

# TOP 40 AIRPLAY

# Monitor

• We Listen To Radio •

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## TOP 40 HIGHLIGHTS

### MAINSTREAM

#1

SEAL

Kiss From A Rose (ZTT/SIRE/WARNER BROS.)

### AIRPOWER

MICHAEL JACKSON • You Are Not Alone (EPIC)  
ALANIS MORISSETTE • You Oughta Know (MAVERICK/REPRISE)  
SELENA • I Could Fall In Love (EMI/LATIN/EMI)

### NEW RELEASES

LISA LOEB & NINE STORIES • Do You Sleep? (GEFFEN)  
EDWIN MCCAIN • Solitude (LAVA/ATLANTIC)  
MIISA • All Or Nothing (ICHIBAN)  
THE REMBRANDTS • This House Is Not A Home (EASTWEST/EEG)  
SHAGGY FEATURING RAYVON • In the Summertime (VIRGIN)  
JILL SOBULE • Supermodel (LAVA/ATLANTIC)

### RHYTHM-CROSSOVER

#1

MOKENSTEF

He's Mine (OUTBURST/RAL/ISLAND)

### AIRPOWER

COOLIO FEATURING L.V. • Gangsta's Paradise (MCA)  
MONTELL JORDAN • Somethin' 4 Da Honeyz (PMP/RAL/ISLAND)  
JANET JACKSON • Runaway (A&M)

### NEW RELEASES

MARY J. BLIGE • Natural Woman (UPTOWN/MCA)  
C + C MUSIC FACTORY • Robi Rob's Boriqa Anthem (COLUMBIA)  
DIAMOND FEATURING D-ROCK • Bankhead Bounce (EASTWEST/EEG)  
EAST 17 • Hold My Body Tight (LONDON/ISLAND)  
DOUG E. FRESH • Where's Da Party At? (GEE STREET INDEPENDENT/ISLAND)  
SHAGGY FEATURING RAYVON • In The Summertime (VIRGIN)

### ADULT

#1

SEAL

Kiss From A Rose (ZTT/SIRE/WARNER BROS.)

### AIRPOWER

MICHAEL BOLTON • Can I Touch You There? (COLUMBIA)  
TAKE THAT • Back For Good (ARISTA)  
SELENA • I Could Fall In Love (EMI/LATIN/EMI)

### NEW RELEASES

FOREIGNER • I Keep Hoping (GENERAMA RHYTHM SAFARI/PRIORITY)  
AARON NEVILLE • Use Me (A&M)

## Top 40s Try AC, Return From Wimpdom, And Live To Tell About It!

by Keri Carter

"You can't put ketchup in a mustard bottle."

WNCI Columbus, Ohio, APD/MID Dan Bowen is talking about the hard lesson that he and PD Dave Robbins learned last year when the heritage top 40 station strayed into AC waters to chase those elusive upper demos. "We thought we could change people's perceptions of this station, but we didn't," says Bowen. "People had a perception that WNCI played the hits . . . it took about six months before they figured out we had stopped playing hot new music, and subsequently, the ratings started to erode rapidly."

WNCI decided to pick up its tem-

po and jettison its "Best of the '70s, '80s, and '90s slogan" in favor of "WNCI picks you up and makes you feel good," making a conscious musical statement by playing new music again. "Our 18-49 listeners used to perceive WNCI as hip enough to listen to, both in music and personality, and we were steadily losing that position the longer we fostered an AC image," says Bowen. In the Spring Arbitron, WNCI was No. 1 again in its market.

WNCI's lesson has been duplicated by more than one top 40 station that made the move toward a top 40 adult or even AC format, only to realize that the 25-54 demos were already too crowded, that the AC for-

*Continued on page 6*

# SuperModel

SUMMER 1995

## Jill Sobule's

single from **Clueless**  
proven to make you  
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Impact At  
Radio This Week!

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Survey says:

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## Diana Confides In Priest



She is superstar Diana Ross, right. He is WFLZ Tampa, Fla., mixer Stan Priest. They are captured together at a listening party in Orlando, Fla., for Ross' new album.

