROOKS TRISHA YEARWOOD HAL KETCHUM BILLY RAY CYRUS Hottest: SUZY BOGUESS JOE DIFFIE TOBY KEITH VINCE GILL GEORGE STRAIT

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NATIONAL RADIO FORMATS

ALTERNATIVE PROGRAMMING Mickey Briggs • (800) 231-2818 HAL KETCHUM/Someplace Far Away SHENANDOAH/Want To Be Loved Like That TRISHA YEARWOOD/The Song Remembers When Hottest: VINCE GILL/One More Last Chance JOE DIFFIE/Prop Me Up Beside The Jukebox CLAY WALKER/What's It To You BONNEVILLE BROADCASTING Joe Cassidy • (800) 631-1600 Bonneville Country GARTH BROOKS/American Honky-Tonk Bar Association TANTA TUCKER/Son Hottest: TOBY KEITH/He Ain't Worth Missing JOE DIFFIE/Prop Me Up Beside The Jukebox CLINT BLACK/No Time To Kill DOUG SUPERMAN/Don't Call Him Daddy TRISHA YEARWOOD/The Song Remembers When Hottest: GEORGE STRAIT/Easy Come, Easy Go TOBY KEITH/He Ain't Worth Missing R. MCENTIRE w/L. DAVIS/Does He Love You DIAMOND RIO/This Romeo Ain't Got Juke Yet CLINT BLACK/No Time To Kill

BROADCAST PROGRAMMING Becky Brenner • (800) 631-1600 Digital New Country HAL KETCHUM/Someplace Far Away SAMMY BROWN/The Boys And Me SHENANDOAH/Want To Be Loved Like That DOUG SUPERMAN/Don't Call Him Daddy TRISHA YEARWOOD/The Song Remembers When Hottest: GEORGE STRAIT/Easy Come, Easy Go TOBY KEITH/He Ain't Worth Missing R. MCENTIRE w/L. DAVIS/Does He Love You DIAMOND RIO/This Romeo Ain't Got Juke Yet CLINT BLACK/No Time To Kill

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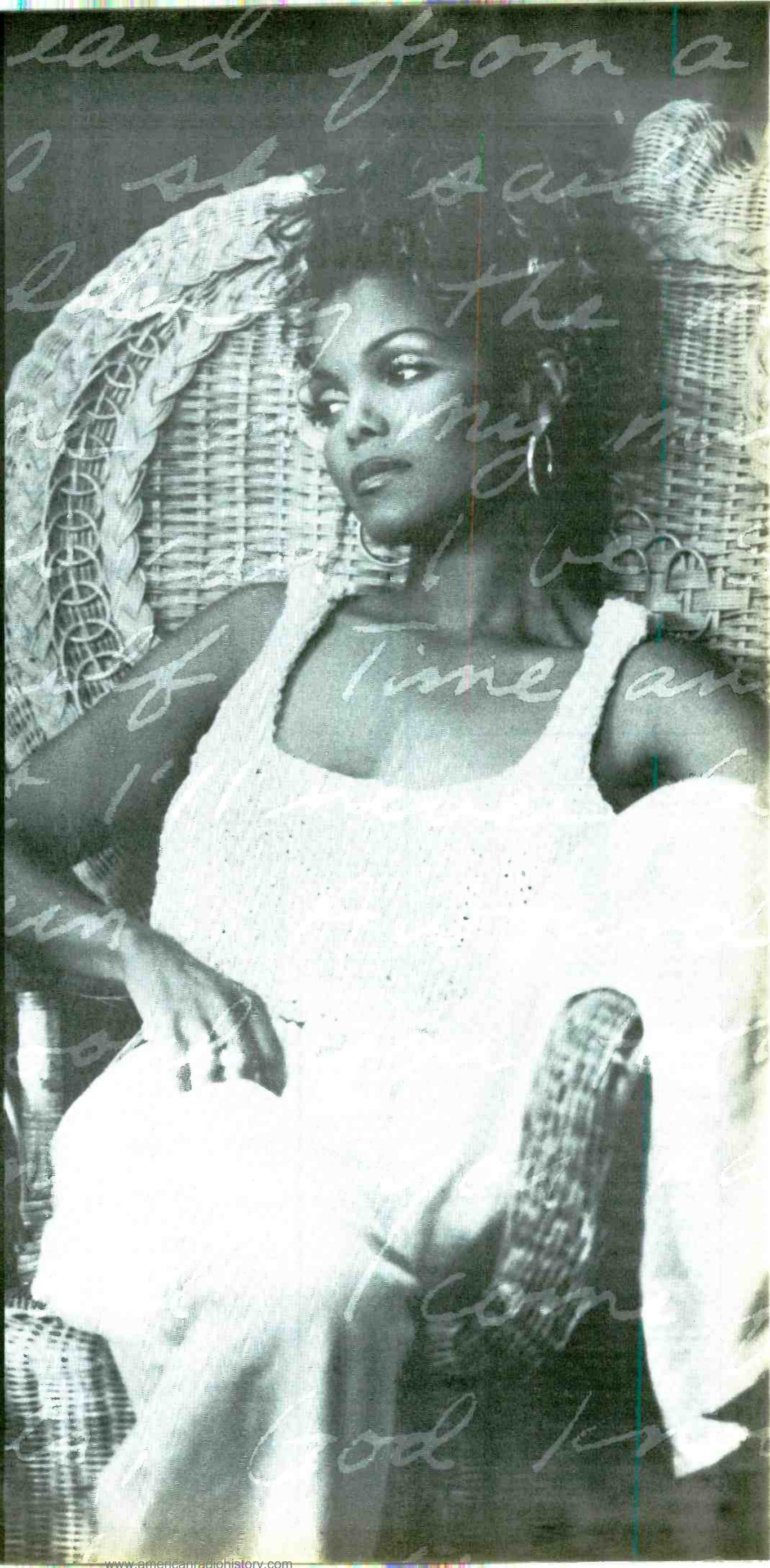
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*again*  
janet jackson

the newest hit  
from the multi-platinum  
album "janet."

produced by jimmy jam & terry lewis  
and janet jackson

management: trudy green/howard kaufman

FIRST WEEK:  
URBAN  
***BREAKER***

#1 MOST ADDED  
UC CHART: DEBUT 35  
74 UC REPORTERS



jclj



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# COMING OF AGE



## “COMING HOME TO LOVE”

### RADIO

**WQUE, New Orleans, Karen Cortello**

“It’s a great record! It’s exploding for us. Top 5 requested. That’s pretty impressive for a new group. It’s destined to be a power record for us!”

**KKBT, Los Angeles, Harold Austin**

“‘Coming Home To Love’ is definitely turning into a solid record for The Beat! Major phones, sales in the market, and instant reaction! Coming Of Age deserves your attention. Don’t sleep on it!!”

**KMEL, San Francisco, Joey Arbagey**

“Coming Of Age is a mass appeal record with an urban base. Early reaction indicates a choice cut for The People’s Station.”

**KPLZ, Seattle, Casey Keating**

“Coming Of Age’s **Coming Home To Love** is definitely a buzz record around our station! Phones are starting to develop!”

• HEAVY FEMALE REQUESTED RECORD

NOW **18** IN R&R

### RETAIL

**SQUEAKY DEE RECORDS, Cleveland, Doris Woody/Donald Taylor**

“Quality music is our business and the hottest thing around now is Coming Of Age. We intend to climb the charts with Zoo. In-store play leads to instant consumer reaction. The album is dynamite!!”

**ABBAY ROAD, Los Angeles, Sam Ginsberg**

“It’s the best piece of music I’ve heard since Color Me Badd.”

**GEORGE’S MUSIC ROOM, Chicago, George Daniels**

“It’s an easy LP to sell with in-store airplay but radio can help make this group a hit with radio airplay!”

**FORTUNE RECORDS, Los Angeles, Royce Fortune**

“I think they have a great hit! I sold totally out of the cassette single in one day and the album is selling too! This is good clean music that people are responding to!”

