

I N S I D E:

**CONGRESS EYES
NEW TAX BILL**

Legislation to grant broadcasters tax writeoffs for FCC licenses is moving again on Capitol Hill.

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**MAKING YOUR
STATION INVINCIBLE**

The best way to protect yourself against attack is by being prepared. Lee Abrams reveals the basics of self-preservation.

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BLACK MUSIC TRIBUTE

R&R's annual salute to Black Music Month features revealing interviews with the movers and shakers of the Black radio and record industries:

- Top programmers explain how they defend against hybrid formats
- Key label execs examine the latest musical trends
- Influential musicians analyze the increased emphasis on vocals

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**FRAGMENTATION KEY
TO FORMAT PANELS**

Although format sessions at R&R Convention '92 varied in form and content, they were tied together by a universal theme: the continuing effects of fragmentation.

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IN THE NEWS...

- John David Sr. VP/Radio at NAB
- Bill Curtis grabs PD chair at KVIL/Dallas
- Mike Stradford VP/Prog. at KKBT/L.A.
- Bill Pugh takes PD post at WSHE/Miami

Newsstand Price \$6.00



**Veronis, Suhler Sees
Big Industry Gains**

Radio, records to rise \$3 billion each by '96

Radio industry advertising revenues are projected to grow 6.4% per year during the next five years, according to a new forecast by New York media investment bankers Veronis, Suhler & Associates. Music industry revenues are expected to jump 6.3% each year to reach \$10.6 billion in 1996.

VS&A said in its sixth annual *Communications Industry Forecast* that overall radio industry revenues of \$8.45 billion in 1991 will grow to \$11.5 billion in 1996. Local stations will account for most of the increase; however, radio networks are expected to experience significantly better times after sever-

al years of stagnation.

"Radio will benefit during the next five years as prospects for an expanded economy and the completion of retail restructuring lead to expanded advertising budgets," said VS&A President John Suhler.

VS&A expects that continued gains in out-of-home listeners will stabilize radio audiences, especially since a slowdown in cable and home video penetration is occurring. Noting that "radio continues to evolve into a medium mostly heard out of the home," the report said at-home audiences accounted for only

RADIO REVENUE GROWTH/

See Page 28

**ABC, CBS Radio Nets Go
For The Hard Copy**

Printed news services seen as supplemental

Two of the country's largest radio nets will begin providing hard copy news to their affiliates this summer. Both, however, deny any attempt to take business away from Associated Press, the dominant player in the newswire business.

ABC Radio Networks said last week it will feed a variety of news services — from local weather forecasts to international reports — to its affiliates via the network's data system. Three days after the ABC announcement, CBS Radio said it will offer the Zapnews service to its affiliates during drivetime hours via fax machine.

"The times have changed from the days when 95 percent of radio stations had a wire service," remarked ABC Radio VP/News Bob Benson. "Today, there are thousands of radio stations operating without one, but they still might need news during morning drive or updates on sports scores."

The "ABC News Wire" will be supplied and written by Reuters and Gannett News Service, and fed down the addressable ABC data printers installed in each ABC and Satellite Music

Network affiliate. Stations will have the ability to select only the categories of information they desire.

According to CBS Radio VP/Programming Frank Murphy, affiliates will be able to select morning and afternoon drive reports from various news, sports, and weather menus. Stations that desire hard copy news at other times will be referred

HARD COPY/See Page 28

**White Set To
Manage WNEW
(AM) & WYNY/NY**

Veteran broadcast executive Richard White has been named Station Manager for Westwood One's WNEW (AM) & WYNY/New York.



White

"I am extremely delighted to have such a charismatic leader as Rich White at our New York properties," said WWI Exec. VP Bob Moore. "I've known Rich for over 10 years, and he has always demonstrated an ability to motivate people and increase sales and ratings." WHITE/See Page 28

**WSB's Neil To
Head Cox Radio
Station Group**

Cox Broadcasting has promoted Robert Neil to Exec. VP/Radio. He replaces Michael Faherty, who was named Exec. VP/Cox Broadcasting. Neil was previously VP/GM of



Neil

Cox's WSB-AM & FM/Atlanta and Radio Regional VP, East. No replacement has been named at WSB.

Cox Broadcasting President Nicholas Trigony told R&R that Neil "brings extensive radio management and programming experience to his position — and as Regional VP, he has proven his ability to assume responsibility for multiple stations."

Neil joined WSB as Station Manager in 1986. Two years later he was named VP/GM of Cox's WWRM/Tampa. In 1989 he returned to WSB as VP/GM.

According to Trigony, Faherty's new assignment will involve him in "projects that involve the entire scope of the [broadcast] division." Faherty is currently on a medical leave of absence.

Stern Stages 'DeBella De Ball'



Acknowledging it was the "cruellest thing we've ever done," Howard Stern, a master at baiting opponents, held a "DeBaldy Divorce Party" in Philly in "honor" of WMMR morning rival John DeBella, who's recently separated from his wife. (Stern is simulcast on Philly Classic Rocker WYSP.) Despite foul weather, several thousand people gathered near the MMR studios last Friday (6/19) to taunt DeBella and hear live renditions of vicious song parodies cooked up by Stern's listeners. Pictured on stage are (l-r) Stern (in gladiator drag), contest winner, "Stuttering John" Melendez, Jackie "The Joke Man" Martling, and Scott "The Engineer" as DeBella.

OBITUARY

**Industry Mourns
Rick Sklar**

Rick Sklar, the pioneering radio programmer who helped turn WABC/New York into the most-listened-to CHR station of all time, passed away Monday (6/22) during an operation on his foot. He was 62.

Sklar's daughter, Holly, said her father had the minor surgery to correct a running injury and died shortly after undergoing general anesthesia. Further details were not available.



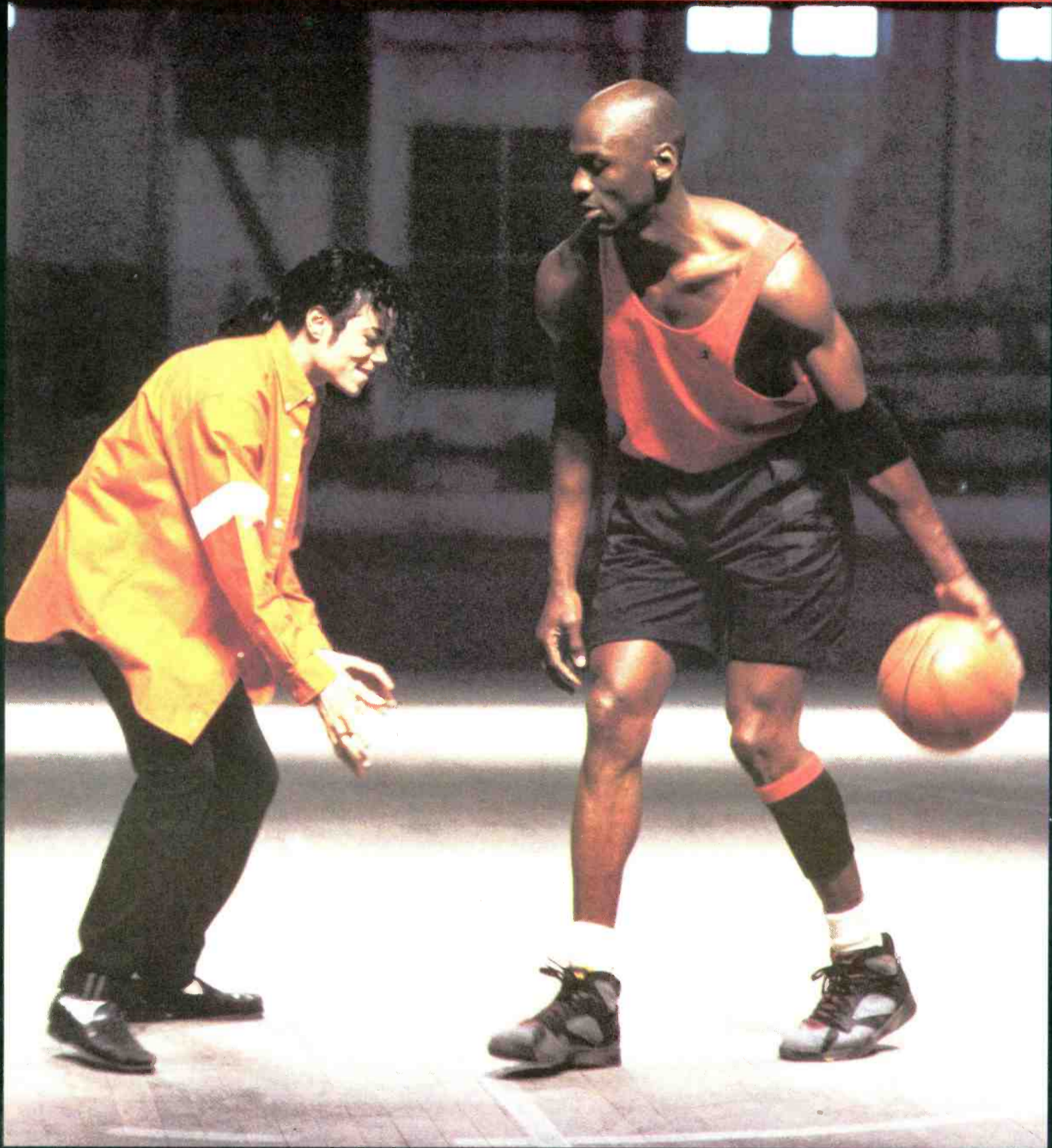
Sklar

Friends and co-workers were stunned by the news.

"Rick gave Dan Ingram, Ron Lundy, and me our first breaks," said WCBS-FM/New York air talent Bruce Morrow. "The three of us are united in our grief and are very shocked. It's a very sad end; it doesn't make any sense."

SKLAR/See Page 28

"JAM"



SLAM DUNK



Executive Producer: Michael Jackson. Produced by Michael Jackson, Teddy Riley and Bruce Swedien.
Epic® Reg. U.S. Pat. & Tm. Off. Marca Registrada. / e is a trademark of Sony Music Entertainment Inc. ©1992 MJ Productions Inc.



NAB Taps David For Radio Div.



NAB lobbyist John David has been named Sr. VP/Radio, effective July 7. He replaces Lynn Christian, who has resigned to return to his Los Angeles home.

"John David knows the radio industry thoroughly," said NAB President Eddie Fritts. "He understands the congressional and regulatory issues important to radio, and his background at NAB prepares him to be an effective advocate."

David has been NAB's VP/Broadcaster Congressional Relations since 1989. In that post he oversaw the trade group's political action committee, TARPAC, and its Legislative Liaison Committee.

Prior to joining NAB, David was the owner of J.R. Broadcasting Co., licensee of KFSB/Joplin, MO; KIQX/Webb City, MO; and KDBQ/Pittsburg, KS.

Curtis Named PD At KVIL/Dallas

AC WWDE/Norfolk PD Bill Curtis has accepted a similar assignment at Infinity AC KVIL/Dallas. Curtis joins his new station next Wednesday (7/1) and succeeds Michael Hedges, who recently exited to return to his consultancy.



Curtis

Legendary KVIL morning man Ron Chapman had been handling day-to-day programming duties.

Curtis told R&R, "KVIL is a very special station which I've admired for years. [When] I was 12 years old, I'd listen to tapes of Ron Chapman and always hoped I could someday be part of it. It's a privilege to join an organization with so much talent and resources."

Prior to joining WWDE three years ago, Curtis programmed crosstown Norfolk AC rival WJQI. He also worked at WSNY/Columbus, OH; WNNS/Springfield, IL; and WFMK/Lansing.

STAR 94 Moves Chesnut To PD

WSTR (Star 94)/Atlanta MD Lee Chesnut has been promoted to PD at the Jefferson-Pilot CHR.

OM Tony Novia told R&R, "When we brought Lee into Star 94 back in January, it was our opinion that we'd hired one of the best music directors in the nation. It's now time to see what he can do as our new PD. I'm sure he's going to be one of the best in this category as well."

Chesnut told R&R, "The main thing on my mind right now is that we've found a spot in the market. CHR is about to get hot again, and this station sounds like successful CHR's sounded a few years ago. [We're] current-based and appeal to a wide set of demos on either side of the 25-34 focus."

Lennon's LIFEbeat Legacy



Cyndi Lauper (l) and Nona Hendryx (r) joined Yoko Ono as she presented LIFEbeat with an original John Lennon artwork. The piece was recently printed in a NYC benefit concert program.

Middle East Broadcasting Wins UPI With \$3.95 Million Offer

Judge gives preference over bid by Charney

London-based Middle East Broadcasting Centre Ltd. emerged the victor in a heated bidding war for United Press International Tuesday (6/23) before a federal bankruptcy judge in New York.

The Saudi-owned company, known as MBC, won UPI after increasing its bid from \$3.5 million to \$3.95 million. U.S. Bankruptcy Judge Francis Conrad accepted the bid after UPI's creditors, who are owed more than \$60 million, said they preferred it to a sweetened offer from New York real estate developer Leon Charney, who offered the creditors \$3.75 million plus a 10% stake in the reorganized UPI.

MBC attorney Sandra Riemer told the court her clients were committed to making UPI a "profitable, viable, and long-lasting entity." She said MBC, which transmits Arabic and English-language TV programming via satellite, wants a "smooth transition" and won't "walk in and just change things too quickly."

MBC is expected to close the transaction Saturday (6/27) and become UPI's fifth owner in the past ten years. The wire service has been operating under Chapter

UPI/See Page 28

Menowsky New GM At Q105/Tampa

Former station owner and veteran broker Tim Menowsky will join Clear Channel's WRBQ (Q105)/Tampa as GM when ownership is transferred from Edens Broadcasting. The closing is expected next week.

Menowsky told R&R that he was chosen for the position for two main reasons: "First, I've owned four radio stations and all have been very successful. Second, I live in this market and know it from every angle. Clear Channel wants to purchase another AM-FM here within the next 12 months, and they want me to help them do it."

Dispelling any rumors about a possible change of format, Menowsky said, "I'm a straight-ahead, rock & roll kind of guy. I'm CHR-oriented and I'm very promotion-minded."

TK VP/PROG.

Pugh PD At WSHE

WRXL/Richmond PD Bill Pugh has been named PD at TK AOR WSHE/Miami. He'll also serve as VP/Programming for the company. Pugh replaces Brian Krysz, now PD at KEGL/Dallas.



Pugh

Pugh took the WRXL job last October following a brief stint at Atco. Prior to that he spent nearly five years as PD at WKLS/Atlanta. He's also programmed WKDF/Nashville and WTUE/Dayton.

JUNE 26, 1992

HOW TO IMPROVE YOUR MUSIC MARKETING EFFORTS

Chris Beck is back with more proven strategies to help generate greater retail sales.

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Note New Area Code

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Eight Companies Propose DAB Systems For EIA Testing Bout

Eight companies answered the Electronic Industries Association's call for DAB proposals, including surprise entries from AT&T/Bell Laboratories and NHK, Japan's largest broadcaster.

"The more people working on this, the better," said EIA DAB Subcommittee Chairman **Randall Brunts**, a GM/Delco Electronics engineer. He noted other proposals will be accepted until the panel's July 16 meeting, since some companies received late notice of EIA's plans to establish a U.S. standard for DAB.

"I think we'll submit a system for testing in the EIA contest," AT&T/Bell's Head of Signal Processing Research **Nikil Jayant** told R&R. He's requested more information from EIA on what will be required for participation in the test.

Jayant said AT&T/Bell Labs is primarily interested in having its digital compression system included in the U.S. DAB system. AT&T/Bell plans to submit the next generation of its compression system, previously known as Aspect (the new version is as yet unnamed). Most DAB systems proposed to date use a competing system, Musicam.

Jayant left open the possibility that AT&T/Bell Labs would work with another DAB system designer: "We don't propose to do over-the-air testing ourselves."

Japan Jumping In?

The real mystery is what NHK has up its sleeve. "I haven't talked with anyone at NHK," Brunts said. He noted NHK doesn't have to submit a description of its system until December. Working hardware is due next April for comparative testing.

Another committee member suggested NHK appeared to be keeping the door open for a possible Japanese DAB entry, but wasn't yet committed to designing a DAB system. NHK's designated point man for DAB couldn't be reached by R&R's deadline. Other NHK officials said they knew nothing about the company's interest in DAB.

Another new entry to the on-air DAB contest was **Digital Planet**, which operates a CD-quality music service for cable TV systems. A

spokeswoman said Chairman **Doug Tally** would be available next week to discuss his plan to adapt the technology to over-the-air use.

As expected, EIA received statements of intent from DAB proponents **American Digital Radio**, **Kintel Technologies**, **Mercury Digital Communications**, **Thomson Consumer Electronics** for **Eureka-147**, and **USA Digital Radio**.

What about **Strother/LinCom**? **LinCom Sr. Systems Engineer Steve Kuh** told R&R the June 15 deadline for letters of intent "escaped me completely." He said **LinCom** and partner **Strother Communications** would submit something to EIA soon.

Hollings Urges Moderation On Radio Ownership Rules

Sen. Ernest Hollings (D-SC) — who holds the FCC by the purse strings — has voiced doubts about the Commission's new radio ownership rules.

In a letter to FCC Chairman **Al Sikes**, Hollings questioned the need for relaxation of the ownership caps and said the pending new rules are "unacceptable... under any standard."

The revised limits, set to take effect August 1, would allow a single licensee to own up to 30 AM and 30 FM stations nationwide. The new regs would also eliminate the duopoly rule in favor of sliding-scale local limits that would permit licensees to own up to six stations (three AM/three FM) in the largest markets, subject to a 25% combined audience cap.

The Commission is currently weighing several requests for modification or rejection of the new rules.

Limited Viewpoints

In Hollings's opinion, the new rules will result in "unwanted levels of concentration of ownership and a corresponding loss of diversity in the viewpoints available to the public." He also frets about their impact on small stations and the FCC's failure to include provisions that would "encourage greater opportunities for minorities."

In closing his letter, Hollings urged the FCC to weigh the merits of adopting "more moderate" ownership limits, ones that could meet the legitimate needs of broadcasters while protecting the public interest. **Sikes's Chief of Staff, Terry Haines**, said the Chairman had no comment on Hollings's letter.

Hollings offered no specifics on what types of limits he would support. Nor did he threaten any action to impose his will on the agency.

Powers Of Persuasion

However, as Chairman of the Appropriations subcommittee, which oversees the FCC's budget, Hollings is in perfect position to jerk the Commission's fiscal chain — especially since the agency's fiscal year 1993 budget is still pending before the subcommittee.

Hollings could also apply leverage from his post as Chairman of the Commerce Committee, which handles the FCC's authorization legislation. Authorization bills provide government agencies with legal authority to operate their programs. "We have options," observed a Hollings aide.

Other key lawmakers who have expressed reservations about the new rules include Rep. **John Dingell (D-MI)** and Sens. **Daniel Inouye (D-HI)** and **Warren Rudman (R-VT)**.



**DC
REPORT**
PAT CLAWSON

NAB Asks SEC To Reconsider Stock Advertising Ban

SEC proposals to ease rules for small public stock offerings have been applauded by **NAB**. However, broadcasters want the agency to reconsider its proposed ban on radio/TV advertising to evaluate preliminary investor interest.

In formal comments filed last week on the SEC's Small Business Initiative, NAB said small stock deals would provide "new avenues of capital formation" for broadcasters in the wake of the national credit crunch. Under the SEC's proposed rules, broadcasters and other small businesses could raise up to \$5 million with a simple, inexpensive Q&A format disclosure document.

According to NAB, of the more than 115 commercial banks lending to broadcasters in 1989, only half still are. In 1989, \$2.2 billion of new broadcast debt was issued. By 1991, lending collapsed to only \$191 million.

"Companies which now perceive bank financing as the only feasible approach to obtaining capital for station acquisition may now have a practical way to seek equity financing," NAB said. It suggested broadcasters may use stock deals to create investment pools "to take equity positions in a large number of stations and groups."

NAB added that banning broadcast advertising to "test the waters" for early interest in small stock deals would result in unwarranted "disparate treatment of electronic media," especially since spots would be permitted for formal stock offerings.

Cowboy Rounds Up Sun Network

Financially beleaguered Sun Radio Network has found a new owner after plans to float a public stock offering failed. Former professional rodeo star **Howard Carson** agreed last week to buy controlling interest from principal owner **Kayla Satellite Broadcasting Network**, but terms weren't disclosed.

Sun said it has concluded an interim management agreement with **Carson-controlled Sound Communications Inc.** and expects to be fully acquired by the end of the month. **Carson**, who operates the **Great Western Land & Mortgage Co.**, said he purchased the web because he sees a great future for Talk radio.

"Sun will continue to offer round-the-clock, quality programming, and I expect the network to be a good profit producer [by year's end] and a major player in radio [by 1995]," **Carson** said.

Sun, which claims 145 affiliates but declined to provide an affiliate list to R&R, last week dropped 6am-3pm live programming as a cost-cutting move. **Kayla** recently failed to raise \$3.5 million with an IPO after controversy developed over its ownership by the **Liberty Lobby**, a self-described "populist" political organization which **B'nai Brith's Anti-Defamation League** has attacked as being anti-Semitic.

Other industry action this week:

- Major market Religious broadcaster **Marsh Broadcasting** is operating six AM stations as a debtor-in-possession after filing Chapter 11 in the Central District Court of California. Affected properties include **KCNW/Kansas City**, **KTEK/Houston**, **KNRB/Dallas-Ft. Worth**, **KYCR/Minneapolis-St. Paul**, **WDCT/Washington**, and **WYOM/Milwaukee**.

- EZ Communications** has sweetened its proposed bond buyback after investors balked at a previous offer. The company has increased the tender offer price for its 12.70% Senior Subordinated Notes due 1996 from \$950 to \$972.50 per \$1000 principal amount. **EZ** also has extended its offer from June 24 to July 1. **Chase Bank** has promised to fund the deal until August 15.

- NAB Joint Board Chairman Gary Chapman** is proposing a second Industry Futures summit for next April's NAB '93 convention in Las Vegas. In opening remarks at the group's board meeting in Washington (6/23), **Chapman** noted technological changes for both radio and TV "are on a fast track in Europe and other parts of the world." He also said an expanded exhibit floor for next year's confab has already sold out.

- The FCC renewed **WZAK/Cleveland's** license after tossing out a local juvenile court judge's challenge against **Zapis Communications**. **Leodis Harris** accused the station of corrupting Ohio youngsters by airing sexually suggestive programming, conducting contests that were disorderly and offensive to minorities, and condoning sexual harassment of women by the station's PD. The Commission said the judge didn't make a strong case, and the station's programming is protected by the First Amendment.

Radio Tax Break Moving In Senate

Legislation to grant broadcasters tax writeoffs for FCC licenses and other intangible assets is moving again on Capitol Hill. But the tax break is less desirable than a measure vetoed earlier this year by President **Bush**.

The latest version of the amortization measure is included in a massive tax package, which passed the Senate Finance Committee last Friday (6/19). It would allow depreciation of intangible assets — such as FCC licenses, program contracts, and goodwill — over 16 years. The previous tax bill would have allowed the writeoff over 14 years, but was vetoed by President **Bush** because of objections unrelated to the amortization section.

Action by the House Ways and Means Committee was expected late this week. But even if the tax bill clears both houses again, **Latham & Watkins** tax attorney **Joe Sullivan** said another **Bush** veto is "more likely than not."

Sullivan said even with the 16-year writeoff period, the bill would be good for small broadcasters because it provides certainty and "no

expense of litigation." But he said big broadcast groups would probably be better off financially under the current law. However, they would have to battle with the IRS over deductions based on shorter amortization periods for many intangibles, aided by recent Tax Court rulings that FCC licenses can be depreciated just like private franchises.

"Everybody is in favor of some intangibles simplification bill," said **NAB VP/Economist Mark Fratrik**, noting that the **Bush** administration dropped its opposition to the license writeoff provisions two months ago. It appears the whole idea has now regained momentum on Capitol Hill. "A few weeks ago, I wasn't optimistic [of passage]; now I'm a lot more optimistic," **Fratrik** said.

AFTER DICKIE, THEY BROKE THE MOLD



Dickie Rosenfeld
Vice President & General Manager
KILT-AM-FM, Houston

Group W Radio
General Manager
of the Year

There could be only one. And we mean the original and never-to-be-duplicated Dickie Rosenfeld ... the radio legend in Houston, Texas, since before the Almighty made bass-fishing and barbecue.

To know Dickie is to know a fighter's heart. A champion's instinct for winning time and again. And one thoroughly enjoyable human being.

Here's to you, Dickie, for the outstanding job you've done building KILT-AM-FM into Houston's #1 powerhouse radio station. And thanks for being ... just the way you are, partner!



TRANSACTIONS

Spacecom Stays Tuned On \$1.78 Million Indiana FM Deal

Central California combo cashed for \$1.4 million

Deal Of The Week

WKHY/Lafayette, IN

COMMENT: This station is being sold in a two-step transaction. The first transaction is a stock sale to an entity associated with the present owner; the second transaction is an asset sale to an unrelated third party.
FREQUENCY: 93.5 MHz
POWER: 3kw at 282 feet
FORMAT: Classic Rock

Transaction #1

PRICE: Undisclosed
TERMS: Stock sale for consideration which "will be calculated on the basis of and with reference to funding previously provided by" the buyer
BUYER: Spacecom Inc., a division of Space Center Inc., owned by S. Walter Richey and W.E. Barsness. The company has provided acquisition and operating funds to the seller for the past 12 years. Spacecom and related entities also own KQEO & KMGA/Albuquerque; KOSO/Patterson, CA;

KTHT/Fresno; KQEU/Olympia, WA; and KLBB/St. Paul.
SELLER: S. Walter Richey is selling his 100% stock ownership of licensee U.S. Broadcasting Inc. Phone: (612) 228-4456

Transaction #2

PRICE: \$1,780,000
TERMS: Asset sale for \$1.7 million and \$80,000 for non-compete agreement
BUYER: Stay Tuned Broadcasting Corp., owned by Robert Rhea Jr. of Belvidere, IL and Fred Turner of Deerfield, IL. Rhea also owns WRRR & WXXR/Rockford, IL. Phone: (317) 448-1566
SELLER: Spacecom Inc.
BROKER: Hague & Co.

Group Deals

Southern Skies-H&D Entertainment Merger
PRICE: Undisclosed
TERMS: Southern Skies Corp. will merge its stations with several properties owned by H&D Entertainment

Inc. to form a new company, All-American Media Inc. Initially, SSC will be acquired by H&D as a wholly owned subsidiary. H&D will issue newly created common stock for all outstanding SSC shares. At the conclusion of the transaction, each of the H&D stockholders and the sole SSC stockholder will each own one-half of H&D. Shares and warrants will then be issued to outside investors to arrange financing.

Merger Partner #1: Southern Skies Corp., owned by Jerome Atchley of Little Rock. Phone: (501) 227-9696

KSSN/Little Rock
FREQUENCY: 95.7 MHz
POWER: 92kw at 1663 feet
FORMAT: Country

KZSN-AM & FM/Hutchinson-Wichita
FREQUENCY: 1480 kHz; 102.1 MHz
POWER: 5kw day/1kw night; 100kw at 1032 feet
FORMAT: AC; Country

TRANSACTIONS AT A GLANCE

1992 Deals To Date:
\$540,623,503
 (Last Year: \$332,375,168)

Total Stations Traded This Year: 590
 (Last Year: 492)

This Week's Action: **\$5,879,650**
 (Last Year: \$4,915,513)

Total Stations Traded This Week: 33
 (Last Year: 11)

● **Deal Of The Week:**
 ● **WKHY/Lafayette, IN \$1.78 million**

- Southern Skies-H&D Entertainment Merger Undisclosed
- Southern Skies Stations
 - KSSN/Little Rock
 - KZSN-AM & FM/Hutchinson-Wichita
- H&D Entertainment Stations
 - WSUB & WQGN/Groton, CT
 - WKRS & WXLC/Waukegan, IL
 - WBSM & WFHN/New Bedford-Fairhaven, MA
 - WFPG-AM & FM/Atlantic City
- WAGF/Dothan, AL \$60,000
- KKAM & KBOS/Fresno \$1.4 million
- WXJN/Lewes, DE \$185,000
- WMMK/Destin, FL \$659,000
- WQCH/Lafayette, GA No cash consideration
- KTCM/Kingman, KS Undisclosed
- WFTG & WWEL/London, KY \$410,000
- WMTR & WDHA/Morristown-Dover, NJ \$50,000 for minor equity stake
- KVSF & KIOT/Santa Fe-Espanola, NM \$250,000 for 50%
- WFXN/Goldsboro, NC \$114,850
- WJRI/Lenoir, NC \$64,800 for 65.06%
- KCKX/Stayton, OR \$83,000
- WAMQ/Loretto, PA \$55,000
- KLSF/Amarillo, TX \$50,000
- KZZB (AM)/Beaumont, TX \$75,000
- WDOT-AM & FM/Burlington-Warren, VT \$643,000

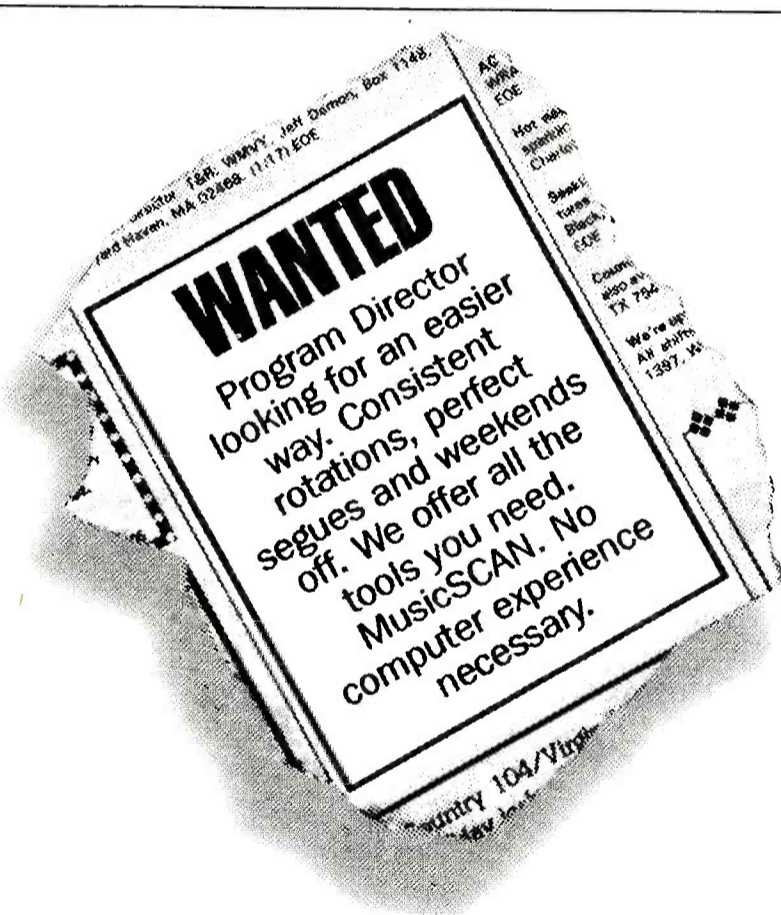
Merger Partner #2: H&D Entertainment Inc., owned by Joel Hartstone and Barry Dickstein

WKRS & WXLC/Waukegan, IL
FREQUENCY: 1220 kHz; 102.3 MHz
POWER: 1kw daytimer; 3kw at 322 feet
FORMAT: News/Talk; CHR

WSUB & WQGN/Groton, CT
FREQUENCY: 980 kHz; 105.3 MHz
POWER: 1kw daytimer; 3kw at 275 feet
FORMAT: News/Talk; CHR

WBSM & WFHN/New Bedford-Fairhaven
FREQUENCY: 1420 kHz; 107.1 MHz

Continued on Page 8



BRILLIANT CAREER MOVE

MusicSCAN
 Music Scheduling with an Edge
 205-987-7456

Leading Again!

1992 year-to-date,
 Star Media Group is
 #1 in radio brokerage.

Source: Radio & Records, April 17, 1992



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Gary Landis

Vice President
Director of Prog.
Westwood 1
Radio
Network



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Rick Dees

KIIS
Los Angeles, CA



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Shadoe Stevens
"American Top 40"



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Bob Kingsley
Host/Producer
"American Country Countdown"



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Detroit:

CKMR, WKQI, WNIC, WOMC

Dallas:

KODZ, KYNG, KVIL, KJMZ, KLRX, KLUV, KPLX

Boston:

WMJX, WZLX, WBMX, WBZ, WODS, WWBF

DC:

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Inside me

MUSIC EXPRESS MAGAZINE

July Issue



ANNIE LENNOX - Diva With A Gift!

IN THE SPOTLIGHT

RODNEY CROWELL - Pushing Emotional Boundaries
MIDNIGHT OIL - Still Screaming
YOKO ONO - A Singular Vision
THE CAVEDOGS - On For The Ride
CYPRESS HILL - Obnoxious, Humorous And Explanatory

PLUS

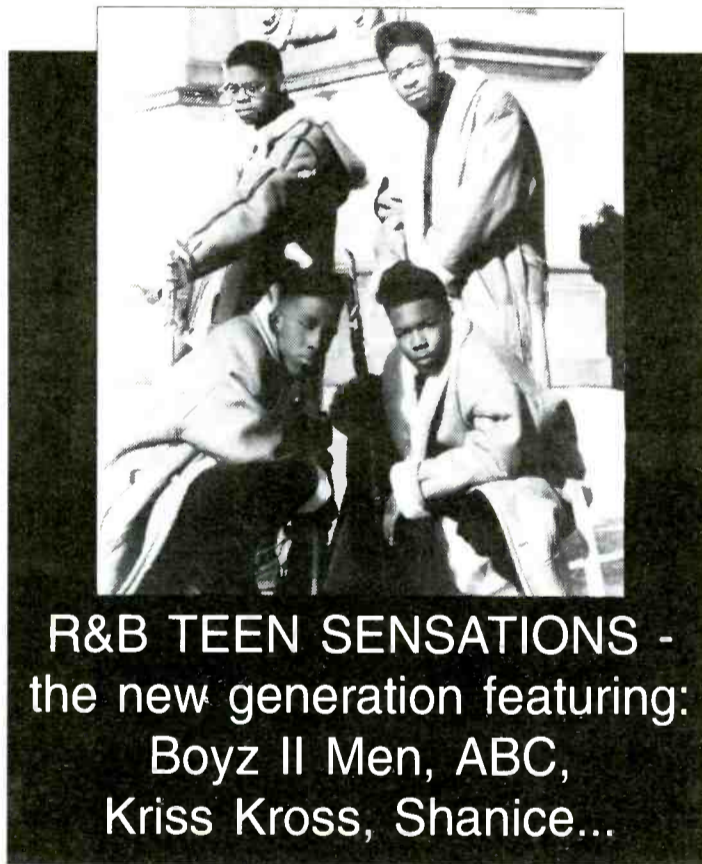
New Album reviews featuring:
 Peter Murphy, The B-52's, Wilson Phillips,
 MC 900 Ft Jesus and lots more!

On Film: Eddie Murphy's *Boomerang*



U2

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| JET-FM 8-5 HOT | KISR 23-20 |
| WQUT 7-5 HOT | KCHX 34-31 |
| KTUX 19-18 HOT | KNIN 23-18 |
| WHOT 10-7 HOT | KYYY 29-24 |
| KFMW 3-2 HOT | KCMQ 27-24 |
| KTRS 15-12 HOT | KLYV 31-23 |
| KXXR | Y94 29-25 |
| WKRZ 28-24 | WKFR 15-11 |
| WSTW 24-22 | KXKT 26-23 |
| WZYP 28-24 | OK95 33-31 |
| WIXX 26-21 | WJAD add |
| KF95 26-23 | WILN add |
| FM104 25-20 | WBNQ deb 30 |
| WYYS 30-27 | KZIO deb 39 |
| WKSF 30-28 | WBIZ deb 27 |
| WCGQ 23-20 | |

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Miura Rejoins Island Records

Howie Miura has been appointed Director/Alternative Promotion & Marketing for the independent labels of Island Records.

Miura will be responsible for promotion and marketing of releases on the Mango, Great Jones, and 4th & B'Way labels, as well as the newly formed Indigo imprint.

"Howie is uniquely qualified for this position. His history with our roster, combined with his knowledge of the marketplace and tremendous energy, makes him a welcome addition to our family of independent labels," said Island GM Andy Allen.

For the past year, Miura has been Alternative Promotion Manager for PolyGram Label Group. Prior to that, he worked in a similar position for Island.



Miura

KFI & KOST/L.A. Set Sales Slots



Christensen

Clark

NewCity Country simulcast WYAY & WYAI/Atlanta GSM Ken Christensen has joined Cox Talk/AC combo KFI & KOST/Los Angeles as GSM. He will lead a 12-member staff; former GSM Luz Erdman exited recently to manage crosstown New Rock KSRF & KOCM (MARS-FM).

Additionally, NSM Leon Clark has been promoted to LSM. Erdman had previously performed those duties.

Prior to joining NewCity in 1989, Christensen was VP/Sales Manager for Katz Radio/Atlanta.

Clark was an AE for KUTE/Los Angeles (now KLIT) before coming to KFI & KOST in 1983.

XHRM Recruits Michaels As PD

WQUE/New Orleans PD Jay Michaels is leaving Louisiana for the PD post at UC XHRM/San Diego. He replaces Don Davis, who exited last week.

"We're extremely fortunate to get a programmer who has as successful a track record as Jay has," XHRM VP/GM Ernie Fears told R&R. "We're elated to have Jay come out and be part of our team."

Michaels told R&R that XHRM will continue as a mainstream Urban station.

UPDATE

Restless Records Inks Three Deals

In a flurry of activity, Restless Records has announced a trio of deals. Restless has entered into a first-look agreement with Interscope Records, which establishes a creative link between the two companies. The deal allows Interscope the first right to Restless artists and gives Restless access to Interscope distribution, marketing, and promotion.

Also, Restless will immediately take over manufacturing, distribution, and marketing for the independent Twin/Tone label. Restless will offer 40 Twin/Tone catalog titles, including the Replacements and Souj Asylum.

In a third deal, Restless has acquired the exclusive rights to the Celluloid Records catalog from Metronome Records Limited. Beginning next month, titles from artists such as Manu Dibango and John McLaughlin will be released.

"These deals represent [our] blueprint for the future," said Restless President Joe Regis. "They give us an even stronger foundation on which to build the company."

Mounty Joins International News Web

Former NBC Radio Exec. VP Bob Mounty has joined the London-based World Entertainment News Network (WENN) as Managing Director for North America.

WENN, which was established two years ago, provides entertainment news items to a variety of print and broadcast outlets in Europe and Australia. Mounty will be responsible for expanding WENN's client base in the U.S. He will be based in New York.

Mounty will continue to operate his consulting firm, which he opened in 1988 after leaving NBC. The consultancy serves radio stations, networks, and syndicators.

Stephens Named As VP/Artist Development At Mercury

Juanita Stephens has been named VP/Artist Development & Publicity for the Rhythm & Black Music Group at Mercury Records.

"Juanita is one of the most respected professionals in our industry," said the division's Exec. VP/GM Tony Anderson. "Artist development and visibility are crucial elements in nurturing the career of any artist. We are extremely fortunate to have someone of Juanita's expertise, talent, and credibility join Mercury."

Before coming to Mercury, Stephens was personal manager for Bobby Brown. Previously, she worked at MCA Records, rising to VP/Artist Development.



Stephens

NARTSH Convention Basks In Major Media Limelight

Candidates appear; modest major market turnout

A handful of talk hosts gathered in Washington, DC last week (6/19-20) for a National Association of Radio Talk Show Hosts (NARTSH) confab heavy on hype and light on programming substance.

According to NARTSH officials, the group's fourth annual convention drew 250 registrants, roughly 100 of whom were radio talkers. However, based on R&R's observations and NARTSH's attendee list, it appears no more than 50 attendees were practicing talk hosts.

With the exception of such NARTSH stalwarts as WRKO/Boston talkers Jerry Williams and Gene Burns and Daynet's Barry Farber, those 50 came primarily from middle and small markets. Many of the other participants were publicists and special interest group spokespersons.

Lured by the Friday appearances of Vice President Dan Quayle (in person) and Democratic Presidential candidate Bill Clinton (live via satellite), as well as the current hoopla about Talk radio's supposed clout as Ameri-

ca's "new media," some 50 print and television news reporters turned out to cover the convention.

Short Sessions

The two-day event included five professional development sessions, each of which lasted less than an hour.

NARTSH/See Page 28

Allen Becomes PD At WMQX

Matt Allen has joined WMQX/Greensboro, NC as PD/afternoon driver. He replaces Dave Murphy, who recently left the station.

VP/GM Jeff Silver told R&R, "I'm thrilled to have a programmer of Matt's caliber on my team. He has a great track record and I know he will make a terrific team leader."

Allen comes to WMQX from WVVE/Mystic, CT, where he was PD. He previously worked on-air at WFLY/Albany, NY and KHOW/Denver.