## Visiting Ezra By The Pound



KRBE Houston gave 20 listeners a chance to have dinner with Better Than Ezra before its recent show in that area. Shown, from left, are BTE's Tom Drummond, KRBE's Sharon Dastur, BTE's Kevin Griffin, KRBE's Michele Fisher, and the group's Cary Bonnacaze.

## Filet Of Souls



Blessid Union Of Souls took 70 contest winners to Max's South Beach in Miami Beach, Fla., for a preconcert dinner as part of a promotion with WHYI (Y100) Miami. Shown, from left, are Max's Kerry Simon, Y100's Julie Wilson, and band members Eliot Sloan and Jeff Pence.

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## PROGRAMMER PROFILE

### Mix 93.3 PD Steve Wall Proves Kansas City Knows How To Dance

**W**hether there's really a new dance revolution brewing is still open to discussion (see Top 40 Topics, page 3), but if there is, one of its unlikely birthplaces will have been Kansas City, where KMXV (Mix 93.3) began its move to a dance-flavored top 40 format *before* KIIS Los Angeles, KUBE Seattle, or WNVZ Norfolk, Va. This spring, the station was up 4.0-4.5 12-plus under PD Steve Wall.

Wall was hired for afternoons last year by KUDI/KMXV operations director Tom Land before being upped to PD in November of 1994. In that time, Wall says, "KMXV has evolved from a hot AC, which complemented [soft AC] KUDL." Against the advice of a former consultant, GM Fred Murr decided to separate the "two Siamese twins" and target a younger demo with KMXV. Murr felt he'd rather have one station with a 10 share and one with a 3, rather than two stations with 3 shares, according



*The pop-sounding melodic records seem to work well with our target audience of 18-34 females. We strive to superserve the pop culture'*

Steve Wall  
Program Director  
KMXV Kansas City

to Wall. Then-consultant Steve Perun was brought in to oversee the flip to top 40 in late 1993.

"The station initially was a mass appeal top 40 station which clumped different types of songs together: urban, rock, and AC," says Wall. "It was easy to listen to the station and figure out we had to even up the flow, spread out the various elements a bit, and look at the research. We found out that the Melissa's and Cranberries weren't really working alongside Janet Jackson, Jade, and TLC. We decided the best thing to do was superserve the women who love dance and pop/rhythmic music. Of course, there's always the occasional Rembrandts or Seal record that everybody ends up playing."

Then again, not every rhythmic top 40 station has played Rusted Root like KMXV. "I saw the video on VH1, and I loved it. We popped it on the air 2-4 times a day, and it pulled [an] instant reaction. It's now top 10 phones and top 15 callout." Blues Traveler is another recent addition to the station. "It's top 10 nationally, and a lot of people have warmed it up for me," says Wall. "We popped it in mornings and it's pulling phones. The pop-sounding melodic records seem to work well with our target audience of 18-34 females. We strive to superserve the pop culture."

It's because he can still play some nondance records that Wall says, "I consider us mass appeal top 40 for 1995. Rhythm and dance music are not going away. People, especially women, love to dance... The minute the industry tries to label us as something, they're cutting off their nose to spite their face. The problem with putting us in a rhythm box is we're never going to play all those rhythm records. It's bad enough now we're not playing certain mainstream records, so some people think we shouldn't be reporting mass appeal. A lot of other mainstream stations aren't playing them either. If they are, they're only

spinning them a few times a day.

"KHS Los Angeles plays a lot of rhythmic music... stations like that may also be spinning a Bryan Adams record because nobody else in the market is," Wall continues. "It would be stupid to put us in [the crossover] box, because we're not going to play rap records... I'll play the next Salt-N-Pepa or Jazzy Jeff if it's really poppy, but it's my experience that 18-34 women, for the most part, don't love rap music."

Here's a sample of KMXV in late nights: All-4-One, "I Can Love You Like That"; Salt-N-Pepa, "Whatta Man"; Le Click, "Tonight Is The Night"; Alex Party, "Don't Give Me Your Life"; Zhane, "Hey Mr. DJ"; TLC, "Waterfalls"; Des'ree, "You Gotta Be"; Montell Jordan, "This Is How We Do It"; Sophie B. Hawkins, "As I Lay Me Down"; and the Rembrandts, "I'll Be There For You."