• BDS DETECTIONS INCREASING DAILY R&B AND CHR

39\* IN BILLBOARD





# AC ADDS & HOTS

## CURRENT-BASED

EAST		SOUTH		
<p><b>P1</b></p> <p><b>WLIF/Baltimore</b> Balaban/Thoner</p> <p>none Hottest: DAVE KOZ OLETA ADAMS BETH NIELSEN CHAP RICK ASTLEY ROD STEWART</p> <p><b>WBWX/Boston</b> Greg Strassel</p> <p>CLIVE GRIFFIN KENNY G EXPOSE BILLY JOEL MARIAH CAREY ROD STEWART DION &amp; GRIFFIN</p> <p><b>WALK/Nassau</b> Free/Lombardo</p> <p>JAMES TAYLOR Hottest: ROD STEWART RICK ASTLEY MADONNA MARIAH CAREY BILLY JOEL</p> <p><b>WBLI/Nassau</b> Terry/Larkin</p> <p>STING AARON NEVILLE EXPOSE Hottest: MEAT LOAF BRUCE HORNSBY DAVE KOZ RICK ASTLEY MARIAH CAREY</p> <p><b>WMXV/New York</b> Bob Dunphy</p> <p>none Hottest: ROD STEWART BILLY JOEL MARIAH CAREY RICK ASTLEY BRIAN MOONLIGHT</p> <p><b>WYXR/Philadelphia</b> Cook/Gress</p> <p>BEE GEES Hottest: MARIAH CAREY RICK ASTLEY ROD STEWART BILLY JOEL MICHAEL MCDONALD</p> <p><b>WTVY/Pittsburgh</b> Gibber/Alexander</p> <p>none Hottest: ROD STEWART BILLY JOEL MARIAH CAREY DION &amp; GRIFFIN</p> <p><b>WLTT/Washington</b> Craig Ashwood</p> <p>MARIAH CAREY KENNY G Hottest: ROD STEWART RICK ASTLEY DAVE KOZ BETH NIELSEN CHAP KENNY LOGGINS</p>	<p><b>WRQX/Washington</b> Palagi/Silver</p> <p>JOSHUA KADISON Hottest: BILLY JOEL MARIAH CAREY TEARS FOR FEARS SPIN DOCTORS DON HENLEY</p> <p><b>P2</b></p> <p><b>WKLI/Albany</b> Chris Holmberg</p> <p>DAVE KOZ EXPOSE AARON NEVILLE KENNY G KENNY LOGGINS LAUREN CHRISTY GLORIA ESTEFAN Hottest: BILLY JOEL MARIAH CAREY MICHAEL MCDONALD ROD STEWART MADONNA</p> <p><b>WLEW/Allentown</b> Tony Rogers</p> <p>EXPOSE JAMES TAYLOR MICHAEL CRAWFORD KENNY G Hottest: RICK ASTLEY ROD STEWART DAVE KOZ MADONNA BETH NIELSEN CHAP</p> <p><b>WJMJ/Bufalo</b> Lucas/Christian</p> <p>LAUREN CHRISTY JANET JACKSON KENNY G CLIVE GRIFFIN EN VOUE BEE GEES Hottest: RICK ASTLEY TONI BRAXTON MARIAH CAREY PH DAWN MADONNA</p> <p><b>WVAF/Charleston, WV</b> Johnson/Kasey</p> <p>EXPOSE AARON NEVILLE Hottest: RICK ASTLEY DION &amp; GRIFFIN MARIAH CAREY BILLY JOEL ROD STEWART</p> <p><b>WRCH/Hartford</b> Camp/Hann</p> <p>KENNY LOGGINS JAMES TAYLOR MICHAEL CRAWFORD KENNY G LEA SALONGA Hottest: RICK ASTLEY ROD STEWART MADONNA DAVE KOZ MARIAH CAREY</p>	<p><b>P1</b></p> <p><b>WBT-FM/Charlotte</b> Donovan/Mariner</p> <p>none Hottest: BILLY JOEL MARIAH CAREY TINA TURNER DINO RICK ASTLEY</p> <p><b>WMMX/Charlotte</b> Schaefer/Abrams</p> <p>STING MEAT LOAF KENNY G Hottest: ROD STEWART BILLY JOEL STING DAVE KOZ</p> <p><b>KVIL/Dallas</b> Bill Curtis</p> <p>JAMES TAYLOR KENNY G LAUREN CHRISTY Hottest: BILLY JOEL RICK ASTLEY ARIAH CAREY JOD STEWART DAVE KOZ</p> <p><b>KHMX/Houston</b> Dave Van Stone</p> <p>none Hottest: TINA TURNER BILLY JOEL KENNY LOGGINS ROD STEWART</p> <p><b>WLTS/New Orleans</b> Bob Mitchell</p> <p>KENNY G Hottest: BILLY JOEL MADONNA RICK ASTLEY ROD STEWART MARIAH CAREY</p> <p><b>2WD/Norfolk</b> London/Shaw</p> <p>MICHAEL MCDONALD Hottest: BILLY JOEL AARON NEVILLE PETER D'ETERA STING</p> <p><b>KQ102/San Antonio</b> Scott/Norris</p> <p>KENNY LOGGINS KENNY G Hottest: RICK ASTLEY DAVE KOZ BETH NIELSEN CHAP TONI BRAXTON BRUCE HORNSBY</p> <p><b>WARM/York, PA</b> Kelly West</p> <p>AARON NEVILLE Hottest: MADONNA ROD STEWART RICK ASTLEY MARIAH CAREY</p>	<p><b>KMXR/Corpus Christi</b> Jana Shaw</p> <p>AARON NEVILLE JAMES TAYLOR LEA SALONGA Hottest: ROD STEWART RICK ASTLEY MADONNA MARIAH CAREY LUTHER VANDROSS</p> <p><b>WTKT/Gainesville, FL</b> Briton Jon</p> <p>EXPOSE ELEANOR McEVOY KENNY G Hottest: RICK ASTLEY MICHAEL MCDONALD DAVE KOZ BETH NIELSEN CHAP MADONNA</p> <p><b>EAGLE/Greensboro</b> Jackson/McHugh</p> <p>TONI BRAXTON MEAT LOAF Hottest: MARIAH CAREY DON HENLEY MICHAEL JACKSON JON SECADA</p> <p><b>WDLX/Greenville, NC</b> Jackson/Moreland</p> <p>KENNY G DAN FOELLBERG Hottest: BRUCE HORNSBY AARON NEVILLE BETH NIELSEN CHAP MICHAEL MCDONALD TONI BRAXTON</p> <p><b>WAHR/Huntsville, AL</b> Bonnie O'Brien</p> <p>ELEANOR McEVOY JAMES TAYLOR KENNY G LITTLE TEXAS Hottest: TAYLOR DAYNE AARON NEVILLE TONI BRAXTON EMF DARYL HALL</p> <p><b>WJDX/Jackson, MS</b> Dave Dunaway</p> <p>LITTLE TEXAS KENNY LOGGINS KENNY G Hottest: BILLY JOEL DION &amp; GRIFFIN ROD STEWART RICK ASTLEY MADONNA</p> <p><b>WVY/Jacksonville</b> Shannon West</p> <p>JOHN MELLENCAMP DON HENLEY LAUREN CHRISTY MICA PARIS Hottest: JOSHUA KADISON ROD STEWART SOUL ASYLUM BILLY JOEL RICK ASTLEY</p> <p><b>WTFM/Johnson City</b> Mark McKinney</p> <p>none Hottest: ROD STEWART BILLY JOEL RICK ASTLEY MARIAH CAREY MADONNA</p>	<p><b>WRVR/Memphis</b> Kirkland/Manley</p> <p>ELEANOR McEVOY KENNY G Hottest: ROD STEWART BETH NIELSEN CHAP RICK ASTLEY DARDEN SMITH BRUCE HORNSBY</p> <p><b>WMXB/Richmond</b> Davis/Simons</p> <p>CLIVE GRIFFIN KENNY G JAMES TAYLOR LAUREN CHRISTY Hottest: TONI BRAXTON BILLY JOEL ROD STEWART BRUCE HORNSBY RICK ASTLEY</p> <p><b>KTYL/Tyler, TX</b> Janie Baker</p> <p>KENNY G DARDEN SMITH JAMES TAYLOR Hottest: BILLY JOEL ROD STEWART MARIAH CAREY MICHAEL MCDONALD MADONNA</p> <p><b>WRMF/West</b> Palm Beach Russ Morley</p> <p>R.E.M. LUTHER VANDROSS KENNY LOGGINS Hottest: TONI BRAXTON BILLY JOEL RICK ASTLEY MARIAH CAREY DION &amp; GRIFFIN</p> <p><b>P3</b></p> <p><b>KRLB/Lubbock</b> Scott Parsons</p> <p>STORY KENNY G DON HENLEY Hottest: MARIAH CAREY JANET JACKSON ROD STEWART BILLY JOEL EMF</p> <p><b>WNMB/Myrtle Beach</b> Thompson/Adams</p> <p>JANET JACKSON KENNY G BEE GEES JAMES TAYLOR ELEANOR McEVOY MEAT LOAF Hottest: ROD STEWART MICHAEL MCDONALD MARIAH CAREY RICK ASTLEY BRUCE HORNSBY</p> <p><b>KTWN/Texasarkana, TX</b> Lee Benson</p> <p>JACK WAGNER KENNY G CLIVE GRIFFIN JAMES TAYLOR EN VOUE JIMMY CLIFF BEE GEES Hottest: RICK ASTLEY TONI BRAXTON DARDEN SMITH MICHAEL MCDONALD BETH NIELSEN CHAP</p>