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Press Moves Up In Restructured Katz Sales Setup



Press

Katz Radio Group has restructured its sales operation, with Bonnie Press named Sr. VP/GM, KRG Sales. The consolidated operation will encompass the rep firm's New Business Development, Network, and Syndication units.

"The new KRG Sales Division will have the capacity to sell the radio medium more creatively than ever before, due to the flexibility and strengths each unit brings to the media mix," said Press.

In her new post, Press will oversee all New York and regional activities of the three units. She joined KRG in 1984 and has been Sr. VP/GM, KRG Network since last year.

As part of the restructuring, **Bar-PRESS/See Page 28**

Griffin Graduates To KOQL/OKC

Entercom Gold WYUU/Tampa GSM David Griffin has been elevated to VP/GM of similarly formatted sister KOQL/Oklahoma City. He succeeds Jeff Salkin, who has exited the station.

According to Entercom President Joseph Field, "David has played an integral role in the development of our Houston and Tampa stations. He'll bring a wealth of experience to KOQL. David possesses a powerful combination of promotional creativity, sales and marketing savvy, and a comprehensive strategic vision."

Prior to joining WYUU, Griffin worked at Entercom's KLDE/Houston as an AE, then advanced to Regional Sales Manager and National Sales Manager.

Marx's Million



Capitol execs recently presented Richard Marx with platinum awards for his latest LP, "Rush Street." Exchanging kudos are (l-r) Capitol VP/Marketing Jeremy Hammond and President Hale Milgrim, Marx, and label Sr. VP/Promotion John Fagot and VP/Sales Lou Mann.

BMG To Distribute Revived Fox Label

20th Century Fox, 20th Television, and Bertelsmann Music Group (BMG) have entered into a multiyear agreement to form Fox Records.

Releases will include, but are not limited to, future soundtracks from the Fox motion picture and television units.

As part of the agreement, BMG will distribute Fox Records on a worldwide basis.

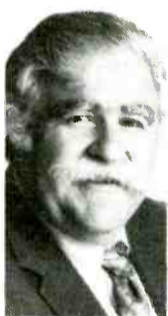
"Bertelsmann Music Group is pleased to enter into a partnership with a major entertainment force

like Fox. The opportunities this partnership offers BMG are great," said Michael Dornemann, Chairman/CEO of BMG.

This will be the third foray into the pop music business by Fox. In the late '50s, the label issued soundtracks and had a hit with "Little Drummer Boy" by the Harry Simeone Chorale; it continued well into the '60s. In the '70s, under Russ Regan's leadership, 20th Century Fox Records enjoyed success with artists such as Barry White, Dan Hill, and Kenny Nolan.

Maisano Promoted At Interep South

Veteran McGavren Guild executive Tony Maisano has been promoted to the newly created post of President of Interep South. Based in Atlanta, he'll be responsible for client development and serve as Regional Executive for all seven Interep companies.



Maisano

"Tony has some incredible relationships with radio stations in the South," said Interep President Les

Goldberg. "His job will be to improve our client list in the South." Goldberg said Maisano will report to him on developing station clients and to Interep Radio Store Marketing Division President Mark Guild on his regional duties dealing with advertisers and agencies.

Maisano joined McGavren Guild in 1963 as an AE in New York. He's been Southern Division Manager, based in Atlanta, since 1970 and was given additional responsibilities as Interep Regional Executive in 1988.

Maisano's McGavren Guild responsibilities in Atlanta will be assumed by VP/Sales Dir. Kay White.

EXECUTIVE ACTION

Shore Upped At Geffen

Michelle Shore has been elevated to alternative promotion director at Geffen Records.

"Michelle has proven herself throughout her evolution at this label," said Geffen General Manager Al Coury. "We feel confident she can lead [the department] to even bigger and better things."

Shore has been with Geffen since October 1988 as a staffer in the alternative promotion department. She will continue to handle both alternative and college airplay for Geffen artists.



Shore

EMI Appoints Three Black Music Execs

In a move to strengthen its presence in black music, EMI Records Group has appointed three executives to the A&R department.

Joining as Senior Directors/A&R are Dave Gossett, formerly of Mercury, and Gary Harris, formerly of Giant. Promoted to Director/A&R West Coast is Alison Ball-Gabriel.

The trio will form the black music A&R staff of the EMI label, reporting to ERG Sr. VP/A&R Fred Davis.

"Our goal is . . . to sign and invest in the best progressive and contemporary black music and artists," said Davis. "We are now associated with the most talented young A&R executives in our industry."

Legacy Picks Phillips As Y107 PD

WHTZ (Z100)/New York Research Director Kris Earl Phillips has been named PD at Legacy CHR WYHY (Y107)/Nashville, beginning his tenure July 6. He replaces Louis Kaplan, who exited several weeks ago.



Phillips

Y107 VP/GM Dan Swensson told R&R that Phillips is "a radio junkie who can't get enough of it. He has the right kind of heart for this station and the depth of experience to bring us back to number one."

"It was a difficult decision, as we'd interviewed some of the best CHR programmers in the business. Kris is a real killer. [He's] known for his hard-working style and knowledge of the format," Legacy Dir. Programming John Gorman told R&R.

Phillips noted, "Z100 is the greatest learning experience anyone could ask for in radio. Y107 will give me the chance to apply that knowledge and turn [the station] around and bring it back to [a] truly legendary standing in the market."

Prior to joining Z100, Phillips had programmed WVGO/Richmond, WLPL/Baltimore, WRQC/Cleveland, and WRKT/Erie, PA.

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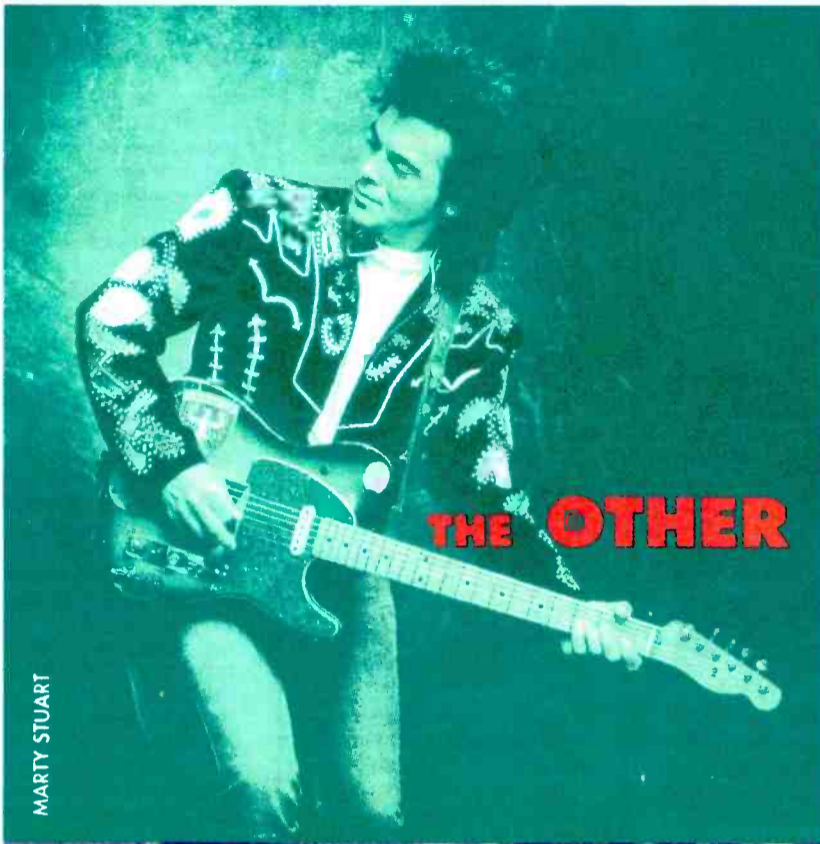
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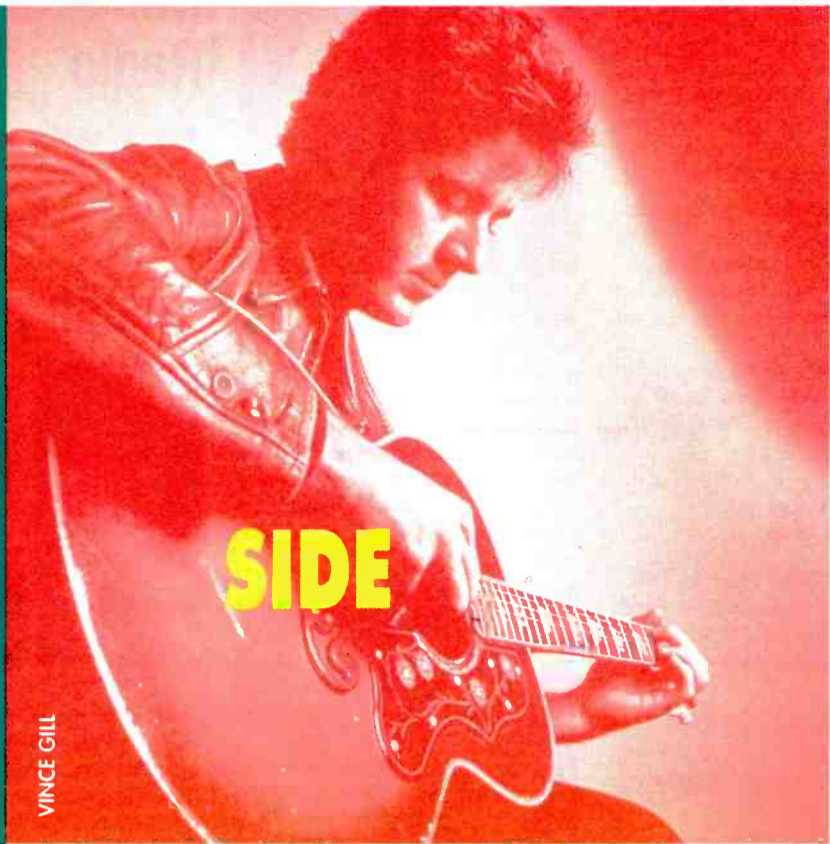
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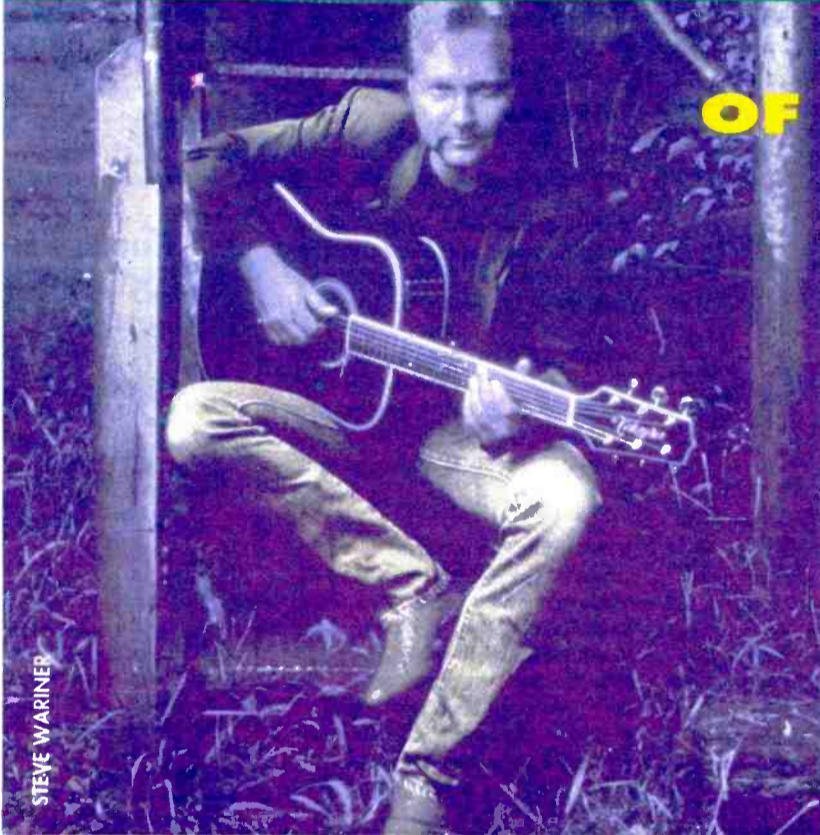
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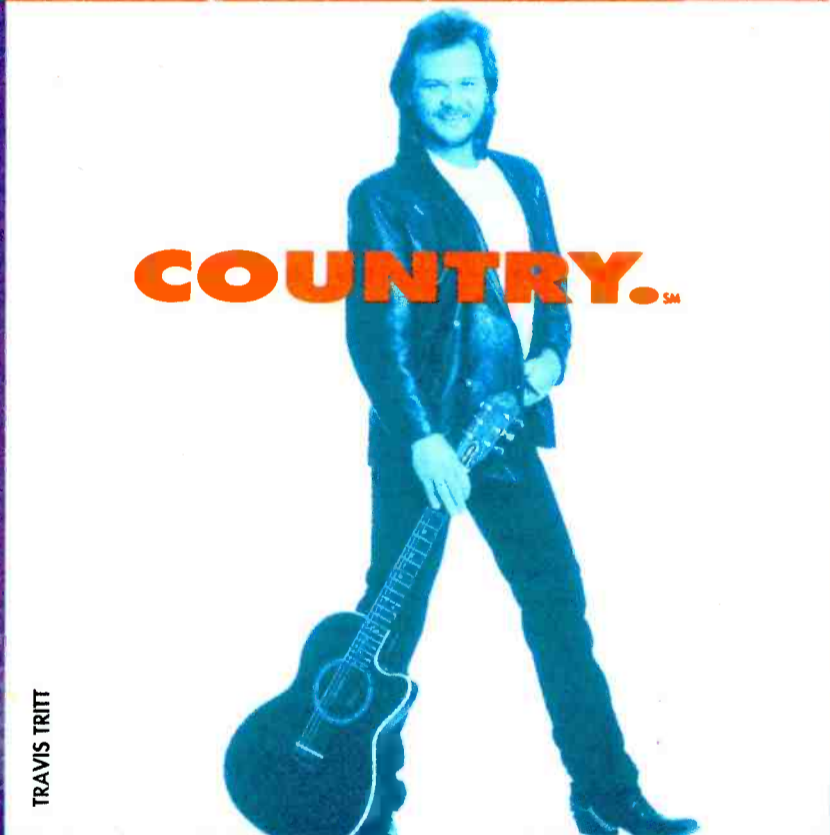
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Radio

● **J.R. PHILLIPS** has been named Sales Manager at KTSM-AM & FM/El Paso. The 13-year broadcast sales veteran formerly was Retail Marketing Director at crosstown KHEY-AM & FM.

● **DAVID PAPANDREA**, a 14-year radio veteran, has been appointed VP/GM at WLNA & WHUD/Peekskill, NY. Concurrently, 16-year industry veteran **STEVEN PETRONE** has been named VP/COO.

● **BRUCE LAW** assumes GSM duties at WOOD-AM & FM/Grand Rapids. He previously served as GM at WABT/Dundee, IL.

Records

● **PETER PIASECKI** becomes Director/Marketing & Sales at Attic Music Group. He exits Denon Canada, where he served as Assistant Manager/Music Division.



Phillips

Tews

● **KATE TEWS** has been promoted from Copywriter to Director/Advertising at A&M Records.

● **DAVID PORTNOW**, CEO at DUP Communications, has signed a long-term pressing and distribution deal with Sounds Of Seattle Records. Portnow will find and develop acts, while SOS will manufacture, market, and promote product; (206) 283-3583.



Halverson

Murray

● **KIM HALVERSON** has been elevated to National Director/Promotion & Administration at Capitol Records. The seven-year department veteran moves up from Manager/Promotion & Administration. In other news: **FRANK MURRAY** has been promoted from Director/Crossover Promotion, New York to Director/East Coast Crossover Promotion, Local New York; **KEITH THOMPSON** shifts from Associate Director/Artist Development to Director/Artist Development; and **JEFFERY FEY** has been upped from Art Department Manager to Director/Art & Design.

Changes

Chris Mitts and **Pamela Brownie** appointed AEs at WBBM/Chicago.

Heather Collins becomes AE at KOOL-AM & FM/Phoenix.

Connie Jaeger and **Britt Alexander** join Arbitron's Radio Station Services as AEs.

Jim O'Keefe named Sales AE at CRN International.

National Radio

● **JOE CASSADY** segues to Bonneville Broadcasting as Programming Consultant. He most recently served as MD at WTMX/Chicago.

Industry



Alexandra

McGory

● **LARISSA ALEXANDRA** has been named Western Regional Sales Manager at H.B. La Rue Media Brokers. The 15-year industry veteran formerly was a consultant to King World Productions.

● **JIM MCGORY**, formerly American Airlines' Los Angeles Corporate Sales Manager, has been appointed President of Music Awareness Promotions, a radio station and music industry travel promotions packager.

● **TSE WILLIAMS** shifts to Zomba Music Publishing as Creative Manager/R&B. She most recently founded Big Arm Management.

● **SUZANNE SLAS** joins Jeff McClusky & Associates as National Promotion Administrator. She previously was Regional Promotion Manager at MCA's Chicago branch.

● **JEFF AMATO** has been named Director of Image Consultants' video marketing division, Vis-Ability. Meanwhile, **NAN FISHER** assumes Alternative Account Director duties at Vis-Ability. She currently operates Image's Acme Alternative Radio division. And **JULIE LAWRENCE** formerly Esquire Records' Retail Research Manager, joins Vis-Ability as Marketing Representative.

PROS ON THE LOOSE

Jon Anthony — PD KBEQ/Kansas City (913) 362-5509

K.J. Anthony (Kevin Jakubowicz) — Production Dir./mid-days WODJ/Grand Rapids (616) 281-9154

Blair Carter — Middays WMMZ (Z93)/Ocala, FL (703) 344-8531

Don Elliott — Evenings WZKL/Canton, OH (216) 877-0484

Steve English — Middays KKNG (Mix 92.5)/Oklahoma City (405) 943-3611

Ellis B. Feaster — MD/nights WNVZ/Norfolk (804) 474-1106

Wendy Fernald — Charisma Los Angeles Promo/Mkt. rep (818) 783-3854

Stan Gleason — Capitol Atlanta promo rep (404) 934-1542

Dancin' Mark Hanson — Late nights KFRC-FM/San Francisco (415) 927-2802

Geri Hill — Weekends KKNG (Mix 92.5)/Oklahoma City (405) 948-8634

Doc Holiday — Overnights KKNG (Mix 92.5)/Oklahoma City (405) 672-8303

Gary Hughes — Weekends KKNG (Mix 92.5)/Oklahoma City (405) 733-3471

Dianna Kelly — Mornings KKNG (Mix 92.5)/Oklahoma City (405) 348-4041

Rod Lawless — Mornings WNCD/Youngstown, OH (216) 545-4227

Gary Matthews — Weekends KKNG (Mix 92.5)/Oklahoma (216) 685-0689

Jonathan Monk — PD/mornings KKNG (Mix 92.5)/Oklahoma City (405) 348-4041

Nan O'Neal — Weekends KKNG (Mix 92.5)/Oklahoma City (405) 341-2772

Jim Parker — MD/afternoons WVIC/Lansing (517) 882-6095

Paul Phillips — Nights/production KCDQ/Odessa, TX (915) 550-3713

Susan Rae — Weekends KKNG (Mix 92.5)/Oklahoma City (405) 372-0246

Bill Reed — Afternoons KKNG (Mix 92.5)/Oklahoma City (405) 787-0611

Steve Richards — MD/mid-days WHFM/Nassau-Suffolk-Long Island (516) 484-0695

Brian Schiel — MD/evenings KKNG/Oklahoma City (405) 947-6705

Jack Snyder — Capitol Cleveland promo rep (216) 226-4569

Allison Strong — Acting MD/middays KJQN/Salt Lake City (801) 595-1969

CHRONICLE

Marriages

WOSX/Marshfield, WI OM Kevin J. O'Brien to Pam Wickingson, May 16.

KRWQ/Medford, OR Asst. ND Rich Russell to KTMT/Medford air personality **Michelle Michaels**, May 25.

KSSN/Little Rock PD Don Moore to Wynn Howard, June 7.

KGMV/Springfield, MO PM drive/production dir. Cindy Ripee to Henry Autry, June 20.

KRWQ/Medford, OR air personality Ron Scott to Vicky Lyon, June 20.

Births

KDMX/Dallas PD Pat McMahon, wife Julie, daughter Presley Marie, June 3.

KKMJ & KFGI/Austin Promotion Dir. Carla McCown, husband Rick, son Carson Lambert, June 4.

Capitol recording artist Phil Perry, wife Lillian, son Jacob Aaron, June 7.

KKBQ/Houston PD Dene Hallam, wife **KODA/Houston AE Kimberly**, twin daughters Elizabeth Kelly and Samantha Nicole, June 16.

Power Play



As part of T.J. Martell's recent 10th Anniversary Rock 'N Charity Celebration — which raised \$375,000 for the fight against children's cancer, leukemia, and AIDS — Richard Dean ("MacGyver") Anderson (l) and "Beverly Hills 90210" star Jason Priestley took to the ice for the Rock 'N The Puck Celebrity Hockey Spectacular.

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June 15, 1992

AN OPEN LETTER TO OUR NEW FRIENDS FROM THE 1992 R&R CONVENTION

Thank you to everyone who welcomed us so warmly this week. This was the first R&R Convention for the National Music Foundation, and the first official announcement of the partnership between R&R and the Foundation. Everyone we spoke with was enthusiastic about our mission; we were overwhelmed by the number of people who offered to help.

We are a not-for-profit organization whose mission is to build a National Music Center. The Center will be a multi-function facility. The core will be a residence where active and retired professionals from the fields of music, radio and recording can live, with provision made for those who can't afford to retire on their own.

Also featured will be the country's first interactive, hands-on, "ears-on" museum dedicated to radio and all forms of American music --- blues, country, rock 'n' roll, Broadway, gospel, jazz, and everything in between. American music is one of our country's greatest gifts to the rest of the world, and this will be the only facility in the country that celebrates it all.

We're very excited about our partnership with R&R and the industries it champions. NMF is the only not-for-profit organization dedicated to American music and the radio, recording and music industries that bring it to us. We are eagerly anticipating working with all of you to make our dream come true. So thanks again for taking us to heart. We'll be seeing you in the pages of R&R.

Gloria
Gloria Pennington
President and CEO



MANAGEMENT

Defend Yourself Against 'Dumb' Mistakes

Nobody's perfect, but everyone can avoid making *dumb* mistakes. Arthur Freeman — co-author of "The Ten Dumbest Mistakes Smart People Make" (HarperCollins/\$20) — offers techniques to defend yourself against these six errors:

The Future's Too Bright

Positive thinking is important, but an overdose of optimism may lead you to ignore constructive criticism and focus only on praise. Worse, the expectation of success could cause you to shirk responsibility for failure. It's normal to enjoy praise, but remember to keep it in perspective — especially if your subordinates, friends, and parents are the only ones handing out the accolades.

'Seer' Sucker

When others don't act according to what you believe they're thinking, anger or disappointment usually results. *Never* assume — always gather enough facts to ensure you're not drawing the wrong conclusions. When in doubt, ask. Don't depend on past behavior either — each situation presents new dynamics. Try to adapt to personality- or culture-based differences — they could also influence behavior.

Your Own Worst Critics

Criticism can be helpful, but believing *everything* a critic tells you can lower your confidence and eventually cloud your judgment. Determine whether the critic is qualified to assess your actions. If so, find out if this is an isolated voice; if others agree, it's time to heed the advice.

Perfect Miss

Perfectionism is admirable, but setting standards *too* high for yourself might keep you from reaching them. Even if you don't

think you can give 100% to a project, go for it anyway. Allow others to review the results — feedback speeds the learning process. Besides, perfection is a matter of opinion, and what you consider average might be deemed outstanding by others.

Nothing Compares 2 U

Measuring your worth against someone else's is like comparing apples to oranges — it doesn't work. Furthermore, a preoccupation with competition could cause you to undermine others... rather than improve yourself. When you feel inferior to someone, determine exactly *what* you're comparing; don't base broad comparisons on a single fact.

Don't Worry, Be Happy

Anxiety isn't conducive to productivity: worrying about improbable events is a waste of time, while being overly concerned about actual threats won't make them disappear. This "what-if" fear could also dissuade you from trying new things.

Question the evidence that's making you nervous — real danger might not even exist. If it does, schedule specific worry time, and don't let it overlap into your regular routine.

Job Transfers Costing More

Out-of-town job transfers are becoming more expensive, according to a recent survey conducted by **Runzheimer International**. Transferred employees lost an average of \$18,069 when selling their homes last year — up 43.9% from \$12,557 in 1989. However, fewer transferees suffered large losses last year: 34% lost more than \$15,000, compared with 54% two years earlier.

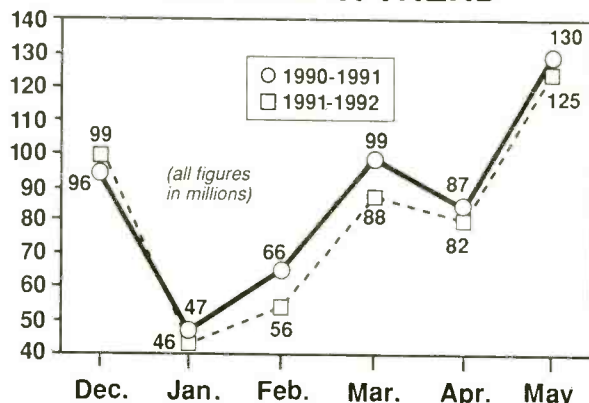
National Spot Radio Scoreboard

Total national spot radio expenditures for the month of May topped \$125 million — a 4.2% decrease from 1991 figures. Note that there were four weeks in May 1991, as opposed to five weeks in May 1992. Thus, actual national spot radio expenditures were much lower in May 1991. All of the figures below, however, have been adjusted to reflect the true difference in national spot radio activity.

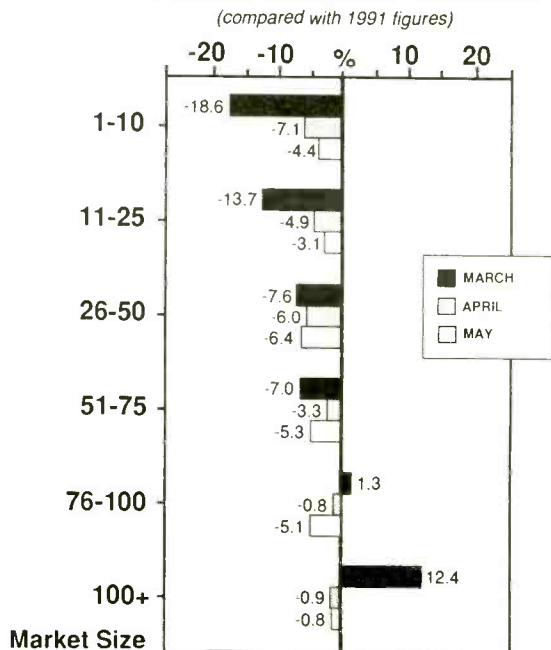
While the figures reflect total billings as reported by America's leading national rep organizations, they are not typical of any specific market. Furthermore, spot billing in individual markets, market groups, or geographic areas may differ substantially.

Source: Radio Expenditure Reports

TOTAL SPOT DOLLARS SIX-MONTH TREND



PERCENTAGE OF CHANGE THREE-MONTH TREND

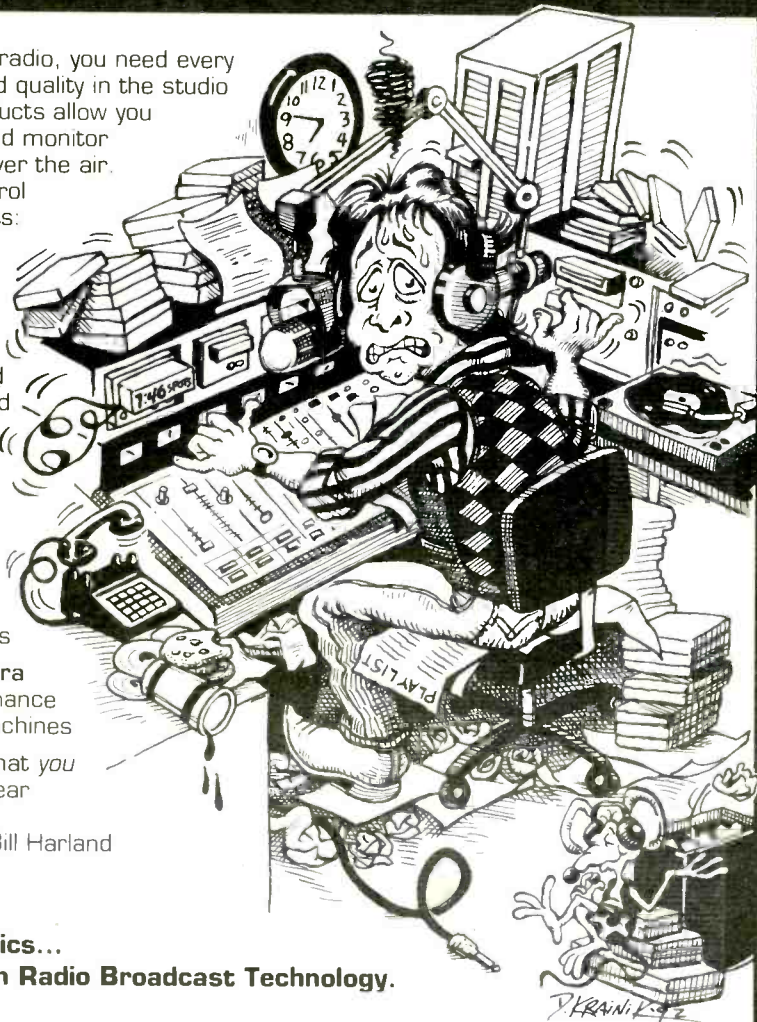


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Fight Employee Apathy!

If you want to increase the productivity of an apathetic staff, Round Rock, TX-based *Practical Supervision* offers the following suggestions:

Emphasize your appreciation for their work, but make it clear that coasting won't cut it.

Set clear goals for the department and individual workers.

Create a plan with well-defined steps to guide employees toward those goals.

Meet with employees on a regular basis to sustain momentum.

DATELINE

● **June 25-27** — Bobby Poe Convention. Sheraton Premiere, Tysons Corner, VA.

● **July 8-10** — McVay Media Annual Program Director's School. Pierre Radisson Hotel, Cleveland.

● **July 16-19** — Upper Midwest Conclave. Radisson Hotel South, Bloomington, MN.

● **August 6-8** — Morning Show Boot Camp '92. Crowne Plaza Ravinia, Atlanta.

● **August 13-16** — Jack The Rapper Convention. Atlanta Hilton and Towers Hotel.

● **August 15-16** — Dan O'Day's "Air Personality Plus+" seminar. Holiday Inn Georgetown, Washington, DC.

● **September 9-12** — NAB Radio '92. Convention Center, New Orleans.

● **September 23-26** — RTNDA 47th International Conference & Exhibition. Convention Center, San Antonio.

Bob Poe Really Knows Why Radio Works.

© 1992 The Arbitron Company



BOB POE
General Manager

February 24, 1992

The Great Radio Promotion
The Arbitron Company
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New York, New York 10019

If you set out to develop the greatest advertising vehicle in the history of the world there are a few things you would most certainly include in your design:

Universal acceptance - everybody would have at least one

Portability - people could take it with them wherever they go

High usage - people would spend more time with it than other media, preferably more than 2 hours a day

Intrusive - the ability to deliver an advertising message even when the user isn't holding it or looking at it

Targetability - an advertiser could easily reach specific market segments and eliminate waste

Inexpensive - both to produce and deliver the advertising message

Politically correct - won't contribute to the depletion of the earth's forests

If you can get all those elements into one medium it can't fail. In fact, I think I'll turn this project over to an electronics wiz I know to see if he can come up with something. His name is Marconi.

Sincerely,

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ARBITRON

SALES & MARKETING

Marketing Music In The '90s: Part Two

Generate greater sales with deeper retail contacts and broader campaigns

By Chris Beck

At R&R Convention '92, our "Marketing Music In The '90s" seminar raised several issues. On this page I'll address some of them and offer a variety of tactics for selling music product.

Expanding Horizons

Record stores typically seek to generate the majority of their sales through current hits. This approach could stand some evolution and expansion, starting with broader mass-market distribution of artists and the creation of new retail doors.

For instance, new packaging concepts and cross-marketing strategies would help maximize music sales in non-music areas of music stores, particularly if linked to video sell-through and rentals.

Mass Merchandisers & New Accounts

A great deal of discussion at the seminar centered on the perceived difficulty of working with mass and general merchandisers. A primary question was, "How can you create better sales with the traditionally low margins on music products?"

Many non-music manufacturers that don't enjoy significant margins do an exceptional job of marketing with mass and general merchandisers. Among the methods they use that might also be used to boost music sales:

- Using products as loss leaders
- Drawing consumers to non-traditional store areas with in-store visuals
- Linking different products to create sales or "lifts" of other, higher-margin goods.

Sales of core artists and catalogue product can be dramatically increased in these ways, but such an improvement would require more direct contact from labels, as well as more depth of contact with store operations contacts and market merchandisers. Another tack would call for establishing contacts at the manufacturer level (see "Marketing Strategies," right).



A primary question: 'How can you create better sales with the traditionally low margins on music products?'



Retail Dynamics

Develop and work with sales and retail contacts at different levels to boost sales. Try the following approaches:

Train label branch sales contacts in local retail sales strategies, operational needs analysis, and merchandising skills.

Work from the bottom up: work directly with retail for incremental impulse sales opportunities.

Work from the top down: work with VPs of sales at the corporate retail offices of various merchandisers to create national merchandising campaigns for additional product display.

Train and maintain more direct retail contacts at corporate merchandising levels.

Offer sales training options to music and non-music retailers. The training should be designed to create higher impulse sales by using music product as the catalyst.

Provide turnkey off-premise marketing campaigns with tie-ins — whether cause-oriented, educational, or non-traditional — that can be customized at the retail level.

Packaging Concepts

In general, sales can be boosted through better manipulation of consumer impulse sales. Effect such purchases in the following ways.

Use shrinkwrap to create sales incentives by combining video and audio product.

Multiply your multiple product sales by shrinkwrapping current releases with catalogue product from the same artist.

Utilize couponing — on-pack and in-pack — and sales incentives.

Create and use more turnkey display options like "shippers" so product can be positioned in non-traditional areas of retail outlets.

Create more retail deal sheets for core artists, tying sales and display incentives to key retail sales events. These might include core artist packaging, merchandising, cross-promotions, and displays based on themes. In the summer, for example, you could use any of these themes: "America's Best," "4th of July," "Back To School," and "Dad's Favorites" — with a guaranteed return if Dad doesn't like the product.

Marketing Strategies

Don't rely exclusively on your store contacts. Manufacturers may hold the key to synergy in selling your music.

Work with brand managers to create national cross-marketing campaigns that are linked to packaged-goods manufacturers and based on product user/listener profiles. Certain age-specific products link well to broad listener profiles; e.g., inexpensive cosmetics and toiletries, teen-targeted toys, and sports/athletic items are well-suited to the AOR core. More broadly, the greeting card industry is a good fit for a myriad of music product categories.

These campaigns can be used for various objectives, including artist trial. For instance, you might use cassette singles, CD-3s, purchase-with-purchase incentives, or retail bounce-back incentives.

Create non-traditional retail tie-ins and bounce-back incentives for sales at music stores or mass merchandisers with key target accounts (e.g., fast food outlets, toy

RADIO VS. PRINT REDUX

Easing Antagonism Over Advertising Allocations

Naturally, the controversy over radio vs. print retail ads sparked a fair amount of talk at the seminar. In short, radio blames labels for allocating dollars to print (and not to radio), while labels say radio doesn't have adequate depth of contact at retail. Neither party can arrive at a solution.

However, each of the sides can do something for the other. Labels can work better with radio sales managers to create retail-driven artist promotions that are much more dynamic than print ads. Such promotions include benefits to retail that go beyond "artist advertising."

Stations have awesome promotional muscle, thanks to their cross-marketing partnerships and interactive capabilities. Sales-driven promotional campaigns on radio can yield tremendous incentives for music stores.

Radio sales managers, for their part, have a similar opportunity in their dealings with labels. By analyzing and meeting label and retail needs, they can better position the medium by mounting result-driven campaigns.

Radio can increase its depth of contact with merchandisers and store operations personnel by as-

certaining *their* marketing needs. If radio improves its position vis-a-vis key retail contacts, it will receive higher percentages of ad dollars.

Third-Party Option

Another aspect of music advertising concerns the reallocation of ad budgets from traditional purchase-based co-op to display/advertising merchandising allowances. These would be based on additional in-store merchandising standards and requirements.

Labels might establish stricter controls and requirements for third parties — i.e., rackers — thereby dramatically reducing third-party outlays. These funds could be reclaimed for sales-driven promotion, which would then be under the *direct control* of the labels' sales and/or promotion departments. Such campaigns might also include other artists and catalogue product.

stores, or clothing establishments that reach target consumer markets).

Join with high-margin packaged-goods manufacturers to create national campaigns that use low-margin music product to lift retail sales of high-margin products. Music provides the consumer with an incentive for multiple purchases, which can help offset the music product's own low margin.

Capitalize on cross-marketing and merchandising opportunities with the film industry for in-theater, sell-through, and rental product.

Don't stop here. Develop other artist merchandising incentives

and licensing arrangements that can be tied to sales. Your imagination is the limit.

Chris Beck is the President of Beck Marketing Group, an international sales and marketing consulting firm. If you have a question about a column or a topic you'd like to see addressed, he can be reached by phone at (818) 594-0851; by fax at (818) 594-5030; by Prodigy electronic mail at ID# SRTN15A; by CompuServe at ID# 76066,3334; or by mail at 22900 Ventura Blvd., Suite 340, Woodland Hills, CA 91364.

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MEDIA

Who Buys What Books And Where

Only 40% of Americans purchased a book last year, according to a study by the New York-based Book Industry Study Group. Of those who were buying, 66% read fiction, choosing it by a large margin over general non-fiction (9%) and cooking/crafts books (7%). Romance novels accounted for 46% of mass market paperback sales.

Books have apparently fallen from favor as gifts for adults — only 14% were purchased as presents, although 60% of children's

books were bought as gifts.

Notably, most literary purchases are made at independent stores (28%), rather than chain outlets (20%). The mail-order market is also doing well, with book clubs accounting for 16% of total sales.

'ZINE SCENE

'Geffen Has Done Hollywood!'

"Geffen has done Hollywood," proclaims *Business Week*. Attorney **Allen Grubman** concurs: "I don't know what's left for David in the record industry. His dilemma is: what's he to do with the rest of his life?" In its portrait of the mogul as a relatively young kajillionaire, the 'zine also notes Geffen spent \$600,000 on his constant companion — the phone — by installing a satellite dish in his jet.

And he just keeps making money! Geffen and manager **Sandy Gallin** bet **Madonna** and ex-Fox-TV boss **Barry Diller** \$1 million over dinner. The wager? That actor **Luke Perry** is taller than 5'9." When she learned he's 5'10," Madonna said, "I thought he was small and powerful, but I guess he's medium and powerful." She's ready to pay up, but the currently unemployed Diller isn't (*Globe, Star*).

Rap Sheets

Rap is in the news again, thanks to **Bill Clinton** and the police. *Newsweek* slaps **Sister Souljah** on the cover for its "Rap And Race" story, while *Time* and *U.S. News* weigh in with editorials on her statements. *People* turns to hit rapper **Sir Mix-A-Lot** for a soundbite: "Instead of confronting Ice-T, the police should try and understand the music a little better. Maybe they'll learn something about the kids in the process."

As for Ice-T, in *Rolling Stone's* look at how rap "predicted" the L.A. riots, he says, "My answer to what happened [in the riots] is 'Refer to album 3, track 5.' What do I think about the police? See album 4, track 2."

Life With Garth

In a LIFE-size pictorial and profile, **Garth Brooks** notes, "I used to think when country singers became rich and famous they lived like the Beverly Hillbillies in these houses made of 40 tons of marble, and they became out of touch. God, I hope I was wrong."

'Zine Theme

Chynna Phillips notes, "*Newsweek's* great, just, you know, to read the news" (*Us*).



PAPER VIEW — "A persona builds up around you . . . It's like trying to fight your way out of papier-mache: there's always people sticking bits of wet newspaper to you all the time" — Cure frontman **Robert Smith** defines the difficulty of remaining indefinable in the public eye (*Pulse*).



IT'S WHO YOU KNOW — *Business Week* looks at possible FCC ownership reregulation this week. **Herb McCord**, who's partnered with leveraged buyout giant **KKR** as CEO of **Granum Communications**, notes, "There are tremendous opportunities for economies of scale." (He's also pictured in the 'zine.)

Daddy Was A User

"I used to tell my kids, 'If you ever take drugs, let me get them for you. I still tell them, if they get into trouble, at least they can come to me and I can take them to rehab. Because daddy certainly knows where they are'" — **Ringo Starr** (*Rolling Stone*).