Regarding the competition, Wall says, "We have a very strong urban station here, KPRS, which is celebrating their 45th anniversary. We share about 12%-15% of our audience with them. They're a solid station with a huge gold library." Crosstown KISF recently completed its transition from top 40 to modern rock, and Wall says, "We still share about 20% of our audience with KISF because the old top 40 perception is still there. People still think they're playing Janet Jackson records. In our perceptual research, listeners still have a higher expectancy for KISF to play "Water Runs Dry" than they do of us. That may take a while to drop off."

KMXV's morning team is "Danny & the Barber," featuring Danny Douglas, Karen Barber, and Richie Cunningham. "Danny came from KJYO (KJ103) Oklahoma City, where he was No. 1 for quite a while," says Wall. "He's one of the funniest, most innovative morning guys I've ever worked with. He also has a good head for not going too blue, and our female demos show it. Right now we are at a 10.1 [and third] with 18-34 women in morning drive."

"Karen Barber is the queen of the market. Everybody knows her name, and everybody loves her. Our last focus group showed her the most popular personality in town."

Middays belongs to production director Mike O'Brien, followed by Jackie Lucky, who does Wall's old shift, 1-3 p.m. Former morning guy Dennis Pryor is now doing afternoons. "He's a great comedy writer, and everybody in the Midwest knows his name," says Wall. Market vet Kelly Urich does nights. T.C. handles overnights. Wall, meanwhile, is fielding a lot more music calls than before, following the elimination of off-air MD Jon Anthony's position.

Wall started in radio at age 15 at KICX Kearney, Neb., then crossed the street to become the teenage PD at KZMT. His next claim to fame was programming Billboard station of the year KSKG Salina, Kan., then a short stint in Kansas City for Dene Hallam at KCPW (Power 95). Wall next moved west to KDON Monterey, Calif., as APD/afternoons, then was upped to PD three months later. He next programmed KKXX Bakersfield, Calif., for two years, then spent nine months as PD of XHTZ (Z90) San Diego, then spent another nine months, literally, on the beach before joining KMXV.

KMXV/KUDL owner Apollo Radio is in the process of merging with Terry Jacobs' Regent Broadcasting. "[Apollo principal] Bill Stakelin really... puts radio people in the building... Right now we might be one of the lowest-rated, but we're one of the highest billers in the chain and the third highest-billing Kansas City combo in the past several years. Our GM, Fred Murr, has a great feel for what's going on. When you have someone like Fred who has that kind of mentality, plus the kind of staff we have found, we know we can win."

KEVIN CARTER

# ultimate KAOS

*some girls*

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KTFM  
KCAQ  
WWKX  
KPRR  
WLAN  
WJJS  
KBFM  
KQKS  
WYCR  
WJMN  
KZHT  
KDWB  
WTWR



The 1st single from the forthcoming album self-titled ULTIMATE KAOS



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## Return From Wimpdom

*Continued from page 1*

mat had trouble of its own, or that their stations were too entrenched as top 40 to be redefined. WYIY (Y107) Nashville, WZOK Rockford, Ill., WWST (Star 93.1) Knoxville, Tenn., KSLY San Luis Obispo, Calif., and WZST Chattanooga, Tenn., have all made the move back from borderline AC in the last 12-18 months, while such mainstream ACs as WSSX Charleston, S.C., and WMXQ Birmingham, Ala., have also started transitions back to adult top 40 formats.