WEST		SOUTH	
<p><b>P1</b></p> <p><b>KOSI/Denver</b> Scott Taylor</p> <p>none Hottest: ROD STEWART MARIAH CAREY BILLY JOEL RICK ASTLEY DAVE KOZ</p> <p><b>KBIG/Los Angeles</b> Edwards/Verdery</p> <p>TAYLOR DAYNE Hottest: RICK ASTLEY MARIAH CAREY MADONNA BILLY JOEL BRUCE HORNSBY</p> <p><b>KOST/Los Angeles</b> Kaye/Amidon</p> <p>none Hottest: RICK ASTLEY DION &amp; GRIFFIN BRIAN MOONLIGHT JON SECADA STING</p> <p><b>KESZ/Phoenix</b> Mike Del Rosso</p> <p>CLIVE GRIFFIN GLORIA ESTEFAN Hottest: RICK ASTLEY MADONNA MICHAEL MCDONALD BRUCE HORNSBY ROD STEWART</p> <p><b>KKCW/Portland</b> Bill Minckler</p> <p>NEIL DIAMOND KENNY LOGGINS ELEANOR McEVOY DAN HILL Hottest: BILLY JOEL MARIAH CAREY JOSHUA KADISON BRUCE HORNSBY BETH NIELSEN CHAP</p>	<p><b>P2</b></p> <p><b>KMJU/Denver</b> Dave Ward</p> <p>LAUREN CHRISTY BETH NIELSEN CHAP Hottest: ROD STEWART BRUCE HORNSBY BILLY JOEL RICK ASTLEY</p> <p><b>KSSK-FM/Honolulu</b> Michael Shishido</p> <p>BRUCE HORNSBY Hottest: BILLY JOEL MADONNA RICK ASTLEY</p> <p><b>KMZQ/Las Vegas</b> Cochran/Keith</p> <p>BRUCE HORNSBY Hottest: RICK ASTLEY MARIAH CAREY BILLY JOEL MADONNA ROD STEWART</p> <p><b>KRLV/Las Vegas</b> Chase/Serry</p> <p>TONI BRAXTON AARON NEVILLE Hottest: ROD STEWART MADONNA RICK ASTLEY DAVE KOZ BETH NIELSEN CHAP</p> <p><b>KJSN/Moheo, CA</b> Gary Michaels</p> <p>none Hottest: RICK ASTLEY ROD STEWART MARIAH CAREY MADONNA BRUCE HORNSBY</p> <p><b>KRNO/Reno, NV</b> Laurie Adamson</p> <p>Hottest: CLIVE GRIFFIN DAVE KOZ MADONNA BILLY JOEL MARIAH CAREY RICK ASTLEY</p>	<p><b>KISC/Spokane, WA</b> Rob Harder</p> <p>CLIVE GRIFFIN KENNY G BEE GEES ELEANOR McEVOY STORY Hottest: BETH NIELSEN CHAP RICK ASTLEY MICHAEL MCDONALD DAVE KOZ BRUCE HORNSBY</p> <p><b>JOY99/Stockton</b> Candy Stephens</p> <p>LITTLE TEXAS LAUREN CHRISTY Hottest: BILLY JOEL ROD STEWART DAVE KOZ RICK ASTLEY MARIAH CAREY</p> <p><b>KKLD/Tucson</b> Rich/McDaniel</p> <p>TAYLOR DAYNE Hottest: RICK ASTLEY MARIAH CAREY BILLY JOEL DAVE KOZ ROD STEWART</p> <p><b>P3</b></p> <p><b>KYMG/Anchorage, AK</b> John Roberts</p> <p>LISA KEITH LAUREN CHRISTY Hottest: RICK ASTLEY BETH NIELSEN CHAP DAVE KOZ BRUCE HORNSBY TONI BRAXTON</p> <p><b>KIDX/Billings, MT</b> Boil/Lawrence</p> <p>KENNY LOGGINS KENNY G AARON NEVILLE Hottest: BILLY JOEL ROD STEWART MARIAH CAREY RICK ASTLEY DAVE KOZ</p>	<p><b>KMGW/Casper, WY</b> John Leader</p> <p>BEE GEES CLIVE GRIFFIN JAMES TAYLOR JANET JACKSON KENNY G JACK WAGNER Hottest: RICK ASTLEY BRUCE HORNSBY DAVE KOZ TONI BRAXTON MICHAEL MCDONALD</p> <p><b>K99/Great Falls, MT</b> J.J. Hemmingway</p> <p>BEE GEES KENNY G HADDAWAY CLIVE GRIFFIN THEORY JAMES INGRAM JAMES TAYLOR JACK WAGNER BLENDERS LEA SALONGA Hottest: ROD STEWART TONI BRAXTON RICK ASTLEY LISA KEITH BLIND MELON</p> <p><b>K-9/Redding, CA</b> Matthew Reisz</p> <p>none Hottest: STING RICK ASTLEY DAVE KOZ</p> <p><b>KMGQ/Santa Barbara</b> Caryl/Newcomer</p> <p>ELEANOR McEVOY KENNY G STING MICHAEL WOLFF Hottest: MICHAEL MCDONALD MARIAH CAREY OLETA ADAMS RICK ASTLEY BETH NIELSEN CHAP</p> <p><b>KEYW/Tri-Cities, WA</b> Jim Swartz</p> <p>MEAT LOAF LUTHER VANDROSS GLORIA ESTEFAN BEE GEES AARON NEVILLE CLIVE GRIFFIN EXPOSE LAUREN CHRISTY MICA PARIS GARDEN OF JOY Hottest: ROD STEWART BILLY JOEL MARIAH CAREY TEARS FOR FEARS DEE LEPPARD</p>

**"DON'T LOOK NOW"**

**The Williams Brothers**

The acoustic duo's follow-up

to their stirring

Top Ten debut

**"CAN'T CRY HARD ENOUGH"**

The first single

from the new album

**HARMONY HOTEL**

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# AC ADDS & HOTS

## CURRENT-BASED

<p><b>MIDWEST</b></p> <p><b>P1</b></p> <p><b>WPNT/Chicago</b> Murray/Spears</p> <p>BEE GEES STING Hottest: HUEY LEWIS &amp; THE BILLY JOEL MARIAH CAREY ROD STEWART</p> <p><b>WARM98/Cincinnati</b> Michael Grayson</p> <p>TAYLOR DAYNE KENNY G Hottest: DAVE KOZ BILLY JOEL BETH NIELSEN CHAP RICK ASTLEY ROD STEWART</p> <p><b>WWNK/Cincinnati</b> Matthews/Maxwell</p> <p>DON HENLEY LAUREN CHRISTY DAN FOGELBERG MEAT LOAF Hottest: RICK ASTLEY BILLY JOEL JON SECADA BRIAN MCKNIGHT MARIAH CAREY</p> <p><b>WLTF/Cleveland</b> Popovich/Kennedy</p> <p>DAVE KOZ MARIAH CAREY Hottest: BILLY JOEL ROD STEWART MARIAH CAREY BRIAN MCKNIGHT RICK ASTLEY</p> <p><b>WQAL/Cleveland</b> Ervin/Kowalski</p> <p>MEAT LOAF Hottest: ROD STEWART RICK ASTLEY MARIAH CAREY BILLY JOEL JON SECADA</p> <p><b>WKQ/Detroit</b> Steve Weed</p> <p>BEE GEES MEAT LOAF STING Hottest: MADONNA ROD STEWART RICK ASTLEY MARIAH CAREY SOUL ASYLUM</p> <p><b>WENS/Indianapolis</b> Knigh/Eagan</p> <p>EXPOSE Hottest: DION &amp; GRIFFIN BILLY JOEL ROD STEWART MARIAH CAREY RICK ASTLEY</p> <p><b>KMXV/Kansas City</b> Tom Land</p> <p>ARON NEVILLE CLIVE GRIFFIN ELEANOR McEVOY MR. BIG Hottest: DON HENLEY BRIAN MCKNIGHT LISA KEITH MICHAEL MCDONALD TAYLOR DAYNE</p>	<p><b>WMMX/Dayton</b> James/Taylor</p> <p>STORY JACK WAGNER CLIVE GRIFFIN BEE GEES JAMES TAYLOR CRUSOE Hottest: RICK ASTLEY MARIAH CAREY BILLY JOEL MADONNA ROD STEWART</p> <p><b>WCRZ/Ft. Mi</b> Patrick/McIntyre</p> <p>none Hottest: MARIAH CAREY ROD STEWART BILLY JOEL RICK ASTLEY DAVE KOZ</p> <p><b>KYKY/St. Louis</b> Rivers/Hewitt</p> <p>TAYLOR DAYNE MEAT LOAF Hottest: MARIAH CAREY DURAN DURAN ROD STEWART RICK ASTLEY BILLY JOEL</p> <p><b>WLHT/Grand Rapids</b> Dirksen/Srianni</p> <p>AARON NEVILLE KENNY LOGGINS Hottest: ROD STEWART BILLY JOEL RICK ASTLEY DAVE KOZ BETH NIELSEN CHAP</p> <p><b>WFMK/Lansing</b> Ray Marshall</p> <p>KENNY LOGGINS KENNY G Hottest: BILLY JOEL ROD STEWART MICHAEL MCDONALD RICK ASTLEY DAVE KOZ</p> <p><b>WMGN/Madison, WI</b> O'Neill/Vaughn</p> <p>LISA KEITH Hottest: RICK ASTLEY BETH NIELSEN CHAP BRUCE HORNSBY DAVE KOZ MICHAEL MCDONALD</p>	<p><b>KMGL/Oklahoma City</b> O'Brien/Bennett</p> <p>KENNY G JAMES TAYLOR KENNY LOGGINS Hottest: MARIAH CAREY ROD STEWART RICK ASTLEY DAVE KOZ BETH NIELSEN CHAP</p> <p><b>KGBX/Springfield, MO</b> Baker/Summers</p> <p>JAMES TAYLOR KENNY G Hottest: BILLY JOEL MARIAH CAREY RICK ASTLEY ROD STEWART MADONNA</p> <p><b>WLQR/Toledo</b> Kendall/Cooper</p> <p>JAMES TAYLOR KENNY G BEE GEES DON HENLEY Hottest: ROD STEWART MADONNA MICHAEL MCDONALD DAVE KOZ OLETA ADAMS</p> <p><b>WWMW/Toledo</b> Ron Finn</p> <p>KENNY G JAMES TAYLOR LITTLE TEXAS STORY Hottest: RICK ASTLEY ROD STEWART MARIAH CAREY DAVE KOZ MICHAEL MCDONALD</p> <p><b>WMT-FM/Cedar Rapids</b> Randy Lee</p> <p>KENNY G LITTLE TEXAS STING JAMES TAYLOR CLIVE GRIFFIN Hottest: DION &amp; GRIFFIN BILLY JOEL ROD STEWART RICK ASTLEY BETH NIELSEN CHAP</p>	<p><b>WHMS/Champaign</b> Edwards/Ewing</p> <p>LAUREN CHRISTY Hottest: ROD STEWART RICK ASTLEY BETH NIELSEN CHAP MARIAH CAREY MICHAEL MCDONALD</p> <p><b>KZLT/Grand Forks, ND</b> Hennen/Michaels</p> <p>KENNY G CLIVE GRIFFIN BEE GEES Hottest: RICK ASTLEY ROD STEWART MADONNA DAVE KOZ MICHAEL MCDONALD</p> <p><b>WQLH/Green Bay, WI</b> Michael T</p> <p>CLIVE GRIFFIN JANET JACKSON Hottest: ROD STEWART RICK ASTLEY DAVE KOZ MICHAEL MCDONALD BETH NIELSEN CHAP</p> <p><b>WQLR/Kalamazoo, MI</b> Lanphear/Wertz</p> <p>CLIVE GRIFFIN DAN HILL Hottest: LISA KEITH RICK ASTLEY MADONNA ROD STEWART BETH NIELSEN CHAP</p> <p><b>WLDR/NW Michigan</b> Angle Hands</p> <p>KENNY LOGGINS KENNY G CLIVE GRIFFIN STORY Hottest: ROD STEWART MARIAH CAREY RICK ASTLEY DAVE KOZ</p>
<p><b>P2</b></p> <p><b>WROE/Appleton, WI</b> J. Davis</p> <p>BEE GEES GLORIA ESTEFAN JAMES TAYLOR R.E.M. KENNY G DAN FOGELBERG STORY Hottest: DAVE KOZ RICK ASTLEY BETH NIELSEN CHAP BRUCE HORNSBY TAYLOR DAYNE</p>			
<p><b>P3</b></p>			