'Cool Hall Of Fame'

In its "cool" issue, *Entertainment Weekly* inducts **Keith Richards**, **Aretha Franklin**, **George Jones**, and **Bonnie Raitt** into its new "Cool Hall Of Fame."

Both Sides Now

While **Soundgarden** singer **Chris Cornell** says, "I don't have that elitist attitude that I want to hand-pick the people that listen to my music," bassist **Ben Shepherd** laments, "Sometimes I feel [our music] is cheapened by the process of spreading it thin over such a wide area" (*Rolling Stone*).

Young And Angry

"Everybody says, 'Well, business came in and ruined the music,' but that's just an excuse. The real reason is technical . . . This is the darkest time ever for recorded music" — **Neil Young's** essay, "Digital Is A Huge Rip-Off," is excerpted in the July *Harper's*.

Musical Education

"Let's face it, we're living in corporate America. And you know what? This record company treats us better than any indie label ever did. I don't like the term, but I guess the operative word is *professional*" — **Sonic Youth's Thurston Moore** refutes *Spin's* suggestion that the band sold out when it signed to DGC.

The Naked Pop Star

Engelbert Humperdinck plans to open a nudist colony in Mexico (*Globe*).

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.

TELEVISION

TOP TEN SHOWS JUNE 15-21

- 1 **Roseanne**
- 2 **Coach**
- 3 **Home Improvement**
- 4 **60 Minutes**
- 5 **Murphy Brown**
- 6 **Street Stories**
- 7 **Murder, She Wrote**
- 8 **Jack's Place**
- 9 **Cheers**
- Full House
- Grapevine (tie)

Source: Nielsen Media Research

All show times are EDT/PDT unless otherwise noted; subtract one hour for CDT. Check listings for showings in the Mountain time zone. All listings subject to change.

Tube Tops

"**Michael Jackson:** The Dangerous Tour!" showcases the artist's opening night performance in Munich, Germany. The 30-minute Fox special also features Jackson's latest music-film, "Jam" (Thursday, 7/2, 8:30pm).

Friday, 6/26

- **Shabba Ranks**, "The Arsenio Hall Show" (syndicated; check local listings)
- **Smithereens**, "The Dennis Miller Show" (syndicated; check local listings)
- **Toad The Wet Sprocket**, "The Tonight Show Starring Jay Leno" (NBC, 11:35pm)
- **Chicago's** recent 25th anniversary tour is chronicled in the first installment of a two-part series on "ABC In Concert" (midnight)
- **Warren Zevon**, "Late Night With David Letterman" (NBC, 12:35am, Saturday)

Monday, 6/29

- **Nia Peeples**, "Arsenio Hall"
- **Delbert McClinton**, "Jay Leno"

Tuesday, 6/30

- **Zoo**, "Arsenio Hall"
- **Jackson Browne** and the **Indigo Girls**, "Jay Leno"

Wednesday, 7/1

- **Lita Ford** and **Clarence Clemons** provide the soundtrack for "Howie," the first of comedian **Howie Mandel's** four 30-minute specials (CBS, 8pm)
- **Chubb Rock**, "Arsenio Hall"
- **Gang Starr**, "Jay Leno"

Thursday, 7/2

- **Dave Koz**, "Arsenio Hall"
- **Cowboy Junkies**, "Jay Leno"

FILMS

WEEKEND BOX OFFICE JUNE 19-21

1 Batman Returns (WB) *	\$47.72
2 Sister Act (Buena Vista)	\$7.75
3 Patriot Games (Paramount)	\$7.72
4 Housesitter (Universal)	\$7.02
5 Lethal Weapon 3 (WB)	\$4.70
6 Far And Away (Universal)	\$3.01
7 Encino Man (Buena Vista)	\$1.61
8 Alien 3 (Fox)	\$1.52
9 Class Act (WB)	\$1.22
10 Basic Instinct (TriStar)	\$0.95

All figures in millions

*First week in release

Source: Exhibitor Relations Co.

COMING ATTRACTIONS: No music-related movies opening this week.

VIDEO

NEW THIS WEEK

- **BAD CHANNELS** (Paramount)
Starring **Paul Hipp** and former MTV VJ **Martha Quinn**, this feature film about an alien who hijacks a radio station's airwaves sports a **Moonstone Records** soundtrack with music by **Blue Oyster Cult**.
- **WAXWORK II: LOST IN TIME (LIVE)**
Veteran rocker/actor **Michael Des Barres** and former **Spandau Ballet** member/actor **Martin Kemp** are featured in this sci-fi film about a wax museum and its evil inhabitants.

MUSIC & MOVIES

CURRENT

- **BATMAN RETURNS (WB)**
Featured Artists: **Danny Elfman**, **Siouxsie & The Banshees**
- **LETHAL WEAPON 3 (Reprise)**
Single: It's Probably Me/Sting w/Eric Clapton (A&M)
Other Featured Artists: **Elton John**, **David Sanborn**, **Michael Kamen**
- **ENCINO MAN (Hollywood)**
Single: You're Invited But Your Friend Can't Come/Vince Neil
Other Featured Artists: **Jesus & Mary Chain**, **Cheap Trick**
- **CLASS ACT (Giant/Reprise)**
Singles: Full Term Love/Monie Love
A Class Act I/B Angie B
Other Featured Artists: **Kid 'N Play**, **Jade**, **Lord Finesse**
- **DEEP COVER (Solar/Epic)**
Single: Mr. Loverman/Shabba Ranks
Other Featured Artists: **Po' Broke & Lonely**, **Calloway**, **Jewell**
- **STRAIGHT TALK (Hollywood)**
Single: Light Of A Clear Blue Morning/Dolly Parton

COMING

- **MO' MONEY (Perspective/A&M)**
Single: The Best Things In Life Are Free/Luther Vandross & Janet Jackson
Other Featured Artists: **Color Me Badd**, **Caron Wheeler**, **MC Lyte**

WHAT DO.....

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"WHY"



► **Top 40, AC, Alternative, NAC, MTV
 And VH-1 Say "Why" Not**

Annie Lennox has a major hit on her hands with "Why", the first single and video from her solo debut album *DIVA*, already well past GOLD. All sources say it's REAL with a capital "R", including KIIS-FM's Michael Martin: "The multi-format support proves this record to be a MASS APPEAL HIT IN LOS ANGELES." KHMV's Guy Zapoleon seconds the notion: "'WHY' has been TOP 3 REQUESTS FOR THE PAST 3 WEEKS and now the callout follows. Whether it's Top 40 or AC, THIS IS A REAL HIT!!!"

► **A Home In The Making**

With strong multi-format play everywhere, STRESS rotation at MTV and HEAVY play at VH-1, *DIVA* is now Top 20 in most markets. In fact, BDS airplay on "WHY" is up over 35% the last week alone.

► **TV Appearances Heat Things Up**

The story gets even bigger with Annie's upcoming appearances on:
 The Tonight Show 7/16
 The Dennis Miller Show 7/20
 MTV Unplugged late July

TOP FORTY CHART: 20

ARISTA
 © 1992 ARISTA RECORDS INC., A BERTELSMANN MUSIC GROUP COMPANY



STREET TALK®

Nashville Exec Sued For Harassment

WB/Nashville Dir./In-House Marketing Nancy Solinski has filed a sexual harassment lawsuit against WB Dir./Artist Relations **George Briner**, according to the *Nashville Tennessean* (6/23). In the *Tennessean* story — which, because Briner declined to comment to news media on advice of counsel, is based chiefly on Solinski's filing — Solinski claims Briner tried to make her perform oral sex on him while he drove her home from a work-related social function in December 1990. In the suit, Solinski says Briner fondled her and made a sexual proposition in an office hallway in January 1991. After she told Briner to "leave her alone," she claims he became "vindictive and malicious" toward her and has sometimes sabotaged her work.

She also says she complained to the WB personnel office and was told to be a "team player," to try to solve the problems by talking with Briner, and to take no further action.

Solinski further says in the suit that shortly after her complaint, Briner hung a banner outside his office that said, "Egotistical, payola-motivated, sex-crazed, major-label chieftains (we fit that description quite well)."

She is seeking \$500,000 in compensatory damages and \$250,000 in punitive damages from Briner and WB.

► **Get Your PD Post Scorecard**

Wild week at **KBEQ/KC**, where PD **Jon Anthony** exits. **Pollack Media Group's Dave Van Stone** consults and will assist in the PD search. Concurrently, the format shifts from mainstream CHR to Churban, while the New Rock "Planet Q" show cuts back from 7pm-mid to 10pm-1am.

APD/afternoon **Mike Kennedy** has the inside track on the PD chair. Nonetheless, ST hears former **KEGL/Dallas** PD **Joel Folger** has already interviewed with VP/GM **Bob Laurence**.

Other names heard in the KBEQ hallways include (*drum roll, please . . .*) **KEGL/Dallas** APD **Jimmy Steal**, former **Y107/Nashville** PD **Louis Kaplan**, **B94/Pittsburgh** APD **Jeff Tyson**, **WBXX/Battle Creek** PD **Joe Dawson**, ex-**B93/Austin** PD **Elvis Duran**, **WZPL/Indy** OM/PD **Don London**, Yankees owner-in-limbo **George Steinbrenner**, **WKZL/Winston-Salem** PD **Chuck Holloway**, and a mystery Midwest candidate.

Meanwhile, just a few hundred miles east, **KHTK/St. Louis** PD **Michael St. John** resigns to join a tipsheet. Early inquiries into the vacancy include Kaplan, ex-**WQXA/York** PD

Rumors

- **Broadcast Promotion & Marketing Executives (BPME)** Prez **Gary Taylor** resigns after two years at the helm. Is he headed for a major radio gig on the West Coast?
- Will former Urban AC **KEZB/EI Paso** — which has been dark for about three months — return to the air with a Hot AC direction? Will crosstown **KPRR** PD **Eli Molano** play a role?
- Speaking of Hot AC, could CHR **WTWR/Toledo** move that way?
- Will Classic Rocker **WJFM/Grand Rapids** go Country in mid-July? New owners took over June 1; that's also when the PD and morning personality exited. New VP/GM **Tim Faegan** says he's "studying format options" . . . but ST hears a former Midwest Country morning team has already been hired.
- Which PD and MD at a prominent East Coast CHR are both actively looking?

Mark Feather, former Hot 95/Jackson PD/morning man **Jerry Lousteau**, and ex-**WJLQ/Pensacola** VP/Programming **Barry Richards**. **Scott Gordon** has been named MD.

► **Sliwa Returns After Ambush**

WABC/NY morning co-host **Curtis Sliwa**, who was gunned down last Friday (6/19), could be broadcasting from home as early as next week, according to PD **John Mainelli**. However, Sliwa probably won't return to the studio for at least a month.

The Guardian Angels founder was ambushed early Friday morning (6/19) as he headed for WABC. Sliwa's assailants, who had obviously studied his routine, picked him up near his apartment in a stolen taxicab. Upon entering the cab's back seat, Sliwa was shot five times in the abdomen and leg by a gunman hiding in the front seat.

The shooting was the second attack on Sliwa in two months. On April 23, he was beaten outside his home by baseball bat-wielding thugs who left him with head injuries and a broken wrist.

Sliwa's wife and co-host, **Lisa**, returned to the airwaves Tuesday (6/23), broadcasting from her husband's hospital room.

MTV VP/Prog. **Matt Farber** — who will have signed a new two-year deal by the time you've read this — will take on a new role in programming and development of new business . . . including the much-discussed two additional MTV channels.

Look for VP/Promotion **Andy Schuon** to expand into programming and assume some of Farber's duties. Full story next week!

Continued on Page 22

We're proud to welcome our first Wargames Radio client — **KRRK-FM/Omaha!**

Rock Radio Exclusively

JOE KELLY
 PROGRAMMING

414/632-8610 • 414/632-5527 fax

SIOUXSIE AND THE BANSHEES

"FACE
to
FACE"



Produced by Stephen Hague

From the Original Motion Picture Soundtrack
BATMAN RETURNS

Management: Tim Collins

Siouxsie And The Banshees appear courtesy of Polydor Limited and Geffen Records



©1992 Warner Bros. Records Inc.

The Black Crowes



"Remedy"

The new single from the album

The Southern Harmony

and Musical Companion

#1 SELLING ALBUM

Start The Revolutions.

CHR CHART 33

KEGL 10-9	KYRK 11-8
Q102 15-13	WPRR 16-8 HOT
WAAL 15-9	KMCK 4-4 HOT
JET-FM 3-2 HOT	KISR 12-9 HOT
WWKX 13-8	WILN 14-7 HOT
WPST 9-6 HOT	KNIN 7-5
WKRZ 20-16 HOT	KTXY 11-8 HOT
WYCR 13-8 HOT	WAZY 27-21 HOT
WAPE 7-6 HOT	KXKT 7-5 HOT
WRQK 17-10 HOT	KGGG 15-9
KMYZ 4-4	KFMW 2-1 HOT
WHOT 2-2 HOT	KTMT 10-8

ALBUM 1 7th WEEK!

**HEAVY ROTATION MTV
PLATINUM PLUS!**



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STREET TALK®

Continued from Page 20

WZOU Concert Turns Into Zoo

Twenty-four people were hurt — one by stabbing — during a free concert at City Hall Plaza sponsored by WZOU and the *Boston Herald* last Thursday (6/18) when the crowd of 15,000 became unruly after a fistfight.

Officials canceled the show — which featured **Stacy Earl, Arrested Development, A Tribe Called Quest, MC Brains, College Boyz, Giggles, Laura Enea, Kym Sims, and Meli'sa Morgan** — but youths continued to prowl the streets, smashing windows and

disrupting traffic for several hours. Many of the acts returned to the WZOU studios to perform and plead for calm.

Calls to PD **Sunny Joe White** about the incident went unreturned.

Former **WABC/NY** morning host **Jay Diamond** has been tapped to host a new morning drive talk show on **GAF Classical** outlet **WNCN/NY**, effective late July. 'NCN VP/GM **Matt Field** vehemently denies speculation the station will eventually go all-Talk.

Disregard the rumors that **J.C. Corcoran**, former morning maniac at St. Louis rockers **KSHE** and **KSD**, might be heading back to KSHE. As KSHE PD **Jim Owen** succinctly put it, "We'll hire J.C. back when pigs fly over a frozen hell."

ST hears **KFI/L.A.** afternoon talker **Tom Leykis**, who recently subbed for three days at **WLUP (AM)/Chicago**, plans a six-day fill-in at **WOR/NY** in July. Might this have anything to do with the fact that his contract is in its final year?

Miami-bound **Bill Pugh** (see Page 3) wasted no time getting of town. Anyone who called his former employer, **WRXL/Richmond**, on Monday (6/22) was simply told, "He's no longer with us." ST hears the hasty departure was just fine with everybody concerned. Apparently this was one case where no one expected the exiting PD to "help with the transition."

'RXL MD **Paul Shugrue** becomes acting PD and a candidate for the permanent job.

WSB (AM)/Atlanta talk host **Wes Minter** segues to PD of N/T **WHIO/Dayton**.

Don't look for any immediate moves to fill the vacant MD slot at **Q106/SD**. Expect incoming PD **Tracy Johnson** and APD/afternoon **Jo Jo Kincaid** to handle things for the short term.

Talk **WWRC/DC** is courting former **WGST/Atlanta** talker **Brian Wilson** for the morning co-host chair vacated by **Rita Foley**. Wilson is filling the slot on a temporary basis while he and the station negotiate.

Meanwhile, the morning team of **Paul Bicknell & Gary St. Ours**, from the now-defunct **UTALK Net**, have surfaced doing extensive fill-ins at **WWRC**.

At presstime, ST heard that New Rock **KDGE/Dallas** PD **Larry Nielson** had exited.

Simulcasts & LMAs

All-Sports **WTEM/DC** will simulcast Redskins football games on its FM sister, Classical **WGMS**. The move insures the games will be heard even in those parts of the metro

Continued on Page 25

Rumbles

- **WDZR/Detroit** VP/GM **Peter Acquaviva** takes the same post at **WAKR & WONE/Akron**. He succeeds **Fred Anthony**, who resigned to become Prez/CEO of an Akron hospital.

- **Phil Allen** resigns his PD post at **WVKO/Columbus, OH**. **OM K.C. Jones** is handling those duties on an interim basis. Allen reportedly is heading back to Charleston, SC — where he programmed **WUJM**, which jettisoned its UC format last year.

- Longtime **KMPC/L.A.** GSM **Sue Hinsche** has exited.

- **Zoo Dallas** regional promo rep **Rick Upton** returns to radio as PD/afternoon at **KIKX/Colorado Springs**.

- **WTMX/Chicago** MD **Joe Cassady** joins **Bonville Broadcasting System** as Programming Consultant. **Lisa Michelson** succeeds him as MD, but he continues his **WTMX** weekend shift.

- Former **KAGG/Bryan-College Station, TX** PD **Dan O'Neill** becomes PD at Country **KSET/EI Paso**.

- **KSMB/Lafayette, LA** PD **Ray Waldon** resigns to become an Episcopal priest. **KSMB MD Eddie Nelson** also exits, joining crosstown **AOR 293** as MD/night rocker.

- **KZFM/Corpus Christi** PD **Danny B. Jammin'** exits to return to college, and MD **Dale Baird** ascends to PD.

- At **WPFM/Panama City**, **Lee Cruze** becomes PD/MD/morning man, moving from the APD/morning slot at **KSAQ/San Antonio**.

- **KFAV/St. Louis-St. Charles** MD **Shella Sands** becomes acting PD.

- **KQRC/KC** afternooner **Valorie Knight** adds MD duties at the hard-rocking **AOR**. At crosstown **KYYS**, promotion and music assistant **Michelle England** rises to Dir./Promotion & Client Services. **Debbie Mitchell** becomes Music Coordinator.

- The morning team of **Rick Rumble & Scott Thrower** reunites for wakeups at **KCLX/SD**. After a team stint at **WEGX/Philly**, Rumble worked briefly at **Q106/SD**, while Thrower hung out at **KKFR/Phoenix**.

- Former **KRXY/Denver** air talent **Michael Moon** teams with crosstown **KS104** morning co-host **Dean Curfman** for wakeups.

- **B96** signs perennial fill-in jock **Alan Kabel** for nights, replacing **George McFly**. The CHR also inks new contracts for late-nighter **Baltazar** and over-nighter **Greg Murray**.

- **KUBE/Seattle** APD/midday dude **Barry Beck** exits for mornings at **AC WVTY/Pitt**.

- **KEEY/Minneapolis** morning show producer **Mark Bower** becomes MD. **Peter Stevens**, middayer at **KEEY** sister all-Sports **KFAN**, moves to evenings on **KEEY**.

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Harry M. Lyles, President

OUCH!

GEORGE MICHAEL

TOO FUNKY • JUNE

JOE PUBLIC

I MISS YOU • JUNE

KRISKROSS

WARM IT UP • JUNE

RODNEY CROWELL

WHAT KIND OF LOVE • JULY

SOPHIE B. HAWKINS

CALIFORNIA HERE I COME • JULY

GEORGE LAMOND

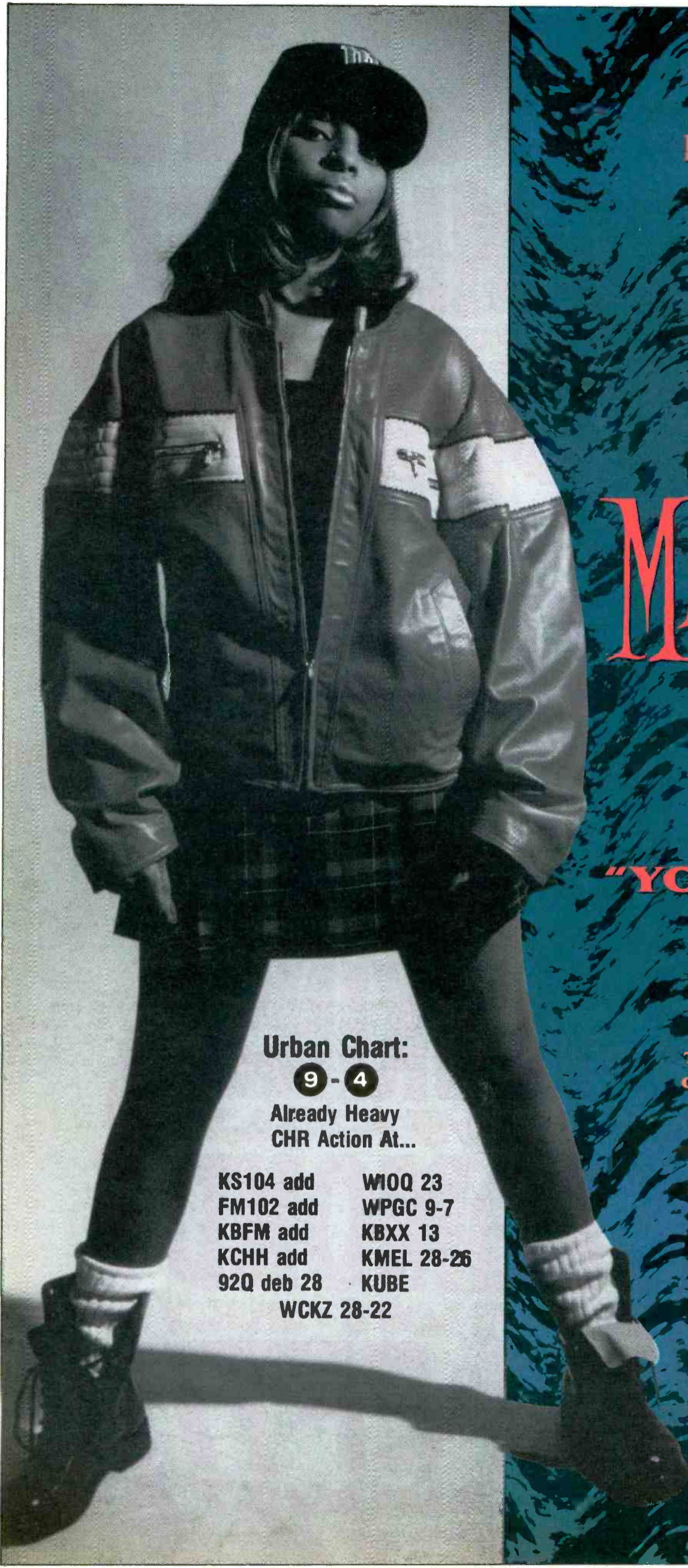
WHERE DOES THAT LEAVE LOVE • JULY

MIDI MAXI & EFTI

RAGGA STEADY • AUGUST

COLU MBIA

THE HOTTEST SUMMER ON RECORD...AGAIN!



**Aren't You
Looking For
Something
To Play?**

MARY J. BLIGE

"YOU REMIND ME"

Urban Chart:

9 - 4

**Already Heavy
CHR Action At...**

KS104 add	W10Q 23
FM102 add	WPGC 9-7
KBFM add	KBXX 13
KCHH add	KMEL 28-26
92Q deb 28	KUBE
WCKZ 28-22	

**The Debut Single
And Video From
The Queen Of Hip Hop Soul
Off Her Forthcoming Album
What's the 411?**

**Produced By Dave "Jam" Hall For
Intouchables Entertainment**

**Executive Producers: Andre Harrell
And Sean "Puffy" Combs**

Management: JDW Management



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STREET TALK®

Continued from Page 22

where 'TEM's signal fades at night.

Meanwhile, in OKC, a six-year lease agreement between **Diamond Broadcasting** AM outlet **KOMA** and **Wilks-Schwartz** AC **KKNG** provides that KOMA's Oldies programming will be simulcast on KKNG's FM frequency (with new **KOMA-FM** calls).

At **CHR WBBQ/Greenville, SC**, OM **Bill Catcher** and PD **Michael Angelo** exit. MD **Christopher Goode** takes charge for now amid rumors of a format shift. GM **Leigh Trapp** indicates 'BBO will stay CHR with a slightly higher demo target. Angelo has surfaced for nights at crosstown AC **WMI**. Will Catcher rise elsewhere in the market?

Who will become the new **Z100/NY** Research Dir., replacing **Y107/Nashville**-bound PD **Kris Earl Phillips**? ST hears **Z100** PD **Steve Kingston** is talking with former **KKBQ/Houston** OM **Dave "Rave" Elliott** and ex-**KHTK/St. Louis** PD **Brian Bridgman** . . . for starters.

As contract negotiations stalled, 30-year **WKRC/Cincy** morning man **Jerry Thomas** exited last Wednesday (6/17). A non-compete clause will prevent him from joining another Cincy station until next February. OM **Dave Mason** assumes Thomas's shift.

► Jackson: On Another Plane ◀

After **Michael Jackson** contracted to hire the world's largest operating transport plane — the Russian **AN-124** — to handle the 1000-plus tons of equipment for his forthcoming



The Bucks Start Here

To cash in on the buzz around the film "Mo' Money," and to start the wheels of commerce rolling on behalf of its just-released soundtrack, the doughboys and 'girls at those eminent financial institutions, **Perspective** and **A&M**, bucked prevailing economic trends by showering influential industry titans with a wealth of financial inducements in a cloth moneybag inscribed with the soundtrack name.

The treasures inside maintain the overall financial perspective, including a long green "Mo' Money" T-shirt, a tape of the LP (with a green J-card), a trailer for the film, a pair of promo stickers, and the pictured bankroll of greenbacks, spotlighting the soundtrack's artists and producers **Jimmy Jam & Terry Lewis**. To coin a phrase, pass the bucks . . .

Rumbles, Pt. II

- **FM100/Memphis** Production Dir. **Craig Cornett** moves to **WPLJ/NY** for the same duties. **PRO-FM/Providence** night stalker **David Simpson** adds weekend duties at 'PLJ.

- Middayer **Kimba** and morning man **Mike Lyons** trade shifts at **WZTA/Miami**. Also . . . **Ray Graham**, who had been doubling as the station's morning newsmen and APD, becomes Dir./News & Public Affairs.

- Long Island rocker **WBAB-FM/Babylon** will soon simulcast on **WHFM/Southampton**, greatly expanding the AOR's coverage in Suffolk County.

- **KRBL/Albuquerque** flipped from AOR to CHR, not Hot AC, as reported last week. It's now called **Laser 98.5-FM**.

- **WRHT/Greenville, NC** OM/PD/MD **Dave Mack** hands the MD duties to middayer **Gina Gray**.

- As of this week, MD **Vicki Cannon** becomes acting PD at **WJZ/Albany, GA**.

- **WVIC/Lansing** MD/afternoon **Jim Parker** exits owing to budgetary problems. Off-air PD **Jim Lawson** picks up MD/afternoon duties.

- **WOWW/Pensacola** AE **Vida Gerralds** becomes MD.

- Former **WEGX/Philly** late-nighter **Bobby Willis** becomes Production Dir./late-nighter at **The End/Cleveland**.

- Late-nighter **Mark Hanson** exits from **Gold KFRC/SF**.

- **WCIR/Beckley, WV** MD **Jeff Davis** exits.

- **Dave Dahl** moves from **WDKB (89.5)/DeKalb, IL** to overnights at **Z104/Madison**.

- **WQGN/Groton, CT** ups **Liz Jordan** to PD, replacing **Chuck Davis**, who segues to Production Dir.

- **KGGG/Rapid C'ty, SD** MD **Michael Steele** becomes MD/night rocker at **KQKQ/Omaha**.

- Former **Y102/Reading, PA** MD/morning show co-host **Mike Browne** returns to the station in those capacities. He replaces **Tommy Frank**, who heads to **WNVZ/Norfolk** as MD/night stalker.

- **WSNX/Muskegon** MD/afternoon **Mark McGill** snags the APD/MD slot downstate at **WGRD/Grand Rapids**. He's replaced by **B94/Pittsburgh** swingmeister **Chris Thompson**.

- **Urban Consultancy** Prez **Harry Lyles** adds clients **WALR/Atlanta** and new Urban outlet **WMNX/Wilmington, NC**. **WQSM/Fayetteville, NC**'s **Rod Cruise** joins 'MNX as PD.

- **Y107/Nashville** morning man **Coyote McCloud** will become a minority owner in **WTBB/Bonifay, FL**, pending FCC approval.

- Former **Power 108/Cleveland** morning man **John Landecker** will do swing/weekend work at crosstown **Gold WMJL**.

world tour, the American and British governments said "nyet" to its landing.

When Jackson hired a 747 Series 200 carrier, the weight proved to be an overload, so a second air carrier was engaged.

Meanwhile, ST hears that the idea for Jackson's "Jam" video clip — featuring Chicago Bulls superstar **Michael Jordan** — emanated from **Z100/NY** APD/MD **Frankie Blue**. Look for the "special thanks" from MJ to Blue on the CD-Pro.

During a bus trip to Sunday's Nashville-area **Evangeline/Jimmy Buffett** concert, **MCA/Nashville** staffers got a scare when an oncoming car in the opposite lane lost a wheel. The tire bounced over the median, fell through the roof of the bus, and shattered the front window, momentarily incapacitating the driver. An MCA staffer's date grabbed the wheel, hit the brakes, and brought the bus to a safe stop. Miraculously, no one on the bus was injured.

On a less tension-fraught note, congrats to the **MCA/Nashville** promo department, which has notched six No. 1's in the last 15 weeks.

Continued on Page 26

NIA peeples

"FACES OF LOVE"

featuring guest vocals by
HOWARD HEWETT



P1 CHART 39-36

PRO-FM add	WXKS 19-17	FLY92 33-30
KDWB add	HOT97 23	WAAL 23-20
WKSE add	PWR99	WQGN 29-26
B95 add	WNVZ 26	WRCK 37-34
WPRR add	KTFM	WBBQ 30-25
KZII add	PWRPIG 17	K92 37-34
KWTX add	Q102 25-23	WGTZ 26-22
KROC add	WNCI 17-14	WGRD 34-22 HOT
PWR106 deb 29	WWHT 24-22	HOT194 16-12
HOT977 deb 29	WHHH 24	KDON 26-21
WSTW deb 28	KBEQ 31	BOSS97 29-23
KBFM deb 40	HOT102	WWFX 40-36
XL1067 deb 30	KHTK 30-27	WYYS 25-21
KF95 deb 38	KS104 14	KFQX 35-30
WJMX deb 40	KOY-FM	WJAD 21-18
KISR deb 34	KKRZ	KCHX 26-22
WYKS deb 37	FM102	KPXR 7-7 HOT
KQIX deb 40	KISN 24-21	KTRS 26-21
Y97 deb 34	Q106	...And Many More!
92Q 29	KMEL 21-19	

SEE NIA PERFORM
"Faces Of Love"
ON THE ARSENIO HALL
SHOW MONDAY, JUNE 29.

PRODUCED BY STURKEN & ROGERS
MANAGEMENT: LINDSAY SCOTT AND ROGER DAVIES
FOR ROGER DAVIES MANAGEMENT, INC.



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MATTHEW SWEET



STRESS ROTATION!

NOW ON 30
CHR REPORTERS

WENZ 23-19 HOT

WNCI 29-21

KBEQ

KWOD 26-23

WPST 30-27

KISR 39-36

KXKT 24-20

KFMW 32-23

KQIX 38-36

WKRZ deb 40

WCGQ deb 34

KNIN deb 32

WBNQ deb 32

KLYV add

KFFM deb 40

Produced by Fred Maher
and Matthew Sweet

Russell Carter Artist Management

I'VE BEEN WAITING

FROM THE BREAKTHROUGH ALBUM, *GIRLFRIEND*

ANOTHER MINUTE

FROM THE SMASH ALBUM, *ANOTHER MINUTE*

NOW ON 43
CHR REPORTERS 43/16

KRBE 26-20

WDJX add

B96 19

KQKQ add

WKBQ 29-27

K107 add

KWOD 21-14

WPRR add

HOT102 add

WMMZ add

KHTK deb 29

WILN add

KKFR deb 28

KGGG add

WXKS

OK95 add

WENZ

K106 38-33

WLAN add

WZYP deb 38

KC101 add

KLUC 25-21

99.1 add

KWIN 36-34

WQXA add

KXKT deb 26

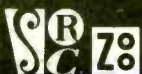
WBBQ add

B94.7 deb 30

WFME add

CAUSE & EFFECT

PRODUCED BY SEAN ROWLEY



ENTERTAINMENT



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STREET TALK®

Continued from Page 25

Hot Phlsh

During last week's Midwest storms, a lightning bolt hit the STL just outside the studio where **B106/Ft. Wayne** night rocker **Phlsh Phelps** was broadcasting. The jolt surged through his headphones, knocking him down and the station off the air. Both jock and station are doing fine now.

Atlanta Chainsaw Massacre

WKLS/Atlanta PD **Michael Hughes** and **Burkhart/Douglas & Associates** consultants **Greg Gillispie** and **Tom Barnes** were enjoying lunch with **Geffen's George Cappellini** last Friday (6/19) when a man strolled into the restaurant with a *chainsaw* and carved up their table!

Turns out the lunatic in question was **Jesse James Dupree**, lead singer of Atlanta's **Jackyl**, who engineered the bizarre incident to hype the band's soon-to-be-released debut album on **Geffen**. The stunt, which was captured on film and may be included in the band's video, wreaked havoc on the **Longhorn Steaks** restaurant, which was packed with customers.

"Employees literally jumped over the bar, and customers went running out into the parking lot," reported angry **Longhorn Steaks**

Records

- **Atco/EastWest** L.A. local promo rep **Paula Tuggey** jumps to **MCA** for West Coast Regional Promo duties. She replaces **Jan Telfeld**, who's elevated to Dir./Nat'l Secondaries Promo.
- **Capitol's** Atlanta promo rep **Stan Gleason** exits, replaced by **Jive** Atlanta rep **Michael "M.O." Martin**. **Capitol's** Cleveland promo rep, **Jack Snyder**, also exits.
- **MCA** Seattle promo vet **Fredde Zaehler** shifts to **Interscope**, taking on regional promo duties extending into Northern Calif.

RADIO & RECORDS



1

- **Sunny Joe White** upped to **WZOU/Boston** PD.
- **Brian Thomas** named **WEZB/New Orleans** PD.
- In Nashville, AOR **WKDF** and Classic Rock **WGFX** become first competitors to share sales staffs.

5

- **Interep** acquires **Torbet** and **Select** rep firms.
- **Westwood One** sets **Jerry Sharell** as Exec. VP/Entertainment Mktg. and **Greg Batusic** as Exec. VP/Sales.
- **Kevin Weatherly** named **KMEL/SF** MD.

10

- **Stu Cohen** named **WB** Nat'l Promo Dir.
- L.A. PD **Charlie Cook** leaves **KHJ** for **KLAC**.
- **Don Langford** becomes **KRAK/Sacramento** PD.

15

- **NBC** appoints **Charley Warner** VP/GM and **Bob Pittman** PD of **WNBC & WYNY/New York**, and **Burt Sherwood** GM and **Bill Hennes** PD of **WMAQ & WKQX/Chicago**.
- **Ted Edwards** joins **WMJQ/Rochester** for evenings.

Prez **George McKerron**. "We were taken advantage of by a bunch of idiots."

McKerron has threatened legal action. **Geffen** execs had no comment. Earlier, **Dupree** had performed similar remodeling on the **Geffen** offices in L.A. (already retouched by **Nymphs** lead vocalist **Inger Lorre's** desktop bladder-voiding escapade earlier this year. Could we get a referral on their decorator?).



THIS SPORTING LIFE — The combination of a celebrity auction (in conjunction with R&R Convention '92) and a week's worth of celebrity sporting events raised \$375,000 for the T.J. Martell Foundation's fight against children's cancer, leukemia, and AIDS. Pictured at top (l-r) are MTV Headbanger's ball nabob **Rikki Rachtmann** (left) and **Warrant's Jani Lane** holding the week's proceeds after the concluding softball match; below left, Foundation founder **Tony Martell** flanked by **Motley Crue's Tommy Lee** (left) and **Eddie Van Halen** after the Golf Classic; below right, **Def American GM Mark DiDia** (right) clasping his **Rock 'n' Bowl** trophy while event organizer **Jon Scott** holds the winning ball.

mo' mentum

**money
can't buy
you
love**

[28968-0011-4]

**ralph
tresvant**

**From the Mo' Money Original
Motion Picture Soundtrack** [28968-1004-1/2]

**Produced by Jimmy Jam & Terry Lewis
Ralph Tresvant appears courtesy of MCA Records**

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Radio Revenue Growth

Continued from Page 1
44.1% of 1991 listening — down from 52.5

Among the highlights of the report:

- Radio stations may receive the bulk of any advertising windfall, with up to \$10.8 billion in revenues by 1996, a growth rate equal to the 6.4% rate expected for the overall industry.

- Local radio advertising is expected to grow 6.3% annually to \$8.65 billion in 1996, compared with the 4.2% annual growth rate of the past five years.

- National spot advertising may grow 6.8% annually to reach \$2.2 billion in 1996, up 3.6 percentage points from the previous five years.

- Radio networks, after several years of slow growth at 3.2% annually, are projected to increase at a 5.8% compounded annual rate.

Music Industry Revenues

Consumer spending on recorded music is expected to climb 6.3% annually to \$10.6 billion in 1996, up from \$7.8 billion in 1991. Unit sales of music are projected to grow 4.3% annually to \$990 million in 1996, up from \$801 million last year.

The music industry is expected to benefit from a projected 1.9% annual increase in prices as CDs continue to replace lower-priced LPs and cassettes. The introduction of new formats such as digital compact cassette (DCC) and minidisks also should spur revenue growth.

VS&A projects CD sales will grow at a 10% compounded annual rate, reaching \$7 billion in five years. Cassette sales will decline 1.5% annually to reach \$2.8 billion in sales by 1996, down from \$3 billion in 1991.

UPI

Continued from Page 3

11 bankruptcy protection from creditors since August 1991.

The future of UPI came down to a bidding war between MBC and Charney after Judge Conrad rejected TV evangelist Pat Robertson's latest bid to buy only UPI's name and a few selected assets for \$900,000 — an increase from an earlier bid of \$500,000. Robertson had been the winner of a May 12 bankruptcy court auction, when he bid \$6 million for all of UPI. He later withdrew that bid after paying \$300,000 to keep UPI operating while he examined its books.

Charney is also out \$180,000 — the money he put up to keep UPI afloat after Robertson's cash ran out. He indicated Tuesday that he would appeal the judge's order rejecting his bid.

Just what's ahead for UPI is unclear. Because of an exclusive agreement with Charney, UPI executives hadn't even spoken to MBC prior to the court hearing. A consultant to MBC told the Associated Press that the new owners intend to modernize UPI's telecommunications, beef up its broadcast operations, and support its news-gathering operations around the globe, including the domestic U.S. news service.

Hard Copy

Continued from Page 1
to the regular Zapnews service. Zapnews also uses Reuters, as well as the Scripps-Howard, Knight-Ridder, Sports-Ticker, and Accu-Weather services.

Executives from both networks stressed that their products are not meant to supplant the Associated

Press. "The AP is an outstanding wire service that is absolutely necessary to a lot of radio stations," Benson said. "We are telling our affiliates that the ABC News Wire complements, not replaces, AP."

Murphy concurred: "CBS Zapnews is a supplemental service to our Custom News Cuts package, which provides radio actualities to

our affiliates that don't want packaged newscasts. We don't want to be in the newswire business."

Jim Williams, VP/Director of Associated Press Broadcast Services said he is not daunted by ABC and CBS's new offerings. "We have everything that these other guys have and ten times more. Stations that compete to win will buy a quality product."

Williams noted that AP is now offering drivetime prep packages and format-targeted feeds linked to audio available on AP Network News.

ABC affiliates will pay between \$50 and \$120 a week for its ABC News Wire, depending on market and combo size. Murphy said pricing for CBS Zapnews will be in "the same ballpark" as ABC. Both networks noted that their reports can be fed directly into PCs equipped with newsroom software.

Press

Continued from Page 12

bara Grosiak has been promoted to VP/Sales Manager, KRQ Network Eastern Division/New York from VP/Regional Sales Manager and Darrin Klayman has been promoted to Sales Manager, KRQ Western Division/Los Angeles from Network Sales Manager/Los Angeles.

White

Continued from Page 1

White replaced Don Nelson, who resigned last week to return to the West Coast.

Prior to coming to WNEW & WYNY, White was GM at WCTC & WMGQ/New Brunswick, NJ.

NARTSH

Continued from Page 10

The "Winning Together" panel featured three Top 10 market GMs — WOR/NY's Bob Bruno, WMAL/Washington's Tom Bresnahan, and WHDH/Boston's Dan Griffin — who encouraged more cooperation between sales and programming departments.

In a session on programming, WWDB/Philadelphia PD David Rimmer urged a strengthening of the relationship between programmers and hosts.

Curiously, all three of NARTSH's annual awards went to non-radio people. CNN "Crossfire" co-host John Sununu received the Big Mouth Award for "exemplifying the profession of being a talk host." Newspaper columnist Jack Anderson took the group's First Amendment Award. Sally Jessy Raphael, who left ABC Talkradio last year to focus on her television career, was named Talk Show Host of the Year.

Sklar

Continued from Page 1

Important, Influential

"I am deeply saddened by the untimely death of Rick Sklar," noted consultant Mike Joseph, who consulted WABC in its early Top 40 era. "In its day under Rick, WABC was the most popular, powerful, important, influential, and successful radio station in broadcast history. He will go down in broadcasting annals as the most successful and leading program director of all time."