### Q102 SAYS ADIEU TO 'POOH' & WKDD PULLS TRIGGER TOO

Word of WNCL's success seems to have traveled Interstate 71 in both directions, reaching WKQQ (Q102) Cincinnati to the south, and WKDD Akron, Ohio, to the north. Earlier this year, Q102, citing a need to refocus, straddled the border between top 40 and AC, moving such records as Kenny Loggins' "House At Pooh Corner" into heavy rotation. Q102 remains an adult top 40, but, under consultant Bill Richards, has added more rock, ranging

***AC is not a natural environment for the work-place in this area. They expected more tempo, more fun, and a more foreground presentation.'***

from Better Than Ezra to Green Day to Alanis Morissette, that it might not have previously played, and is now more dayparted:

WKDD also abandoned its top 40 heritage a few years ago, straying too far into the traditional AC arena, according to PD Chuck Collins. "I learned what I like to call the 'Dave Robbins lesson'... Fortunately for him, he recognized it early enough and was in a powerful enough position to be able to turn it completely around. He said, 'Screw it, we're a CHH.' Today, WNCL is sitting at a 9 share again."

Collins says WKDD initially headed toward AC because of market fluctuations at that time. "We tried to fill that AC gap, but what happened instead was we created another gap on the side of more tempo, more texture, more aggression, and more new music." He also learned that "if we were really going to put an AC station or even a hot AC on the air as it was defined in 1994, we couldn't have done it with the WKDD call letters. Listeners couldn't make that adjustment."

In addition, Collins says, "We had taken the fun out of listening to the station. It's OK to be conservative in how fast you get on certain records, but not acceptable in your on-air presentation... It's not a natural environment for the workplace in this area either. They expected more tempo, more fun, and a more foreground presentation."

WKDD's road back to top 40 began by removing some of the extremes, starting with artists perceived as strictly AC (Bette Midler, Kenny G, etc.), as well as some of the '70s rock with which the station had flirted. Collins also used modern rock crossover artists to raise its tempo and hipness factor. "I feel that [adult top 40] has just recently stood up on its little Bambi-like knees, based on the artists we now embrace as core, such as Janet Jackson, Elton John, Rod Stewart, the Gin Blossoms, R.E.M., Hootie & the Blowfish, Melissa Etheridge, Sheryl Crow, etc. Music like this has also helped capture those top 40 listeners who weren't embracing the more rhythmic top 40 trends. In this market it also pulled in a lot of females who [listened to rock radio, but] thought AOR was too hard or too gold-based."

### Y107 KICKS 18-34 INTO GEAR

Nashville's Y107 had been through many recent incarnations, according to PD Charlie Quinn, most recently as an adult top 40 under consultant Gary Berkowitz. "Y107 had not sent a consistent signal during the last five years," Quinn says. Former PD John Ivey was brought in to move Y107 back to its heritage mainstream direction last year. When Ivey left for WKKS-FM Boston, Quinn continued to slap a fresh coat of paint on the station.

"We didn't want to be perceived as the same old thing," says Quinn. "We wanted to capitalize on our top 40 heritage and move it into the '90s. We used the image of 'New music' as our primary selling point." Quinn also added some fresh faces to the mix, releasing his morning show in favor of Danny & Brian, moved Gator Harrison from nights to afternoons, and hiring Boomer from Cape Girardeau, Mo., for nights. "I wanted to make sure our audience perceives the station as moving forward and improving. We had been putting people to sleep and disappointing them," says Quinn. "After years of appearing stale and static and not catering to their needs, we had to kick the 18-34s into gear and respark their interest."

Charleston's WSSX is in the process of making its move from AC to adult top 40, according to Rex Tackett, president of parent Wicks Broadcast Group. Tackett's base of operations is WZST, which initially billed itself as hot AC, but which has since posted Chattanooga's best top 40 numbers in years. "The station dominated in teens right away, but has also started to age nicely on its own, rather than us deliberately marketing or programming specifically to attract adults," says Tackett.

Because of top 40's comeback nationally, Tackett and company decided to move WSSX away demographically from sister soft AC WSUY. "We wanted to stop competing against ourselves," says Tackett. "We found more available audience in the 18-34 and 18-44 demos," Tackett adds. "We don't consider this a format change, it's more of an adjustment, a contemporizing move. WSSX already had a foreground presentation with many regular top 40 elements—it's a heavily promoted station that's always on the street and constantly doing club and bar promotions."