## ASSOCIATE REPORTERS

<p><b>MOST ADDED</b></p> <p>KENNY G (8) DAN FOGELBERG (4) JAMES TAYLOR (4) ASHLEY CLEVELAND (3) JANET JACKSON/Again (3) LAUREN CHRISTY (2) JANET JACKSON/If (2) LITTLE TEXAS (2) KENNY LOGGINS (2)</p>	<p><b>HOTTEST</b></p> <p>RICK ASTLEY (14) ROD STEWART (9) BRUCE HORNSBY (8) DARDEN SMITH (8) DAVE KOZ (7) MICHAEL MCDONALD (7) MARIAH CAREY (6) MADONNA (6) BETH NIELSEN CHAPMAN (5) BILLY JOEL (3)</p>
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<p><b>EAST</b></p> <p><b>WGMT/Burke Mountain, VT</b> Steve Chizmas</p> <p>KENNY LOGGINS JANET JACKSON AARON NEVILLE ASHLEY CLEVELAND Hottest: BRUCE HORNSBY RICK ASTLEY EW&amp;F STORY JOHN MELLENCAMP</p> <p><b>WEIM/Fitchburg, MA</b> Jack Raymond</p> <p>LITTLE TEXAS ASHLEY CLEVELAND KENNY G SPYRO GYRA Hottest: RICK ASTLEY DAVE KOZ BRUCE HORNSBY BETH NIELSEN CHAP TONI BRAXTON</p>	<p><b>WHA1/Greenfield, MA</b> Deane/Archer</p> <p>DEF LEPPARD KENNY G JANET JACKSON OLETA ADAMS Hottest: RICK ASTLEY ROD STEWART BETH NIELSEN CHAP BRUCE HORNSBY LISA KEITH</p> <p><b>WAFI/Milford, DE</b> Jeff Farrow</p> <p>none Hottest: ROD STEWART BILLY JOEL DAVE KOZ RICK ASTLEY MARIAH CAREY</p>	<p><b>WSUL/Monticello, NY</b> Mulharin/Wilson</p> <p>BEE GEES JANET JACKSON DAN FOGELBERG Hottest: RICK ASTLEY MARIAH CAREY ROD STEWART MICHAEL MCDONALD DAVE KOZ</p> <p><b>WTSX/Port Jervis</b> Mark West</p> <p>LITTLE TEXAS KENNY LOGGINS STING KENNY G NEIL DIAMOND Hottest: MARIAH CAREY MADONNA BILLY JOEL ROD STEWART BRUCE HORNSBY</p>	<p><b>WTRR/Westminster, MD</b> Brian Beddow</p> <p>LAUREN CHRISTY KENNY G Hottest: MARIAH CAREY MICHAEL MCDONALD RICK ASTLEY DARDEN SMITH BETH NIELSEN CHAP</p>
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<p><b>SOUTH</b></p> <p><b>WYKZ/Beaufort, SC</b> Mark Robertson</p> <p>MICHAEL CRAWFORD JAMES TAYLOR KENNY G JANET JACKSON Hottest: BILLY JOEL ROD STEWART MARIAH CAREY RICK ASTLEY MADONNA</p> <p><b>WFCX/Rome, GA</b> Mills Fitzer</p> <p>DAN FOGELBERG JAMES TAYLOR ASHLEY CLEVELAND Hottest: RICK ASTLEY ROD STEWART BETH NIELSEN CHAP BRUCE HORNSBY MADONNA</p> <p><b>WJAX/Jacksonville, FL</b> Mark Robertson</p> <p>MICHAEL CRAWFORD JAMES TAYLOR KENNY G JANET JACKSON Hottest: BILLY JOEL ROD STEWART MARIAH CAREY RICK ASTLEY MADONNA</p>	<p><b>WKIS/Concord, CA</b> John Yazel</p> <p>none Hottest: BRUCE HORNSBY DARDEN SMITH MICHAEL MCDONALD RICK ASTLEY</p> <p><b>KATW/Lewiston, ID</b> Bob McCoy</p> <p>STORY CRUSOE KENNY G CLIVE GRIFFIN Hottest: EW&amp;F DARDEN SMITH DAN FOGELBERG GO WEST DARYL HALL</p> <p><b>KBLQ/Logan, UT</b> Mike Carver</p> <p>EXPOSE LAUREN CHRISTY Hottest: RICK ASTLEY MADONNA DAVE KOZ MICHAEL MCDONALD DARDEN SMITH</p>	<p><b>KTID/San Rafael, CA</b> Scott Murray</p> <p>DAN FOGELBERG JIMMY CLIFF R.E.M. Hottest: LISA KEITH DAVE KOZ BRUCE HORNSBY DARDEN SMITH STING</p> <p><b>KSCQ/Silver City, NM</b> Joseph F. Narvaez</p> <p>DAN FOGELBERG KIKI EBSEN JAMES INGRAM KENNY G JAMES TAYLOR Hottest: RICK ASTLEY ROD STEWART DARDEN SMITH MICHAEL MCDONALD BETH NIELSEN CHAP</p>
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**MIDWEST**

**WCMJ/Cambridge, OH**  
D.J. Helriggle

JANET JACKSON  
MARIAH CAREY  
Hottest:  
DARDEN SMITH  
RICK ASTLEY  
DAVE KOZ  
MICHAEL MCDONALD  
BRUCE HORNSBY

**WFRO/Fremont, OH**  
Larry Ziebold

ASHLEY CLEVELAND  
JAMES TAYLOR  
KENNY G  
CHRIS ISAAK  
TINA TURNER  
Hottest:  
ROD STEWART  
RICK ASTLEY  
MADONNA  
MICHAEL MCDONALD  
DARDEN SMITH

**KSCB/Liberal, KS**  
Mark David

none  
Hottest:  
ROD STEWART  
RICK ASTLEY  
MARIAH CAREY  
MADONNA  
DAVE KOZ

### NEW ARTISTS


Reports/Adds

1	LISA KEITH/Better Than You (Perspective/A&M)	46/2
2	ELEANOR McEVOY/Only A Woman's Heart (Geffen)	34/10
3	MEAT LOAF/I'd Do Anything For Love (But I Won't Do That) (MCA)	26/2
4	SOUL ASYLUM/Runaway Train (Columbia)	26/10
5	LITTLE TEXAS/What Might Have Been (WB)	21/8
6	R.E.M./Everybody Hurts (WB)	21/2
7	CLIVE GRIFFIN/Commitment Of The Heart (550)	19/19
8	DEF LEPPARD/Two Steps Behind (Columbia)	18/0
9	M. CRAWFORD w/P. LaBELLE/With Your Hand Upon... (Atlantic/AG)	16/2
10	STORY/So Much Mine (Elektra)	15/6

*New artists have not yet had an AC Breaker.*

## LORI RUSO

### "Rolling Ocean"



"Perfect tempo song for us, researches well with our female demo."  
-BOB BROOKS, KLSY/Seattle

"Lori is a spirited, uplifting, and exciting performer. We love her songs."  
-BOBBY RICH, KKLD/Tucson

Early Movers Include KLSY, WTSX, WEIM, WFRO, KSCQ, WTRR

GAVIN DEBUT 34\*, 72/9, 51% Hit Factor!