A Brooklyn native, Sklar became interested in radio in grade school, when he wrote radio scripts based on popular series of the day. He was president of his high school radio club and admitted to spending his free time at local radio stations.

A year after obtaining his degree from New York University in 1954, Sklar became a copywriter for the all-night show on WINS/New York and was promoted to PD following the 1959 payola investigations. He stayed with the station until it was put up for sale and then programmed crosstown WMGM.

MOR Carryover

In 1962, Sklar accepted an offer to program ABC's stodgy, money-losing New York flagship WABC. In its early days, the station had to weave its Top 40 sound between the "Don McNell Breakfast Club," drivetime news blocks, play-by-play of the New York Mets, and other carryovers from its MOR days.

It was those interruptions, Sklar noted in his book, "Rocking America," that prompted him to keep the station's playlist short — as few as 14 records.

Former WABC personality George Michael — now host of NBC-TV's "Sports Machine" — recalled, "I felt there was life beyond the Top 14 records and I probably fought with Rick more than anyone on the airstaff. But out of it all we became very dear friends, and I had the good fortune to work with him for six years at WABC."

Veteran record promoter Juggy Gayles said he never argued with Sklar's music philosophy: "Yes, his playlist was rather short but it was right for his station. And besides, when he did add a record, it would mean a minimum of 10,000 copies sold in the first week. Rick was a great programmer and a great man, and I'll miss him dearly."

Sklar perhaps excelled most at WABC as a promoter and a

showman. Morrow recalled one particularly memorable event.

Mona Lisas & Mad Artists

"Once, we asked our listeners to draw their renditions of the Mona Lisa. The station received 70,000 entries and didn't know what to do with them, so we rented the Polo Grounds and spread out all the entries, which were to be judged by Salvador Dali, Rick, and me. The wind kicked up and Mona Lisas were flying all over the place, so the promotion director arrived with boxes to hold down the entries.

"We didn't know it at the time, but soapsuds were inside the boxes. It started to pour and the field looked like a giant soap bubble — it was a disaster. Thinking it had been planned that way, Dali told Rick that it was fabulous. In his normal way, Rick just shook his head and smiled."

Sklar left the station in 1977 in favor of a corporate position with ABC, which he held until 1984. More recently, he operated his consultancy, Sklar Communications, was a limited partner in the group owner Stratosphere Broadcasting, worked with the Interop Radio Store, and was an adjunct professor at St. John's University.

"Rick was a philosopher, a student, and a teacher of radio," remarked Glenn Morgan, who succeeded Sklar as WABC PD. "He was very active in passing on what he'd learned to the rest of us. Rick kept WABC number one in the number one market for more years than anyone before or since him. His perfectionism was reflected in the sound of the station, and it inspired us to seek the same kind of perfection and attention to detail."

Gannett Radio Division President Jay Cook — who programmed WFIL/Philadelphia during Sklar's tenure at WABC — said, "WABC was one of the radio stations that inspired hundreds of people to think about getting into radio. Because of Rick, WABC was the epitome of professionalism and was one of those magical stations that caused a lot of talk in the industry. He, along with [consultants] Bill Drake and Mike Joseph, did more to take the fun and excitement of the early days of Top 40 and make it a manageable, disciplined, yet exciting format than anyone."

Sklar is survived by his mother, wife, and two children. Services were scheduled for Wednesday (6/24) in New York.

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ATTACK!

Protect Yourself From Newcomers

By Lee Abrams

In today's environment, even the most powerful format leaders are being attacked by "off-shoot" or niche formats that superserve a section of the leaders' audience spectrum. Stations in all formats are under attack, and they must be prepared — or suffer the consequences.

I'll address two key areas: tactics a yet-to-be attacked station can use to blunt any future attacks, and, in the adjacent story, some basics of self-preservation.

Maneuvers & Ideas

Be Prepared: The following maneuvers and ideas can harden your bunkers against a future attacker. They're very important, because successful stations can grow lazy and comfortable. *Always* pretend a direct attack is imminent!

Build Stars: If you don't have stars, build them. Think outside of morning drive, and develop stars across the board. *Look* for star opportunities. Remember that most stars are developed, not bought. A star can even be a traffic 'copter correspondent or a weather person!

Great bands keep making brilliant music even when they're so popular they don't have to. That's what keeps them popular. It's the same with radio!

Graphic Upgrade: You needn't change your logo, but your graphic look needs to evolve to look "fresh." Soft drinks, automobiles, and the like are constantly tweaking their look to remain visually competitive. Smart broadcasters should, too.

New Releases: If you're sloppy about handling music, you'd better get sharp. An attacker can easily swipe your music credibility. If you've been lulled by your perfect computerized rotation, it's time to wake up and get some emotion

If you've been lulled by your perfect computerized rotation, it's time to wake up and get some emotion back into your music presentation.

back into your music presentation.

Line Extension: Radio marketing in the future is all about line extension — taking your product and expanding it into logical areas. *Disney* and *Nintendo* do it well. Radio usually doesn't.

Production: Most attackers have a hot production sound, which usually adds to their fresh appeal. Heritage stations traditionally let their production slip. It's important to re-think your soundtrack.

Motivation: If you've ever had the joy of starting a new station from scratch, you know the importance of intense one-on-one contact — motivating your staff for the mission and ensuring everyone's in sync. Well, successful stations tend to get a little cocky and laid-back and lose that urgent sense of mission.

It's a good idea to keep the motivational flame on high regardless of your present competition. Great bands keep making brilliant music even when they're so popular they don't have to. That's what keeps them popular. It's the same with radio!

Innovation: Successful stations must remain innovative. It's a luxury of being on top. In some ways you can screw up in the name of innovation, and it probably won't hurt. At least you're *trying*. Work at new ideas — crazy ones. As important as research and

mechanics are, you need a sense of creativity and willingness to get out there a bit, to be a "whole" station.

Nice Guys Who Aren't Very Good: Most stations have one of those, a pleasant person who isn't particularly talented. I hate to contribute to unemployment, but you must put your lineup in order. I doubt the White Sox or Blue Jays would keep a catcher around because he's a nice guy.

Know Your Friends: I recall many situations in which the leader was really nasty to advertisers, press, and the like, showing off a real "you can't buy around us" attitude. Guess what? When an attacker came in, it joyfully bought around the "invaluable" station. Evaluate this.

Community Involvement: This means getting your city together for events. They don't have to be old-line special interest deals — they can be anything from concerts to picnics. The key is to get in front of your listeners! Use your power to interact in a big way. It's an insurance policy. The better the listeners "know" you, the harder it'll be for an attacker to break the friendship.

Discipline and drive have never been more important than they are now, now that attacking the unattackable has become fashionable and effective.

Self-Evaluation: Tear yourself apart. Not just the ratings, but the creative lifeblood of your station. Don't rely on research reports. They're a tool, but listening and thinking like a listener is most critical. Hole up in a hotel and beat up your station from a pure sound standpoint. It may be painful, but not as painful as getting beat up in the book.

The Basics Of Self-Preservation

Take a good hard look at your station and product, and figure out where your weaknesses and strengths lie.

Protect Your Core: That seems pretty obvious, but too many stations become vulnerable by remaining wide-appeal and keeping the station's age span broad. It's critical to pick your turf. Figure out your *natural* audience and focus. It's okay to give up a chunk to the attacker. Accept the fact that you can't have all the turf anymore.

Evaluate Honestly: A station's ego can kill it. You must be realistic about the attacker! Misguided leadership will say, "Those guys stink . . . we'll kill 'em." Be honest. Can you imagine an NFL coach telling his team that next Sunday's competition stinks? I doubt it. Good coaches will honestly evaluate their competition and work a plan around each team's strengths and weaknesses.

Nostalgia: who cares? Nostalgia is a weak positicner. People think in terms of *now*. Sell now and the future instead of harping on how long you've been around. Besides, if you've been around for a long time, most listeners probably know that already.

Keep Your Stars: Your star talent is your trademark. If you treat staffers poorly, they might split, sometimes giving the attacker instant credibility. The time to love and respect your people is before the attack, so they'll give your station their blood, rather than delighting in walking over to beat you because you've been such a jerk.

Refer To Attacker: If you're already at war and you're going to do this, you'd better be real good at it. **WMMS/Cleveland** used to completely intimidate and embarrass any attacker. They were brilliant at it. But if your counterattack isn't outstanding, you'll just be advertising the opponent's existence.

Be Open To Change: I remember big AMs where management was convinced FM wouldn't be a factor. I know of big FMs where management doesn't think satellite radio will be a factor. Some musicians even thought synthesizers would be a short-lived fad. Well, it's time to get real. Things are changing, and if you're not in sync with changes, you will be in trouble.

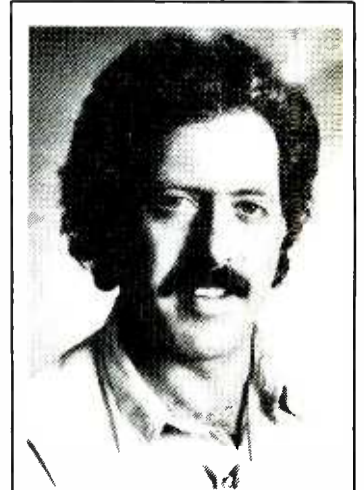
Nobody Is Invulnerable: As good and solid as you might be, you are vulnerable. Big News/Talkers, big AORs — everyone. But *don't get scared*. Get smart, get aggressive, get innovative. Think *future!*

The most important factor in being attacked is that it'll probably only happen once. If you're attacking, you have *one* shot. If you're being attacked, the key is to always be at peak operating levels.

Being a great station isn't easy, and being great year after year is real hard — but it's doable. It takes incredible discipline and

drive, and that discipline and drive have *never* been more important than they are now, now that attacking the unattackable has become fashionable and effective.

Then again, if you're on top, getting attacked and losing, you can always lease the other guy. Aren't the '90s wonderful?



Lee Abrams is Managing Director of **Satellite Music Network's** Z-Rock, Heat, and Classic Rock formats. He can be reached at (214) 991-9200.

Morrissey Fires Up 'Your Arsenal'

Morrissey's next album, "Your Arsenal," was produced by ex-Spider From Mars/David Bowie axeman Mick Ronson. The singer is accompanied by the band that backed his last tour. Among the album's 10 cuts are "The National Front Disco," "Glamorous Glu," and the UK single, "You're The One For Me, Fatty."

The Sire/Reprise disc will be in stores on July 28, and early August will see the cut "Tomorrow" go to radio, following the current single, "We Hate It When Our Friends Become Successful."

Motorhead's Options

"March Or Die" is the title of Motorhead's next Epic set. Guns N' Roses riffslinger Slash lends his chops to two cuts — "You'd Better Run" and the ballad "Ain't No Nice Guy," which also features the vocal talents of labelmate Ozzy Osbourne. The lead track, "Hellraiser" (as in "Hellraiser III," the forthcoming film for which the song was written), goes to radio the first week of July. The disc hits the streets July 14.

Satriani Returns

Joe Satriani is prepping "The Extremist," his fourth LP for Relativity. Co-produced by Satriani and Andy Johns, the all-instrumental set features the bass and drums pairing of brothers Matt and Greg Bissonette. Standout tracks include "Cryin'," "Motorcycle Driver," and the title cut. "Summer Song" goes to radio July 1, and the set goes on sale July 21.

'Illusion' Of Najee

Various producers — including Arif Mardin, Marcus Miller, and George Duke — worked on "Just An Illusion," Najee's fourth EMI release. Joining the jazz saxman



are vocalists Freddie Jackson ("All I Ever Ask"), Jeffrey Osborne ("Loving Every Moment"), Will Downing ("Deep Inside Your Love"), and Caron Wheeler ("Whenever We're Together"). Cuts include "Noah's Ark," "Just An Illusion," and the single, a remake of Color Me Badd's "I Adore Mi Amor." The full set blows into stores June 30.

Riots Playlist

Scotti Bros. will press up the Committee To Rebuild L.A.'s official theme song, "Stand And Be Proud." Written by David Cassidy and his wife, Sue Shifrin, the record features the Hollywood Bowl Orchestra and is sung by Voice Of The City, a 1500-voice assemblage of vocal groups from South Central L.A. The song, which is also available in Korean and Spanish-language versions, goes to radio in late July/early August. All proceeds will benefit L.A.'s rebuilding effort.

Also, Priority Records has assembled a fundraising compilation entitled "Street Soldiers," which contains 11 cuts that "foretold the rage that led up to the riots." Contributing artists include N.W.A., Public Enemy, L.L. Cool J, Ice Cube, and X-Clan. Proceeds are earmarked for various riot relief charities. That set will be in stores this week.

CEMA Buys Catalogue

CEMA's bought soul, and lots of it. The distributor has entered the catalogue field by acquiring the masters of all pre-1976 Laurie recordings and securing a long-term deal for Hi Records' Hi-Cream material. The deals give CEMA rights to records by Al Green, Dion (with and without the Belmonts), the Chiffons, the Mystics, Ann Peebles, and O.V. Wright, among others. CEMA will market the music straight to retailers.

Metheny Goes Solo

Pat Metheny opted not to work with the Pat Metheny Group for "Secret Story," collaborating instead with arranger/conductor Jeremy Lubbock. Metheny produced the disc, said to incorporate world music influences, with Steve Rodby, David Oakes, and Steven Cantor. Among his guests are harmonica player Toots Thielemans, "Late Night With David Letterman" band bassist Will Lee, Eric Clapton drummer Steve Ferrone, and PMG pianist Lyle Mays and percussionist Dan Gottlieb. Look for this on July 14.

RCA's Black Music Retro

RCA's three-disc commemoration of 70 years of black music — "The RCA Records Label: The First Note In Black Music" — is being released this month in conjunction with Black Music Month. The set, which consists of hits by artists on RCA and its related labels, is divided into R&B and gospel; jazz; and pop, rock, and soul. Artists include Fats Waller, Harry Belafonte, Charles Mingus, Elvis Presley (!), Evelyn "Champagne" King, Kool Moe Dee, and newcomer Gene Rice.

Pussycat Gets 'Whipped'

Faster Pussycat's third Elektra record, "Whipped," was produced by John Jansen. Among the guest musicians are pianist Nicky Hopkins, Jimmy Z (harmonica, flute, and saxophone), Bekka Bramlett (lead singer of the Zoo), and the Pasadena Boys Choir. Cuts include "Big Dictionary," "Friends," and "Nonstop To Nowhere," which goes to radio the first week of July. The LP will be in stores July 31.

Masqued Mission

The Mission UK's "Masque" was produced by Mark Saunders. Wonder Stuff mainman Miles Hunt co-wrote "Who Will Love Me Tomorrow?," while ex-Waterboy Anthony Thistlewaite co-wrote two cuts and played on various tracks. Jaz Coleman of Killing Joke arranged all strings and brought in Abdel About Ali, personal violinist to King Hussein of Jordan, to play on "Sticks And Stones." The track "Like A Child Again" goes to radio July 6, and the full Mercury disc is due in stores July 14.

SCREEN SCENE

C&C Go To Bat For 'Buffy, The Vampire Slayer' LP

Luke Perry stars in "Buffy, The Vampire Slayer," a campy horror-comedy that's been described as "Valley Girl" with fangs." The 20th Century-Fox picture also stars Pee-wee Herman, Donald Sutherland, and Rutger Hauer — as the vampire. The Columbia soundtrack will be in stores July 28, and the picture opens July 31.

The lead track from the collection will be C&C Music Factory's "Keep It Comin' (Dance Till U Can't Dance No More)," which goes to radio the third week of July. The group sports a new lineup, with vocalist Debra Cooper (heard on Cilvilles & Cole's cover of U2's "Pride (In The Name Of Love)") and rapper Q-Unique replacing Zelma Davis and Freedom Williams.

Expect new material from Matthew Sweet ("Silent City"), Toad The Wet Sprocket ("Little Heaven"), Ozzy Osbourne ("Party With The Animals"), the Cult ("Zap City"), and Judas Priest frontman Rob Halford performing his "Light Comes Out Of Black" with Pantera.



C&C — keepin' it comin'

The album sports a variety of new cover versions by artists such as the Divinyls (the Rascals' "I Ain't Gonna Eat Out My Heart Anymore"), Susanna Hoffs (Oingo Boingo's "We Close Our Eyes"), the Dream Warriors (King Radio's calypso chestnut, later covered by Robert Palmer, "Man Smart, Woman Smarter"), and Mary's Danish (the Bobby Fuller Four classic "I Fought the Law").

MUSIC DATEBOOK

MONDAY, JULY 6

1964/The Beatles' first movie "A Hard Day's Night," premieres in London.
1965/The Jefferson Airplane is formed in San Francisco.
1973/Queen released their first single, "Keep Yourself Alive."
1984/The Jacksons begin their "Victory" tour in Kansas City.

TUESDAY, JULY 7

1968/The Yardbirds break up, and guitarist Jimmy Page forms a new group. The Who's Keith Moon quips "It'll probably go over like a lead zeppelin."
1990/2 Live Crew refuse to perform a Dallas gig because the club owner hasn't paid them. An angered crowd riots, trashing the club.
Born: Ringo Starr 1940

WEDNESDAY, JULY 8

1985/Playboy narrowly beats Penthouse to newsstands with nude photos of Madonna.
Born: Andy Fletcher (Depeche Mode) 1961

THURSDAY, JULY 9

1971/Jim Morrison is buried in Paris.
1972/Wings begin their first tour in France.
1968/The Temptations play their first show without singer David Ruffin, whom Motown later converted to a solo artist.
Born: Frank Bello (Anthrax) 1965, Marc Almond 1959

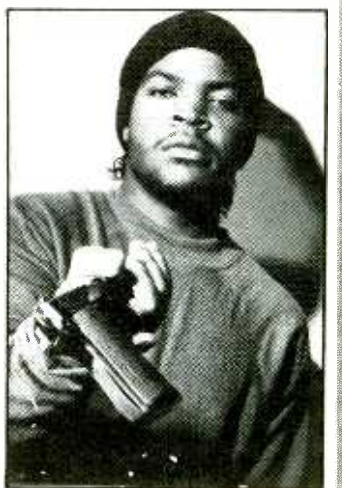
FRIDAY, JULY 10

1968/Eric Clapton announces Cream will break up following a farewell tour.

1989/The Monkees receive a star on the Hollywood Walk Of Fame.
Also ... KROQ/L.A. programming whiz Rick Carroll dies of complications from pneumonia.
Born: Neil Tennant (Pet Shop Boys) 1954

SATURDAY, JULY 11

1969/Jimi Hendrix's Band Of Gypsys debuts at Harlem's Apollo Theater.
1979/Neil Young's concert movie "Rust Never Sleeps" opens nationally.
Born: Peter Murphy 1957, Suzanne Vega 1959



Ice Cube — just an actor.

SUNDAY, JULY 12

1962/The Rolling Stones play their first gig at London's Marquee Club.
1979/Minnie Riperton dies of cancer.
1991/Rapper Ice Cube makes his acting debut playing ex-con "Doughboy" as "Boyz N' The Hood" premieres.
Born: Christine McVie 1943

— Paul Colbert

BOOK BEAT

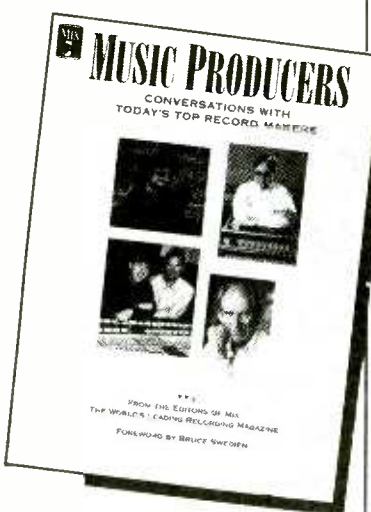
Record Producers Sound Off In 'Conversations'

For a broad look at the men behind the mixing boards of today's sounds, cue up "Music Producers: Conversations With Today's Top Record Makers" (Mix-Books/\$17.95). These 24 Q&As have been reworked by the editors of Mix magazine, where they first appeared.

Meet such acclaimed knob-twirlers as Walter Afanasieff (Mariah Carey, Michael Bolton), Daniel Lanois (U2, Peter Dinklage), Phil Ramone (Billy Joel, Bob Dylan), Rick Rubin (Red Hot Chili Peppers, the Beastie Boys), and Don & David Was (Bonnie Raitt, the B-52's).

Learn about Dave Edmunds's aversion to making demo tapes, Bruce Fairbairn's affinity for conflict, and Don Dixon's belief that "if somebody comes up to me and says 'What a great drum sound,' then I've failed. They should come up to me and say, 'What a great song, what a great singer.'"

The 128-page softcover offers 54 b/w photos, a foreword by Mi-



chael Jackson engineer Bruce Swedlen, behind-the-scenes anecdotes, and practical tips on everything from tape loops to label liaisons. Meanwhile, Tom Lord-Alge advises: "Always have the machine in 'record.' You get the best stuff that way." For further book-related info, phone Brad Smith at (510) 653-3307.

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Kooley C • Jon Lucien • Brian McKnight • M.C. Silver Fox •
Nefertiti • Poizon Posse • James Reese • Scientifik • Shomari •
Small Change • Sylk Smoov • Third World • Tony! Toni! Toné! •
Ultra Magnetic M.C.s • Vanessa Williams • Angela Winbush



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*The Rhythm and Black
Music Group*

RADIO

Defending Their Turf

Mainstream Urbans take a stand in fight against Churbans, Black ACs

Maneuvering a maze bordered on one side by the recession and day-to-day business operations on the other, Urban/Black radio is being hit from another front: increased competition from Churbans and Black ACs. Six programmers outline their turf-defending strategies to Urban Contemporary Editor Walt Love. Also in R&R's salute to Black Music Month: Label executives and producers address black music's present and future.

Dave Allan
WUSL/Philadelphia

First, you have to make sure you keep doing the things that made you successful. Power 99 has been successful because we lead and don't follow. If you get into a situation where you're always reacting to your competition and always the second one doing something, that's not good. If you do a lot of promotions, then you have to do bigger and better promotions. If your competition is giving away something, don't give away the same thing. Instead, make sure you're giving away the best of whatever it is.

You have to play the correct music, and you have to play it first. We don't add a lot of music, but what we do add we definitely play hard. The other stations react to our initial action. Our philosophy: Play fewer records but play

"When you play the entire spectrum 24 hours a day, you're going to have a station that's spread out too far."

—Dave Allan

them more, rather than play a long list and only play those songs a few times.

In the face of competition, you have to pick the demo you need to win and be true to that demo. Too many people get off track. For example, a Churban is going to attack to gain the 12-24 audience; an adult Urban is going to attack for the 25+ demo. In between those two demos you must decide what's important to you as a mainstream Urban. We believe 25-34 — women specifically — is the exact key we need to focus on. We also want the 18-34 demo, but we stay true to our core audience.

Anyone who doesn't think music is the most important thing on a music-formatted station is probably losing in his market. Because music is important, you have to make sure your research is accurate. We take all the data we get from different forms of research (requests, callout, etc.) and look at who we're reaching. Right now, we're using the tag "Extra Variety Power 99FM."

Churbans tend to have a much tighter playlist than a mainstream like us. They don't provide listeners with a lot of variety and, in most cases, they're playing our re-currents and our one-year-old gold.



Dave Allan

Steve Hegwood



Elroy R.C. Smith

Roy Sampson

On the other hand, adult Urbans offer a variety of uptempo music the 12-24s like. Mainstream Urban is the only one that can play both sides of this spectrum.

But mainstream Urban loses when it doesn't properly daypart that spectrum. When you play the entire spectrum



Mike Stradford

24 hours a day, you're going to have a station that's spread out too far. You must look at where the available listeners are and what listeners you need to make it a financial success. We're running out of the days when any radio station can garner larger 12+ shares. A PD is going to have to say, "I may not have a large 12+, but I have great demos."

Community involvement is critical for every radio station because radio was developed to serve the interest of the people. It's also imperative in waging war against competitors, especially CHR competitors that just play the music and aren't committed to the community. If you're not already committed to the community by the time you're attacked by a competitor, it's very hard to rush and do it.

When the Rodney King verdict was announced, we turned the airwaves over to listeners for comments, and our personalities made some positive points during conversations with our audience. I think we were free of violence in our city because of the good work our former police commissioner and L.A.'s new police chief, Willie Williams, has done. We worked very closely with city officials about what we were going to say and do. Now we must all keep working together to maintain a positive and peaceful state.

Steve Hegwood
WJLB/Detroit

Any traditional Urban station has to superserve its core — after you really determine who your

Continued on Page 34



RECORDS

The Music: Innovation Meets Tradition

Black music's mass appeal popularity continues to surge. From their top-level vantage points, seven label executives explore the re-emergence of vocal talent/musicianship, the increasing prominence of social commentary/inspirational messages in song lyrics, and Urban format fragmentation: Mercury President Ed Eckstine; Motown GM & Sr. VP/A&R Steve McKeever; Warner Bros. GM & Sr. VP/Black Music Benny Medina; Giant President/Black Music Cassandra Mills; Atco/EastWest Chairman/CEO Sylvia Rhone; Elektra Sr. VP/Black Music and Pendulum President Ruben Rodriguez; and Def Jam Chairman/founder Russell Simmons.

R&R: Last year, a predicted trend — since borne out — was the re-emergence of true vocalists and musicianship. Is this cycle here to stay?

SIMMONS: I think it's kind of fly. But I don't know if it's a trend. We should always have an appreciation for great vocals. The fact that singers are competitive on a different level now is probably good for



Ed Eckstine

Steve McKeever



Cassandra Mills

Sylvia Rhone



Benny Medina

Russell Simmons

the business. When you hear great vocals, not-so-good vocals really bother you. We're listening to a lot of great singers now — will it continue? Easy answer? Yeah, it will.

MEDINA: Melody really is king. While loud drum beats may seem more significant than a beautiful voice singing a very poignant lyric, that can only last so long. You can't hum a beat — you need to balance the beat with melody. It's about jazz, bebop, and popular cultural music blending together, like hip-

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MUSIC MAKERS

Musical Soul-Searching

Evolving beyond the 'fast-food' theory to tap true vocal, musician talent



Denzil Foster (r) & Thomas McElroy



Michael Bivins

This year's spotlight on the music makers behind black music's artists and musicians falls on **Denzil Foster & Thomas McElroy (2 Tuff Enuff Productions)** and **Michael Bivins (Biv Entertainment; member of New Edition/Bell Biv DeVoe)**.

Formerly members of **Club Nouveau**, Foster & McElroy have written and/or produced songs for **En Vogue**, **Toni! Tone!**, **Samuelle**, and **Nation Funktasia**, among others. Bivins's management/production docket includes work with such groups as **Boyz II Men**, **Another Bad Creation**, the **Whytgise**, and **Tam Rock**. In the following interview, the trio converses on subjects ranging from future musical trends to "Black Aid."

R&R: Why are music consumers showing increased interest in groups and artists who can really sing?

FOSTER: It's a trend. This new generation of kids from eight to 14 years old has been hearing successful records by singers who really couldn't sing. Their untrained ears didn't — and [sometimes still don't] — know the difference.

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RR
BLACK MUSIC
 NEW CHALLENGES
 NEW DIRECTIONS

RADIO

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target audience is. The big problem is so many UC/Black stations say their target audience is 25-54. That's hogwash! Basically they sound like 18-34 stations. With the Urban radio fragmentation we see today in most major cities, you still have to decide who you want and go after them. Our target is 18-34s, and we superserve 25-34 females from 6am-6pm.

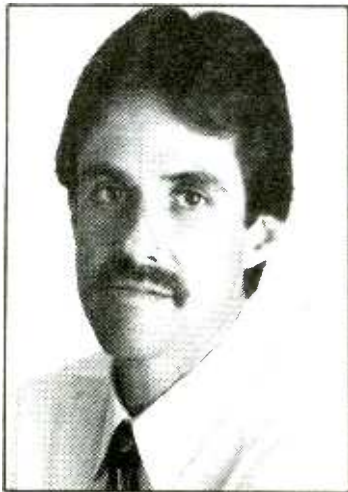
If certain records test extremely well in research — like a TLC, Kris Kross, or Arrested Development — we'll play them in afternoon drive, morning drive, and sometimes even middays. Overall, the station sounds like an adult radio station. When you have a station like [Urban Adult] WMXD coming after you, you have to protect your core. WMXD wants our adult audience and [Churban] WHYT sounds like



Steve Hegwood

they want our younger audience. WHYT's presentation for a Churban isn't black. The music is almost black, but for a Churban it's dark gray; its sound is very hip and street-oriented.

Promotions are very important. Traditional black stations win on basically one thing and that's TSL. You have to create the illusion that you are giving them reasons to listen longer. Our spring '92 promotion is 98 dollars every 98 minutes and listeners qualify to win \$10,000. Our TSL has grown over an hour and a half in the last two trends. And I totally attribute it to the promotion. It's all we talk about every time we crack the mike. We'll have two grand prize winners during the book. So that's a \$20,000 positive for our listeners to talk about — free publicity.



Dave Allan

In warmer weather, we take our vans out into the streets twice per day doing three-hour shifts. We're currently into what we call the "Strongest 98 Days Of Summer." Our fulltime personalities are out in the streets giving away T-shirts, CDs, tickets to local events, and bumper stickers. We also have "Thousand Dollar Thursday" throughout the summer and "Ladies Night Out": We take over a venue, feature a hot star, and let female listeners in free. We've done free concerts with Tony Terry, Gerald Levert, Phil Perry, Vanessa Williams, Boyz II Men, Tracie Spencer, and Vesta Williams.

When it comes to marketing, a lot of stations put commercials on TV, but the spots aren't in the proper time period to reach who they

"Traditional black stations win on basically one thing and that's TSL. You have to create the illusion that you are giving them reasons to listen longer."

—Steve Hegwood

need to reach. You need to have the right person buy the proper time for you. When is your audience watching TV? "Arsenio," "In Living Color," "The Cosby Show" in syndication? These are the things we do as we market WJLB to our audience — and the audience we want to take from other stations.

I've heard about the things L.A. UC/Black radio stations did during the riots. We thank God we didn't have any disturbances in Detroit. It's hard for me to say what we could do on a community level be-

"One of the most important things an Urban station can do is promote its product — its presentation."

—Elroy R.C. Smith

cause we're already doing things all the time. The importance of community involvement is paramount.

For example, we do teen pregnancy seminars, financial seminars, health fairs, and literacy campaigns. I'd like to see us hook up with someone and address the job problem. If we could help [the unemployed] and their families, that would be a real accomplishment.

Elroy R.C. Smith
 WGCI-FM/Chicago

When I got here, I analyzed the market thoroughly. I was happy that B96 [WBBM] had gone in a more Hispanic and pop direction, compared to a year and a half ago when it was playing a lot of black music. Some people are still under the impression B96 is a real Churban. But I listen quite frequently, and it isn't. I'm not extremely concerned about B96. My concern is to take WGCI-FM to the next level.



Elroy R.C. Smith

When it comes to Black AC, WVAZ [V103] has its own sound and so do we. A few months ago, V103 and WGCI-FM had a similar sound during middays. That was a boo-boo on my part with our oldies mix. We needed to fix that by making a definite distinction between our sound and V103's.

So we looked at songs that tested well with 25-34 females. One of the songs that came out positive was "Ain't To Proud To Beg" by TLC. Now we're playing that around noon and it's helping to distinguish the station's sound. Another thing we've done is removed a lot of the old records ("Duke Of Earl," "Mr. Postman") from our rotations. So now you have two UC stations that sound distinctly different. The V is going after the older upper demos, and we're looking at 25-34 females.

One of the most important things an Urban station can do is promote its product — its presentation. A few weeks ago we did what I deem one of our best promotions. Because there are so many people

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MUSIC MAKERS

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Denzil Foster (r) & Thomas McElroy

It starts in the schools. Since most schools and recreation centers have [eliminated] music classes, you only have radio exposing them to music.

With videos coming about in the last 10 years, a person's looks and how well he could dance became more important than singing. That's what was selling, so that's what was considered good.

When we grew up we didn't have videos. Everything was based on talent and overall skills. That's why jazz and R&B crossed one another, like what Parliament did. A lot of the funk groups from that era came from jazz and R&B backgrounds. Kids today haven't had that luxury. But now they have groups like En Vogue and male vocalists like Johnny Gill.

It's the same thing with rap. At one point, it didn't matter how you rapped. It was the look and the songs. Finally, rappers came along who really had skills and talent — now kids can hear for themselves who is and isn't a good rapper. Sometimes it's just the evolution of society.

McELROY: It's what we call the "fast food" theory of music. When you're only used to eating McDonald's, you think that's great until somebody serves you real soul food. Then you say, "Oh man, I thought I'd been eating some good food. I like this. I'm going to start eating more." Now this generation is being given something better, yet it's still packaged with the McDonald's look via video. But they're starting to know the difference between what's good and what's not musically.

BIVINS: I've always felt it's been going on. I have to give credit to the Force MD's and Take 6. Just before Boyz II Men hit, a lot of other singing groups were out there. I think the difference was that Boyz II Men broke over into that MTV type of overall response.

Singing has been around all the time, but there was a period when people felt like it just fell apart, and then it was revived again. Other groups before that didn't really hit big with the public because they didn't have high-visibility technology taking them into people's homes. They could sing, but they didn't get the credit they deserved.

R&R: How long do you think the current popularity of message music — rap and inspirational — will continue?

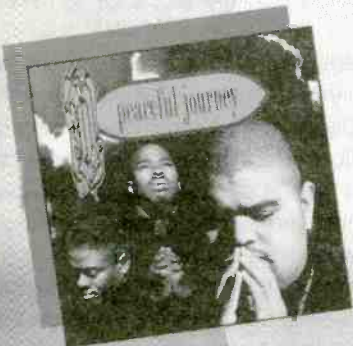
FOSTER: In the '60s and '70s, you had a lot of it. Then it disappeared during the disco era because people were tired of hearing about how they didn't have any money. Now here we are again. In hard economic times, those are the things [money, et al.] to talk about again.

Just like the movies: One picture is about something and then another one comes along about the same thing but with a twist. Music is like that, too. As times get better, you'll hear the music change and go back to happy songs. People get tired of being unhappy and depressed.

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BLACK MUSIC MONTH 92



The Universal Language



RADIO

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who want to break into the music industry, we said, "We need an avenue to help educate these people about what's necessary to make it into the professional end of the music business."

For two weeks we promoted on-air that if you wanted to attend a seminar we put together with industry professionals (including top artists), you had to come to the radio station, pay a small registration fee, and sign up. We didn't divulge the location because we didn't want a crowd of groupies to show up. We wanted to try and help the serious-minded people. A total of 670 people signed up. In doing this educational seminar, we also gained their ongoing loyalty.

One of the areas Churbans and Urban-leaning CHRs can't compete in is community involvement because they don't want that black identity.

—Mike Stradford

Being creative with promotion is a must if you expect to win. Morning man Doug Banks agreed to give out his home phone number so his listeners can call him at home. This has become a great promotion for the station, Doug's show, and for the people who listen daily. Being creative with promotions is a must if you expect to win.

One thing we do for imaging is use the positioning statement "We Play The Hits." Everything we do is geared around hits. We used to say "Jam It Or Slam It." Now we use "Hit It Or Quit It," and our an-

nouncers know they need to take this slogan home to the listeners and sell it with conviction.

We're taking time to let our community know we care. Not only do we say it on the air, but we let them know through our actions. Something we're going to do when the kids get ready to go back to school is a "Penny Jam." The school that collects the most pennies will win a free concert with the hottest teen group. The money will be donated to the United Negro College Fund because we want our young people to know they need education to be able to compete.

**Barbara Prieto
WKYS/Washington**

We have to be true to our format. And that means understanding who the core listeners are.

We try to focus on the music presentation by not eliminating a large portion of rap music. We like to call it hip-hop as opposed to rap because we've found that some hip-hop has mainstream mass appeal. Adults in this city tend to like that term a little better also.

We have to be more creative with our stations and stop looking at Churbans that may be winning in the 12-17 demos. They don't have the answers to our format problems. Having worked in Chicago with the 18-34 demo and winning strongly with it, I think that's the area we have to look at more in UC — the younger end of the 25-54 demo. At WKYS, our core audience is 18-49 women.

The marketplace has changed dramatically in the last five to eight years. [UC/Black] WHUR has changed direction twice: First it was mainstream Urban, then it became "Quiet Storm" 24 hours a day. Now it's back to mainstream Urban. Then you have Magic [WMMJ] doing its version of Black AC, and WPGC doing Churban.

WKYS has always had a positive adult image. But we confused people at one time when we started playing slow music in the evenings at 7pm, something we call "Slow Jams." We've changed that; "Slow

Jams" doesn't come on until 10pm now. When ["Quiet Storm" pioneer] Melvin Lindsey died, we fought over what to do. I didn't want to change WKYS's image, but I did want to let people know we expose much more black music than those records from the "Slow Jams" category. The main reason I changed the nightly format six to seven weeks ago was because I thought we were limiting our appeal."

By slowing down so early, we weren't going after the large audience that wants to hear good up-tempo music before they cool out for the evening. We were neglecting the up-and-coming black music because we were playing only slow songs at night.

One of our current goals is to be more visible in the community. Our research shows listeners expect more from our station than just music. Adults especially want personalities who can relate to them. People respect an intelligent

"I changed the nightly format because I thought we were limiting our appeal. We were neglecting the up-and-coming black music because we were playing only slow songs at night."

—Barbara Prieto

member of the staff who knows what's going on in the world, the city, and the music industry.

I don't think Black radio should do anything specific [in the aftermath of L.A.'s riots]. But every person should evaluate the whole situation. We need to realize what kind of examples we're setting for younger generations. All that plays a part in radio personalities being committed to their communities because young people look up to them and sometimes follow their lead. This summer, we're going to be doing some community charity-oriented events that cater to the youth.

Promotion is also very important. We can become more creative if programming and promotions put their heads together. Gone are the days when you could pick a theme over a weekend, come in Monday morning, and say, "Hey, I've got an idea for a great promotion." More creative input is needed these days because the

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MUSIC MAKERS

"Everybody doesn't want to talk about a riot. Some people want to talk about something else to take people's minds off that."

—Michael Bivins



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BIVINS: I don't think that's what music is about right now. Not everybody is talking about that. You have groups like DAS EFX or Bell Biv DeVoe talking about sex and the hardcore niche going on in New York City.

Then there are a lot of people who are more politically aware. From their point of view, that's the music they want to express because it makes them feel they're reaching out to others who want to hear those things. I think that's what BeBe & CeCe Winans and [rapper] KRS-One have been doing. That's what they grew up on and that's all they're going to do because it's what they believe in. It's working for them and the market they've targeted.

Then you have another group of people who just want to go in the studio and do good dance grooves and entertain the clubbers. Everybody has their own preference. People watch enough news, read enough newspapers, and then go out and hear what everyone's preaching. Everybody doesn't want to talk about a riot. Some people want to talk about something else to take people's minds off that.

R&R: Is it different being a producer in the '90s?

FOSTER: I like being a producer, but the responsibilities aren't the same. At one time, a producer used to be an overseer of a project, like the director of a movie. Now the responsibility is on you to be all things: musician, writer, and sometimes almost be the artist. It's a burden because if you don't have a vast musical background, it tends to limit your creativity.

Record companies are putting pressure on the producer as well, asking you to become the A&R person. They have their own A&R departments, which they really need to revamp. They need to get good help. If they are fortunate enough to have good help, it's usually only one person. I also think the companies forget about artist relations. Right now, it's up to the producers to create that.

McELROY: Denny might know, but I haven't figured out yet what an A&R person is supposed to do because we're always doing what needs to get done. Our situation is a little different than that of other producers. We've always found our own groups, groomed our own acts, and then brought them to the record company. I've only seen an A&R guy call and say, "Hey, how's the project coming? You guys doing a good job? Great!"

FOSTER: Then if it doesn't work, they say, "We need some other producers." It's not an easy job.

BIVINS: I'm an overseer — not a producer. People like Dallas Austin and Rico Anderson, who are signed to Biv Entertainment, are the in-studio producers. I'm more of a manager and creative guy who has full control of what's happening to my artists and their music while they create and record it.

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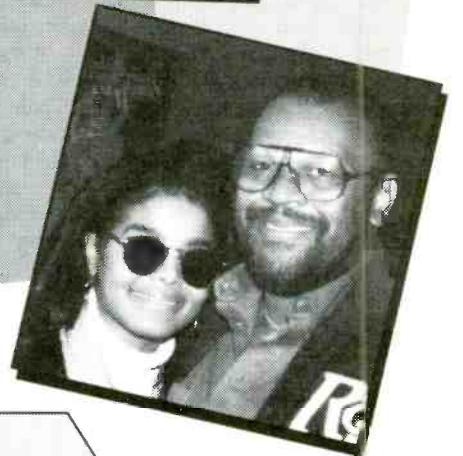
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RADIO

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competition is immense. For example, it's really kind of corny to pick an artist, devote an entire weekend to him, and give away his new CD. People want more these days.