### LISTENERS RELEARN THE FORMAT

Star 93.1 OM Jim Richards calls his format adjustment "more of a change in the marketplace than a change in format. A year ago, because there had been no top 40 in the market for a while, we were extremely safe and conservative in our presentation and song selection." Since most of the '80s and early '90s product had no burn, still sounded fresh, and tested well with high favorability, WWST didn't have to rely on new, unproven music. "A year of playing the hits now allows us to play more current music because our listeners are now familiar with the station, so we can take some chances." Through call-out, he found out that his 18-34s wanted artists like Blues Traveler, Gin Blossoms, Dave Matthews Band, Real McCoy, Boyz II Men, and Hootie & the Blowfish.

"Our goal is to focus our presentation and make sure everything we do relates to women 18-34, with an emphasis on 25-34 during the day, then begin shifting to 18-24 as we move into late afternoons and nights." Richards says WWST, unlike some other top 40 stations, does not pretend to be an AC station. This spring, WWST was up 8.2-11.6 in 18-34, despite being a 6,000-watt station in a six-county metro with terrain problems.

"Finally, there's a top 40 in the market, and people now know what top 40 is supposed to sound like," says Richards. "They know we're not going anywhere, and they've accepted us as a fun, bright, upbeat station they can trust. If we ever do go out on a limb, we hope they'll give us the benefit of the doubt. We'll keep our listeners up to date, but not become too hip for the room."

## PROMOTIONS

*by Kevin Carter*

### Stations Need To Sell Their Images As Well

**A** guest column from WKQQ (Q102) Cincinnati marketing and promotions director Von Freeman (513-763-5673).

OK, so you're a radio promotions person. You've got your basics down pat. You put new winner's forms in the studio every morning, along with the day's new liners. Maybe today your jocks will be giving away Pearl Jam concert tickets, or maybe (but I hope not), remote-controlled Oscar Meyer "Wiener-Mobiles." (I mention those only because one of our account execs just put one on my desk.) Let's face it, even your summer interns can handle that.

Today's successful promotions and marketing directors are finally earning more respect because they've also become adept "image makers." These professionals are keenly aware of their target audience and have worked closely with the programming team in order to turn what may look on the surface to be another ugly sales promotion into a successful promotion that fits the image and the attitude of the radio station, thus creating a "win-win" situation for sales and programming.

What separates the stations winning in market share and profits from the losers is the development of a powerful image—one that builds passion, a strong emotional bond, and listener loyalty. Today's promotions and marketing directors must find that image and work every promotion to fit into that image. Anyone in your market can give away a trip, but it's the innovative promotion and marketing person who can mold those trips into your station's specific image, complete with some wild spin that will lead your cume into loyalty. One of the simplest ways we try to do that at Q102 is to be overly honest with our listeners. Example: "A client just paid Q102 a ton of money to give this stuff away, so if you want it, give us a ring." That may not read well on paper, but that's how our listeners speak to each other, so we believe it works.

It goes deeper than the way your on-air personalities deliver a line. It's the look of your station's logo, your latest T-shirt design, your bumper stickers, and the way your station is presented at an outdoor event or concert. The promotions must have an attitude that is unique and consistent with that of your radio

station. Q102 PD Jimmy Steal gave me this piece of advice that I use to measure every promotion or contest: "Keep the radio station entertaining to the nonparticipating contest cume; stress excitement, consistency, and originality from all on-air promotions."

If you're currently a radio promotions person, you've realized by now that the same listeners are winning over and over. Although we do what we can to get other listeners in the game, it's only a small percentage of your cume that actually plays your contests. Therefore, it makes good sense to keep those everyday giveaways sounding interesting to the nonparticipating contest cume. Research has consistently shown that the noncontest cume does enjoy listening to other people win, as long as it's compelling.

If you sell your station's image well, you'll become a valuable asset to your radio station. Stations that use on-air promotions and giveaways just to boost time spent listening and/or cume are missing the point. Use those on-air promotions and giveaways to sell an attitude and a lifestyle. That's how radio will win in the long run. Too many stations still rely on '80s-style selling points, such as "10 songs in a row" or "Here comes another 45 minutes." To quote a recent article, "You need to stand out and sound like nobody else on the radio. That could mean being fun or being cool. B.S. detectors these days are in overdrive. You can't do something that will come off as contrived or lame, unless you're making fun of yourself."