**GOING FOR ADDS OCT. 11!!**

For information, contact:  
Donna Brake Promotion, (615)297-5969

WEIR BROTHERS ENTERTAINMENT

NAVARRÉ CORPORATION  
1-800-728-4000

Associate Reporters are AC stations in unrated markets with aggressive approaches toward new music. Although they do not contribute to the AC chart, their consensus Most Added and Hottest records serve as advance indicators of format hits.



THE CMJ AGENDA The Only Alternative Music Convention. Period. November 3 - 6, The Waldorf-Astoria, New York City

WEDNESDAY, NOVEMBER 3, 1993

5:00 PM - 10:00 PM REGISTRATION EMPIRE ROOM
EXHIBITS STARLIGHT ROOF
"JIMI HENDRIX ON THE ROAD AGAIN" HILTON ROOM

8:00 PM MUSIC MARATHON LIVE!

THURSDAY, NOVEMBER 4, 1993

8:00 AM - 5:00 PM REGISTRATION EMPIRE ROOM
9:00 AM - 3:00 PM "JIMI HENDRIX ON THE ROAD AGAIN" HILTON ROOM

10:00 AM - 5:00 PM EXHIBITS STARLIGHT ROOF
10:00 AM - 11:15 AM MUSIC PUBLISHING

COLLEGE RADIO WORKSHOP ASTOR ROOM

11:00 AM - 11:30 AM KEYNOTE ADDRESS
12:30 PM - 1:00 PM NETWORKING
11:30 PM - 12:30 PM PERFORMANCE
1:00 PM - 2:00 PM INTERNAL STATION OPERATION & DEVELOPMENT
2:00 PM - 2:30 PM PERFORMANCE
2:30 PM - 3:00 PM RULES & REGULATIONS: FCC DO'S & DON'TS
3:00 PM - 4:00 PM PROGRAMMING BASICS: RUNNING A MUSIC DEPARTMENT
4:00 PM - 4:30 PM PERFORMANCE

GLOBAL VISION: HUMAN RIGHTS IN FOCUS BASILDON ROOM
11:00 AM - 5:00 PM THE SPACE... PALM ROOM

11:30 AM - 12:45 PM RAP RADIO JADE ROOM
NEW GENERATION WRITERS BASILDON ROOM

1:00 PM - 2:15 PM MO' MONEY: ENTREPRENEURSHIP IN THE HIP-HOP COMMUNITY JADE ROOM
MARKETING HITS THE ROAD BASILDON ROOM

2:30 PM - 3:45 PM MEDIA OVERKILL: THE CREATION OF THE MEDIA VIRUS JADE ROOM
4:00 PM - 5:00 PM TWO GREAT TASTES THAT TASTE GREAT TOGETHER: MUSIC & COMIX JADE ROOM

THE "F" WORD: BEING A FEMINIST IN THE MUSIC INDUSTRY BASILDON ROOM
8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, NOVEMBER 5, 1993

8:00 AM - 5:00 PM REGISTRATION EMPIRE ROOM
10:00 AM - 5:00 PM EXHIBITS STARLIGHT ROOF

10:00 AM - 11:15 AM INTERNECINE CONFLICT: A MARKETING MEETING JADE ROOM

VIDEO I ASTOR SALON
11:00 AM - 5:00 PM THE SPACE... PALM ROOM

11:30 AM - 12:45 PM INDIE CONCLAVE II: THE IDEOLOGY JADE ROOM
YOU LOOK FABULOUS: CRITIQUING MUSIC FASHION IN THE '90s ASTOR SALON
THE NEW FLAVORS OF JAZZ HILTON ROOM

1:00 PM - 2:15 PM THE FEEDING FRENZY '93: A&R MEETS SALES JADE ROOM
SURFING THE NET: MUSIC IN CYBERSPACE ASTOR SALON
AFRICAN-AMERICAN IMAGERY IN POP CULTURE HILTON ROOM

2:30 PM - 3:45 PM BITCHES AIN'T SHIT BUT HOS & TRICKS JADE ROOM
INDIE CONCLAVE II: THE REALITY ASTOR SALON
RAP PRESS PANEL HILTON ROOM

4:00 PM - 5:00 PM RETAIL MARKETING JADE ROOM
JAPAN: THE '90s MUSIC FRONTIER ASTOR SALON
SLAMMING: NUYORICAN STYLE HILTON ROOM

8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, NOVEMBER 6, 1993

9:00 AM - 3:00 PM REGISTRATION EMPIRE ROOM
10:00 AM - 3:00 PM EXHIBITS STARLIGHT ROOF

10:45 AM - 12:00 PM THE RADIO WAR: ALTERNATIVE COMMERCIAL RADIO JADE ROOM
VIDEO II ASTOR SALON

THE MANAGEMENT DILEMMA: DOING IT OUTSIDE OF NEW YORK & LOS ANGELES HILTON ROOM
DANCEHALL DAYS ARE HERE AGAIN BASILDON ROOM

11:00 AM - 5:00 PM THE SPACE... PALM ROOM
12:15 PM - 1:30 PM "GREAT RADIO..." IS AT COLLEGE JADE ROOM

I DID IT MY WAY: ARTISTS WITH THEIR OWN LABELS ASTOR SALON
SHAKE YOUR DIY GROOVE THANG HILTON ROOM

INTERNATIONAL MUSIC SUMMIT BASILDON ROOM
2:00 PM - 5:00 PM KEYNOTE ADDRESS GRAND BALLROOM

KEYNOTE ADDRESS: SPEECH of ARRESTED DEVELOPMENT

LIVE IN PERFORMANCE: DAVID BYRNE

8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

METAL MARATHON HILTON ROOM

THURSDAY, NOVEMBER 4, 1993
2:30 PM - 3:45 PM FROM TINSEL TO PLATINUM: GENERATING SALES TO METAL AND BEYOND BASILDON ROOM

FRIDAY, NOVEMBER 5, 1993
2:30 PM - 3:45 PM METAL PROMO WEASELS & RADIO GEEKS: SHOWDOWN AT THE RADIO CORRAL HILTON ROOM

SATURDAY, NOVEMBER 6, 1993
1:45 PM - 3:00 PM LONGEVITY: LIVING AND GROWING WITH THE METAL GENERATION HILTON ROOM
3:15 PM - 4:30 PM UNITING THE TITANS: ARTIST PANEL '93 HILTON ROOM

(SUBJECT TO CHANGE)
REGISTRATION SCHEDULE EMPIRE ROOM

Wednesday, November 3, 1993 5:00 PM - 10:00 PM
Thursday, November 4, 1993 8:00 AM - 5:00 PM
Friday, November 5, 1993 8:00 AM - 5:00 PM
Saturday, November 6, 1993 9:00 AM - 3:00 PM

Grid of jazz festival listings categorized by region: EAST, WEST, P3, WES, P1, P2, P3. Includes city names like WOODNEW YORK, WYLLABARY, WYLLA/Chicago, etc., and names of performers.

CONTEMPORARY JAZZ

Grid of jazz festival listings categorized by region: EAST, SOUTH, WEST, P1, P2, P3. Includes city names like WYLLA/Philadelphia, WYLLA/Atlanta, WYLLA/Portland, etc., and names of performers.

Large advertisement for Stanley Clarke and Ottmar Liebert. Features the text "STANLEY CLARKE" and "OTTMAR LIEBERT", along with album titles "The Hours Between Night & Day" and "East River Drive". Includes a NAC CHART with numbers 15-11 and 13-10.