Roy Sampson WCAO & WXYV/Baltimore



Roy Sampson

Black music is a very dominant music form in radio today. There was a time when people thought Urban was going to be a niche format. But it's become a mainstream format, and the way other radio stations use bits of Urban music today proves it.

Mainstream Urban has to do the things any good radio station would do — like staying plugged into the best music at the right times. Stations have to make sure they're giving their communities the best music when they want to hear it. UC/Black radio can defend its turf by programming a solid, music-intensive format the community respects and trusts.

Urban facilities need to do things that will help them earn the biggest share of the total audience available and continue to dominate the market. More of a 25+ lean could be the answer in some markets, but in other markets it could be a younger lean.

Doing promotions is primary, but then telling your audience you did it is just as important. If you don't tell them, who will? You have

to be out there visually; that's a very important part of Urban radio. That could mean having your personalities drive around in a station van or appearing at local community events, sponsoring a Red Cross blood drive, or staging street block parties. The point is this: Everything is important. Nothing is too small, as long as it is reputable and going to help others in the community.

A station has to make sure its image relates to the marketplace. There are many differences between, say, Baltimore and San Francisco. If we do something like a crab cake-eating contest, that's Baltimore — we're known for our crab cakes. San Francisco is known for cable cars and the Golden Gate Bridge. So we want our image to be a positive reflection of our city and people.

Another way we make sure we're reflecting our community is through personalities who are positive role models. We make sure our personalities care about this radio station and what they're doing in the community. We do things on a

daily basis to strengthen our proud image, whether it's the enforcement of education or law and order. Baltimore has a slogan: "Baltimore — The City That Reads," and we tie in with the mayor's community programs very heavily.

When you talk younger demos, music means a lot. But top-of-mind awareness is a major issue. You have to be concerned about other things affecting your community and which ultimately affect people's lives. If you're really a good Urban radio station, your audience will care about you. And the only way they can care about you is because you show them you care about them. UC/Black radio has a one-on-one vibe with its listeners that other stations don't have. That's this format; being involved with the community is a given.

As a broadcaster, I believe we have to do something for the youth. Now, that doesn't have anything to do with radio or ratings. As human beings, we have to care about what's happening to our youth because that's our future. We have to bring the youth of our country along in a positive way.

The issues confronting us now can't be resolved overnight. However, they can be resolved down the road by at least trying to do something. In Baltimore, we're already trying to enhance our voter registration efforts throughout the summer, because what would it mean if every black person who was eligible actually voted? It would mean we could become a bloc of people who could not be ignored by the system. So that's

"UC/Black radio has a one-on-one vibe with its listeners that other stations don't have."

—Roy Sampson

something we're actively doing right now.

We've also tied in with the mayor's office to do youth-oriented programs to help with education and recreation. We want them to experience new things the world has to offer. We can't do it all ourselves or overnight, but we can give it our best effort. Any positive step in that direction is the way we have to go if we're responsible broadcasters.

Mike Stradford KKBT/Los Angeles

Our stations have to knuckle down and get involved in the community. One of the areas Churban and Urban-leaning CHRs can't compete in is community involvement because they don't want that black identity. Black radio users look at radio as more than just radio. And when we take the initiative, whether it's starting voter registration drives or being in the community where people can talk to you and touch you, it makes the gap wider between our listener approach and their approach. So when you finish playing the music and you don't have anything else to talk to black people about, then it's obvious what your game plan is.



Mike Stradford

The direction of the music is critical. As program directors, we have to spend more time looking for the music that's right for the audience we're attempting to reach, as opposed to responding to record company pressure or threats. Those who are fortunate enough to have research available have to learn to use that research as a tool rather than a bible. Research was essentially established for Urban radio based on a CHR philosophy, but the formats are different. There are similarities, but the essences of both formats are different. When you make the mistake of using the research as a bible, you rob the format of its essence. A lot of that essence is gut feelings about which records will or will not work for your particular audience.

It's unfortunate that so many successful major market Black stations are leveraged in such a way that there's a reluctance to really stretch out or go against what bankers see as the goal. I believe you can legitimately satisfy the 25-54-year-old audience by having an 18-34-year-old appeal. There seems to be a misconception that once you get into the 25-54 age group, all you like are ballads and oldies. I don't think that's necessarily so. So, as opposed to buying into that ideology, it's important to understand the reason for that ideology and what it's all about. Then take the necessary measures that will help you avoid falling into that trap.

Our main focus is 18-34-year-olds and naturally, we want the 25-54s, too. But if we adequately superserve the 18-34 audience and, within that, really nail the 25-34-year-old listener, we can be successful on the young end and the older end.

The majority of the music the kids like is rap. However, if we play too much rap we'll turn away those adults who may like it, but only in smaller doses, and then we have no shot at getting the teens.

When I was a kid back in Cleveland, it was a rarity that radio personalities would be out someplace where you could go see them. When you afford your audience the opportunity to meet the on-air people and put faces with the voices, you bring those listeners closer to the radio station and you to them. I don't think you can do too much promotion, especially in a market like Los Angeles where we're competing head-on with the film, television, and other entertainment industries.

I've always subscribed to the idea of showing people what we are rather than telling them how cool we are or how hip we are. I would rather show somebody the essence of what we're supposed to be about

and let them make their own decisions, because the majority of radio advertising is trying to ram something down somebody's throat. After a while, there's a tendency to go numb.

Our television campaign features Luther Vandross and Hammer using the morphing process. We put together a real eye-catching, quality spot. That says a lot about the radio station. If you think the spot is good — you may give us a shot. If you think the spot is terrible, it wouldn't matter what we

"If we adequately superserve the 18-34 audience and, within that, really nail the 25-34-year-old listener, we can be successful on the young end and the older end."

—Mike Stradford

said even if we said we were great. It just wouldn't matter.

For example, on our billboards we tried to use a wide variety of artists, like Tevin Campbell, Hammer, Luther, Vanessa Williams, BBD, and Prince. We did this to affiliate the radio station with the kind of music that we play. The execution of the billboards came out well, and I also think that those are artists the Urban audience can relate to. Marketing is critical, and I guess it's personal as to how you do market. But I do think that Black radio has been behind in terms of really efficient marketing.

To me, there's a moral issue and a business issue in terms of community involvement. The good you do in the community may not translate immediately back to you in terms of ratings or revenue, but ultimately it will. In regards to the riots, for example, there was a time when we were playing music, giving information, and also having artists on the air trying to convince people to stay home, not go out in the streets, and cool out. That was seen by some listeners who couldn't stay with us for a long period of time as a sign that we were not involved: When they turned on the radio they would hear music. If they had hung for two songs or something like that, they would have realized that we were doing other things of a positive nature. So that made me realize we should have continued to make the adjustment we made initially, which was to totally stop the music, go to the telephones, and talk to the people. Ultimately we did resume that, but I think that was a great illustration of how much the community comes to count on you in times of crisis.

I don't advocate reckless programming or execution, but we all should be reaching for a higher rung. We should be taking the high road, and I don't think we're doing that right now. Every Urban station in this country is guilty of that — including us. The challenge is not to accept what's put out there as the gospel if we think there's a better way to fortify what we've already got and build on that.

Programming/Marketing

GRAY

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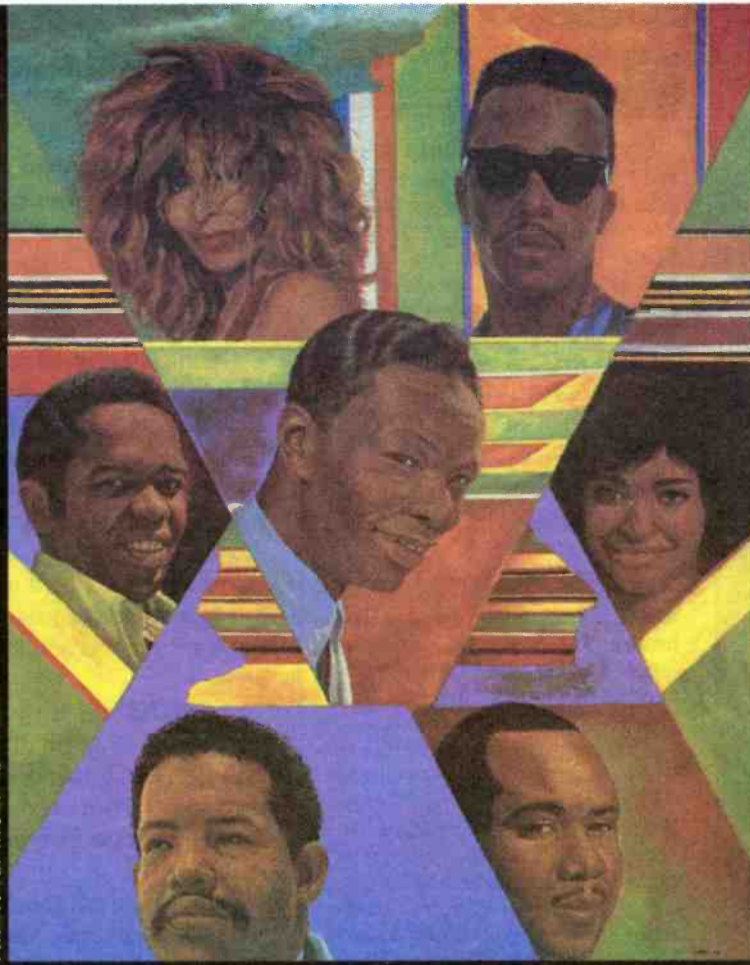
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NEW CHALLENGES BLACK MUSIC NEW DIRECTIONS

RECORDS

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hop, dance, house, and R&B music. The different flavors create a new artistic foundation and platform.

Creative young artists breaking into this business and who have studied it for a while notice that things happen in cycles. While they may ride one trend to get into it, they know the only way for them to sustain careers is to stick with the standard forms of making music. And that's always going to mean strong musical instrumentation, significant melody, and relevant, poignant lyrics.

RODRIGUEZ: When you look at what's been happening since last year with artists like Jodeci, Boyz II Men, Keith Sweat, and Chris Walker, it's obvious the public is enjoying what they're doing.

When you're signing acts, it's not about signing the flavor of the month. It's about signing artists who can be developed and will still be around 10-20 years from now. It's also very important — especially now — that their live performances are real. People appreciate good music and good singers.

"Rappers brought back R&B. They're helping us remember that we sang the blues and other things besides love songs one after another."

—Russell Simmons

MILLS: I don't think there's been a return to real singers — I don't think real vocalists ever went out of style. What has happened: Teens, who in the past have always bought what I call "fast-food music" [heavily produced records without emphasis on vocals and lyrical content], have grown up and decided to embrace real talent.

ECKSTINE: A lot of it has to do with the advent and growth of rap in the '80s. It's the yin and yang approach. The pendulum may swing left to right, but ultimately when the pendulum settles, it settles in the middle. Vocalists — groups or soloists — are a grand tradition in black music. And rap has carved a viable space. Some have said it's a fad, but I always felt we were hearing the voice of a new generation that's taken its rightful place. By the same token,



Ruben Rodriguez

a certain amount of the novelty has worn off. The result of that swinging pendulum is that a generation has now also accepted singers.

In the '80s we saw so much disposable music that it was just a matter of time before there would be a consumer backlash. The history of our music revolves around virtuosity, be it great singers (i.e., Nat Cole, Billy Eckstine, Sarah Vaughan, Billie Holliday) or great instrumentalists (i.e., Miles Davis, John Coltrane, Charlie Parker, Jimi Hendrix). We found ourselves in a hole where technical and artistic virtuosity took a back seat to production wizardry.

RHONE: There have always been a number of great vocal groups: the Supremes, Pointer Sisters, and now En Vogue. The male groups go back to — well, look at the bloodline of an act like Levert, who came from O'Jays lead singer Eddie Levert, then spins off Gerald Levert and then on to the Rude Boys. The business has always nurtured great vocalists who have played a major part in R&B music. It's important to note that these groups have a style different from the traditional R&B groups because they have fused hip-hop and R&B.

R&R: Paralleling the vocal talent trend, music seems to be leaning more toward songs carrying strong lyrical messages.

McKEEVER: The best art reflects whatever is real in society — and you can't reflect what is real without dealing with issues. Love, sex, and pain will always be common themes because those issues affect us. Right now, though, the basic issue of survival on the streets is first and foremost across the country.

Writers and producers are an important part of what we're doing. There are many more doors to be opened, but with the success of BeBe & CeCe Winans and that type of music, there's more to follow. It's shown this type of music can sell in the marketplace. You have to beat down the myths. It's been said that older people who like this

music wouldn't buy it. Well, once you beat down those misconceptions, others will give it a try.

SIMMONS: It's great that people are listening to lyrics more. Rappers have inspired a lot of that in this generation. If you're a singer it should kind of shame you. If you look at what rappers like Ice Cube and Public Enemy have done, their album titles are all about something. R&B albums still aren't about anything. Rappers reminded us that funky soul music was our music — rappers brought back R&B. They're helping us remember that we sang the blues and other things besides love songs one after another.

MEDINA: Lyrics are 50% of what's important about a song. The heart and spirit of a song are in the lyrics. And the artist's real point of view is most easily found in that lyric.

We're a people who have historically expressed our emotions through music. For a while, the only emotional state we lived in was a very simplistic world of acquiring material things and lusting for sexual relationships. There's much more emotionally to cover musically. If that starts with the sociological consciousness that exists in rap music, hopefully a much wider spectrum of inspirational music will surface — with solution-solving as part of its success.

It's important for the record industry and the radio community to support it. Subsequently, you'll find the consumer will support it.

"We're becoming aware of the political plight of black America. Instead of running from music that deals with these issues, everyone is embracing it."

—Cassandra Mills

RODRIGUEZ: This sort of thing has always been around, but especially during times like now with the bad economy and people losing their jobs. Look at the things that are happening in our communities — unemployment and violence. And people need health care. So what's happening in our communities is what we're hearing musically from some of our artists.

I really commend BeBe & CeCe Winans for the success they've had with their brand of contemporary gospel. They've gotten the consumer to respond. It just goes to show you . . . people want something they can relate to and that tells their side of the story. Music has always been able to do that. Remember, music comes into people's homes and lives and actually says something to them. Each of us interprets music and lyrics in our own way. That's why music is so important to our culture.

MILLS: This trend will continue and hopefully become stronger. A lot of it is a reawakening, if you will, of the black culture and people recognizing it's important to sing about something other than love, sex, and dating. The success of

MUSIC MAKERS

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R&R: What musical trends do you see surfacing?

McELROY: As time goes on, the playing of actual instruments is going to come back. Music is getting looser every time I hear it. There will be more live playing mixed with technology, like sequencing or sampling. And a lot of rap will continue to influence other music.

Samples, for example, are imperfect. As perfect as people try to make them, samples are recordings of live musicians. So what people are getting used to hearing are live musicians who were recorded badly. When you listen to rap, there are a lot of little things that are off-beat or a little out of pocket. It's a lot more human, true to life, and not so sterile.

Denny and I do it all the time: mixing samples from live musicians and records. We think more people are going to get back into this sound. It also makes for a much better live show.

FOSTER: When you have something live as opposed to tight and inhuman, it makes your re-creation a lot easier. Like with background vocals — if they're perfect, it's very hard to get them to sound like that onstage. That's a downfall when people hear you live and you're not as good as the record.

When we got together nearly nine years ago, rap was still new. Back then we began talking about how R&B was dying and discussed the possibility of connecting R&B and rap in some way to make them work together. Thomas also thought then that jazz and other forms of music could be fused into the overall sound.

BIVINS: Mixing R&B, rap, rock, pop, and [other music genres] is going to happen. But mixing things really doesn't work all the time. People who rap still sell albums, and people who sing gospel still sell albums. But I don't think a lot of people mix these things well. **Teddy Riley** [mixed them] with the **Winans**, but he's one of the only people who did it.

Whoever comes up with the right song and follows it up with another [right] song and another — that's what [the new trends will be]. But just do what you do best. It's too much to try and focus on developing the next new thing when the old thing is still working.

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Steve McKeever

those projects says the consumers are ready to embrace more.

This is all reflective of the times we're living in. We're becoming socially conscious and aware of the political plight and state of black America. Instead of running from music that deals with these issues, everyone is embracing it. Radio is playing more of it, consumers are purchasing it, and artists are getting an opportunity to express themselves artistically while dealing with serious subject matter.

ECKSTINE: A significant portion of '60s and '70s music was about freedom. To look at the present and the future, you have to look at the past. Now more than ever, we see in the '90s the aftereffects of Reaganism: budget-

cutting in government programs targeting inner city youths. And you're seeing it manifest itself in rap records, where people are expressing the ills of their social environments. The blues has always addressed social and human conditions. There's a bit of a fusion in cultures, because we're still hearing love songs along with songs talking about issues going on around them.

RHONE: I agree it's a growing trend and partly a reflection of what's happening in our social system today. Just like the quote, "Art reflects life" — we're in a highly volatile social climate right now, and the music reflects this kind of lifestyle. I'm thankful we have music that speaks to these issues in a positive manner. Music should not only entertain; it should also educate and inspire.

R&R: With the re-emergence of talented singers and more insightful lyrics, where do you see black music heading in the next few years?

McKEEVER: The '80s musically was a Milli Vanilli thing . . . sort of like the bearers of the "Emperor's New Clothes." If you're young, you haven't had the chance to see and hear "real" singers and performers. But now some are being exposed to artists who give something more than what they had been exposed to. It's now a case of

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NEW CHALLENGES BLACK MUSIC NEW DIRECTIONS

RECORDS

Continued from Page 40

the emperor noticing these people have no clothes on. There's nothing there but technology. These groups really get exposed talent-wise when they go out on the road. Nothing can replace the magic of a live performance.

What I see coming is a much larger acceptance of different varieties of music. Rap is going to play a very important role in exposing new things. For example, rap producers have been looking to jazz as a common source. We've seen it



Benny Medina

cover songs across the board, from old R&B to rock. They're exposing listeners to all these different types of music that they wouldn't get just listening to commercial radio. This exposure is going to widen into a musical trend like walls being knocked down. Everything will interact and intermingle musically.

SIMMONS: I try not to focus on trends too much if I can help it. That whole shit about trends is not cool. I like special new talent; people who have different ideas about music. I hope they'll be successful because they have great music and great ideas, and it's all different than what's on the radio. We haven't always been successful at it, but it's always been our idea to create new avenues for each individual. For example, if I find a new artist tomorrow and he's dope with the sitar, then he'll be known for the sitar. Now I hope everyone won't go out now and play the sitar.

R&B is so stagnant and stale; everybody sounds the same. Like Teddy [Riley] had a great bunch of sample sounds he created — he put two basslines together and made one bass sound. Then every record had that same bass sound. I can't get with that. When somebody does

something that sounds unique, his melody, song, and production approach will determine whether it's a hit or not. So there's no reason to steal his sound. Artists do borrow from each other. But it's a pity we're so stagnant that we depend on trends for our companies' direction.

MEDINA: The young pop culture scene has borrowed greatly from the world of hip-hop, and when I say that, I mean everything from the Red Hot Chili Peppers to Nirvana. But they've configured it differently by presenting their music and sense of angst and rebellion with live instrumentation. We're about to get back to the point where bands in the tradition of Earth, Wind & Fire and the Commodores will come back again.

The black music community has far too many young musicians who don't get a chance to use their instruments anymore. Right now, technology affords us the opportunity to use their musical skills as well as all of the machine-oriented music. This can create a sense of collaboration once again where you have a great band with an even greater front man singing.

You're also going to see spiritually oriented music spread because, in a world where you find so few people giving you a straight answer, music becomes sort of a panacea for society. It also becomes a kind of a [guide] as to what's going on in your community and world.

"Spiritually oriented music [will] spread because, in a world where you find so few people giving you a straight answer, music becomes sort of a panacea for society."
— Benny Medina

RODRIGUEZ: Music of the future is going to [come] from the streets. That includes jazz, which is also music that comes from the heart. I think you're going to hear more different genres of music being put together — jazz, rap, R&B, rock — and coming out as one. It's already happening.

MILLS: The pendulum seems to be swinging in the direction of music that will be made by groups and



Russell Simmons

solo artists who will be around for 10 or 15 years. It's going to be artists consumers can grow up with. For example, our parents and many of us grew up with the Temptations, the Four Tops, Gladys Knight, and the Supremes. Now those types of groups are coming back.

I don't think sampling will ever go away. Younger artists might sample an idea from one of their mentors, be it a James Brown or a George Clinton part. But producers now tend to listen and be influenced, electing to replay rather than sample it. They're going back in the studio to rerecord it with live musicians.

We've certainly watched a lot of dance artists in the last five years or so, and now we're starting to see them struggle. The type of music they're doing isn't something you want to grow up with. That type of music represents phases that young adults and teenagers go through, like going to clubs.

But when they get older, they start finding out that their idea of a date might not consist of going to a club and dancing all night. Instead, it might consist of a movie, nice dinner with candlelight, and soft music with one album playing.

ECKSTINE: We're going to see a greater fusion of technology, good musicianship, and excellent vocalists. And a lot of music will be going back to live instrumentation.

However, we must look beyond how and what kind of music is being made and address the issue of delivery. How do we get this music to the consumer? We're going to see a lot more home delivery systems . . . digital delivery vis-a-vis cable, satellite, and telephone. It's going to go way beyond getting into your car and going down the street to the local mom and pop store or mall. It's going to get down to hearing it on your local cable system, pressing a button for what you want, and having it delivered to you via cable radio or in your hands within 24 hours. That's the future.

RHONE: One of the constant trends over the last few years has been this fusion of hip-hop, R&B, and pop music. The results of this are the new street R&B groups that have been very successful over the last year and the success of rap and its stylistic development. "Reggae dancehall" music is the latest trend to hit the scene, and I think it will make a significant contribution and impact. As far as future trends are concerned, it's very hard to predict what might surface

MUSIC MAKERS

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R&R: In the wake of the L.A. riots, what can the black music industry do to help foster a more positive atmosphere in black communities?

FOSTER: We should all go back to our communities and work where there are still problems to be solved. Radio people should do community-oriented types of things throughout the year, not just when there's been a riot.

BIVINS: Anybody who's in power — whether it's a radio broadcaster with a number of radio stations or **BET** with its video shows — needs to go in one room, sit at a table, and come up with something constructive: as if they were dealing with how to hold on to their own companies. If you put all of those powerful minds together, there's no telling what could come of that meeting. Everybody has to be involved — we need to intertwine the powers that be to make progress happen that much faster and make it more worthwhile for all of us.

Then we could do "Black Aid." Everybody else has a reason for doing an "aid" project. We've got enough soul singers and groups to stage black concerts for a year and raise money to help our people. Somebody just has to put it together and organize it properly. It could be a week's worth of performances, carnivals, and festivals . . . whatever. It could also move from state to state. But most importantly, we just need to come together.

until you hear it, but hopefully there will be a wealth of music that's going to emerge from the streets.



Sylvia Rhone

R&R: Urban/Black radio is confronting competition from several directions — Churban, Black AC, etc. — which is leading to greater format fragmentation. What can mainstream UC/Black radio do to maintain its foothold?

McKEEVER: It's going to be difficult to do anything purely on a music basis when you have CHR/Dance or Churban stations playing black music but not calling it that. I've always believed black culture and black music have been driving forces behind American culture and music. When you had Benny Goodman or Elvis Presley performing, it was putting a white face on black music. Right now, those stations are finding it acceptable to go to black artists . . . to get it from the source.

The thing that can really help UC/Black stations is to be an active participant in the community and not just play music. Maybe the reason these other stations have become competition is because everyone continues to do the same thing and not explore other types of music. Maybe you need to take a risk and find a niche. For example, some stations are afraid to play rap. So they let someone else take

it, get into the game, and use it against them. Any time there's a lot of competition, it takes someone to run with an unexplored niche to break out of the pack.

SIMMONS: Radio just plays what it wants to play. It's the advertisers and consultants saying and doing what they want. No one is educating these people. They're self-serving, older people who don't understand. They're not working to service their communities.

I recently saw some research — I don't know how good it is or isn't — but there were no black kids between the ages of 12-24 listening to Black radio. There were a few here in New York, but in L.A. there were no black kids listening to Black radio. It's a shame. Black radio is abandoning young black America. We'll see if they have any older blacks in 10 years.

MEDINA: The music industry is already doing all it can by supplying a variety of music. It's incumbent upon radio outlets to be a little more sensitive and in tune with the broad spectrum of music, as opposed to imposing some advertiser's limitations on their format's sound. The reason for fractionalization is because people need to go to different sources to get different sounds.

If you could go to one source and get all the sounds you'd like to have, you wouldn't need to go any further. A new openness to the new forces in music — whether they be inspirational, hip-hop, jazz, or contemporary R&B — is what's going to solidify any station's significance.

RODRIGUEZ: For UC/Black stations to succeed, it's important for them to open up and give new artists a chance to be heard. I respect the fact that formats want to play it safe by playing established artists. But who will be the established artists of the future if you don't develop them at some point? Just as we in the record industry

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URBAN CHART: 15 84 UC REPORTERS - 97%

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WBLK	WKYS	WOWI	WMXD
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glenn jones

URBAN CHART: 10
81 UC REPORTERS - 93%

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WBLK	K97	WJLB
WBLS	WEDR	WMXD
WRKS	WYLD	WTLC
WDAS	WOWI	KPRS
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RECORDS

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have to think about the future, radio should think about its future — who will be the artists that will help them gain audience?

It seems like there's a trend among some radio people to not play new artists. Radio's becoming a lot more conservative. The one thing that's helped make UC/Black radio important to the music business, consumers, advertisers, and civic leaders in our communities is its willingness to be a leader. It always took pride in being first to introduce new artists and taking credit for doing so. Black stations have always said, "Let's help whoever's in need of help." That's not happening like it used to. I hate to see us lose that cutting-edge type of thinking and action.

R&R: *Some of the harsh realities dealt with in today's music were manifested during the Los Angeles riots. How can the industry play a role in improving the black community's outlook?*

McKEEVER: There's so much that can be done as a group and as individuals. We have to unify our feelings and that will help us cause positive change. Remember, you're talking about an industry that sells images and music, and sends messages. So if our industry unifies on a political or image front or both, a lot could be accomplished. Positive images come not only from the music, but from role models in the industry.

SIMMONS: When NWA expressed the reality they lived with in "Fuck Tha Police," everybody said how negative it was. But to me it sounded like they were expressing something that was bubbling — they told you it was going to happen, and no one listened. No one has to like the records, they just have to understand. NWA represents a lot of other kids, and we should understand why they feel like they feel. We should have heard what they were saying and addressed it then — and we wouldn't have a problem now.

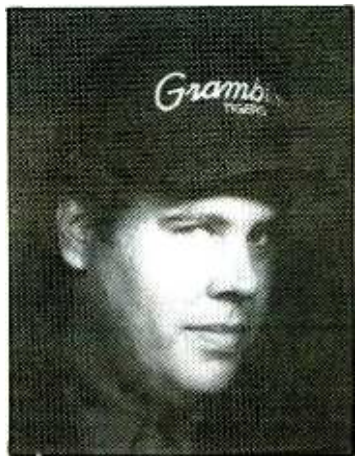
We have to listen . . . and take positive action. The saddest thing is the loss of lives and property owned by *all* people. We all have to be part of the rebuilding process. The music business can make a difference because we speak to a lot of people. We have to prepare for this long hot summer. We don't want anything else to happen. We have to work together, understand, and cooperate.



Cassandra Mills

MEDINA: One of the most important things the record industry can do is help with voter registration. We've got to make our people understand the significance of what South Africans are fighting and dying for. We have people in another part of the world fighting for the opportunity to vote. Here we have the opportunity and don't participate. If the government is going to begin dealing with some of the real issues, it will have to result from the black community, the Hispanic community, and all of the middle and lower middle-class families getting an education and starting to feel they're part of the system.

People need to make it clear they want to be a part of society and want their votes respected. The corporate world, the rich, and the government have disenfranchised and disillusioned such a large percentage of our population, most people don't want to participate. As it stands now, everyone thinks we have to accept what's being dealt to us. We have an opportunity to stand up and fight when we are informed about the issues. We have to make [elected officials] understand that we do care about what's going on and how they are or aren't representing our best interests. But I don't think the music industry can do as much as the industrial companies can.



Ed Eckstine

RODRIGUEZ: I have to give credit to [Elektra Chairman] Bob Krasnow for implementing a voter registration drive as part of our packaging. We have to take an active role in trying to make things better for everyone. If we don't, no one will be working, and they won't have money to spend on anything.

It's really about people coming together to rebuild not only L.A., but other communities also in dire need of help in the form of jobs, education, and the need to stop violence.

MILLS: Everyone in the music industry should be more accessible. We need to go back into the communities, hold seminars, and

hire as many of these people as we can as interns. We need to advise people about how we broke into the industry and let them see there's another side to it besides the flashy, showbiz performing side they automatically gravitate to.

We can't just help from a distance. We've got to be as hands-on with the inner cities as we are with these records, radio stations, artists, and producers. It's refreshing to see a reawakening of black culture and people wanting to embrace and support each other. That's what it's going to take for us to get ahead as a race.

ECKSTINE: In the '80s, the radio and music communities, on a certain level, abdicated our responsibility to social awareness. It's interesting — when the notion of David Duke running for office in Louisiana came about, Black radio banded together and said, "We're not going to let this happen in our state." They organized voter registration drives in their respective markets to get blacks and others out to vote and stop this thing. I was very happy to see that — we haven't seen it in a long time. That's something we need to see on a national basis.

The artists also have to accept some responsibility. If you're going to sell out three nights at Madison Square Garden and take out millions of consumer dollars, you've got to give back more than just lip service to that community.

It's the same thing for radio stations. We're looking at a lot of problems that are a direct result of Reaganism. It has to do with the apathy and apoliticism that exist in America. You hear people say, "My vote don't mean nothin'." Well, if you take a million people and change that thought pattern to, "My vote may not mean anything but I'm going to vote anyway," then maybe we can begin to see positive change. Black radio in particular needs to stand up and be counted, and aggressively pursue voter registration drives and other things of that nature. It's beyond leading the horse to water — we've got to make them drink!

RHONE: There have been numerous community action groups formed in the wake of the riots, and we should all get involved — not only financially but by volunteering our own time and talent. On a larger scale, we should get involved in the political and economic system and try to influence change. To capsulize it, if you're not part of the solution, you're part of the problem. It behooves all of us to save our communities and our children because that's our future. It's time for a revolution.



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K97	WFXA	WJTT	WLOU	WMVP
WOWI	KQXL	WFXE	WJJS	WTLZ
	WXOK	WJUN	WPGA	WVOI
		WQFX	KJMS	KTAA

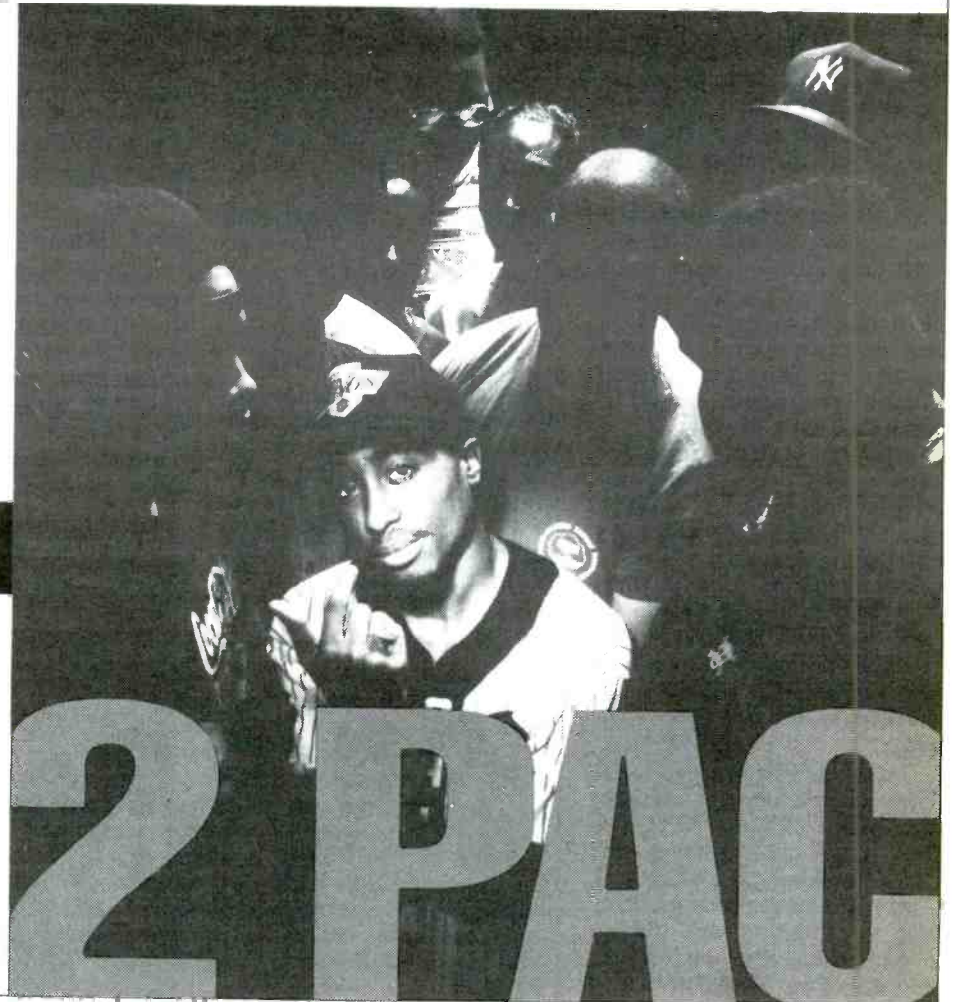
and many more!

New Artists Chart: #6



ALREADY ON:

K97	WQIS
WATV	WALT
WPAL	WBLX
WJUN	WIKS



interscope focuses on black music!



WALT LOVE

Becoming A 25-54 Niche Format?

Convention '92 panels addressed demo and music issues

In the two Urban Contemporary panels at R&R Convention '92, industry pros discussed two key issues: UC's possible future as a 25-54 format and making musical decisions.

Cell Division

RCA National Director/Operations Jimmy Smith commenced the discussion of UC's demo focus. "The days of being all things to all people are over. No matter what research you read, the information is about the aging of America — and with that, the aging of black consumers. Our stations are starting now to reflect that in their different approaches. Ten years ago it was okay to be all things to all people with one formatic approach. Now, multiple stations in multiple markets are doing research that's telling them they have to choose one way or the other.

"I don't think the format itself is going to hit a strictly 25-54 target demographic, because a number of programmers and managers see how they can appeal to and compete in the 18-34 demo. The format has always had an active and alive approach, so I can't see mainstream UC being only oldies-based with 25-54 appeal.

"Right now, the format is going through growing pains, just as AC did when it split away from CHR. We're just starting to see the same type of diversification in black radio."

WCAO & WXYV/Baltimore OM Roy Sampson noted, "At the last R&R Convention two years ago, I sat in on two CHR panel discussions. I got the feeling they felt Urban was a niche format. Well, here we are two years later, talking about whether our format will be just a 25-54 niche format.

"That's one hell of a niche, because of our music — it's truly the strongest music on radio today. Whether UC radio will completely become a 25-54 medium is not a problem in terms of adults — UC radio has always managed to appeal to adults. The diversity of music coming from our format allows you to position yourself as the mainstream station in your market.

"At one time we were and had to be all things to all people who liked R&B music. Now we do have to narrow the focus, but we can't completely ignore the younger end. There is some real fine music by new young artists, and whether you're talking about rap or other genres, you can't turn your back on it without running the risk of some other format coming in and stealing parts of your audience."

Fishing Where Fish Are

Kernie Anderson, VP/GM of what he called "African-American AC"—formatted WDAS/Philadelphia, explained, "The reality is

At one time we were all things to all people who liked R&B music. Now we have to narrow the focus, but we can't completely ignore the younger end.

—Roy Sampson

that 52% of all avails that come into Philadelphia are based on 25-54. That's why we chose Philadelphia, where a very fine UC station — WUSL (Power 99) — was doing a lot of things right, spending significant dollars for promotion and personalities and doing a great job. We found that if we were going to make it in the market we had to go where the people are, which is where the dollars are. Thus we went 25-54.

"But I don't think anybody today is going to program to the [whole] 25-54 audience, because your subcell is going to be around 31-38 years of age. It'll splatter, but in our format we're obviously going to have an older demo. If you're going to survive, you have to generate the advertising dollars. You go fishing where the fish are."

'Hung Up On Labels'

KKBT (The Beat)/Los Angeles PD Mike Stradford said, "One reason we're having this conversation about 25-54s is that people spend too much time being hung up on labels. What 25-54 means to my station and what it means to Kernie's station can be two different things. We tend to look at a 25-34

target within the 25-54 audience. You're dealing with a life group that's starting to establish its own patterns of lifestyle."

"While we continue to lock in on the older demos, the best-selling music is rap — young-end music. That's an issue that has to be dealt with. There are rap records the 'Beat' will play, but we won't play most of them until they show some type of significance beyond the 12-17 demo. While the record companies are generating large dollars with young-end records, we're going after the consumer who likes rap — 'but only in smaller doses.'"

'Urban Lifestyle'

WKKV/Milwaukee PD Tony Fields added, "In Milwaukee, our niche within the 25-54 group is basically females from 25-44. Since our black population is a lot smaller, our female target is both black and white. We call them 'Urban Lifestyle' females, and they exist in vast numbers in the Milwaukee area."

The ensuing Q&A period touched on a variety of issues: the paradox of radio targeting 25-54, but not adding the music labels have geared to that segment; how to narrow a station's focus but not ignore the younger end; whether or not to play more rap music; and finding and training qualified salespeople who believe in the format they're selling.

Music Decisions

"Making The Right Musical Decisions" was the theme of the second Urban session, with programmers discussing how and why they make their weekly music decisions. The panelists said they relied on callout, retail research, trade information, gut, and input from MDs.

The 'Gut' Factor

WCDX/Richmond PD Aaron Maxwell explained, "There are many things to consider when pro-



"Will UC become a 25-54 format" was the topic addressed by the first of two Convention '92 UC panels. Pictured (l-r): RCA Urban National Operations Director Jimmy Smith, WCAO & WXYV/Baltimore OM/PD Roy Sampson, WDAS-FM/Philadelphia VP/GM Kernie Anderson, myself in the moderator role, KKBT/L.A. PD Mike Stradford, and WKKV/Milwaukee PD Tony Fields.

gramming, and music is only one of them. My MD and I get together once a week and decide what we're going to add or take off our playlist.

"We decide which records to add based on audience response, research, and gut feel . . . I paused when I said 'gut,' because many people don't like to hear that. Some GMs don't like to hear about a PD who uses his gut feel, because they're used to relying on paper — like what they see in trade publications.

"I'm not saying trades are bad and we don't use them as part of our research. We do, but we don't let them dictate our decisions."

'Intelligent Instinct'

WQMG/Greensboro PD Sam Weaver said he too uses "intelligent instinct, which is actually gut, but you can't say that to too many folks. So, at our station we try to put our playlist together by using intelligent instinct. We also use



The more hit records you play, the better your station is going to do. Our cume is going to fluctuate a little bit, but our TSL is our best friend.

—Sam Weaver

callout, stores, and SoundScan. I talk with PDs and MDs in other markets, and I check with our nine interns because they all work for their college stations and are full of good information.

"Naturally, we keep track of how our music is being rotated by Selector. After all that, we listen to the music. My MD and I listen to R&B on one day and rap the next. We split it up so we can be more objective. To us, the most important thing about a playlist isn't so much what we add, but what we don't take off.

"The more hit records you play, the better your station is going to do. Our cume is going to fluctuate a little bit, but our TSL is our best friend."

Nothing Personal

WUSL (Power 99)/Philadelphia PD Dave Allan said, "Does a PD listen to every record? No. That's why we have MDs and Asst. MDs, and we hope they filter down the best music." Explaining why

MDs can't add records, he said, "for the same reason I can't sign paychecks."

He continued, "[At Power 99] we don't have any test categories, so when we really go on a record, we're playing it, and you'll hear it and see sales happen because of that airplay."

Video 'Artists'

WMXD/Detroit PD Kris McClendon said, "At the Mix, the artist's image is just as important to us as their latest record. Because of the video age we live in, you have a young-end artist on video pulling down their pants with their clothes on backwards and their caps turned around backwards. Well, our adults don't look on that as a genuine artist.

"On the other hand, if you have artists like Luther Vandross, Freddie Jackson, and Anita Baker presenting themselves in a video doing another approach, it's much easier for adults to relate to. We are an Urban AC that leans toward oldies, so our playlist is very tight and there's a lot of music we can't play because we don't think it will work for our audience.

"We spend a lot of money on research, so when we say we don't feel a piece of music won't work, it's not just because we pulled that out of the sky. It's because our research has shown us that."

Spanning The Gap

Warner Brothers VP/R&B Promotions Hank Spann closed the panel comments by speaking of promotion's various alternate avenues, including clubs, video, and college radio. "Now that I'm on the music side of the industry," said the former programmer, "I know our priorities might be a bit different, but the bottom line for all of us is the financial bottom line for our companies.