The bottom line: Everything you do—outside marketing, sales promotions, jock appearances, station T-shirts, the look of your promotional van, station promos, etc.—combines to create the perception your listeners have of your station. I believe these elements (that many stations still take for granted) will motivate a listener to over-report a station in Arbitron. Today, it's just not enough to have a well-focused music position; that's why winning stations hire a promotions and marketing director. Don't rely on the same old way of doing business. A strong, consistent image, with a strong, consistent marketing director behind the wheel, will help your program director achieve strong Arbitron results.

### Q102 Rogered Roundly



**WKQQ (Q102) Cincinnati promotions director Von Freeman, this week's guest promotions columnist, sings with first-family member Roger Clinton at the station's "Almost Presidents Day."**

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8/30 Blossum, Cleveland, OH  
9/01 NY State Fair, Syracuse, NY  
9/03 Molson Amphitheater,  
Toronto, ON  
9/04 Meadows Music, Hartford, CT  
9/09 Arena, Miami, FL  
9/10 Sundome, Tampa, FL  
9/12 Civic Center, Charleston, WV  
9/13 Blockbuster, Charlotte, NC

9/15 Walnut Creek, Raleigh, NC  
9/16 Lakewood, Atlanta, GA  
9/19 UTC Arena, Chatanooga, TN  
9/20 Starwood, Nashville, TN  
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TOP 40

AIRPLAY

# Monitor POWER

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FOR WEEK ENDING

1 9 9 5

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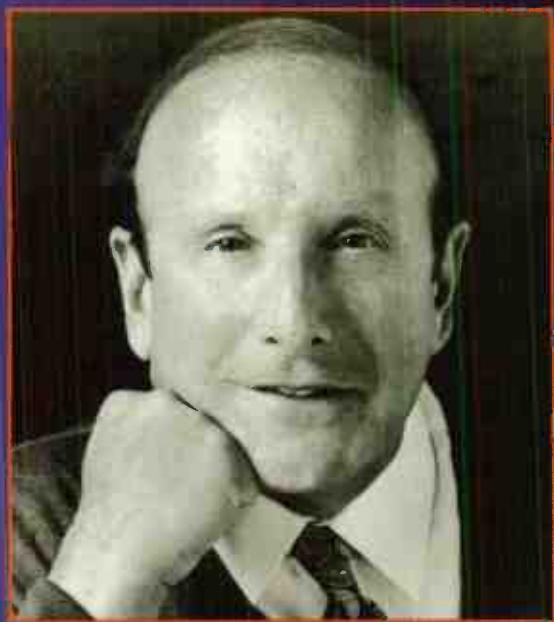


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# the rembrandts

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TOP 40:

IMPACTING AUGUST 28TH

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WRZX	WEQX
WRXQ	& MORE...

#27 - P&R ROCK RADIO CHART

#25 - R&R PROGRESSIVE CHART

## EDWIN McCAIN



Featuring Guest Vocalist:  
**Darius Rucker**  
of Hootie & The Blowfish

from the forthcoming album  
*Honor Among Thieves*

produced by Paul Fox

opening for **Hootie & the Blowfish**  
on tour starting august 15

Talk to us: [AtlanticOL@aol.com](mailto:AtlanticOL@aol.com) [747741026@compuserve.com](mailto:747741026@compuserve.com)

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IN ASSOCIATION WITH  
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★ PRESENTS ★

# THE SHOW

## THE SOUNDTRACK IN STORE NOW

featuring

THE  
DOVE SHACK

"Summertime in the LBC"

68 BILLBOARD HOT 100

TOP 10 PHONES:

KPWR 31x 92Q 12x  
WJMH 26x WJJS 32x

ALSO PHONES AT:  
WWKK 18x WOCQ 18x

NEW LAST WEEK:

FLAVA-AM

ALSO SPINNING:  
Z90 12x KCAQ 8x

ONYX

"Live!!!"