30 Current Contemporary Jazz Reporters
26 Current Contemporary Jazz Playlists
Called In Frozen Playlist (2): WBGO/Newark WKRY/Key West
Did Not Report, Playlist Frozen (2): WCPN/Cleveland KLON/Long Beach
Did Not Report For Two Consecutive Weeks, Not Included In This Week's Data (1): WSHA/Raleigh















WHTZ/New York City Z100 20th Anniversary VP/Dir. Ops & Prog: Steve Kingston APD/MD: Frankie Blue Asst. MD: Andy Shane

WBZZ/Pittsburgh B94 FM PD: Buddy Scott APD/MD: Jeff Tyson MD: John Cline

WQHT/New York HOT 97 FM PD: Steve Smith MD: Tracy Cloherty

KIX 106 FM WVKX/Providence MD: Tom "Jammer" Naylor

104 KRBE Houston Hits. Without the hype. PD: Steve Wyrastok APD: Tom Poleman Music Coord: Cubby Bryant

WJMN Boston JAMN 94.5 Today's Hottest Music PD: Mike Colby APD: Dallas Kincaid MD: Erick Anderson

WIOQ/Philadelphia Q102 PEACE ON THE STREETS PD: Jefferson Ward APD/MD: Glenn Kalina

WPGC 95.5 FM Continuous Music Washington, D.C. OM: Jay Stevens APD: Paccio Lopez MD: Albie D.

WFLZ/Tampa Tower 93.7 PD: B.J. Harris APD: Jeff "Booger" Kapugi MD: Hawk Harrison

STAR 94 FM WSTR Atlanta Today's Best Music OM: Tony Novia PD: Lee Chesnut

WXKS-FM/Boston KISS 108 FM PD: Steve Rivers MD: Cadillac Jack McCartney Music Coord: Tad Borwie

WPRO-FM/Providence 92.3 FM PD: David Simpson MD: Tony Mascaro

WERQ/Baltimore 92.3 FM APD/MD: Kristie Weimar

WPOW Miami PD: Funk E. Frank Walsh APD: Leo Vela MD: John Rogers

WEZB/New Orleans B97 FM PD: Scott Wright APD: Robert Maher MD: Joey Giovingo Music Coord: Lee Cagle

CHR P1 PLAYLISTS

97.9 FM THE BOX KBXX Houston Stopless Music OM: Quincy McCoy PD: Rob Scorpio MD: Greg Head

95.0 DOUBLE WAQQ/Charlotte APD: Anne Kelly MD: Ed Munster

106.1 KISSFM KHKS/Dallas PD: J.J. McKay MD: Sean Phillips

103.1 KITEM San Antonio PD: Rick Upton APD: The Janitor MD: Steve Anthony

95.0 DOUBLE WAQQ/Charlotte APD: Anne Kelly MD: Ed Munster

KISS 102 WCKZ/Charlotte MD: Erik Bradley

107.3 FM KISS Today's Hottest Music PD: Mark Feather APD: Kip Taylor MD: Alex Valentine

HOOSIER 96 WHHH Indianapolis PD: Scott Wheeler MD: Carl Frye

JAMMIN' 92 WJMO/Cleveland PD: Keith Clark APD: J.R. Randall MD: Action Jackson

99.5 WOPL INDIANAPOLIS OM/MD: Gary Hoffman MD: Fritz Moser

96.3 FM RADIO WHY? Detroit OM/MD: Rick Gillette APD/MD: Mark Jackson

HOT 102.5 WWHT/Columbus VP/GM/OPS: Tom Gilligan PD/MD: Rob Morris APD: Geronimo

WBBM-FM 96.1 CHICAGO PD/MD: Todd Cavanah MD: Erik Bradley

HOT 102 WLUM/Milwaukee Dir. Ops/Prog: Jamie Hyatt APD/MD: Dakota Music Coord: Tommy Wilde

KDWB 101.3 Minneapolis PD: Mark Bolke MD: Kevin Peterson







R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro of 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, below 200,000.

Frozen playlists are designated by an "fr" next to the previous week's chart position.

197 REPORTERS

ACE OF BASE
All That She Wants (Arista)
LP: Happy Nation
Total Reports 164 83% Parallel Reach P1 69% P2 89% P3 87%

BLIND MELON
No Rain (Capitol)
LP: Blind Melon
Total Reports 153 78% Parallel Reach P1 44% P2 85% P3 94%

TEVIN CAMPBELL
Can We Talk (Qwest/WB)
LP: I'm Ready
Total Reports 90 46% Parallel Reach P1 56% P2 39% P3 49%

TAYLOR DAYNE
Send Me A Lover (Arista)
LP: Soul Dancing
Total Reports 120 61% Parallel Reach P1 27% P2 60% P3 92%

RICK ASTLEY
Hopelessly (RCA)
LP: Body And Soul
Total Reports 135 69% Parallel Reach P1 23% P2 75% P3 98%

Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

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Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

Table with columns: Regional Reach, National Summary, Chart Pos, Summary P1 P2 P3 Tot

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DR. DRE Let Me... (Death Row/Interscope/AG) LP: The Chronic

Chart Summary table for DR. DRE with columns for Regional, National, and Summary charts, and rows for Pos, P1, P2, P3, and Tot.

Regional and National charts for DR. DRE, showing station positions and total reports.

Chart Summary table for DR. DRE, showing station positions and total reports.

DURAN DURAN Too Much Information (Capitol) LP: Duran Duran

Chart Summary table for DURAN DURAN with columns for Regional, National, and Summary charts.

Regional and National charts for DURAN DURAN, showing station positions and total reports.

Chart Summary table for DURAN DURAN, showing station positions and total reports.

Regional and National charts for DURAN DURAN, showing station positions and total reports.

EXPOSE As Long As I Can Dream (Arista) LP: Exposé

Chart Summary table for EXPOSE with columns for Regional, National, and Summary charts.

Regional and National charts for EXPOSE, showing station positions and total reports.

Chart Summary table for EXPOSE, showing station positions and total reports.

4 NON BLONDES Spaceman (Interscope/Atlantic Group) LP: Bigger, Better, Faster, More

Chart Summary table for 4 NON BLONDES with columns for Regional, National, and Summary charts.

Regional and National charts for 4 NON BLONDES, showing station positions and total reports.

Chart Summary table for 4 NON BLONDES, showing station positions and total reports.

Regional and National charts for 4 NON BLONDES, showing station positions and total reports.

GIN BLOSSOMS Hey Jealousy (A&M) LP: New Miserable

Chart Summary table for GIN BLOSSOMS with columns for Regional, National, and Summary charts.

Regional and National charts for GIN BLOSSOMS, showing station positions and total reports.

Chart Summary table for GIN BLOSSOMS, showing station positions and total reports.

CLIVE GRIFFIN Commitment Of... (550 Music/Epic) LP: Clive Griffin

Chart Summary table for CLIVE GRIFFIN with columns for Regional, National, and Summary charts.

Regional and National charts for CLIVE GRIFFIN, showing station positions and total reports.

Chart Summary table for CLIVE GRIFFIN, showing station positions and total reports.

Regional and National charts for CLIVE GRIFFIN, showing station positions and total reports.

DARYL HALL I'm In A Philly Mood (Epic) LP: Soul Alone

Chart Summary table for DARYL HALL with columns for Regional, National, and Summary charts.

Regional and National charts for DARYL HALL, showing station positions and total reports.

Chart Summary table for DARYL HALL, showing station positions and total reports.

HI-FIVE Never Should've Let You Go (Jive)

Chart Summary table for HI-FIVE with columns for Regional, National, and Summary charts.

Regional and National charts for HI-FIVE, showing station positions and total reports.

Chart Summary table for HI-FIVE, showing station positions and total reports.

Regional and National charts for HI-FIVE, showing station positions and total reports.

BRUCE HORNSBY Fields Of Gray (RCA) LP: Harbor Lights

Chart Summary table for BRUCE HORNSBY with columns for Regional, National, and Summary charts.

Regional and National charts for BRUCE HORNSBY, showing station positions and total reports.

Chart Summary table for BRUCE HORNSBY, showing station positions and total reports.

JANET JACKSON Again (Virgin) LP: Janet

Chart Summary table for JANET JACKSON with columns for Regional, National, and Summary charts.

Regional and National charts for JANET JACKSON, showing station positions and total reports.

Chart Summary table for JANET JACKSON, showing station positions and total reports.

Regional and National charts for JANET JACKSON, showing station positions and total reports.