"We all have to understand that our survival depends on one another. We in the music industry live in a Tuesday-to-Tuesday kind of world, because what you do or don't do affects our world. We need to understand more about what it is that each of us does for a living, because there is no way that you can be in radio and really believe that the records that come out are important only to me, and not to you."

In the concluding Q&A session, consultant Don Kelly advocated better training of UC programmers. He also called for trade papers to do a better job of tabulating Black AC music information, though all agreed that would be difficult, given the varied approaches to the format.



Pictured after the "Making The Right Musical Decisions" session are the panelists: (l-r) WCDX/Richmond PD Aaron Maxwell, WB VP/R&B Promotion Hank Spann, WUSL/Philadelphia PD Dave Allan, WQMG/Greensboro OM/PD Sam Weaver, WMXD/Detroit PD Kris McClendon, and your amiable moderator again.

gary brown

*"somebody's
been sleepin'
in my bed"*

For a little Rhythm
try the remix.

For a little Romance
try the quiet storm mix.

Either way, you get
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The universal new
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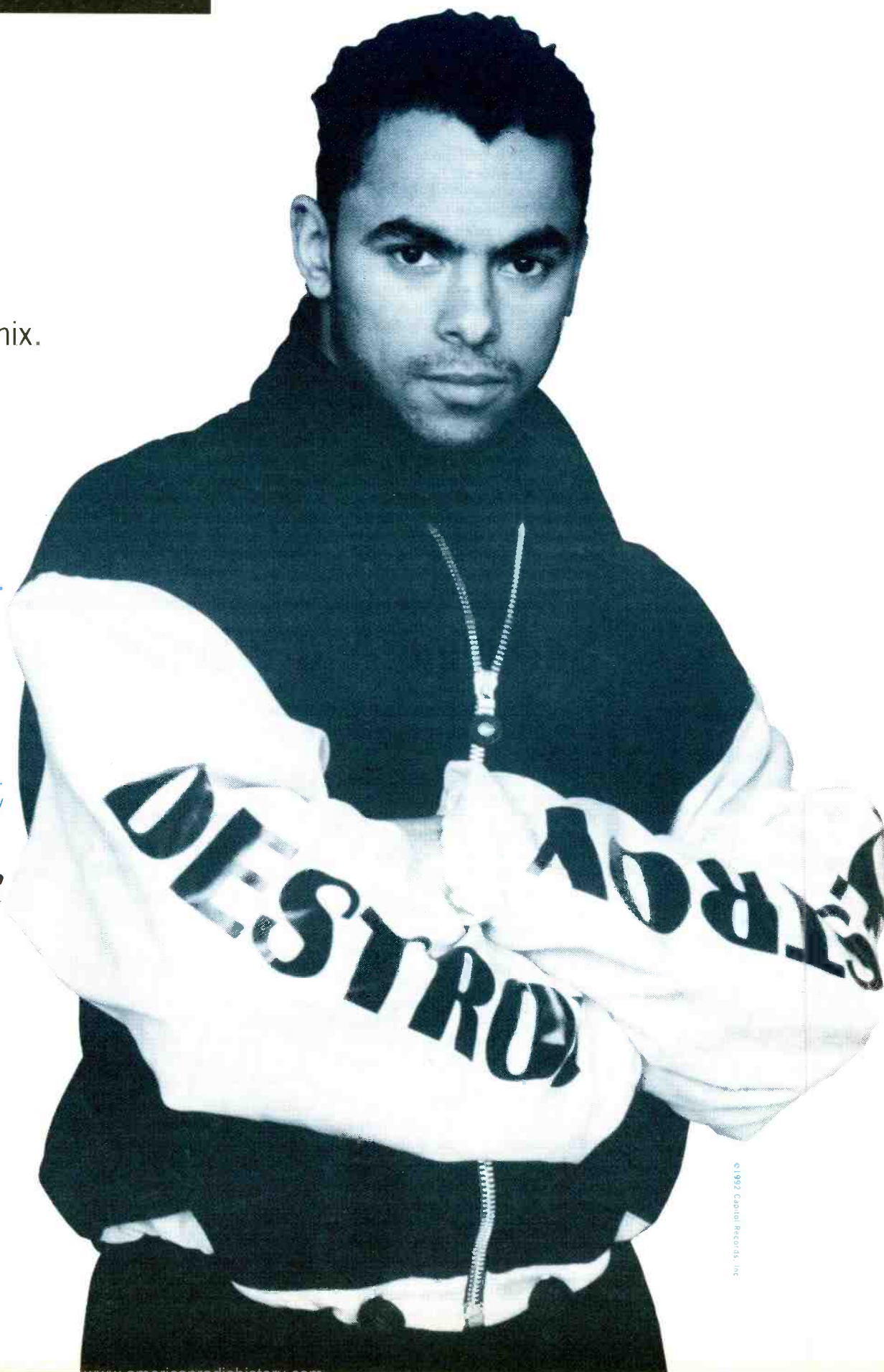
Urban ***BREAKER***

Now On 53 UC
Reporters-61%

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WBLS	WEDR	KPRS
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WHUR	WJLB	KKBT

...and many more!





JOEL DENVER

CHR CONVENTION WRAP-UP

When Are The Hits Not The Hits?

"Fragmentation" is the operative word when describing CHR music.

Thursday afternoon's panel — "When Are The Hits Not The Hits" — addressed the issue of why so many hit records struggle to achieve a national consensus of opinion much beyond 80% of the country's PDs. Many observers wonder if the majority of CHRs have narrowed their musical appeal too drastically.

Our panelists were Giant President Charlie Minor, Columbia Sr. VP/Promo Burt Baumgartner, Epic Sr. VP/Promo Polly Anthony, MTV VP/Music Programming Matt Farber, Emmis VP/Programming and KPWR (Power 106)/L.A. PD Rick Cummings, and WAPE/Jacksonville PD Jeff McCartney.

Passion And Agony

Farber illustrated the point with a tape of video clips — including such artists as Red Hot Chili Peppers, Ugly Kid, Tori Amos, Pearl Jam, Metallica, Nirvana, Urban Dance Squad, Arrested Development, Eric Clapton, and Ozzy Osbourne — that registered well with MTV's 12-34 audience while ignored by a sizable number of CHRs. "They're active as opposed to passive. They inspire passion, people want to hear them, and they sell," said Farber.

Cummings defended his station's narrowly focused music selection process. "Matt used the term 'passion,' but we use the word 'agonize' as music meetings drag on. We try to be sure every record has the potential to be a hit. In a fragmented

[Hits] are active as opposed to passive. They inspire passion, people want to hear them, and they sell.
—Matt Farber

lions [on the record], how can you not play it for them?"

McCartney countered, "We don't play rap. Extensive testing shows the audience wanted WAPE to be a Southern pop/rock radio station. I look at MTV, VH-1, and you see Tori Amos and Enya have quietly sold hundreds of thousands of units, and I've played their records. It's a matter of opening your ears.

"Many stations are fragmented in markets where fragmentation isn't necessary. PDs have chosen the safe direction, which is to play a lot of disposable music and not take risks. We don't do callouts, but we take upwards of 2000 requests, so I know the active records. Shakespear's Sister pulls top 10 phones here. Active records made WAPE successful."

Taking Risks; Dispelling Fear

Minor noted: "The word 'risk' is a curious thing. [Giant's] out there with new artists and no catalog, so thank goodness for people like Jeff who break new music. That's a big risk. I've found that when we alleviate the perception that things are too this or too that, we're more confident as an industry. CHR needs to be more of one mind again."

"There's a feeling that fear is paralyzing CHR right now," stated Anthony. "Record companies don't have an agenda exclusive from yours. We have the same kinds of fears. We're supporting this whole industry — recording budgets for artists, independent promotion, tip sheets, helping radio with their promotion budgets — we are the bank. The industry has become very short-term in its thinking. Let's not have fear paralyze us."

Responding to my suggestion that this fear could drive an entire generation away from radio, Farber agreed, "Our video [featured] many genres: rap, pop, metal. CHR's a song-oriented format and the biggest sellers in the '80s, when CHR was strong, were active records of many genres. You can't be scared to play those left-field things. They may not test great two years from now, but they're happening for the moment and make your station exciting right now."

Issues On The Table

A lot of issues came to light during R&R Convention '92's pair of CHR panels. Among them:

- CHR not playing all the hits due to fragmentation
- Format ignoring records with large sales because they're "too hard" or "too rappy"
- Programmers paralyzed by fear
- Radio not building artist loyalty
- Lack of female PDs
- Format's target is 12-34, not 25-54
- Focusing on your market's musical needs

Stay on top of what is happening and what will be happening."

Anthony then noted, "We have no artist loyalty, which breeds listener loyalty. With the impact of MTV and radio's reach, we can establish more artists who are important elements for your future."

We try to be sure every record has the potential to be a hit. In a fragmented market, we can no longer be as sound-driven as in the past.
—Rick Cummings

Cummings challenged that statement, saying, "We understand record companies have fears. But from the radio side, I don't care. It's not my problem. My problem is to serve my audience. I don't see the value in helping develop long-

term artists. If the current George Michael isn't a hit, I've wasted my airtime playing it."

Sales Vs. Adds

McCartney disclosed his station's success increased when he "broadened the sound further from true mainstream CHR" to include cutting-edge music many of his peers have ignored, like Metallica or Ozzy Osbourne. "These artists sell two, three million units and radio doesn't play them. CHR suffers from a lack of listener loyalty because we don't have a passion for the music."

Farber noted the large number of PDs who ignore hit records with low add totals, yet flock to non-hits with big adds. From the audience, WFFX/Bangor PD David Cooper took issue with labels who call to say, "The artist is really pissed off about why we're not getting action. The bank is open." If the sales are more important, say it. If the add is more important, say it."

Using Your Ears

Record producer and station owner George Tobin took issue

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Surviving And Winning As A Youth Format

Friday's session was aptly named, because surviving is what CHRs have been doing recently — and winning is the goal.

During a brutal two-year period of falling ratings, many CHRs have gotten off the track, swayed by management's unrealistic demographic goals — and forgotten the format's basics.

In a departure from the usual panel format, these format experts were invited to make brief presentations: Hot 97/New York PD Joel Salkowitz, KIIS/Los Angeles PD Bill Richards, WHYT/Detroit PD Rick Gillette, WEGX/Philadelphia PD Brian Philips, WNCI/Columbus PD Dave Robbins, and WCKZ/Charlotte PD Lisa Tonacci.

Joel Salkowitz

Salkowitz's presentation focused on community service. After playing a tape illustrating some of Hot 97's various community events, he explained, "One of the important parts of putting together a compelling radio station is helping your city and its people with whatever problems come up. How do you address issues like gang violence, AIDS, drugs, and war on a station

When you tackle a community problem, don't do something gratuitous.
—Joel Salkowitz

that's supposed to be fun all the time? When you add in stars and other entertaining elements, [listeners] will stick with you while you reach out to the community."

He cautioned, "When you tackle a community problem, don't do something gratuitous. The people in this room don't have an understanding of what it's like to have to carry a gun to make it safely across the courtyard of your apartment complex at night. If you don't understand that, you'll come across as gratuitous. The people you're trying to reach are a lot of things, but they're not stupid. Don't

do something just for publicity or it can blow up in your face."

Bill Richards

Proving that mainstream CHR works in an ethnically diverse market like L.A., Richards played an aircheck and spoke of the joy surrounding the recent "KIIS & Unite" charity concert which raised \$235,000.

Richards noted, "It's popular to talk about niche marketing, not mass appeal. Over the last few years CHR shifted off focus, and we're no different. CHR got hot last time after a Country surge following a period of intense dance music popularity. We think that CHR is on its way back. Niche is here to stay, but it's always been here, as has mainstream CHR. CHR is a fun format and I believe it's a 12-34 format, not 12-24. The trick is getting 25-34s to listen, and our problem is that we've gotten away from the basics."

Rick Gillette

Taking the other side of the music issue, Gillette stated, tongue in cheek, "Format labels suck. They

separate instead of pulling us together. CHR is considered mainstream and then there are 'those other stations.' So on behalf of 'the others' I'd like to tell you all to go to hell."

CHR is a fun format and I believe it's a 12-34 format, not 12-24. The trick is getting 25-34s to listen.

—Bill Richards

Introducing new labels — "Generic" and "Focused" — he compared Generic KIIS, KDWB/Minneapolis, and KEGL/Dallas, finding they each shared 60% with R&R's Top 10 and each other. Comparing Focused KMEL/San Francisco, B96/Chicago, and WPGC/Washington, he found KMEL and B96 shared 20% of each other's Top 10 and 20% was shared between

Continued on Page 50

THE
WILLIAMS
BROTHERS

"IT'S
A
WONDERFUL
LIFE"

The follow-up to the hit ballad
"CAN'T CRY HARD ENOUGH"
*from the duo praised by the LA Times for their "smooth blend of folk, rock and pop"
and Billboard for "rich vocals and Beatle-esque harmonies."*

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tag



"the way i feel"

122/10

53%

WZOU add
KEGL add 31
WNCI add 32
FUN107 add
WPST add
WHHY add
WGTZ add
WIXX add 40
KCAQ add
KCMQ add
...and many more

it feels great!



CHR

Surviving And Winning As A Youth Format

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B96 and WPGC — however, WPGC and KMEL shared 60%.

"These stations are focused on their own markets. R&R's Back Page chart has to be generic. Focused stations don't look at trades, and they're mainstream for their markets. We can all get into focus by looking out the window. You're not in the streets if you're on the phone. Get out and ask [listeners] what they think. We try to make our DJs, promotions, and marketing sound local — make sure your music is local. Don't go along with the rest of the crowd. Blurry is bad. If you're all over the road, you could end up like Ben Vereen."

Brian Philips

Philips, spotlighting talent and personality in his presentation, offered his prescription to combat niche CHR. "The solution in Philly is John Lander. We've talked about the need for morning shows to transcend the music's reach, and John and the "Nut Hut" show is commonthread entertainment. You need good air talent to make the difference; 10-in-a-row won't make it. Lander offers something for everyone."

In addition to stressing the need to let other dayparts have the chance to stretch out, Philips talked about the recent \$5000 FCC fine incurred for a Lander phone bit in which a listener complained she wasn't told she was going to be on the air. "It's causing a crimp in our style. So if you talk to the NAB, RAB, or your congressional representative, make sure they know we're not happy with the FCC."

Dave Robbins

Focusing on station promotion and marketing, Robbins stated, "WNCI is a marketing machine that never takes itself too seriously." With that, he took us on a video tour through a sales and marketing meeting to illustrate what not to do when setting up promotions. He explained the difference between tactical marketing (forcing listeners to do something they wouldn't ordinarily) and strategic marketing (long-term station imaging). He demonstrated how sales and programming can get along, referring to a July 4th fireworks spectacular, coordinated with a local TV station and clients, which netted WNCI liberal TV exposure.

Lisa Tonacci

Tonacci explained the advantages of being a female CHR PD. "It's great to live and breathe the target lifestyle. I grew up on research and got into the business through research. Programming from my perspective, we rely on gut instincts a lot more, and jump on the songs and promotions that feel right. Use women at your station as a braintrust." Three other women in the business — Power 99/Atlanta PD Leslie Fram, KS104/Denver PD Stacy Cantrell and WCKZ VP/GM Reta Thorn — offered taped thoughts on their roles.

Tonacci then compared LMAs to working for an AM/FM combo, downplaying many of the publicized negatives. "We have a huge braintrust between the two sta-

tions. It's easier to combine come for sales and promotions; one station can host an event one day, the other station the next.

"It's important that neither station feels slighted when the other station excels. The other downside is that support staff can be stretched thin. The common goal is for both to be successful."

"

Use women at your station as a braintrust.
—Lisa Tonacci

"

Walkaway Days

Addressing an audience query, Salkowitz commented, "Radio isn't brain surgery. It's important to have people watching people at clubs, record stores, and parks. Use your eyes and ears."

But how often were panelists able to do this? "Not enough, as the weather sucks so much of the time," Gillette admitted. "But the promotion director decided every Wednesday we'd go out for lunch and not come back until 3pm — to look around and ask questions."

Richards appealed to GMs for the leeway to do this. "PDs need to occasionally get out of the station and listen all day long. It's the hardest work I do. I monitor us and the competition and make notes. I'll sit in my back yard or go to the beach but won't take phone calls. You'll never learn more about your station than when you do this."

Tonacci added, "Walkaway days are really wonderful. It's like monitoring another market, only it's your station."

Robbins noted, "My wife keeps me normal, and I spend a lot of time with her observing things about our listeners. Look to your family to help keep your values straight."

Upper Demos

Responding to KHFI/Austin PD Roger Allen's question about whether getting 25-54 demos was a marketing or lifestyle issue, Gillette advised, "25-34 is a broad demo; 25s are just starting out and someone 33 may be married and having kids. Focus on those under-30s and appeal to the people who really like your station to get 25-34s."

Robbins cautioned, "You can't swing your music 25-34 and win. Instead, focus 18-24 and spill up and down on both sides."

Panelists also discussed the need to spend more time listening to music. Robbins mentioned MD John Cline prepares weekly "hook cassettes" to help speed the process. When former CHR PD Tom Evans lamented the loss of talented people because of format shifts and LMAs, Philips responded, "There are enough good people to staff five great radio stations. I hope we're not washing the best people out of this format." The need for a strong leader, rather than programming by committee, was addressed. Lastly, everyone agreed that — despite the crossover success of Billy Ray Cyrus — country was not CHR's next big thing.

When Are The Hits Not The Hits?

Continued from Page 48

with Power 106 — and radio in general — for not paying more attention to lyrics. Pointing to Brotherhood Creed's "Helluva," he said, "It glorifies a person taking a pistol out of his pocket in the middle of a mall. That's irresponsible. If you really thought it was good for the community, I question your judgment."

In response, Motown's Rick Smulian shot back, "It's not radio's job to research the moral fiber of the country. My parents told me what I could listen to. We can't tell radio what they can't play, but we can tell our kids they can't buy it."

Consultant Donna Halper said, "CHR has . . . to get back to a place where we trust our ears and feelings about what's right for our markets, and help the listener feel good about his or her life. Where did we get the idea that CHR had to be scientific and forget about putting fun records on the air and letting the people decide?"

Where Are The Female PDs?

Citing recently appointed KQKS (KS104)/Denver PD Stacy Cantrell as an exception, Baumgartner sent a shock wave through the audience by commenting, "Everyone's trying to target 18-34 women . . . does anybody know an 18-34 woman PD?"

Former KKLQ (Q106)/San Diego MD Michele Santosuoso ex-

plained she opted to leave radio because "women who get powerful positions in the industry are in records. I was passed over for the PD and APD jobs at Q106. Radio has a long way to come in this area — records are light years ahead in giving women the shot."

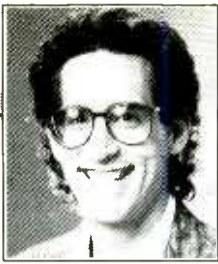
Cummings supported that position. "That's the way it is, but not the way it should be. It's up to all of us to make that change a little faster."

Odds And Ends

Farber questioned the format's tendency towards less talk, explaining how "MTV News" plays a major factor in raising artist awareness with viewers. "Maybe if the audience knew more about the artists, they would have more passion for radio."

McCartney echoed, "We depend on backup from MTV and video channels. They are our partners, not competition."

The influence of New Rock crossovers was another topic of discussion. Minor spoke of more mainstream stations handing over their night shows exclusively to the music, leading Anthony to remark, "It scares me to death that here is another form of music that we're going to ghettoize at night in an hour-long show. This is just pop music. Are you going to tell me the Cure's 'Friday I'm In Love' is an alternative record? Wrong."



HARVEY KOJAN

Meeting Of The Minds

Radio/record biz relationship dominates convention panel

A quartet of execs tackled fragmentation, rotations, time buys, and other important topics at this year's AOR radio/records panel at R&R Convention '92.

Label reps had a rare opportunity to hear the candid views of two key radio decisionmakers — Great American President Dave Crowl and Saga Exec. VP/Group PD Steve Goldstein. Joining them on the panel were two promo reps with long and distinguished radio careers — PLG VP/Promotion Sky Daniels and Columbia VP/AOR Promotion Kid Leo.

Bright Future

Crowl kicked off the session with an appraisal of the current business climate: "It's been a tough year. Local dollars are up a bit, but national business is still way off. That makes every rating point more critical than ever, because there are more players than ever."

"Regardless, AOR is very strong and has a bright future, and there are a number of reasons for that. Number one, the audience is well-established and not as fickle as it used to be. The rock & roll listener isn't easily swayed by new music movements. There is a generation of listeners who grew up with rock & roll who aren't going to leave it."

"That's important from a business perspective, because it gives our investments a long life cycle. Advertisers are going to continue to move with the baby boom target, so the dollars for the format will continue to be there."

It's up to you to educate [retailers] that your station sells records. I'm not sure that effort is there.
—Kid Leo

Goldstein shared Crowl's optimistic view, but acknowledged that fragmentation has made programming AOR increasingly complex. "Internally we call it the 'five in five' problem. In the past five years we've seen five different strains of the format develop: mainstream, alternative, hard/metal, classic, and softer/eclectic. That's made it more difficult to try and be all things to all people."

Crowl concurred, saying, "You've got to identify your opportunity, focus on it, and kill it."

Leo, however, disagreed, citing his previous experience at WMMS/Cleveland. "You can be all things to all people, as long as you've got the three P's: promotion, personality, and programming. I think

your music mix to where you're just playing the material that appeals to both age groups, you're dealing with a very finite playlist."

On average, 60%-65% of the business coming down today is targeted 25-54. If you're not in the top four 25-54, you're dead.
—Dave Crowl

25-54 Reality

Crowl left no doubt which age group was more important. "On average, 60%-65% of the business coming down today is targeted 25-54. If you're not in the top four 25-54, you're dead. You're not on the buy. So if your music's not positioned right, you can really get in a tough situation. Your revenue starts going south, your profit suffers, cash flow becomes an issue, and people start talking about switching formats."

Asked by Daniels whether he saw any signs that 18-24-based formats were becoming more attractive to advertisers, Crowl responded, "There has been some movement, but it's a tough fight. You still have to deal with the 'earth-dog' argument. And to be honest with you, there isn't as much entertainment business as there used to be. There isn't as much record business, and last year the concert business was a disaster. The waterbed stores we used to do big business with are all gone. It's a tougher world out there."

you're starting to see the format open up to new sounds, and that's important."

"[Music preferences] used to be more homogenous," Goldstein noted. "But now we see many songs that test well with the upper demographic but do poorly with the lower demographic, and vice versa. It's becoming more difficult to ask one constituency to sit through some music while the other is placated. That's a TSL issue, and when you start narrowing



VIEW FROM THE TOP — R&R AOR Editor Jan Bolshinshewskilof (l) discusses the Orioles' pennant chances at R&R Convention '92 with (l-r) Great American President Dave Crowl, Saga Exec. VP/Group PD Steve Goldstein, PLG VP/Promo Sky Daniels, and Columbia VP/AOR Promo Kid Leo.

Crowl's remark about less record company advertising — a point which often surfaces at conventions — sparked the panel's lengthiest discussion.

"It's funny to hear Dave talk about the record dollars drying up," responded Daniels, "because now that I've come across the fence to a large record company I realize that there is a great amount of advertising dollars ready to be afforded to you. [Just] as we have to be aggressive in pursuing the add at your radio stations, it behooves your sales forces to be equally aggressive in pursuing our advertising dollars."

Dollars Going To Print

"As it stands now, we've really allowed print to dominate the retail dollar," Daniels continued. "We can't go direct to you the way we might like, because we need to have our records in their stores with placement. So it really requires you and your individual stations to be aggressive with your leading retailers. If you can create a real relationship there, there's a

lot of money to be secured on your end."

"The retailers basically control where the dollars go," explained Leo. "And they seem to prefer print. It's up to you to educate them that your station sells records. I'm not sure that effort is there."

"I don't think we want to be looked at as just sitting here waiting for the money to come into our lap," Crowl said. "I understand we've got to work for it, and I think we do. My experience is that the retail managers are very difficult to talk to. They don't want to talk to a radio guy."

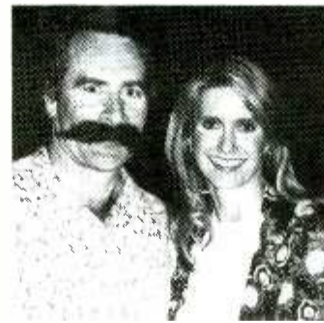
"It's complicated by the fact that the record stores are frequently chains, and finding the right person to talk to in those organizations is difficult," added Goldstein.

AOR became so reticent to support new music that it became the black sheep. But that perception is starting to fade.
—Sky Daniels

Convention '92 Party Pics From Hell!



M3's Kevin Sutter (l), PLG's Dave Ross (c), and KLOL/Houston PD Ted Edwards toast food, fun, and time-buys.



KWHL/Anchorage PD Radio Phill gets physical with Olivia Newton-John.



KRZQ/Reno GM Daniel Cook (l) and Geffen's Warren Christensen: Aren't they glad they used Sure?



Seen on the scene were (l-r) KFMF/Chico, CA PD Marty Griffin, Geffen's Alan Oremán, KSJO/San Jose PD Dana Jang, and KXRX/Seattle PD Brew Michaels . . . just before the Chinaco kicked in.

Suddenly, without warning, a new voice boomed over the sound system: "You know, Leo and Sky, I have the utmost respect for you as radio programmers and promotion people. But in terms of having a sense about economics, you guys really don't seem to have a clue."

'The System's Broken'

Who was the bold, mysterious intruder? A glance at one of the audience microphones revealed the speaker's identity: WXRT/Chicago VP/Programming Norm Winer!

"Being the programmer of a major market station that's aggressive in playing new music," Winer continued, "I can tell you that we've really not seen anything near the kind of interest in buying time from the music industry that we used to. We see record companies being extremely generous in giving money to print, to MTV, to trade publications, and in flying PDs and MDs anywhere the hell they want to go, but not in spending money on radio stations."

"I'll be the first to tell you you're right," Daniels responded. "One of

Continued on Page 52

Meeting Of The Minds

Continued from Page 51

the frustrations I had when I got into the record industry was that I saw the natural tendency for our co-op dollars to go to print. I continually fight that internally. The system's broken, and we need to restructure our approach."

"While you've turned your back on radio the past 10-15 years, our ad rates [have] skyrocketed, because we're no longer geared to accommodate people in the music industry," Winer explained. "Now you're competing with beer companies, airlines, and other national advertisers that can spend a lot more money than you can. Frankly, we're not willing to pull our pants down to accommodate a record company when we can get a lot more money from General Motors."

"Well, neither one of us wants to expose ourselves in that fashion," Leo quipped, getting a big laugh. "The point is, this thing's gotten out of hand, but we can bring it back. No, we're not going to suddenly shift all the money to radio, but we'll work at it bit by bit. If you feel you're supporting a band, call your local rep. He'll call us, and we'll call distribution. You have to take the initiative."

'Black Sheep'

Daniels cited AOR's poor reputation among some record company executives as one of the primary reasons advertising dollars have been curtailed. "AOR became so reticent to support new music that it became the black sheep. The attitude became, 'It doesn't break new acts, it doesn't sell records, so let's not support the format.' But I think those perceptions are starting to fade. There's been a resurgence at AOR in terms of breaking new music.

“We have less loyalty and a higher piss-off factor than we’ve ever had. People are more sensitized to repetition than ever before.”

We have less loyalty and a higher piss-off factor than we've ever had. People are more sensitized to repetition than ever before.

—Steve Goldstein

"Look at the back page of the estimable R&R this week. There are only two old bands in the Top 10, and eight brand new ones. Anyone who says AOR's not playing new music is full of shit. We allowed AOR to fall back so far in the record companies' eyes that we really need to make a concerted effort on all fronts to restore its credibility and viability in terms of our revenues."

Bits 'N' Pieces

Crawl on hard rock formats: "Anybody who tries hard rock in markets below 25 will not exist. The dollars aren't there to support the format. As much as you all loved WLZR/Milwaukee when we went hard rock, let me tell you — we struggled. We struggled an awful lot to get our financial performance where we needed it."

Goldstein on Arbitron's plans to try to target 18-24 more effectively: "Let's hope they do it. I'm pleased to see them taking steps in the right direction. But it won't make a big difference. There won't be an 18-24 spike. In the average market, 18-24s have been undersampled by as much as 50%."

Daniels on "keeping crap" off the airwaves: "It's our responsibility as record companies to be as hard on ourselves as we are on radio, to not throw out everything to see if it sticks and continue the endless cycle of bullshit to get chart share. Let's work our own A&R departments to come up with music we all know going in is good and



ARMED & DANGEROUS — Members of Gun blasted into WRCN/Long Island to shoot the breeze; (l-r) 'RCN MD Kevin Thompson, Gun's Dante Gizzi, A&M's Charley Londono, the band's Mark Rankin, 'RCN personality J.T., and A&M's Alison Sachs.

worthy of airplay, rather than try to run something up the charts because it's managed by so-and-so and they'll be up our tuchus if we don't get some stations on it."

Goldstein on rotations: "We have less loyalty and a higher piss-off factor than we've ever had. It's not so much a radio problem as it is a media problem. We're just overburdened with repetitive messages. People are more sensitized to repetition than ever before. If your TSL is low and you're trying to build share, increasing rotations might be very effective. But if you're a more mature station, that's a real dangerous way to go."

KLOL/Houston PD Ted Edwards on time-buys: "Radio salespeople are not stupid. They go where the money is, and a lot of people I've worked with have hit a brick wall going to record com-

panies directly in order to bring dollars into the radio station. So we go and kiss the retailer's ass. If there's a radio manager here whose salespeople don't do that, he ought to find himself new salespeople. Even when I was at KGB/San Diego and the people I was working for were squeezing the life out of the station, we still got record store money."

WRFX/Charlotte GM Jack Daniels on "alternative" music: "Back in 1983 I was programming a heritage AOR when we embraced what was called New Wave back then and shot ourselves in the foot. Do you feel some of AOR's hesitation to embrace alternative music is because we're looking in the rear-view mirror just a bit?"

Crawl responded: "Yes, I think there is a fear. You're damn right we're scared of that."



HERO IN BURLINGTON — Jeffrey Gaines christened the new studios of WIZN/Burlington, VT with a live performance; (l-r) ERG's John Coen, WIZN acting MD Mike Luoma, Gaines, and nighttimer Bill Corbell.

SEGUES

Plenty to report in Upstate New York: WKGB/Binghamton PD/afternoon driver **Todd McCarthy** adds OM duties, replacing **Kevin Fitzgerald**, who becomes GM at new AOR WPHD/Elmira. Former WNGZ/Elmira PD **Dominick Milone** will program 'PHD; McCarthy will consult. Back at 'KGB,

night stalker **Jim Free** adds MD chores; overnigher **Eric Holland** moves to middays and becomes Production Director . . . **David Christian** is now Production Director at KRXX/Minneapolis . . . KRKX/Billings, MT afternoon personality **Scott Monson** adds MD duties.



ANIMAL'S HOUSE — WKLC/Charleston's Steve Animal (c) hangs with Firehouse members (l-r) Perry Richardson, Michael Foster, C.J. Snare, and Bill Leverty.

FAMOUS FIRSTS



MARCIA LONGO
MD, PIRATE RADIO/LOS ANGELES

WHAT WAS THE FIRST RECORD YOU BOUGHT?

Marcia: Black Sabbath "Paranoid."

WHO WAS THE FIRST PD TO TAKE YOUR CALL?

Marcia: Carey Curelop.

WHAT WAS YOUR FIRST RADIO JOB?

Marcia: WYMF in the research dept.

WHAT WAS THE FIRST CONCERT YOU ATTENDED?

Marcia: Rolling Stones with Stevie Wonder opening.

WHAT WAS YOUR FIRST SEXUAL EXPERIENCE?

Marcia: Still waiting.

YOUR FIRST PRIORITY THIS WEEK:

THE SPIN DOCTORS
"Little Miss Can't Be Wrong"

Track 30

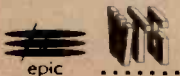
New Artist #3

Album 30



"CHANGE OF A SEASON"

THE NEW ALBUM
FROM BONHAM.
MAD HATTER



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Produced by Tony Platt,
Bonham, and Ron Saint Germain.
Management: Steve Barnett/Stewart
Young - Hard To Handle Management.

"WE MUST TAKE AMERICA BACK"



Ex-priest
accused of
sex abuse

stocks fall

Unemployment rate
leaps to 7.5% in May

Teen 'emotionally dead'
when he shot parents

Caps, gowns and no jobs

Earth awaits
as nations
try to save it

Police chief fired

AIDS to affect
145 million
by year 2000

Videotapes produce
more L.A. charges

Troops fire on protesters

ALL THE CANDIDATES ARE
SAYING IT, BUT NOBODY
SAYS IT BETTER THAN
STEVE VAUS

The Record everybody will be talking about.



© 1992 BMG MUSIC

Country Couplings

Several new album projects feature duets by some of Country's top artists. Here are a few of the pairings you can expect to see in the coming months.

Dwight Yoakam's upcoming single, "Send A Message To My Heart," is a duet with fellow Kentuckian Patty Loveless. The tune was written by Kostas and Kathy Louvin, and appears on Yoakam's "If There Was A Way" album. MCA/Nashville and WB/Reprise/Nashville plan to co-promote the tune. Loveless and Yoakam recently performed together on TNN's "American Music Shop."

• Mary Chapin-Carpenter teams with labelmate Joe Diffie on "Not Too Much To Ask," from her latest Columbia/Nashville collection, "Come On Come On." The duet was written by Carpenter and Don Schlitz, who also penned her current single, "I Feel Lucky," and two other songs on the album.

• Michael Johnson's new self-titled Atlantic/Nashville project features a coupling with Juice Newton called "It Must Be You." The song, originally presented to Johnson as a solo tune, was written by Hugh Prestwood. Prestwood also boasts three other cuts on the album.

• Ronna Reeves and fellow Mercury/Nashville artist Sammy Kershaw join forces on "There's Love On The Line," a pairing featured on Reeves's "The More I Learn" album. The two had never met until they entered the studio to cut the tune, rehearsing with an acoustic guitar 30 minutes before the session.

Country Kindness

Ricky Van Shelton presented a check for \$33,000 to Nashville's W.O. Smith Community Music School during a recent TNN

"Nashville Now" broadcast. The contribution represents proceeds from last year's "900" number viewer call-in balloting for the TNN Music City News Awards. The Smith School provides music lessons for underprivileged children at discount rates.

• Andy Williams recently donated proceeds from his opening night performance at his new Moon River Theatre in Branson to the nearby College Of The Ozarks. The \$40,000 donation will be used by the school for its Camp Lookout program, a summer camp for area children.

School's In

The Nashville Songwriters Association International will host its Summer Seminar July 17-18 in Nashville. The keynote address will be delivered by RCA/Nashville VP/A&R Randy Talmadge, who will present an industry overview. The seminar also includes several roundtable panels, a Super Songwriters Showcase, and a song evaluation session with industry professionals. For registration information, contact the NSAI at (615) 256-3354.

• The Songwriters Guild Foundation will offer a songwriting workshop, "Listen And Learn," June 27 at the SGA offices at 1222 16th Avenue South, Suite 25, in Nashville. The workshop goal is to increase awareness of what makes a song commercial and teach how to write for the commercial market. Songwriter Ralph Murphy will conduct the session. For more information, contact Debbie McClure at (615) 329-1782.



MOONLIGHT SERENADERS — Sony/Tree hosted a number one party in honor of Brooks & Dunn's chart-topping "Neon Moon," and presented the duo with neon moon lights. Basking in the glow are (l-r) co-producer Don Cook, Sony-Tree Director/Creative Services Dan Wilson, Ronnie Dunn, Sony-Tree CEO Donna Hilley, Kix Brooks, co-producer Scott Hendricks, Sony-Tree GM/Creative Services Walter Campbell, and Arista/Nashville Sr. VP/GM Tim DuBois.

One Good Turn

Months ago when the Oak Ridge Boys were recording their latest album, "The Long Haul," they met a then-unknown Billy Ray Cyrus, who was recording his debut CD at

the same Nashville studio. The five struck up a friendship, so when a semi-nervous Cyrus received the first copy of his CD, he brought it to Joe Bonsall and the other Oaks to sign it — "for luck." The Oaks's

album was released this week and, you guessed it — Bonsall took his copy to Cyrus for his signature... for luck. An interesting footnote: Cyrus's "Achy Breaky Heart" and the Oaks new single, "Fall," were both penned by the same writer, Don Von Tress.

—Lorie Hollabaugh

NASHVILLE IN MOTION

Jaguar Opens Doors

Jeff Moseley has announced the opening of Jaguar Entertainment, a television production and syndication firm, at 609 Merritt Avenue in Nashville. The company, which produces "Friends In The Country," a weekly half-hour country video program, is currently involved with a new television project. The show, to be syndicated to local T.V. stations, will incorporate country videos with interviews.

• Billy Dean has debuted a Music Row office at 1207 16th Avenue South, 37212. The phone number is

(615) 327-0069 and the fax number is (615) 327-0063.

• Atlanta-based Shining Star Music Group has opened offices at 23 Music Square East, Suite 303 in Nashville. Michelle Byrd, formerly of P.M. Productions, will head the artist management department. Songwriter Jan Vinson joins as Creative Director, and songwriter Louis Brown has signed on as Creative Assistant.

• OB-1 Entertainment, a management and artist development company, has entered the song-plugging field. OB-1 will cater to songwriters unaffiliated with a publisher and to small publishing companies unable to afford a full-time staff pluggier. The company can be reached at P.O. Box 22552, Nashville, 37202 (615) 672-0307.

• Norro Productions has moved to 813 18th Avenue South in Nashville. The phone and fax numbers are (615) 327-4266 and 329-0454, respectively.

• The Write Connection has changed its name to A-Team Inc. The publicity agency will now do national record promotion and artist management, and is located at 107 Music City Circle, Suite 323, Nashville, TN. The phone number is (615) 885-7187.

• SRS Publications is now offering the International A&R Directory, a complete listing of A&R staffers at every major label in the country. The directory, which is updated every two months, is available for a one-year subscription price of \$100. For more information, call (213) 850-8946.



Billy Ray Cyrus

Wynonna

Newcomers Top Fan Fair Sales

Albums by debut Country artists seemed to be the popular pick at this year's Fan Fair Tower Records mini-store. Travis Tritt, Clint Black, Alan Jackson, and Vince Gill were all absent from this year's pack of best sellers; replacing them were Billy Ray Cyrus, Wynonna, Matthews, Wright & King, and several other newcomers.

The top five draws included Cyrus's "Some Gave All," Ricky Van Shelton's "Don't Overlook Salvation," Wynonna's "Wynonna," Trisha Yearwood's self-titled collection, and "I Thought It Was You" by Doug Stone.

Completing the Top 10 were Hal Ketchum's "Past The Point Of Rescue," Matthews, Wright & King's "Power Of Love," Pam Tillis's "Put Yourself In My Place," Garth Brooks's "Ropin' The Wind," and McBride & The Ride's "Sacred Ground."



Patty Loveless

Loveless Inks With Epic

Patty Loveless has signed a recording deal with Epic/Nashville. Loveless is slated to enter the studio in September, with her first Epic single scheduled for release in January of '93. Her debut Epic album will likely be released next March.

"Patty is at a point in her career where she's ready to explode and everyone here is ecstatic to be a part of it," exclaimed Sony/Nashville President Roy Wunsch. "She's truly an exciting artist and we're thrilled to include her in our family."

During her seven-year stint on MCA/Nashville, Loveless recorded five albums yielding eight top 5 hits, including the chart-topping "Timber, I'm Falling In Love" and "Chains."

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "Don't Rock The Jukebox" — Alan Jackson

5 YEARS AGO

• No. 1: "I Know Where I'm Going" — Judds (2nd week)

10 YEARS AGO

• No. 1: "I Don't Think She's In Love" — Charley Pride

15 YEARS AGO

• No. 1: "That Was Yesterday" — Donna Fargo



LON HELTON

CONVENTION '92 WRAP-UP

Music: The Key To Success — Or Merely The Stage?

The Country session at R&R Convention '92 two weeks ago focused on offensive and defensive strategies and tactics in today's marketplace, where almost every station seems to be on one side or the other.

Numerous topics were covered in the discussion between McVay Media Sr. VP/Programming Charlie Cook; Alliance Broadcasting Sr. VP/Ops, and the prime architect of KYNG/Dallas's "Young Country" format, Ric Torcasso; and Rusty Walker & Associates VP/Consulting Services Bob Glasco. But, as one might imagine, the subject consuming the most time and evoking the most emotion was music and its role in attack and defense.

Cook came down strongly on the side of music as a station's key element, while Torcasso felt a station built on music was vulnerable, because other elements were more important.

Torcasso said, "The more non-pre-emptive values a station has, the better it's going to be, the better it'll be able to take on challenges, and the more barriers to entry it will set. If all a station has is musical values, it can be duplicated. And, if I have a lot of money, I'll kick its ass."

The next 50 minutes centered on that discussion.



A station that's broadbased today is missing the point of where mainstream Country is today.