TOP 10  
MOST REQUESTED

REDMAN/  
METHOD MAN  
"How High"

DEBUT 66 BILLBOARD HOT 100

HOT 97, NYC - #1 MOST PLAYED, 51x  
WJMH - TOP 10 PHONES, 21x

92Q 20x  
WPGC 14x  
FLAVA-AM 40x

ALSO SPINNING:

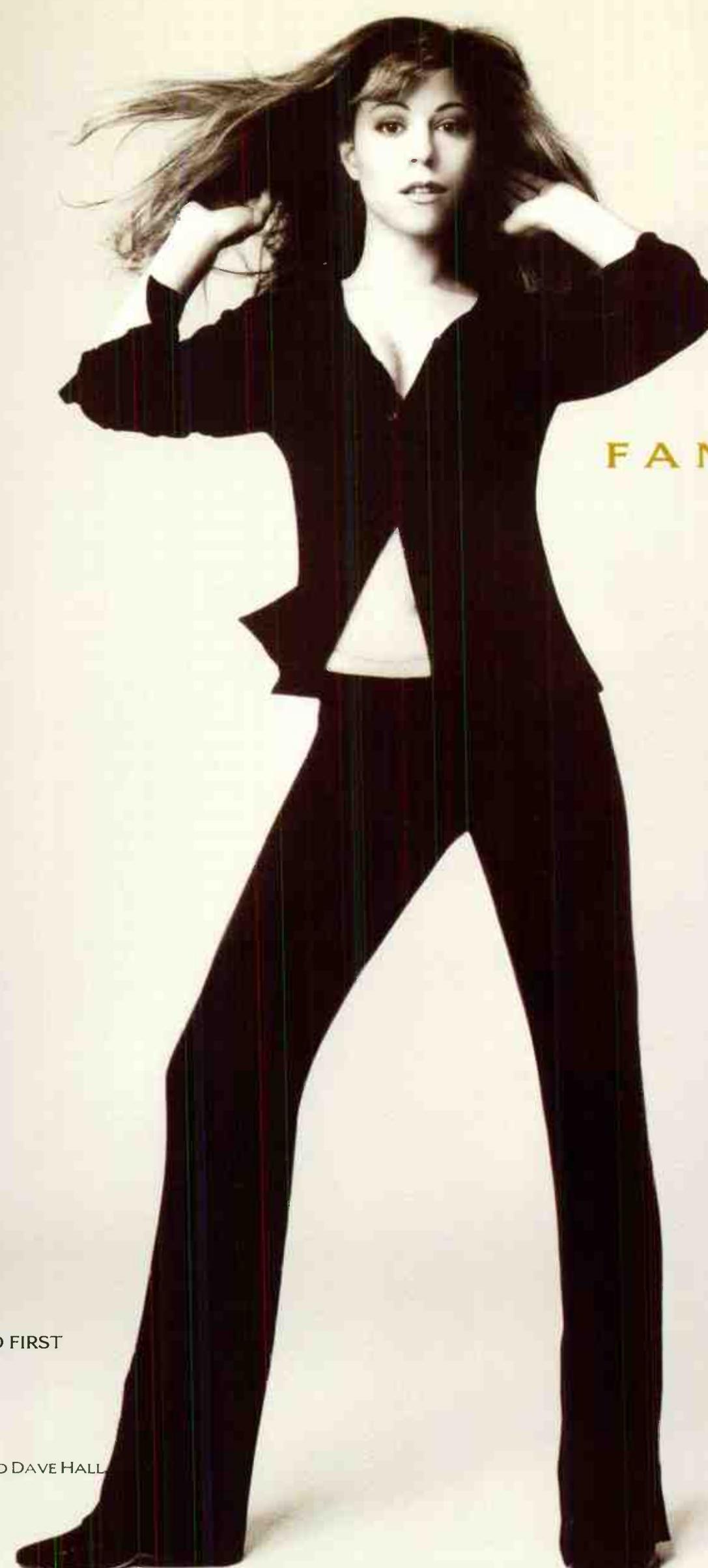
KPWR  
Z90  
KBXX

THE  
BOX #4 MOST REQUESTED

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