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Parallels Continued on Page 82

Billie Joe Continued
P1 EAST SOUTH WEST
Regional Reach E 65% S 72% M 75% W 34%

Lisa Keith, Continued
P2 P3
Regional Reach E 77% S 80% M 85% W 41%

John Mellencamp Continued
P1 P2 P3
Regional Reach E 66% S 75% M 87% W 29%

RED HOT CHILI PEPPERS
Soul To Squeeze (WB)
LP: 'Coneheads' ST
Total Reports 126 64%

Spin Doctors Continued
P1 P2 P3
Regional Reach E 82% S 80% M 79% W 39%

JOSHUA KADISON
Jessie (SBK/ERG)
LP: Painted Desert Serenade
Total Reports 74 38%

MEAT LOAF
I'd Do Anything For Love... (MCA)
LP: Bat Out Of Hell II: Back Into Hell
Total Reports 143 73%

MR. BIG
Wild World (Atlantic/AG)
LP: Bump Ahead
Total Reports 120 61%

ROD STEWART
Reason To Believe (WB)
LP: MTV's Unplugged... And Seated
Total Reports 141 72%

EVERYBODY HURTS
Everybody Hurts (WB)
LP: Automatic For The People
Total Reports 133 68%

LISA KEITH
Better Than You (Perspective/A&M)
LP: Walkin' In The Sun
Total Reports 143 73%

JOHN MELLENCAMP
Human Wheels (Mercury)
LP: Human Wheels
Total Reports 119 60%

PRINCE
Pink Cashmere (Paisley Park/WB)
LP: The Hits 1
Total Reports 140 71%

STING
Nothing 'Bout Me (A&M)
LP: Ten Summoner's Tales
Total Reports 111 56%

JIMMY OLSEN'S BLUES
Jimmy Olsen's Blues (Epic)
LP: Pocket Full Of Kryptonite
Total Reports 118 60%

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SIGNIFICANT ACTION

Sing Continued
WEST 18-13
WYZZ 23-21
KXII 20-18
SOUTH
WBZZ 27-22
K106 20-17
WKRC on

U2 Continued
WEST
WYZZ 23-21
KXII 20-18
SOUTH
WBZZ 27-22
K106 20-17
WKRC on

BELL BIV DEVOE
Something In Your Eyes (MCA)
LP: Hootie Mack

JIMMY CLIFF
I Can See Clearly Now (Chaos)
LP: Cool Runnings ST

JULIANA HATFIELD THREE
My Sister (Mammouth/Atlantic Group)
LP: Become What You Are

TONY TONI TONE
Anniversary (Wing/Mercury)
LP: Sons Of Soul
Total Reports 138 70%
Regional Reach P1 81% P2 67% P3 66%

XSCAPE
Just Kickin' It (Columbia)
LP: Hummin' Comin' At Cha
Total Reports 66 34%

BIG COUNTRY
The One I Love (Fox/RCA)
LP: The Buffalo Skinners

COMING OF AGE
Coming Home To Love (Zoo)
Regional Reach P1 60% P2 30% P3 15%

INTRO
Come Inside (Atlantic/AG)
LP: Let Me Be The One

TINA TURNER
Why Must We Wait Until... (Virgin)
LP: 'What's Love Got To Do With It' ST
Total Reports 84 43%

ZHANE'
Hey Mr. DJ (Flavor Unit/Epic)
LP: Roll Wit Da Flava
Total Reports 72 37%

BJORCK
Human Behaviour (Elektra)
LP: Debut

DINO
Endlessly (EastWest/Atlantic Group)
LP: The Way I Am

JOE
I'm In Luv (Mercury)
LP: Everything

TONI BRAXTON
Breathe Again (LaFace/Arista)
LP: Toni Braxton

D.R.S.
Gangsta Lean (Capitol)
Regional Reach P1 29% P2 33% P3 72%

LENNY GONZA
Are You Gonna Go My Way (Virgin)
LP: Believe

LENNY GONZA
Are You Gonna Go My Way (Virgin)
LP: Believe

K7
Come Baby Come (Tommy Boy)
LP: Swing Batta Swing

CAPTAIN HOLLYWOOD PROJECT
Only With You (Imago)
LP: Love Is Not Sex

LENNY GONZA
Are You Gonna Go My Way (Virgin)
LP: Believe

LENNY GONZA
Are You Gonna Go My Way (Virgin)
LP: Believe

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LP: Believe

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Are You Gonna Go My Way (Virgin)
LP: Believe

LENNY GONZA
Are You Gonna Go My Way (Virgin)
LP: Believe

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SIGNIFICANT ACTION

L

JOEY LAWRENCE / I Can't Help It (Impact/MCA) LP: Joey Lawrence. Includes station call letters and call times for various regions like EAST, SOUTH, and WEST.

O

OCEAN BLUE Sublime (Sire/Reprise) LP: Beneath The Rhythm And Sound. Includes station call letters and call times for various regions.

SILK It Had To Be You (Elektra) LP: Lose Control. Includes station call letters and call times for various regions.

MATTHEW SWEET Time Capsule (Zoo) LP: Altered Beast. Includes station call letters and call times for various regions.

SWV Downton (RCA) LP: It's About Time. Includes station call letters and call times for various regions.

ONYX Shifttee (R&I/Chaos) LP: Bacdafucup. Includes station call letters and call times for various regions.

ROBERT PLANT I Believe (Es Paranza/Atlantic Group) LP: The Fate Of Nations. Includes station call letters and call times for various regions.

SALT-N-PEPA Shoop (Next Plateau/London/PLG) LP: Water. Includes station call letters and call times for various regions.

SAIGON KICK I Love... (Third Stone/Atlantic Group) LP: Water. Includes station call letters and call times for various regions.

SHAGGY Oh Carolina (Virgin) LP: "Sliver" ST. Includes station call letters and call times for various regions.

M

MC LYTE Ruffneck (First Priority/Atlantic Group) LP: Earth And Sun And Moon. Includes station call letters and call times for various regions.

MIDNIGHT OIL Outbreak Of Love (Columbia) LP: Earth And Sun And Moon. Includes station call letters and call times for various regions.

MISTA GRIMM Indo Smoke (Epic SoundTrax) LP: Poetic Justice ST. Includes station call letters and call times for various regions.

N

NEW ORDER World (The Price Of Love) (Qwest/WB) LP: Republic. Includes station call letters and call times for various regions.

P1

EAST 92Q (WERQ)/Baltimore, MD 894 (WBZZ)/Pittsburgh, PA HOT97 (WQNT)/New York, NY PRO-FM (WPRO)/Providence, RI WIOQ/Philadelphia, PA WJMN/Boston, MA WPGC/Washington, DC WVKX/Providence, RI WXXS/Boston, MA Z100 (WHTZ)/New York, NY

SOUTH 95QQ (WAQQ)/Charlotte, NC 897 (WEZB)/New Orleans, LA KBXX/Houston, TX KHKS/Dallas-Ft. Worth, TX KRBE/Houston, TX KTFM/San Antonio, TX PWR96 (WPOW)/Miami, FL PWR93 (WFLZ)/Tampa, FL STAR94 (WSTR)/Atlanta, GA WCKZ/Charlotte, NC WNVZ/Norfolk, VA

MIDWEST 896 (WBBM-FM)/Chicago, IL HOT102 (WLUM)/Milwaukee, WI KOWB/Minneapolis, MN KISF/Kansas City, MO Q102 (WKRO)/Cincinnati, OH WHHH/Indianapolis, IN WHYT/Detroit, MI WJMO/Cleveland, OH WKBO/St. Louis, MO WWHY/Columbus, OH WZPL/Indianapolis, IN

EAST 93Q (WNTQ)/Syracuse, NY 98PX (WPXY)/Rochester, NY FLY92 (WFLY)/Albany, NY FUN107 (WFNN)/New Bedford, MA JET-FM (WJET)/Erie, PA KC101 (WKCI)/New Haven, CT PWR92 (WGLU)/Johnstown, PA TIC-FM (WTIC)/Hartford, CT WAAL/Binghamton, NY WAEB/Allentown, PA WERZ/Exeter, NH WKEE/Huntington, WV WKHI/Ocean City, MD WKSE-FM/Wilkes-Barre, PA WKSE/Buttalo, NY WKSS/Hartford, CT WLAN-FM/Lancaster, PA WNNK/Harrisburg, PA WPST/Trenton, NJ WQGN/New London, CT WRCK/Utica, NY WSPK/Poughkeepsie, NY WSTW/Wilmington, DE WYSR/Charleston, WV WYCR/York, PA Y102 (WRFY)/Reading, PA

SOUTH G105 (WDCC)/Durham-Raleigh, NC 195 (WAPI)/Birmingham, AL K92 (WXLK)/Roanoke, VA K106 (KIOC)/Beaumont, TX KBFM/McAllen-Brownsville, TX KHFI/Austin, TX KISX/Tyler, TX KPRR/EI Paso, TX KTUX/Shreveport, LA KZFM/Corpus Christi, TX WA1A (WAOA)/Melbourne, FL WABB/Mobile, AL WAPE/Jacksonville, FL WBBQ/Greenville, SC WBBQ/Augusta, GA WDJX/Louisville, KY WFMF/Baton Rouge, LA WHHY/Montgomery, AL WJMH/Greensboro, NC WMMZ/Gainesville, FL WNOX-FM/Columbia, SC WOVV/West Palm Beach, FL

WQUT/Johnson City, TN WRHT/New Bern, NC WRVQ/Richmond, VA WWZZ/Knoxville, TN WXXB/Ft. Myers, FL WYKS/Gainesville, FL WZAT/Savannah, GA WZYP/Huntsville, AL XL1067 (WXXL-FM)/Orlando, FL Y107/Nashville, TN

MIDWEST 96STO (WSTO)/Evansville, IN CK105 (WWCK)/Flint, MI KAYI/Tulsa, OK KJ103 (KJYO)/Oklahoma City, OK KKRQ/Wichita, KS KQKQ/Omaha, NE KWTO/Springfield, MO KZ93 (WKZW)/Peoria, IL U93 (WNDU)/South Bend, IN WGZ/Dayton, OH WHOT/Youngstown, OH WIFC/Wausau, WI WIXX/Appleton-Oshkosh, WI WKOD/Akron, OH WMEE/Fl. Wayne, IN WMGV/Appleton-Oshkosh, WI WPKR/Davenport, IA WRQK/Canton, OH WTFC/Saginaw, MI WVIC/Lansing, MI WVKX/Toledo, OH Z104 (WZEE)/Madison, WI