—Bob Glasco



Head-On Vs. Flank Attacks

The initial premise of the session placed the panelists in the position of attacking a 25-54-targeted, broad-musical-spectrum, heritage FM that has done the necessary things to prepare for attack. The question was: Can you attack head-on or do you have to pick a flank?

Cook said, "You have to attack it head on. I'm not a big believer in trying to niche Country radio. The available niches aren't going to give you a big enough share of the market, unless you're in a market like Dallas where you can generate a huge amount of Country listening. In most markets, flanking a Country outlet means playing music that's not all palatable to the Country listener.



The big problem today is PDs who sit in front of a computer trying to figure out how to massage the music. Whether the music is flowing properly or not just doesn't matter.

—Ric Torcasso



"When attacking, whether it's with music, personality, positioning, promoting the station [or] the information packages put on the station, you have to go right at the heritage station's strength. That means finding the right music to play. I want to say that as convincingly as I can: You have to find the right music to play in order to make a second — or any — radio station successful."

Glasco agreed the head-on attack was the correct tactic, but added, "A station that's broadbased today is missing the point of where mainstream Country is today. By virtue of that, I wouldn't call it niche positioning, but I would narrow the attack a bit, bringing it more in line with what is mainstream today.

"The best news about today's music is it seems to be appealing to both ends of the 25-54 demo. Usually, if there's more than one Country station in a market, it finds itself targeting one end or the other. In a two-station race, one outlet will probably not get both ends."

It's Not The Music

Torcasso approached the scenario from a completely different tact. He made his point using the Dallas market as an example, but emphasized the principles are true for any market.

"The problem with a lot of radio today is that everyone focuses on the music," he said. "The music is a stage. The rest of the stuff is what turns the radio station on and generates the cume we need to get what I consider the most important

maintenance — horizontal maintenance — people tuning in often, not long. I don't care if they listen for long periods or not. All I care is if they tune in a lot. Everybody thinks the reason we call KYNG 'Young Country' is because it plays young country music. That's very far from the truth. Young Country is a lifestyle, not a musical product.

"We may be more focused on music by younger artists than either of our two competitors (KSCS or KPLX), but in reality there's not a whole lot of difference between Young Country and KSCS. They may throw in some softer stuff and go back a few more years with oldies. But if you take a 20-minute period from both KYNG and KSCS, you're going to hear a lot of the same records. The difference is going to be the differing attitudes of two good radio stations.

"Radio today focuses on 'ten in a row' and 'more variety' liners. If you listen to Young Country, you won't hear a damn thing about our music. Outside of maybe mentioning a song we're getting a lot of calls on, we don't talk about the music at all."



I'm not a big believer in trying to niche Country radio; the available niches aren't going to give you a big enough share of the market.

—Charlie Cook



Glasco added that the homogenization of music lists is another reason to focus on other elements. "Most [Country] stations basically play the same tunes," he said. "When a competitor comes on down the dial and plays the same music, the winner will be the one most successful in hugging the listener on a regular basis."

Cook felt the key was to create an atmosphere for people to listen from one quarter-hour to the next. "It isn't just what the jocks have to say," he said. "That may have a lot to do with it, but the music has to be right."

Forget The Flow

Torcasso stuck to his guns regarding the relative importance of music. He said, "The big problem the industry has today is with PDs

who sit in front of a computer trying to figure out how they should massage the music. These PDs don't get it. The result is lot of whitewashed radio stations thinking music is the game. But it doesn't matter. All that matters is what's between the music.

"The key to winning is to identify the target and then build the radio

flow does no good because you just don't know which records those are.

"A station built only on music is extremely vulnerable. My goal is to make sure people remember us and are interested enough to tune us in a lot of times. All I want is five minutes every other day and I'll be very happy."



Give me a station that owns the music, mornings, and contesting image. I'll take it every time.

—Charlie Cook

station from there. The only thing that matters is inducing interest on behalf of the audience. Doing music is not brain surgery. There are strong records and there are weak records. [Stations should] only play strong records.

"We don't worry about the music. Some of our album cuts play in faster rotations than the current hits. We worry about what the talent is saying and giving them enough trust to [allow them to] say what they want to say. I don't know what's going to happen on KYNG from one minute to the next. I have no idea.

"People are in and out of stations because of their everyday habits. We're not going to change that. If you want quarter-hours, you need to induce interest to make them feel if they don't tune in to your station once a day they're missing something. Music is only important from the standpoint you have to play strong music. But that's it; that's as far as it goes. The rest of it — whether you're flowing the music properly or not — just doesn't matter. People are not going to listen for 20 minutes instead of 10 minutes just because you play the right records back to back.

"Records fall into three categories for listeners: Favorites, records they kind of like, and records that make them wonder what another station is playing. The latter causes them to switch stations. Only about 10% of the records you're playing are their favorites, the majority are OK, [but] there will be a few they don't want to hear [so] they're going to hit the button. Spending hours agonizing over the



(l-r) McVay Media Sr. VP/Programming Charlie Cook, Alliance Broadcasting Sr. VP/Ops. Ric Torcasso, Rusty Walker & Associates VP/Consulting Services Bob Glasco.



You take that station, and I'll beat it.

—Ric Torcasso

What Do You Want To Own?

Glasco felt music was an important part of any attack or defense because it helped define the point of attack. He noted, "If you're in an offensive battle against an established competitor that's strong 25-54, think about which part of the audience is going to move. The 45+ aren't going to change very readily. The first hill to go after is 18-34. Then the battle comes for the 35-44 to dominate 25-54."

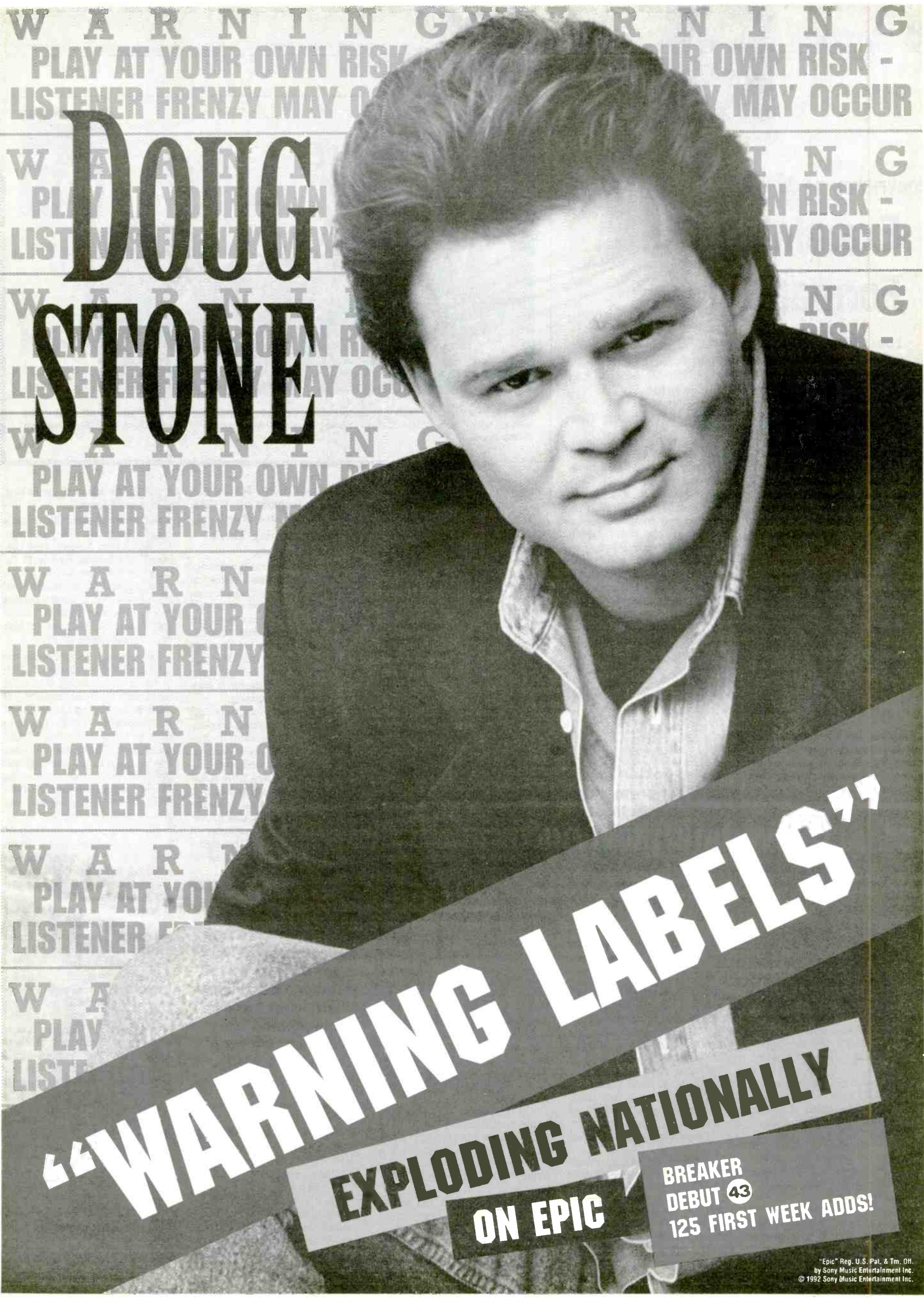
Torcasso, speaking as if he were a bit frustrated at music again becoming the focus, said, "If the values your station is built on are all music or contests, you should look for other elements to focus on. Your station is vulnerable to another [station] entering the market and trying to fragment the market with [a] 'Young Country' or 'Today's Country Hits' kind of approach. Regardless if it's a smart move, there are enough broadcasters that will do it.

"Sometimes Country looks real good, even if it may not be the best thing in the world. It may not end up in [the] top three, but it'll be better off than before. Even though a station is strong, people will say, 'There's only one. Let's go after it.'"

To which Charlie Cook replied, "Give me a station that owns the music, mornings, and contesting image. I'll take it every time."

Said Torcasso, "You take that station — and I'll beat it."

In two weeks: Are positioning phrases a must? And, is heritage always an asset? Can a challenger make it a liability?



DOUG STONE

WARNING
PLAY AT YOUR OWN RISK -
LISTENER FRENZY MAY OCCUR

WARNING
PLAY AT YOUR OWN RISK -
LISTENER FRENZY MAY OCCUR

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“WARNING LABELS”

EXPLODING NATIONALLY

ON EPIC

**BREAKER
DEBUT ⁴³
125 FIRST WEEK ADDS!**

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MIKE KINOSHIAN

AC

ADULT CONTEMPORARY

CONVENTION '92 WRAP-UP

Examining The Format Hybrids

Four CHR-turned-AC programmers joined one of radio's most prominent consultants in a no-holds-barred, well-attended early morning Convention '92 session examining hot, hard, and rhythmic AC hybrids.

As usual, KTZN/Tucson VP/Operations Bobby Rich's serious but jovial approach was a crowd-pleaser. Describing his station's coloration, he remarked, "The best name for what we're doing is Hard AC. Like most other good contemporary stations, we're mainstream and hit-oriented in every way, shape, and form. The spice comes from the rock side."

Rhythm Of The City

WBMX/Boston PD Greg Strassell recalled initial skepticism when Atlantic Ventures made the transformation from WROR. "Alan Burns and John Parikhal were brought in as consultant and researcher," Strassell recalled. "John came up with the Rhythm AC plan. We thought he was nuts, but he showed us the light."

"You can be AC without Billy Joel and Phil Collins as your main artists. We're not Hot AC — we're more niche-oriented AC, programmed more by sound than era. We go into the '60s for Motown, whereas [the other panel members] don't play much '60s product."

Calling WBMX a "Pop Urban" adult format, Strassell cited Natalie Cole, Lisa Stansfield, and Luther Vandross as core artists, with Amy Grant and Michael Bolton as pop artists.

He also named songs representative of WBMX's rhythmic side, including Earth Wind & Fire's "Fantasy," Karyn White's "The Way You Love Me," Billy Ocean's "Get Outta My Dreams," Michael Jackson's "P.Y.T.," Chaka Khan's "Ain't Nobody," Marvin Gaye's "You're All I Need To Get By," A Taste Of Honey's "Boogie Oogie Oogie," and the entire Barry White collection.

WBMX positioned itself between Soft AC WMJX and CHR WXKS (Kiss 108). "We ended up with more of WXKS's audience because it was more vulnerable than we thought," Strassell commented. "Kiss played lots of rap; adults who grew up with Kiss weren't getting the rhythm songs they wanted. We filled the void."

WBMX's approach has garnered positive ratings, leading Strassell to joke, "I'm grateful my career didn't end by playing 'Boogie Oogie Oogie.' Many people thought my programming career would die after my first two months in Boston."

Counterprogramming Tips

A session highlight was consultant Mike McVay's series of counterprogramming situations involving the other panelists. Each described his station, then McVay advised how Mainstream AC PDs could effectively compete.

Against Rich's 23-47-targeted KTZN, McVay noted, "People may have a preconceived notion that this type of station can't be listened to in offices. I'd try to block or attack on a quantity position outside morning drive. The format's unique, so I wouldn't respond to it musically. He's coming into the market with heavy TV or a billboard campaign. We'd probably try to make lots of noise, confuse the issue, and get credit for what he's doing."



We've gotten into niche programming and a labeling frenzy . . . we've forgotten the fun of seat-of-the-pants programming.

— Bobby Rich



Mason's Demo Line

WMTX/Tampa PD Mason Dixon targets his station to a similar 25-44 demo. "We're more female-oriented," Dixon pointed out. "We wanted to break off the younger end a bit more gradually."

"We now have a Rock AC WMMO/Orlando clone in the market (WHPT). When it first came on, it stifled our growth and played about 65% of our music. But our research says it has started to level off."

According to McVay, an attack on WMTX would be the most difficult to block. "Mason's a market legend and has some unfair advantages. When Q105 (CHR WRBQ) changed, a huge cluster of people had nowhere to go. WMTX gave them a home and Mason duplicated Q105's good days. He brought back the really good things and contemporized them. He didn't



All smiles after their Convention '92 AC session were (l-r) McVay Media President Mike McVay, KTZN/Tucson VP/Operations Bobby Rich, WBMX/Boston PD Greg Strassell, KHMx/Houston PD Guy Zapoleon and WMTX/Tampa PD Mason Dixon.

exactly re-create Q105, but he's made it that station for the '90s.

"You can't attack what Mason does directly. He creates street talk. If I were (crosstown AC) WUSA, I'd stay the course musically and do research to make sure the music's on target. Then, I'd go the warm and friendly route with my personalities. WMTX is high-profile, interactive, and full of passion. I love personality and hate liner-reading announcers. I'd have to go warm and friendly and have guys who sound like neighbors next door."

Dixon agreed, advising, "One game plan everyone needs is to attack yourself to see where you're weakest."

"One of the two other ACs in the market (WUSA and WWRM) will have to be a clear winner. There's room in our market for a station to have a 45+ listener base and be very successful."

Nationwide KHMx/Houston PD Guy Zapoleon's station homes in on 25-40 females. "I hate to call what we do AC because of what that term conjures up," he admitted. "People usually think of AC as a softer or older type of station — that's not us."

"We're CRA — Compelling Radio for Adults. KHMx is a very focused, mainstream station for people who grew up listening to the Eagles, Journey, and Fleetwood Mac. It provides a lot of the fun things no longer available on CHR."

McVay joked, "My advice to stations competing against Nationwide is to buy a TV station because Nationwide spends more TV money than any other broadcaster in America."

"[In Houston,] I'd stay the course and do lots of telemarketing and direct mail to offices. If a station like this were to come on in your market, I'd say this is a different format and maintain my position."

Zapoleon concurred and added, "It's a 'baby boomer' niche format that might not have worked 10 years ago. As with any other format, it will have its ebbs and flows and life cycles."

Strassell indicated his station's goal is to be among the market's

top five 25-54 outlets. McVay recommended combatting WBMX with a mainstream approach.

Programming Thrill Is Gone

One common frame of reference each PD shared was a history in CHR programming. Reflecting on that background, Rich — who programmed KSTT/Davenport, IA back in 1968 — remarked, "Old Top 40s played hit music and were lots of fun. We've gotten into niche programming and a labeling frenzy . . . we've forgotten the fun of seat-of-the-pants programming."

"The elements for successful stations haven't changed. Good radio is good radio and certain obvious elements of AC are to have fun and be positive, up, and bright."

A fan of legendary CHR KHJ/Los Angeles, Zapoleon maintained, "Top 40, in its purest state, was the best format because it was the variety of many different types of music. I use my gut and [program] that sound in my head I grew up listening to."



We have to mine our own gold and continuously look for new and old music. This format will start having problems the minute we stop having variety.

— Guy Zapoleon

and Soft ACs will continue having good at-work usage."

Rich acknowledged the format's come a long way. "10 years ago, AC was Kenny Rogers, Neil Diamond, and Barbra Streisand. Today, it's the one format where we're allowed to be creative and still stay within a loosely defined format. It's okay to be AC that's Soft, Hard, Oldies-Based, or Hot. AC's the best place to be!"

Dixon seized an opportunity to take several groups to task. "CHRs — rather than existing ACs — are more likely to choose the paths [the other panelists] and I have taken," he forecasted. "CHR's problems may be blamed on many things: music, lack of depth, and the industry in general. As more people come into our format, we're going to need increased industry help. They have to recognize and support what we're doing."

Perceiving stations like his to be in record company limbo, Dixon continued, "By definition, we shouldn't be called CHR. [Consequently], we don't qualify for promotions CHRs get. We're getting clobbered there and that must change. Send me the same things you're sending to the guy across the street. I'm consistently beating them in adult demos."

Dixon's statements compelled Rich to add, "I don't expect record companies to fulfill all my musical needs. It won't hurt to swallow your pride and pick up the phone to call record companies. It takes some effort, but companies will give you records if you call and ask. Record companies are hip to what's going on in the industry."

Claiming he's not a chart watcher, Zapoleon opined, "That's one of the wonderful things about our format. It allows us to use our creativity and ears to pick many different records. It's our job to teach the industry that we play all types of music."

"AC has always taken its music from what CHR played five years earlier. We have to mine our own gold and continuously look for new and old music. This format will start having problems the minute we stop having variety."



RANDALL BLOOMQUIST

CONVENTION '92 WRAP-UP

Putting Personality And Passion On The Line

The power of personality emerged as the primary theme during the R&R Convention session dealing with how music stations can successfully incorporate talk into their programming.

Using New Rock KROQ/Los Angeles's "Loveline" program as a model, Talk personality consultant Bill McMahon offered the SRO audience advice on recognizing and nurturing breakthrough radio talent. McMahon was joined on the panel by "Loveline" co-hosts Jim "Poorman" Trenton and Dr. Drew Pinsky, M.D., who offered a firsthand perspective on the remarkable success of their nightly call-in show.

"Loveline" debuted in 1984 as a Sunday night show in which Trenton and another KROQ jock discussed their romantic woes between records.

Eventually, Trenton started asking listeners to call and share their love problems. The concept was an instant hit, and Pinsky was added to the lineup a short time later to answer the flood of calls concerning sex and health issues.

Today, the show is a mix of voyeuristic sex talk, serious advice and information, and a smidgen of music presided over by Trenton, Pinsky, and celebrity guest "love doctors" — typically young actors or musicians.

In the Fall '91 Arbitron — "Loveline" 's last book as a Sunday night show — the program captured a 42 share in 18-24 and a 46 in teens. In February, KROQ expanded the show into a Sunday-Thursday schedule. According to the Winter '92 book, "Loveline" was No. 1 18-24 during its 10pm-midnight slot. In 25-34, the show was No. 2 on Sunday nights, and fifth across the entire week.

The secret to talk — and the most difficult part about it — is that there aren't any formulas. It's all about people and finding unique people.

—Bill McMahon

Despite the remarkable success of "Loveline," McMahon cautioned not every music station should — or could — add a pure talk program to its lineup. But, he said, by studying the show's success, music programmers can learn much about the power of personality and the importance of innovation. Talk, he emphasized, doesn't have to be a four-letter word for music radio. "In today's environment, talk can do something very important," said McMahon. "It can give you a competitive advantage no one can copy."

Let's Talk About Sex

While acknowledging that sex accounts for some of "Loveline" 's appeal, McMahon urged those in attendance to look beyond the content to see the magic that exists between Poorman and Pinsky.

"The sex is an important part of the equation, but it would get old if you talked about penises all day in a clinical way," said McMahon. "It's the way they talk about [sex] that's magic."

"The same is true of [syndicated talker] Rush Limbaugh. People said you couldn't talk about politics unless you wanted an old audience. Along comes Rush, talking almost exclusively about politics, and he owns men 25-49 in most of his markets."

Pinsky believes "Loveline" 's sex-and-relationships content helps the program connect on a deeply human level.

"You can't get tired of listening to a human being having an experience on [radio]," he observes. "Every 'Loveline' caller is having a very important experience. There's a level of emoting that's very engaging."

Asked whether "Loveline" could be replicated, McMahon warned that truly great personalities and shows can't be dubbed.

"The secret to talk — and the most difficult part about it — is that there aren't any formulas," said McMahon. "It's all about people and finding unique people. When a person is successful in Talk radio, it's because they have a unique personality, a unique style, and unique talents."

"Finding people with these unique traits and developing them is the key to doing successful talk. It's also the thing that makes talk so [valuable]. You can't copy the Poorman. You can't copy Drew Pinsky."

Star Search

Fortunately, McMahon said, it is possible to identify potentially great personalities. Based on extensive research of the industry's leading talents, he believes most successful radio personalities — including Trenton and Pinsky — share these 13 character traits:



R&R's Randall Bloomquist, KROQ/Los Angeles's Dr. Drew Pinsky and Jim "Poorman" Trenton, and Mediavision Ltd. President Bill McMahon.

- **Intelligence, intellectual depth** — "Not just native intelligence, but a desire to put it to use."
- **Strong opinions** — "The great ones have an opinion about damn near everything."
- **Wide life experience** — "It allows you to be interesting and recognize interesting things."
- **Likability** — "They may be attractively obnoxious, but they are likable on some level."
- **Curiosity** — "They're always asking 'Why?'"
- **Range of personality** — "Poorman's ability to switch from outrageous to serious is a perfect example."
- **Consciousness** — "It's an awareness of the world around them as well as an understanding of their own emotions and motivations."
- **Emotions** — "They ooze passion. This sometimes makes them difficult to manage."
- **Sense of humor** — "This doesn't mean they tell a lot of jokes. It means they can see the humor in virtually every situation."
- **Mischievousness** — "It shows up both on and off-air."
- **Weirdness** — "If the person isn't a little bit weird, if their opinions aren't a little bit different, they really aren't that interesting."
- **Good listening skills** — "[Pinsky and Trenton] have an uncanny ability to sense what a caller is trying to say and coax it out of him."

- **Good interpersonal skills** — "It seems obvious enough, but . . ."

(For more on how McMahon measures these traits, see "Finding True Talk Talent," R&R, Feb. 15, 1991. For a copy of that column send me a SASE at Radio & Records, 529 14th Street NW, Suite 975, Washington, DC 20045.)

When a station finds someone with potential, McMahon said, management has to provide a nurturing environment that will allow the talent to flourish. That means giving the talent enough breathing room to be themselves.

For example, personalities must be permitted to discuss things that interest them. "Loveline" works, in no small measure, because Trenton is obsessed with sex. WJFK/Washington midday talker G. Gordon Liddy is at his best when discussing his two favorite topics: Watergate and guns. Limbaugh is passionate about politics.

Perhaps most importantly, management must be willing to stand behind new and unusual personalities whose shows typically generate a great deal of early controversy and take a long time to build.

This prompted one PD to ask how to give a developing talent his freedom without getting burned too badly. McMahon's response: get to know the personality before putting him on the air.

"If you get to know the person well you can avoid [some of those problems]," said McMahon. "But everybody's going to make mistakes. The great personalities will occasionally cross the line. The secret is giving them the freedom to find that line."

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CONVENTION '92 WRAP-UP

Is This The Next Hot Format?

The first-ever R&R New Rock convention session drew a substantial portion of the community — an estimated 400 from both the radio and record sides — and more than a few curious bystanders. The issue the five panelists addressed was, “Is New Rock the next hot format?”

Defining The Format

KROQ/Los Angeles GM Trip Reeb responded, “What’s going to determine whether or not New Rock is a viable format is the success it has in a market. Certainly at this point we can say there has never been a more receptive climate to this music on a national level.”

“People who listen to New Rock stations are avidly into the music. Consequently, we’re able to mobilize these listeners extremely effectively, creating great success stories for advertisers and generating the revenue for the station. There is no other format that offers similar attachment to its audience these days.”

“Most 18-34s are incredibly sarcastic, and they don’t believe anything they hear. If you share that mentality, that’s taking a big step in trying to reach them.”
—Kevin Stapleford

What does the format have to offer? XTRA-FM (91X)/San Diego PD Kevin Stapleford noted, “The format is about exposing new music. Some programmers are afraid of that. At 91X we don’t go on the air and claim that we’re alterna-

“People who listen to New Rock stations are avidly into the music. Consequently, we’re able to mobilize these listeners extremely effectively.”
—Trip Reeb

tive. We say we’re, ‘The Cutting Edge Of Rock.’ We try to explain that by playing the right mix of music. People might like a lot of the music you play, but they may be afraid of the posturing they see. That’s why you have to be careful with it.”

“If the format is going to succeed, it needs to look at its market, do research, and check retail and the concert scene. It will probably be an 18-34 format. You should investigate the interests of these people — a station should reflect what its market desires. If done right, [New Rock] can work in any market.”

“I’ve found that most 18-34-year-old people are incredibly sarcastic, and they don’t believe anything they hear. If you share the mentality of your listeners, that’s taking a big step in trying to reach them. Most AORs have these big bald announcers on the air, talking about their variety and non-stop music. It goes in one ear and out the other. You’ve heard all the slogans to the

point of nausea. Be different — try to come up with something that’s going to catch their ear.”

Reeb responded, “There’s a lack of programming people involved in the format. It’s been music-driven for so long, and you can’t solely have music people trying to direct stations. We need more people with programming expertise involved in this format.”

WDRE/Long Island OM/ PD Tom Calderone noted, “The format can be very creative — it’s not just the music. The production, imaging, and promotion are very important too. Its almost like a 3-D effect. People are entertained by this format. The bottom line should be fun.”

Marketing Mavens

“If this is going to become the next hot format, marketing is essential,” said KITS (Live 105)/San Francisco OM/ PD Richard Sands. “Stations just starting out will reach a point, after about six months, where they’ll have to define themselves. Word of mouth will only take them so far.”

“We could use promotional support from the record labels. Spare us the trips to other cities. Just support the radio station.”
—Norm Winer

WXRT/Chicago VP/Programming Norm Winer’s presence on the panel pointed up the diversity of the New Rock format. His station is No. 1 persons 25-54 and No. 2 18-34. Winer explained how WXRT is marketed: “We had to face the dilemma of having had the same logo and air personalities throughout the ’80s. Probably the impression from our listeners was that we were stodgy or stagnant.”

“So we threw out the logo, among other things. We changed to more contemporary graphics and launched a more human-oriented TV campaign. We didn’t alter the format, but we became a little more aggressive. We started getting involved in larger-than-life events, like a fireworks show which is sponsored by the city.”

REVOLUTION

KKDJ/Fresno cements its specialty show lineup: Former KBOS Production Director **Dave Alexander** signs on to host “The Underground Lounge,” **Radio London’s** now on the “Cutting Edge,” and **Mike Wilde** rejoins the station to explore “The Wild Kingdom” . . . WXPB/Philadelphia afternoon driver **Karin Begin** exits to WHVY/Baltimore as morning co-host.



Focusing on the discussion are (l-r) KROQ GM Trip Reeb, 91X PD Kevin Stapleford, WDRE OM/ PD Tom Calderone, R&R’s Shawn Alexander, Live 105 OM/ PD Richard Sands, and WXRT VP/Programming Norm Winer.



Caught schmoozing at the R&R convention are (l-r) DGC’s Mark Kates, indie Jack Isquith, WOXY/Cincinnati PD Phil Manning, and Indigo’s Howie Miura.

Stapleford also consults Noble outlet KNDD (The End)/Seattle, and was involved in that station’s genesis. “We did things the market had never seen before,” he recounted. “We had people out in the street carrying sandwich boards that read, ‘The End is coming.’ The back of the board had the dial position — 107.7. We also used planes [trailing banners] to get the word out. The reaction was amazing.”

“You have to explore your options. There are things you can do that aren’t that expensive. You need to look at what everybody else is doing — and do something different. Television spots worked great in Seattle, but in San Diego right now there are seven or eight stations doing massive TV campaigns. It would be a waste of money [for us].”

Plea For Equal Time

How can the format combat CHR and AOR in terms of market-

“It’s important that AOR and CHR are playing the music we’re playing . . . [but] remind the record labels and the listeners that we played it first.”
—Tom Calderone

ing and promotions? Winer said, “We could use promotional support from the record labels. Spare us the trips to other cities. Just support the radio station. We need to bring the success stories home.”

How do you catch the attention of the record companies? Reeb said you do so by selling product. “That’s why New Rock is getting a lot of attention. It’s being driven by the trades, the labels, and the success stories. It’s good business right now for most of the labels to have this format succeed. It breaks and sells product.”

Stapleford pointed out, “This format shouldn’t have to fight for ev-

“If this is going to become the next hot format, marketing is essential.”
—Richard Sands

ery single dollar from labels. It’s not the case with every label, but it is with a large percentage of them. They pretend this format doesn’t exist. That will change as the format grows and people come over from other formats.”

“If you allow everyone else in the market to take away the bands that you helped make big, you’re making a suicidal mistake. You can’t let another station in the market take away the promotional support of the Cure, Nirvana, etc.”

“You should fight for what you can get for U2 and R.E.M too. These are the biggest bands in the world, and they started at New Rock stations. Most of the bands realize this and want to stick with their roots.”

New Generation

The panelists considered how 10+ years of library accumulation affects programming. “Radio stations have life cycles,” said Sands. “In the beginning, you’re a baby. As time goes by, you grow and add features. You need to try different things to get listeners’ attention and renew their loyalty. It’s always a challenge to stay innovative and different; you need creativity and vision.”

Calderone responded, “It’s great, because keeping the music in the library gives you a familiarity factor for AOR and CHR listeners. It’s almost a double-edged sword, but it’s real important that AOR and CHR are playing the music we’re playing. It makes it more familiar in the market. This shows up in the music tests. The major goal — besides breaking artists — is the heritage. Remind the record labels and the listeners that we played it first.”

—Shawn Alexander

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SOUTH

Top-rated station actively seeks AT with good production, articulation, and news skills. T&R: WHOD, Box 518, Jackson, AL 36545. (6/26) EOE

Program Director - NAC in Raleigh, NC seeks individual, familiar with format to program, work with consultant, do short airshift, and manage department. Send resume and tape to WNND-FM, 2000 Regency Pkwy, Suite 295, Cary, NC 27511. EOE

TWO OPENINGS:

Production director to work with sales and image station. Creative air talent who does a show not a shift. T&R: Radio & Records, 1930 Century Park West, #636, Los Angeles, CA 90067. EOE

OPENINGS



CAN YOU ACT?

KRMD AM & FM, Louisiana's Radio Station Of The Year, is looking for the afternoon drive personality who knows grass-roots community-oriented radio. Must be able to make outstanding public appearances and knock-out remotes! Shreveport's top radio station is looking for someone with strong production skills and someone who knows how to get publicity - must personify Today's Hot Country! We're not looking for someone who only thinks of Country one way. We're different; are you? Send tape & resume now to:
HOT COUNTRY AFTERNOONS
KRMD AM & FM
3109 Alexander
Shreveport, LA 71104.
KRMD is an equal opportunity employer.

Account Executive needed with at least 3 years' experience in selling radio. If you can go beyond cost-per-point business and are creative and aggressive, the 3rd ranked station in the 8th largest market in the U.S. may have the position for you. Preferential treatment given to those with prior experience selling an Urban format. Send resume attn: Howard Toole, KJMZ, 545 East John Carpenter Frwy, Irving, TX 75062. EOE

FM START-UP

New FM soon in West Central Florida's Citrus County seeks talented morning and afternoon drive personalities. Located in the best of Florida's Nature (Gulf) Coast, but not too far from the maddening crowd, a fine career opportunity is in the offing. Program direction and technical knowledge a plus. Females and minorities urged to apply. Resume and airchecks: Heart of Citrus, Box 880, Beverly Hills, FL 32665. EOE

Classic Rock station seeks an AT/production director. We are in search of an individual who possesses excellent production skills and organizational talents to coordinate the station's commercial and promotional needs. Excellent facility and equipment. Send T&R to: WRCQ, Ron Walton, Box 011, 225 Green St., Suite 700, Fayetteville, NC 28302. NO PHONE CALLS PLEASE. EOE M/F

OPENINGS

WMC NEWSTALK 79

Co-anchor the morning news block at Scripps Howard Broadcasting's Memphis News/Talk station. We are in search of a news pro who appreciates what goes on beyond the front page. Minimum two years' experience in news writing/editing/reporting required. Please send a resume, along with taped and written samples of your work to:

Jim Feltman, News Director
WMC News/Talk 79
1960 Union Avenue
Memphis, TN 38104
EOE M/F

MORNINGS

Is there a great adult CHR/Hot AC morning entertainer living inside you? Let 'em out! Legendary Sun Belt station searching for someone who has a lot of desire, ability, a strong work ethic, a natural sense of humor, and wants to wrap his his or her arms around the people in one of America's finest cities. Tape and resume to: Radio & Records, 1930 Century Park West, #631, Los Angeles, CA 90067. EOE M/F

Broadcast group in Mississippi is seeking radio announcers and radio sales reps in Jackson, the LMA capital of the world. Announcers must have one year commercial broadcast experience, sales reps must have one year media sales experience. Minorities and women are encouraged to apply. We are an equal opportunity employer. Send tape and resume to: Lewis Broadcast Group, Post Office Box 12247, Jackson, MS 39236. No phone calls, please.



PRODUCTION DIRECTOR

We'll provide a state-of-the-art digital production facility and a 300,000-watt signal to pump out your excellent production to the mid-South. You supply the ambition, voice, and imagination. Send taped presentation and resume ASAP to: Steve Conley, Program Director, FM 100, 1960 Union Avenue, Memphis, TN 38104. EOE M/F

OPENINGS

97 COUNTRY/WPCV

WPCV FM 97.5 has an immediate opening for a morning personality. We need an energetic, creative, and talented individual to showcase one of the nation's highest rated radio stations. Applicants must have a proven track record; be prepared to be involved in community activities; and be a self-starter. WPCV is an Equal Opportunity Employer and encourages minority and female applicants. Send resume and aircheck to:

Dick Goleno
Operations Manager
P.O. Box 2038
Lakeland, FL 33806.

The Eagle Is Soaring:

We are looking for America's best:
*Morning show
*Announcers for all shifts
If you feel you are the best, send your tape and resume ASAP to:
KEGL
Attn: Brian Krysz
P.O. Box 54097
Dallas, Texas 75354
KEGL is an equal opportunity employer

General Sales Manager

The Eagle is looking for a dynamic, experienced general sales manager. EOE. Send resume ASAP to:
KEGL
Attn: Donna Fadal
P.O. Box 540397
Dallas, Texas 75374.

MIDWEST

Seeking wild production talent for Metro Detroit. T&R: WDZR, Dave Herring, 805 Stephenson Hwy 405, Troy, MI 48063. (6/26) EOE

Seeking FT announcers with 1-4 years' experience. T&R: KOLT/KOAO/KMOR, Mark Jensen, Box 660, Scottsbluff, NE 68961. (6/26) EOE

WUSW-FM/WNAM-AM seeks ND for Country/Nostalgia. T&R: WUSW, Charlie Thomas, Box 707, Neehah, WI 54957. (6/26) EOE

Seeking strong news director. T&R: KRPT, Steve Holderby, Box 1360, Anadarko, OK 73005. (6/26) EOE

OLDIES PD

Here's a dream job in a medium-sized Midwest market: sign-on a new Oldies station, build the staff and market to an unserved audience. Candidates must know the music and have superior marketing skills. Great company backing this. T&R: Radio & Records, 1930 Century Park West, #628, Los Angeles, CA 90067. EOE

OPENINGS

Top-rated Midwest Urban powerhouse is currently looking for new up-and-coming talent to put on the radio. All fulltime shifts are available. Join the leading station, send your tapes and resumes to: Radio & Records, 1930 Century Park West, #630, Los Angeles, CA 90067, and wait for a call!! EOE

GENERAL SALES MANAGER WANTED!!

Here's your chance! Top rated Dubuque FM. We're HOT! If you are too, send resume to Don Neer, KDFX, 909 Main Street, 8th Floor, Dubuque, Iowa 52001. EOE

Heritage AHR station seeking candidates for key dayparts. Well-known set of call letters in one of America's most livable cities prepared to support you with promotions and good pay if you can relate to the adult who still likes to rock 'n roll. You must have at least five years' on the air in a personality format. If you believe life is more than liner cards, and have excellent references, rush T&R: Radio & Records, 1930 Century Park West, #638, Los Angeles, CA 90067. EOE



Heritage CHR looking for entertaining morning show. If you can communicate with adults, have a sense of humor more like Jay Leno than Howard Stern, love community involvement, and want to win, get your cassette and resume to us right now! Send to Rick Belcher, WIOG FM 102, 1795 Tittabawassee Road, Saginaw, MI 48605. EOE

NEWS/TALK

in Top 100 market needs top-flight PD, talk host, and morning host. The station is entertainment and service based. We're not looking for harsh, insulting talk, but we want folks who can create exciting radio. T&R: Radio & Records, 1930 Century Park West, #634, Los Angeles, CA 90067. EOE

Step into morning drive as the personality anchor of the leading information based morning show. T&R to Tom Spies, KSCJ, 2000 Indian Hills Drive, Sioux City, IA 51104. EOE

OPENINGS

Hot rockin' Top 50 Midwest AOR, looking for creative morning show to take the market by storm and bury the competition!!! Must be team players and not afraid to hit the streets!!! Send aircheck of a complete show, ratings info, and anything else you think will impress. Radio & Records, 1930 Century Park West, #639, Los Angeles, CA 90067. EOE

KFKF - KANSAS CITY Rare Evening Opening

Personality, imagination, upbeat, concise, great phones & Production, TEAM PLAYER. 5 years' experience. T&R sample prep:

Dean James
KFKF
Box 6394
KC, MO 64126
Entertain Me!
EOE
NO PHONES

TALENT NETWORK COUNTRY IS HOT!!!

We have a serious need for jocks and PD's for medium to TOP 10 mrkts. Ready to move up? That's our job. Also need news, CHR morns & Rock 40 talent. Openings range from Joplin to Dallas & Boston. PLACED; Grand Rapids, OK City in 1 day! Ask the talent we place about our PASSION for placement!!!

Call Now - CONFIDENTIAL!!

(407) 679-8090

PROGRAM DIRECTOR

Must have background in broadcasting; degree in Journalism or Communications and a minimum of five years' experience in radio including management responsibilities. Proven track record and familiarity with News, Talk, Sports and Entertainment format a must. T&R: KMOX-CBS Radio, Attention General Manager, #1 Memorial Drive, St. Louis, MO 63102. EOE

MORNING SIDEKICK/ NEWS WANTED

Top rated-P2-CHR wants exciting sidekick for leading morning show. Great opportunity for right person. Experienced only. Females and minorities encouraged. Radio & Records, 1930 Century Park West, #623, Los Angeles, CA 90067. EOE

CHR program director. Top 150 market. Beautiful city, 100,000 watts. Excellent salary/bonus. Tell us what you can do. Radio & Records, 1930 Century Park West, #626, Los Angeles, CA 90067. EOE

OPENINGS

WEST

Afternoon air/production talent sought for KZJH in Rocky Mountain resort community. Females and minorities encouraged. T&R: KZJH, Box 2620, Jackson Hole, WY 83001. (6/26) EOE

Radio news reporter/anchor with strong reporting skills sought for San Francisco Bay area. T&R: KVON/KVYN, 1124 Foster Road, Napa, CA 94558. (6/26) EOE

MIX 106.5 KEZR

PROGRAM DIRECTOR

MIX 106.5 KEZR, Northern California's leading hot AC is looking for a Program Director who can successfully develop and apply creativity to an existing winning format and strategic marketing plan. Excellent leadership and organizational skills a must. T&R and detailed philosophy to John Levitt, General Manager, MIX 106.5, KEZR, P.O. Box 2339 (95 South Market Street), San Jose, CA 95109. No phone calls. EOE/MF

MORNINGS

Market leader in Top 50 market needs YOU to put some daylight between us and the competition. Candidate must be topical, local, and keep an adult audience entertained without blue humor. Got a contract tying you up for the next four months? Never done mornings before? Send your tapes and resumes anyway! We're not changing tomorrow. Females and minorities encouraged. Radio & Records, 1930 Century Park West, #625, Los Angeles, CA 90067. EOE

KKSF/103.7 FM

San Francisco NAC seeks News & Public Affairs Director with a style and sensibility appropriate for intelligent, mature listeners. Requirements: natural, personable delivery; sharp writing skills; and a curiosity that makes combing through numerous periodicals every morning a pleasure. Tape customized for NAC appreciated. No calls, please. Steve Feinstein, KKSF, 77 Maiden Lane, San Francisco, CA 94108. EOE

Westgroup Broadcasting is expanding. We have future positions for AT's, PD's, and news. All formats. Send T&R to:

Ralph Cherry
Westgroup Broadcasting
2000 South College Ave.
Suite 305
Fort Collins, CO 80525
EOE

POSITIONS SOUGHT

K N W 106.9 FM

SEATTLE NAC SEEKS PD WITH VISION

AN EAR FOR THE MUSIC IS IMPORTANT, BUT NAC EXPERIENCE IS NOT REQUIRED. IF YOU'RE A MOTIVATOR, A CRITICAL THINKER, AND A STRATEGIST THEN TELL US HOW YOU WILL HELP US REALIZE OUR POTENTIAL. GIVE ME A CALL OR SEND YOUR THOUGHTS TO:

DENNIS M. GWIAZDON,
GENERAL MANAGER,

KKNW, 1109 FIRST AVE.,
SUITE 300, SEATTLE, WA, 98101.
(206) 292-8600, M/F, EOE.