WEST 895 (KBOS)/Fresno, CA HOT105 (KHTN)/Modesto, CA 194 (KIKI)/Honolulu, HI KOOH/Salt Lake, HI KMKG/Colorado Springs, CO KKSS/Albuquerque, NM KXXX/Bakersfield, CA KLUC/Las Vegas, NV KPSI/Palm Springs, CA KQMQ/Honolulu, HI KRQ (KRQQ)/Tucson, AZ KWIN/Stockton, CA KWNZ/Reno, NV KZHT/Salt Lake City, UT KZMG/Boise, ID KZLU/Spokane, WA Q105 (KCAQ)/Oxnard-Ventura, CA

P3

EAST 95WAYV/Atlantic City, NJ 95XIL (WXIL)/Parkersburg, WV 95XXX (WXXX)/Burlington, VT 103CR (WCIR)/Beckley, WV WHTO/Williamsport, PA WMME/Augusta, ME WPRR/Aroona, PA WYYS/Ithaca, NY

SOUTH KCHX/Midland-Odessa, TX KISR/Ft. Smith, AR KIXY/San Angelo, TX KMCK/Fayetteville, AR KNIN/Wichita Falls, TX KQIZ/Amarillo, TX KSMB/Lafayette, LA KWTX/Waco, TX KZII/Lubbock, TX Q101 (WJDD)/Meridian, MS WBPB/Myrtil Beach, SC WFHT/Tallahassee, FL WJMX/Florence, SC WKMZ/Dothan, AL WKSF/Asheville, NC WYAV/Myrtil Beach, SC WZXX/Biloxi, MS

MIDWEST 106KHQ/Charlevoix, MI KFRX/Lincoln, NE K95 (KGLI)/Sioux City, IA KGGG/Rapid, City, SD KLYV/Dubuque, IA KMGZ/Lawton, OK KOKZ/Waterloo, IA KRCC/Rochester, MN KYYB/Bismarck, ND KZ10/Duluth, MN WAZY/Lafayette, IN WBLZ/Eau Claire, WI WBNO/Bloomington, IL WCIL/Carbondale, IL WDBR/Springfield, IL WKFR/Kalamazoo, MI WLRW/Champaign, IL WRKY/Stuebenville, OH WZOO/Lima, OH

WEST KFFM/Yakima, WA KGOV/Anchorage, AK KPRX/Anchorage, AK KQIX/Grand Junction, CO KTNF/Medford, OR KTRS/Casper, WY OK95 (KIOK)/Tri-Cities, WA Y93 (KYYA)/Billings, MT Y97 (KHTY)/Santa Barbara, CA

P2

T

II D EXTREME Up On The Roof (Gasoline Alley/MCA) LP: II D Extreme. Includes station call letters and call times for various regions.

W

JOHN WAITE In Dreams (Morgan Creek/Imago) LP: True Romance ST. Includes station call letters and call times for various regions.



P1 Major Markets

Table with 2 columns: LW, TW. Lists top 40 songs for Major Markets, including Mariah Carey, Janet Jackson, and Toni Braxton.

48 REPORTERS

Table with 2 columns: MOST ADDED, HOTTEST. Lists top added and hottest songs for Major Markets.

P2 Secondary Markets

Table with 2 columns: LW, TW. Lists top 40 songs for Secondary Markets, including Mariah Carey, Billy Joel, and Def Leppard.

96 REPORTERS

Table with 2 columns: MOST ADDED, HOTTEST. Lists top added and hottest songs for Secondary Markets.

P3 Smaller Markets

Table with 2 columns: LW, TW. Lists top 40 songs for Smaller Markets, including Billy Joel, Mariah Carey, and Def Leppard.

53 REPORTERS

Table with 2 columns: MOST ADDED, HOTTEST. Lists top added and hottest songs for Smaller Markets.

PERFORMING WHERE PLAYED

Table with 5 columns: Artist/Song/Label, Reports, Report %, Conversion %, Top 15%. Lists performing artists and their chart performance.

Note: See Parallels for a complete picture of station activity. New records with large add totals won't show in Performing Where Played until those adds convert to chart.

PERFORMING WHERE PLAYED is a weekly listing of records in New & Active and Significant Action with:

- 25 or more reports
• Chart positions at 50% or more of stations reporting them.
• No more than five fewer total reports than the previous week's.

See Parallels for a complete picture of all station activity.

NEW ARTISTS

Table with 2 columns: Rank, Artist/Song/Label. Lists new artists and their report counts.

New artists have not yet had a CHR Breaker.



# UB40

## Higher Ground

**OUT OF THE BOX AT:**

**STAR94 add 29**

**KRBE 20**

**KIIS 17**

**Q106 16**

**KWNZ 20**

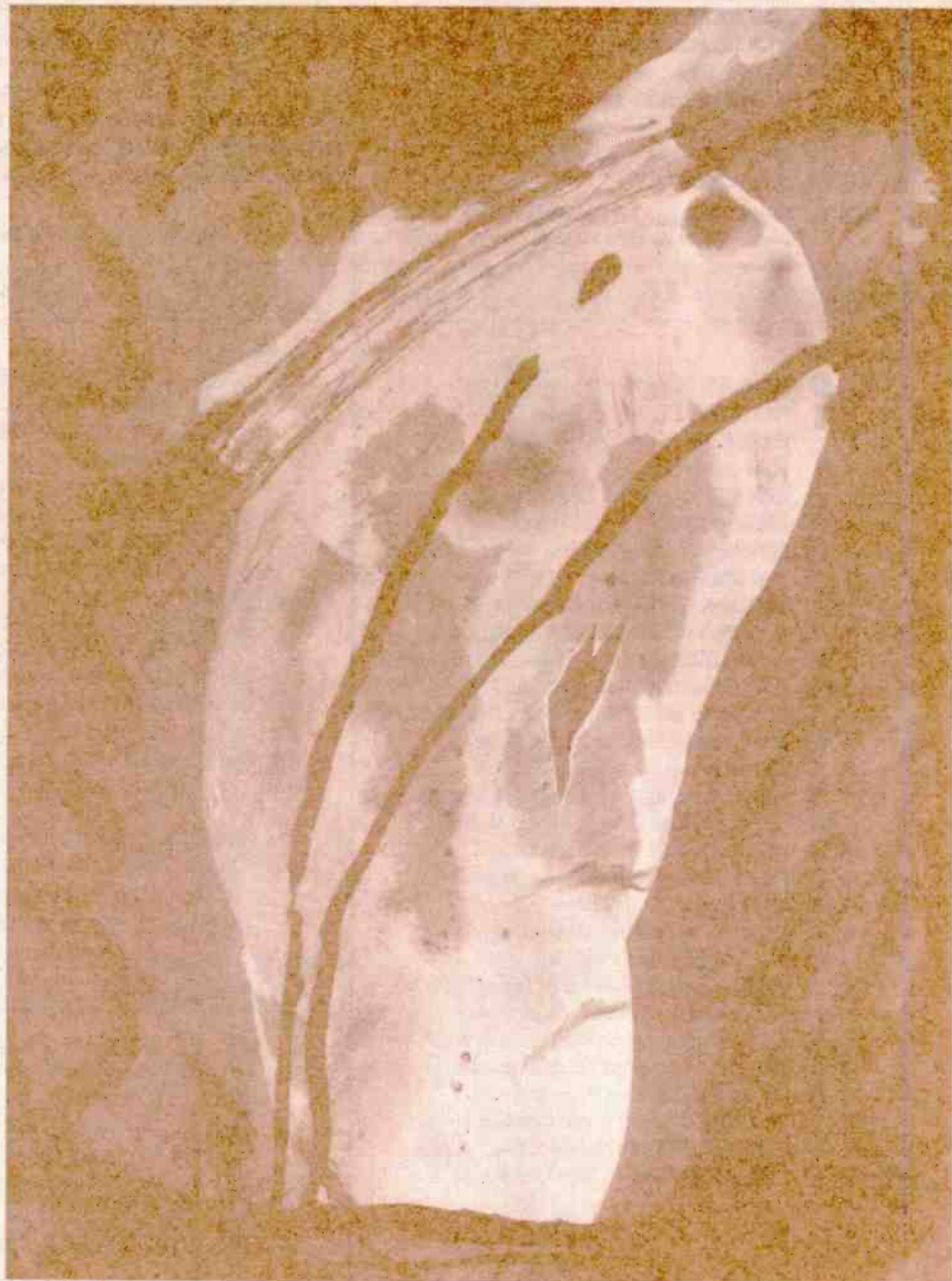
The follow-up to the #1 smash

*"Can't Help Falling In Love"*

from the platinum album

*Promises and Lies.*

Produced by UB40  
David Harper Management, Ltd.



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Virgin