Leading Northern AZ Country station seeks an experienced news director to continue award-winning success. T&R: KAFF, Guy Christian, Box 1930, Flagstaff, AZ 86002. EOE

KKNW, Seattle's NAC seeks T&Rs for possible future AT openings. Mature conversational style and familiarity with NAC music preferred. T&R: Nick Francis, 1109 First Avenue, Suite 300, Seattle, WA 98101. EOE

LIVE IN THE GOLF CAPITOL OF THE WORLD!

KCMJ AM/FM seeking applications for positions of: experienced news director & chief engineer w/RF experience. Rush materials to OM, P.O. Box 1626, Palm Springs, CA 92263. EOE

Here's your big break. Hard Rockin' West Coast AOR is looking for KILLER air talent. 'Ya got the goods and ready to showcase them? Are you a team player? Good! All dayparts. Rush your T&R to: Radio & Records, 1930 Century Park West, #621, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Tripled the 18-34 share of my last station! CHUCK JACKSON: (904) 676-9206. (6/26)

Former PD/SD with production/PBP/AT skills available immediately for all shifts and locales. Seven years' experience. JOE D.: (816) 347-5307. (6/26)



AC

NATIONAL AIRPLAY®

BREAKERS

PETER CETERA
Restless Heart (WB)

77% of our reporters on it. Rotations: Heavy 0, Medium 31, Light 39, Total Adds 33 including WMXV, WRQX, KVIL, 2WD, WKQX, WWNK, WKQI, KBIG, KEZR, WLMX. Moves 25-16 on the AC chart.

KATHY TROCCOLI
You've Got A Way (Reunion/Geffen)

52% of our reporters on it. Rotations: Heavy 0, Medium 14, Light 33, Total Adds 15 including KVIL, WUSA, KBIG, WKYE, WARM, WAHR, WJDX, KRNO, KGBY, KISC. Moves 30-22 on the AC chart.

NEW & ACTIVE

JAMES TAYLOR "Everybody Loves To Cha Cha Cha" (Columbia) 35/6
Rotations: Heavy 2/1, Medium 18/1, Light 15/4, Total Adds 5, KQ102, WLTE, WHYNFM, WZNY, WDLX, WLTS. Heavy including WRVR. Medium including KVIL, KESZ, KKCW, KSFI, WTCB, WAHR, WKDQ, KRNO, KISC, JOY99, KKLD, WNMB, WFFX, WMTFM, KZLT, WQLR, WLQR. Light including WLTT, 2WD, WARM98, WGLL, WBTFM, KMJC. Moves 27-23 on the AC chart.

DAN HILL /RIQUE FRANKS "Hold Me Now" (Quality) 35/5
Rotations: Heavy 2/0, Medium 13/0, Light 20/5, Total Adds 5, KLSY, WJLK, WQHQ, WKTK, WMTFM. Heavy WRVR, WLQR. Medium: WOBM, WZNY, WDLX, WAHR, WKDQ, WFMK, KMGL, KRNO, KISC, KKLD, WNMB, KZLT, WQLR. Light including KQ102, KESZ, KKCW, KSFI, WLEW, WKYE, WLMX, WTCB, WMAG, WTFM. Moves 28-26 on the AC chart.

K.D. LANG "Constant Craving" (Sire/WB) 34/8
Rotations: Heavy 2/0, Medium 20/3, Light 12/5, Total Adds 8, WRQX, WPNT, WKLI, WZNY, WMAG, WTFM, WMXB, KRNO. Heavy: KKCW, WFFX. Medium including WGLL, WOBM, KKMV, WTCB, WAHR, WKDQ, WMGN, KGBY, KISC, KKLD, WNMB, KTYL, KVIC, KZLT, WQLH, WLDR, WLQR. Light including KHMV, WKTI, WLEW. Moves 26-24 on the AC chart.

MADONNA "This Used To Be My Playground" (Sire/WB) 31/31
Rotations: Heavy 0, Medium 12/12, Light 19/19, Total Adds 31, WBMX, WALK, WMXV, WLTT, WRQX, KHMV, KQ102, WWNK, WENS, KMXV, KOST, KESZ, B100, KEZR, WKLI, WGLL, WKYE, WMGS, WZNY, WLACFM, WMXB, KGBX, KRNO, KKLD, WNMB, KTYL, WMTFM, KZLT, WLDR, WLQR, KYMG. Debuts at number 27 on the AC chart.

BILLY RAY CYRUS "Achy Breaky Heart" (Mercury) 29/7
Rotations: Heavy 2/0, Medium 14/3, Light 13/4, Total Adds 7, KS95, WBTFM, WJDX, WTFM, JOY99, WQLH, KMAJ. Heavy: WMTX, WKDQ. Medium including KVIL, WKYE, WARM, WZNY, WDLX, WAHR, WMXB, KKOBFM, KKLD, KVIC, KZLT. Light including KESZ, WLEW, WVAF, WFMK, KGBX, WKTK, WNMB, KTYL, WLQR. Debuts at number 30 on the AC chart.

ROTATION BREAKOUTS

Table with 5 columns: Artist, Total Reports/Adds, Heavy, Medium, Light. Lists artists like MARIAH CAREY, AMY GRANT, WILSON PHILLIPS, etc.

MOST ADDED

- PETER CETERA (33)
MADONNA (31)
GLENN FREY (22)
ELTON JOHN (20)
KATHY TROCCOLI (15)
KURT HOWELL (10)
RODNEY CROWELL (8)
K.D. LANG (8)
BILLY RAY CYRUS (7)
ANNIE LENNOX (6)
JAMES TAYLOR (6)

HOTTEST

- MARIAH CAREY (67)
AMY GRANT (59)
WILSON PHILLIPS (58)
CELINE DION (50)
GENESIS (33)
LIONEL RICHIE (32)
VANESSA WILLIAMS (32)
JON SECADA (25)
MICHAEL BOLTON (20)
ROBERT PALMER (20)

RODNEY CROWELL "What Kind Of Love" (Columbia) 27/8
Rotations: Heavy 0, Medium 6/0, Light 21/8, Total Adds 8, KESZ, WKYE, WBTFM, WLMX, WTCB, WDLX, KMGL, WMTFM. Medium: WAHR, WRVR, KKLD, WFFX, KVIC, WLDR. Light including WGLL, WZNY, KKMV, WTFM, WCRZ, WFNK, KGBX, WNMB, KTYL, KZLT, WQLR, WLQR, KMAJ.

NIA PEEPLES "Faces Of Love" (Charisma) 25/4
Rotations: Heavy 1/0, Medium 4/0, Light 20/4, Total Adds 4, WWNK, WLMX, WTFM, WFMK. Heavy: WQLR. Medium: WKDQ, JOY99, KTYL, KVIC. Light including KMXV, KESZ, WKLI, WLEW, KKMV, WRVR, KMJC, WCRZ, KRNO, KISC, KKLD, WNMB, WMTFM, KZLT, WLDR, WLQR.

SIGNIFICANT ACTION

GLENN FREY "I've Got Mine" (MCA) 24/22
Rotations: Heavy 0, Medium 3/1, Light 21/21, Total Adds 22, WMTX, WWNK, KMXV, KYKY, WKLI, WGLL, WZNY, KKMV, WAHR, WJDX, WIVY, KGBX, KGBY, KKLD, WNMB, KTYL, WMTFM, KZLT, WQLH, WQLR, WLQR, KMAJ. Medium including WMAG, WFFX.

STACY EARL "Slowly" (RCA) 23/1
Rotations: Heavy 0, Medium 7/0, Light 16/1, Total Adds 1, WBMX. Medium: WDLX, WAHR, WKDQ, WNMB, KTYL, KZLT, WLQR. Light including WGLL, WKYE, WMGS, KKMV, WLMX, WTCB, WIVY, WRVR, KRNO, KISC, KKLD, KVIC, WMTFM, WQLR, WLDR.

STING w/ERIC CLAPTON "It's Probably Me" (A&M) 20/2
Rotations: Heavy 2/0, Medium 4/0, Light 14/2, Total Adds 2, WKLI, WMGN. Heavy: WKQX, WFFX. Medium: WMTX, WAHR, WMXB, KZLT. Light including WARM98, WGLL, KKMV, KKLD, WNMB, KTYL, KVIC, WQLH, WQLR, WLQR, KMAJ, KYMG.

JODY WATLEY "It All Begins With You" (MCA) 14/3
Rotations: Heavy 0, Medium 0, Light 14/3, Total Adds 3, WMTX, WRVR, KRNO. Light including KQ102, WWNK, WKQI, WIVY, WFMK, KKLD, KTYL, KVIC, KZLT, WQLR, WLDR.

COREY HART "Baby When I Call Your Name" (WB) 12/0
Rotations: Heavy 0, Medium 3/0, Light 9/0, Total Adds 0. Medium: WKQX, WAHR, WQLR. Light: WWNK, WMGS, KMJC, KKLD, KVIC, KZLT, WLQR, KMAJ, KYMG.

RINGO STARR "Weight Of The World" (Private Music) 12/0
Rotations: Heavy 0, Medium 6/0, Light 6/0, Total Adds 0. Medium: WALK, WGLL, WOBM, WDLX, WAHR, WLQR. Light: WHYNFM, KKMV, WLHT, KISC, KVIC, KZLT.

KURT HOWELL "We'll Find The Way" (Reprise) 10/10
Rotations: Heavy 0, Medium 1/1, Light 9/9, Total Adds 10, KKMV, WDLX, WMGN, KKLD, WFFX, KTYL, KZLT, WQLR, WLQR, KMAJ.

LYLE LOVETT "She's Already Made Up Her Mind" (MCA) 10/2
Rotations: Heavy 0, Medium 1/0, Light 9/2, Total Adds 2, WDLX, WQLH. Medium: WLQR. Light including KKMV, KKLD, WNMB, WFFX, KVIC, KZLT, WQLR.

SMITHEREENS "Get A Hold Of My Heart" (Capitol) 8/1
Rotations: Heavy 0, Medium 1/0, Light 7/1, Total Adds 1, WKQX. Medium: WFFX. Light including WGLL, KTYL, KVIC, KZLT, WQLR, WLQR.

ATLANTIC STARR "Unconditional Love" (Reprise) 8/0
Rotations: Heavy 0, Medium 3/0, Light 5/0, Total Adds 0. Medium: WAHR, WRVR, WQLR. Light: WTCB, WDLX, KKLD, WNMB, WLDR.

OTTMAR LIEBERT "Reaching Out 2 U" (Epic) 7/0
Rotations: Heavy 0, Medium 0, Light 7/0, Total Adds 0. Light: KKCW, WFMK, KKLD, KVIC, KZLT, WLDR, WLQR.

RED HOT CHILI PEPPERS "Under The Bridge" (WB) 7/0
Rotations: Heavy 1/0, Medium 4/0, Light 2/0, Total Adds 0. Heavy: B100. Medium: WRQX, WKTI, WMGS, WFFX. Light: WVAF, WGLL.

TORI AMOS "Crucify" (Atlantic) 5/5
Rotations: Heavy 0, Medium 0, Light 5/5, Total Adds 5, KKLD, WFFX, KZLT, WQLR, WLQR.

JEFFREY GAINES "Hero In Me" (Chrysalis/ERG) 5/3
Rotations: Heavy 0, Medium 0, Light 5/3, Total Adds 3, KZLT, WQLR, WLQR. Light including WFFX, KVIC.

GEORGE MICHAEL "Too Funky" (Columbia) 5/3
Rotations: Heavy 0, Medium 1/0, Light 4/3, Total Adds 3, WGLL, KMAJ, KYMG. Medium: B100. Light including KVIC.

MR. BIG "Just Take My Heart" (Atlantic) 5/0
Rotations: Heavy 1/0, Medium 2/0, Light 2/0, Total Adds 0. Heavy: WKTI. Medium: WMTX, KVIC. Light: KHMV, WGLL.

petula clark
oxygen
THE BRAND NEW SINGLE FROM treasures volume I
ON YOUR DESK...GOING FOR ADDS NOW!

CURRENT-BASED

MIDWEST

P1

WKQX/Chicago
Gamble/Shuminas

PETER CETERA
SMITHEREENS
Hottest:
ROBERT PALMER
SOPHIE B. HAWKINS
WILSON PHILLIPS
ANNIE LENNOX
SIMPLY RED

WPNT/Chicago
Lynn Murray

K.D. LANG
Hottest:
GENESIS
MICHAEL BOLTON
CELINE DION
AMY GRANT
ROD STEWART

WARM98/Cincinnati
Michael Grayson

ELTON JOHN
Hottest:
CELINE DION
GENESIS
LIONEL RICHIE
AMY GRANT
MARIAH CAREY

P2

WWNK/Cincinnati
Matthews/Maxwell

PETER CETERA
MADONNA
NIA PEEPLES
GLENN FREY
Hottest:
CELINE DION
MICHAEL BOLTON
WILLIAMS BROTHERS
AMY GRANT
ROD STEWART

WLT/Cleveland
Popovich/Kennedy

ANNIE LENNOX
RICHARD MARX
VANESSA WILLIAMS
Hottest:
GENESIS
CELINE DION
KENNY LOGGINS
AMY GRANT
MARIAH CAREY

WKQI/Detroit
Steve Weed

CHRIS WALKER
PETER CETERA
Hottest:
AMY GRANT
WILSON PHILLIPS
MICHAEL BOLTON
VANESSA WILLIAMS
JON SECADA

WENS/Indianapolis
Knight/Eagan

MADONNA
Hottest:
MARIAH CAREY
GENESIS
WILSON PHILLIPS
LIONEL RICHIE
CELINE DION

KMXV/Kansas City
Tom Land

GLENN FREY
MADONNA
B-52'S
Hottest:
KENNY LOGGINS
GENESIS
CELINE DION
LIONEL RICHIE
MICHAEL BOLTON

WKT/Milwaukee
Clayton/Harrison

none
Hottest:
MICHAEL BOLTON
MARIAH CAREY
MR. BIG
GENESIS
TOM COCHRANE

P3

WMT-FM/Cedar Rapids, IA
Randy Lee

ELTON JOHN
PETER CETERA
GLENN FREY
RODNEY CROWELL
MADONNA
DAN HILL
Hottest:
LIONEL RICHIE
CELINE DION
GENESIS
WILSON PHILLIPS
WYNONNA

WLDR/NW Michigan
Angie Handa

ELTON JOHN
MADONNA
Hottest:
WILSON PHILLIPS
AMY GRANT
MARIAH CAREY
ROBERT PALMER
VANESSA WILLIAMS

WLQR/Toledo
Kendall/Cooper

MADONNA
TORI AMOS
GLENN FREY
JEFFREY GAINES
KURT HOWELL
Hottest:
WILSON PHILLIPS
CELINE DION
AMY GRANT
MARIAH CAREY
VANESSA WILLIAMS

KMAJ/Topeka, KS
Kendall/Cooper

GLENN FREY
KURT HOWELL
KATEY TROCCOLI
GEORGE MICHAEL
BILLY RAY CYRUS
Hottest:
CHRIS WALKER
ROBERT PALMER
JON SECADA
VANESSA WILLIAMS
ANNIE LENNOX

P4

WCRZ/Flint, MI
Patrick/Downey

none
Hottest:
WILSON PHILLIPS
AMY GRANT
MARIAH CAREY
JON SECADA
VANESSA WILLIAMS

WLHT/Grand Rapids
Dirksen/Brown

ELTON JOHN
RICHARD MARX
KENNY LOGGINS
PETER CETERA
CHER
Hottest:
CELINE DION
AMY GRANT
MARIAH CAREY
WILSON PHILLIPS
LIONEL RICHIE

WFMK/Lansing
Ray Marshall

NIA PEEPLES
Hottest:
CELINE DION
WILSON PHILLIPS
LIONEL RICHIE
MICHAEL BOLTON
MARIAH CAREY

WQMG/Madison, WI
O'Neill/Freeman

KURT HOWELL
VANESSA WILLIAMS
STING
Hottest:
MARIAH CAREY
AMY GRANT
KENNY LOGGINS
JON SECADA
WILSON PHILLIPS

KMGL/Oklahoma City
O'Brien/Bennett

ANNIE LENNOX
RODNEY CROWELL
Hottest:
MARIAH CAREY
CELINE DION
WILSON PHILLIPS
AMY GRANT
VANESSA WILLIAMS

KGBX/Springfield, MO
Baker/Cannon

MADONNA
GLENN FREY
Hottest:
LIONEL RICHIE
MICHAEL BOLTON
MARIAH CAREY
ANNIE LENNOX
ELTON JOHN

P5

KIZZ/Minot, ND
Jeff Bliss

JON SECADA
KATHY TROCCOLI
Hottest:
LIONEL RICHIE
AMY GRANT
WILSON PHILLIPS
GENESIS
MARIAH CAREY

KZLT/Grand Forks, ND
Hennen/Roberts

GLENN FREY
MADONNA
KURT HOWELL
JEFFREY GAINES
TORI AMOS
Hottest:
WILSON PHILLIPS
AMY GRANT
MARIAH CAREY
JON SECADA
VANESSA WILLIAMS

ASSOCIATE REPORTERS

MOST ADDED

MADONNA (16)
TRACY CHAPMAN (5)
BRUCE COCKBURN (5)
BILLY RAY CYRUS (5)
ELTON JOHN (5)
PETER CETERA (4)
STACY EARL (2)
KURT HOWELL (2)
GEORGE MICHAEL (2)
DAVID SANBORN (2)
SMITHEREENS (2)

HOTTEST

WILSON PHILLIPS (15)
MARIAH CAREY (13)
AMY GRANT (12)
ROBERT PALMER (9)
VANESSA WILLIAMS (9)
LIONEL RICHIE (8)
MICHAEL BOLTON (6)
CELINE DION (5)
ANNIE LENNOX (4)
RICHARD MARX (4)
JON SECADA (4)

EAST

WGMT/Burke
Mountain, VT
Steve Chizmas

MADONNA
SHAKESPEAR'S SIST
TRACY CHAPMAN
Hottest:
MICHAEL BOLTON
K.D. LANG
ANNIE LENNOX
RICHARD MARX
JON SECADA

WEIM/Fitchburg, MA
Jack Raymond

MADONNA
TRACY CHAPMAN
BRUCE COCKBURN
STACY EARL
HOOKED ON BEATLES
Hottest:
MARIAH CAREY
WILSON PHILLIPS
AMY GRANT
ROBERT PALMER
VANESSA WILLIAMS

WECQ/Geneva, NY
Dennis Federico

ELTON JOHN
PETER CETERA
MADONNA
Hottest:
MARIAH CAREY
CELINE DION
WILSON PHILLIPS
VANESSA WILLIAMS
AMY GRANT

WHAJ/Greenfield, MA
Deane/Archer

MADONNA
BRUCE COCKBURN
TRACY CHAPMAN
Hottest:
WILSON PHILLIPS
LIONEL RICHIE
VANESSA WILLIAMS
ROBERT PALMER
MARIAH CAREY

NEW ARTISTS

		Reports/Adds
1	K.D. LANG/Constant Craving (Sire/WB)	34/8
2	BILLY RAY CYRUS/Achy Breaky Heart (Mercury)	29/7
3	RODNEY CROWELL/What Kind Of Love (Columbia)	27/8
4	NIA PEEPLES/Faces Of Love (Charisma)	25/4
5	WYNONNA/She Is His Only Need (Curb/MCA)	24/0
6	STACY EARL/Slowly (RCA)	23/1
7	INDIGO GIRLS/Galileo (Epic)	12/0
8	KURT HOWELL/We'll Find The Way (Reprise)	10/10
	LYLE LOVETT/She's Already Made Up Her Mind (Curb/MCA)	10/2
10	HEATHER MULLEN/Night By Night (Atco/EastWest)	9/0

New artists have not yet had an AC Breaker.

jennifer-warnes takes aim

with her new album The Hunter

Featuring the first single "Rock You Gently"

The long-awaited follow-up to Famous Blue Raincoat

featuring songs by:
Donald Fagen
Leonard Cohen
Todd Rundgren
and
Jennifer Warnes

AC Add Date

June 29th

It's A Direct Hit!

MIDWEST

WABJ/Adrian, MI
Bruce Goldsen

none
Hottest:
AMY GRANT
CHER
MICHAEL BOLTON
MARIAH CAREY
SIMPLY RED

WCMJ/Cambridge OH
Schott/Wilson

ELTON JOHN
PETER CETERA
SMITHEREENS
LYLE LOVETT
BILLY RAY CYRUS
Hottest:
WILSON PHILLIPS
AMY GRANT
MARIAH CAREY
JON SECADA
EDDIE MONEY

WEST

KKIS/Concord, CA
Ken Boesen

ELTON JOHN
MADONNA
Hottest:
MICHAEL BOLTON
AMY GRANT
ROBERT PALMER
LIONEL RICHIE
WILSON PHILLIPS

KATW/Lewiston, ID
Rik Mikals

KURT HOWELL
Hottest:
GLENN FREY
STING
MICHAEL BOLTON
RICHARD MARX
ENYA

KBLO/Logan, UT
Jackson/White

RODNEY CROWELL
MADONNA
ONE 2 ONE
Hottest:
WILSON PHILLIPS
AMY GRANT
MARIAH CAREY
CELINE DION
LIONEL RICHIE

21 Current Reporters
20 Current Playlists

Did Not Report, Playlist Frozen (1):
WABJ/Adrian

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.

www.americanradiohistory.com

Table with columns LW, TW, and song titles for NAC. Includes entries like Randy Crawford, Grant Geissman, Grover Washington Jr., etc.

Table with columns LW, TW, and song titles for CJ. Includes entries like David Sanborn, Bobby Watson, Eddie Daniels & Gary Burton, etc.

* Keeps bullet due to continued growth.

* Keeps bullet due to continued growth.

Table with columns MOST ADDED LPs, HOTTEST LPs, and HOT TRACKS for NAC.

Table with columns MOST ADDED LPs, HOTTEST LPs, and HOT TRACKS for CJ.

NEW & ACTIVE

List of new and active tracks for NAC, including 'AL JARREAU "Heaven And Earth"', 'CARLOS GUEDES "Toda America"', etc.

NEW & ACTIVE

List of new and active tracks for CJ, including 'HERB ALPERT "Midnight Sun"', 'JIM HALL "Subsequently"', etc.

* Uncharted Breakers denoted by one asterisk.

** Chart Extra denoted by two asterisks.

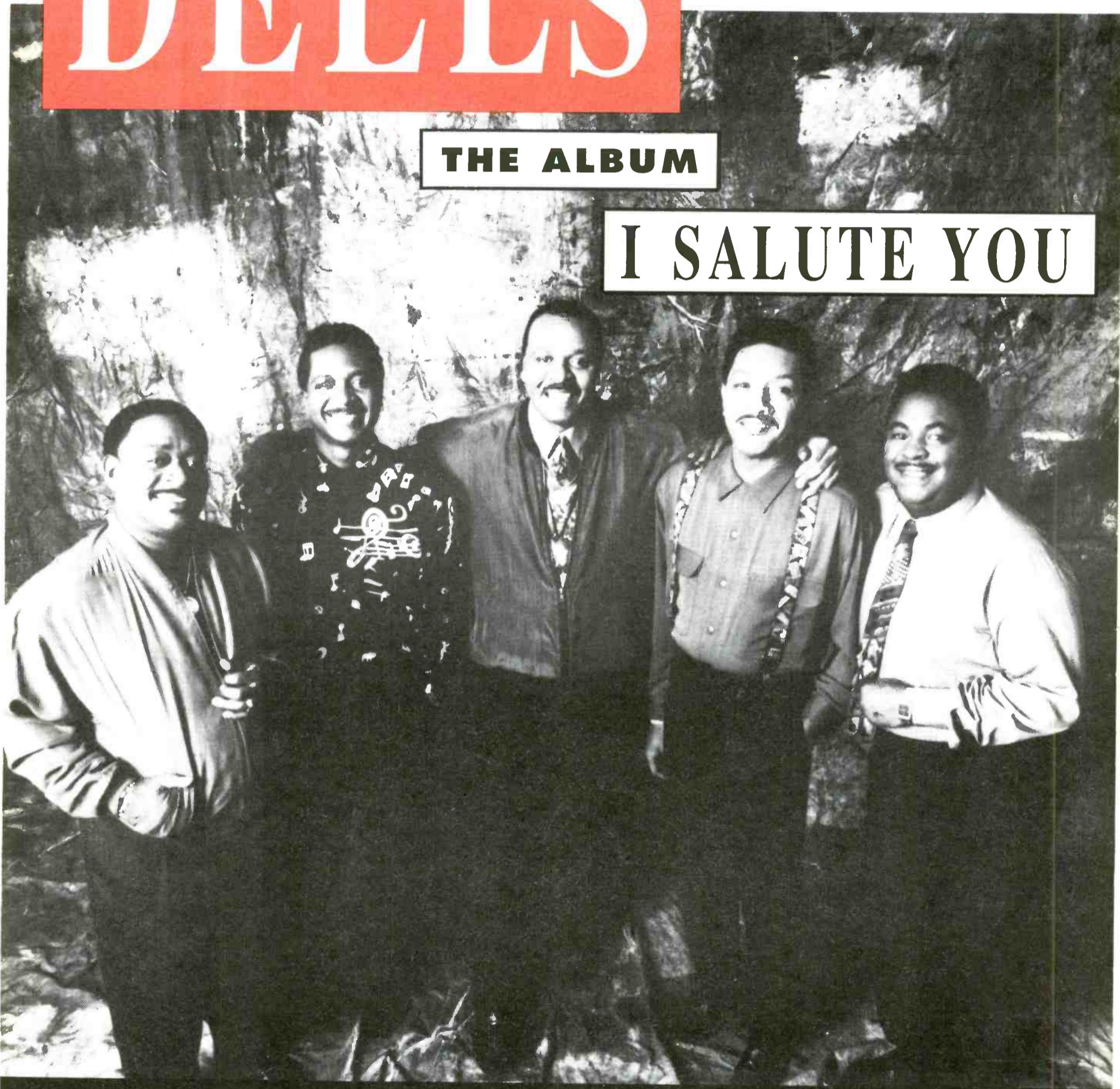
Large advertisement for CJ and NAC featuring artists like Shirley Horn, Justin Robinson, Courtney Pine, and Art Porter with their hit songs.

THE

DELLS

THE ALBUM

I SALUTE YOU



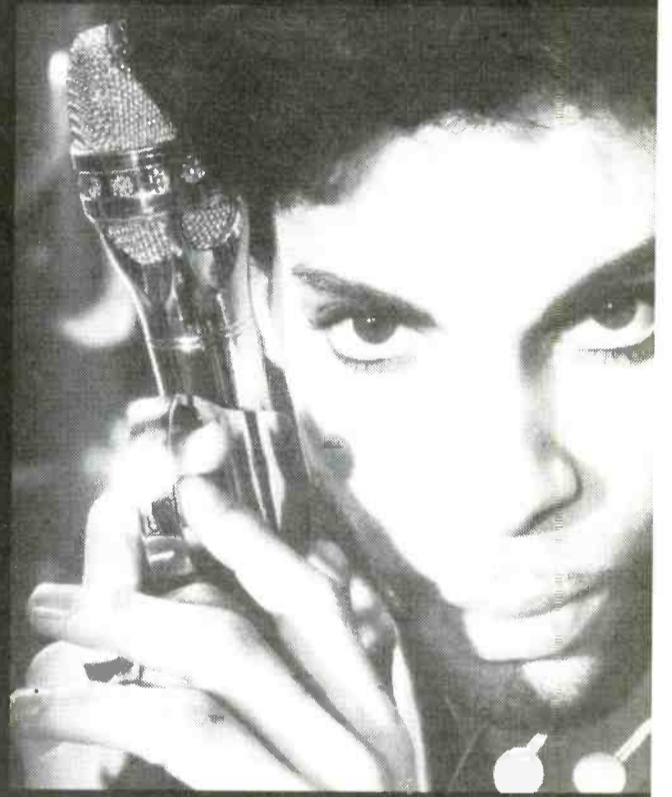
Featuring the Soon-To-Be-Classics

**“Oh My Love”, “Close To You”,
“Only A Man” and “Somebody’s Gotta Move”**



PRINCE AND THE NEW POWER GENERATION

Sexy



WILL YOU TAKE THE CHANCE?
THESE STATIONS DID:

WCDX
WJLB
WDAS
KMJQ

WQUE
WDKX
WUSL
WKYS
XHRM

KJMZ
KKDA
KKBT
WJHM

PRODUCED, ARRANGED, COMPOSED & PERFORMED BY PRINCE & THE NEW POWER GENERATION
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Paisley Park 



NEW & ACTIVE

DIXIANA "That's What I'm Working On Tonight" (Epic) 103/23

Rotations: Heavy 0, Medium 12, Light 91, Total Adds 23, WGNA, WQCB, KEAN, KHEY, KSSN, KYKS, WSM, WWKA, KKYR, KNUE, KIXS, WGEE, WITL, WMIL, WOW, KTRK, KFDI, KZSN, KCTR, KEEN, KRTY, KORD, KXDD. Moves 49-44 on the Country chart.

CLINTON GREGORY "She Takes The Sad Out Of Saturday Night" (SOR) 94/17

Rotations: Heavy 0, Medium 10, Light 84, Total Adds 17, WGNA, WNUS, KEAN, KKIX, WCKT, KTCS, KSSN, KKYR, WUSN, WFMS, KIXQ, WMIL, KRST, KUPL, KNCQ, KEEN, KIIM. Medium: WICO, WKAK, WSM, KSUX, KTTS, KVOO, KFDI, KNIX. Moves 50-45 on the Country chart.

BOY HOWDY "Our Love Was Meant To Be" (Curb) 84/33

Rotations: Heavy 0, Medium 7, Light 77, Total Adds 33, WOKO, WTCR, WIOV, KEAN, KOUL, KKIX, WHLZ, WVLK, KSSN, KYKX, WYAK, WRNS, WKNN, WCHY, WTNT, KIXS, WACO, WYNG, KVOX, WASKFM, KCJB, WMUS, WFMB, WWJO, WTHI, KFDI, KZSN, KYGO, KUAD, KFMS, KZLA, KNIX, KDRK. Debuts at number 47 on the Country chart.

STACY DEAN CAMPBELL "Rosalee" (Columbia) 79/18

Rotations: Heavy 0, Medium 5, Light 74, Total Adds 18, WTCR, WIOV, WKXC, KPLX, WMSI, WOKK, WSIX, KHAK, KCLR, KIXQ, WXCL, WWJO, KUZZ, KNAX, KEKB, KSAN, KRPM, KORD. Medium: KEAN, WKNN, KQDY, WTCM, KUGN. Debuts at number 48 on the Country chart.

OAK RIDGE BOYS "Fall" (RCA) 70/5

Rotations: Heavy 0, Medium 8, Light 62, Total Adds 5, WWNC, KHEY, WMSI, WRNS, KIXS. Medium: KEAN, KTCS, KQDY, WTCM, KVOO, KFDI, KALF, KORD. Light: WGNA, WDSY, WKXC, WCKT, WYGC, KSSN, WAMZ, WSIX, WCMS, WYNG, WITL, WTHI, KMIX, KDRK. Debuts at number 50 on the Country chart.

RONNA REEVES "What If You're Wrong" (Mercury) 67/21

Rotations: Heavy 0, Medium 3, Light 64, Total Adds 21, WAYZ, WDLS, WWNC, WKXC, KAYD, KHEY, KTCS, KYKX, KYKS, WWKA, WBKR, WCHY, KKYR, WTQR, WFMB, WWJO, KTRK, KFDI, KYGO, KNCQ, KDRK. Medium: WKAK, KVOO, KUGN.

SIGNIFICANT ACTION

CURTIS WRIGHT "Hometown Radio" (Liberty) 57/57

Rotations: Heavy 0, Medium 1, Light 56, Total Adds 57 including WOKO, WRKZ, WIOV, WDSY, WCTK, KEAN, KRRV, KAYD, WTVY, KHEY, KIKK, WMSI, WVLK, WSM, WNOE, WCHY, KHAK, WMIL, KXXY, WOW, WGTC, KZSN, KRST, KEKB, KFMS.

ROB CROSBY "She Wrote The Book" (Arista) 54/45

Rotations: Heavy 0, Medium 4, Light 50, Total Adds 45 including WRKZ, WDSY, WRWD, WCTK, WKAK, KMML, KPLX, KHEY, WYGC, WKSJ, WNOE, WOWW, WCHY, WTNT, KLUR, WAXX, WYNG, KXXY, WGTC, KTTS, WTHI, KFDI, KUZZ, KHAY, KORD, KXDD.

PAULETTE CARLSON "The Chain Just Broke" (Liberty) 45/18

Rotations: Heavy 0, Medium 0, Light 45, Total Adds 18, WWYZ, WDSY, WRWD, WICO, KEAN, WKAK, WCKT, KTEX, WOWW, WAVC, WNWN, WWJO, WTCM, KFDI, KUZZ, KVOO, KALF, KHAY. Light: WRKZ, KRRV, KTCS, WYGC, WVLK, KGKL, KLUR, KKAT.

CRYSTAL GAYLE "Three Good Reasons" (Liberty) 44/6

Rotations: Heavy 0, Medium 4, Light 40, Total Adds 6, WBEE, KLLL, KIXS, KHAK, KCLR, WTHI. Medium: WWYZ, WNWN, KFDI, KORD. Light: WRKZ, WDSY, WVLK, WCMS, WOWW, WCHY, KLUR, WAXX, WDAF, WOW, WXCL, KSUX, KTTS, KVOO, KDRK, KXDD.

EVANGELINE "Bayou Boy" (Margaritaville/MCA) 38/16

Rotations: Heavy 0, Medium 1, Light 37, Total Adds 16, WDLS, KEAN, WSTH, WTVY, KYKX, WKNN, KGKL, WTXT, WAVC, KCJB, WOW, KFDI, KVOO, KALF, KEKB, KNIX. Medium: WOWW. Light: WWYZ, KOUL, WYGC, WVLK, WAMZ, WNOE, WGTC, KUGN.

FORESTER SISTERS "I Got A Date" (WB) 34/34

Rotations: Heavy 0, Medium 0, Light 34, Total Adds 34 including WWYZ, WRKZ, WDLS, KPLX, WMSI, KYKX, KTEX, KGKL, WACO, KLUR, KQDY, WAVC, WDAF, KZKX, WOW, WTCM, KVOO, KFDI, KCTR, KUAD, KRWQ, KNCQ, KRTY, KORD, KXDD.

KEVIN WELCH & THE OVERTONES "Something 'Bout You" (Reprise) 21/8

Rotations: Heavy 0, Medium 2, Light 19, Total Adds 8, WWYZ, WRKZ, KTCS, WOWW, KLUR, KQDY, KTRK, KFDI. Medium: KUGN. Light: WICO, WKAK, WYGC, WBKR, WAVC, WOW, KSUX, WDDD, KTTS, KVOO, KALF, KUAD.

LIVE 'N KICKIN' "You Don't Need To Knock" (WB) 15/0

Rotations: Heavy 0, Medium 0, Light 15, Total Adds 0. Light: WRWD, WICO, WKAK, WTVY, KLUR, KQDY, KVOX, KCJB, WOW, KTTS, WWJO, KVOO, KVOO, KEKB, KNCQ.

BLACK TIE "Listen To The Radio" (Bench) 14/0

Rotations: Heavy 0, Medium 2, Light 12, Total Adds 0. Medium: KFDI, KVOO. Light: WICO, KRRV, WTVY, WNOE, WOWW, KGKL, WTXT, KLUR, WAXX, WOW, KTTS, KEKB.

KARLA TAYLOR "Little By Little" (Curb) 11/0

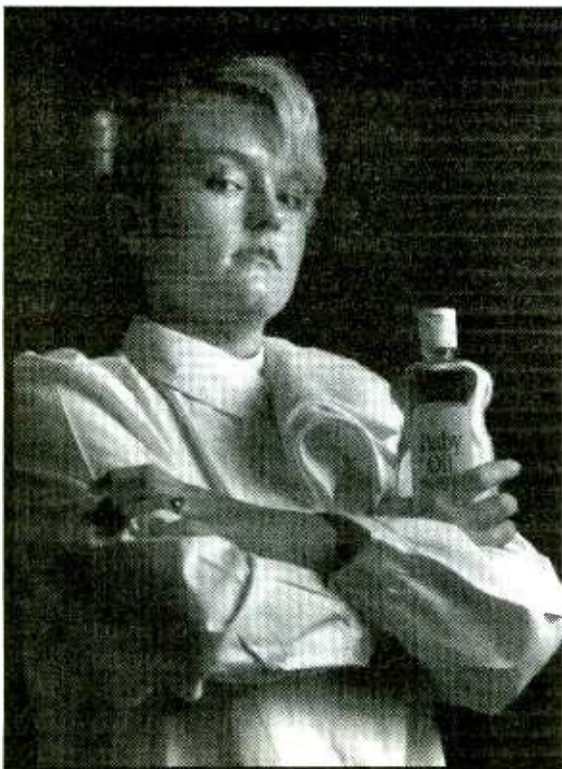
Rotations: Heavy 0, Medium 2, Light 9, Total Adds 0. Medium: KTTS, KEKB. Light: WPOR, WRWD, WKAK, KRRV, KMML, WKXC, WSTH, KLUR, KVOO.

TIM MENSY "This Ol' Heart" (Giant) 10/9

Rotations: Heavy 0, Medium 0, Light 10, Total Adds 9, WIOV, KHEY, WNOE, WKNN, WTNT, WTQR, KCLR, KVOO, KVOO. Light: KNIX.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
BILLY RAY CYRUS/Could've Been Me (Mercury)	Some Gave All
GARTH BROOKS/Against The Grain (Liberty)	Ropin' The Wind
CLINT BLACK/This Nightlife (RCA)	Put Yourself In My Shoes
GARTH BROOKS/We Bury The Hatchet (Liberty)	Ropin' The Wind
MARK CHESNUTT/Bubba Shot The Jukebox (MCA)	Longnecks & Short Stories
JOHN ANDERSON/Hillbilly Hollywood (BNA Entertainment)	Seminole Wind
BILLY RAY CYRUS/Some Gave All (Mercury)	Some Gave All
DOUG STONE/The Right To Remain Silent (Epic)	I Thought It Was You
JOHN ANDERSON/Seminole Wind (BNA Entertainment)	Seminole Wind
ALABAMA/Hats Off (RCA)	Greatest Hits II
CONFEDERATE RAILROAD/Jesus And Mama (Atlantic)	Confederate Railroad
COLLIN RAYE/It Could Have Been So Good (Epic)	All I Can Be
MARK CHESNUTT/Uptown Downtown (MCA)	Longnecks & Short Stories
REBA McENTIRE/The Greatest Man I Never Knew (MCA)	For My Broken Heart
GARTH BROOKS/In Lonesome Dove (Liberty)	Ropin' The Wind



Think of MusicSCAN as Helga Hansguten.

Meet Helga Hansguten, world's greatest masseuse. Helga does for your body what MusicSCAN does for editing your music logs. Massages. Caresses. Soothes. Nobody has better hands than MusicSCAN when it comes to getting the kinks out of your music logs (sorry, Helga).

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PERFECT SONGS ONLY: Screen out the uglies! See only perfect choices while looking for replacement songs, or skip songs which break specific rules. Every search can be a perfect search. Imagine not having to wade through dozens of dayparted and same-artist songs just to get to the right song!

BEST SONGS FIRST: Have the best songs come up first when looking for replacements; while testing for every rule in your system, MusicSCAN makes sure your first choice would always be your best choice! MusicSCAN's Search Sort can give you replacement songs by rest, best possible choice, run time, or almost any other criteria.

These options can cut your log editing time in half! And they're available only in MusicSCAN. So when you think of massaging your muscles, think of Helga. And when you think of massaging your music, think of MusicSCAN. It's the only music scheduling system you'll ever knead.

Music scheduling with an edge (205) 987-7456



EAST table with columns for 'MOST ADDED' and 'HOTTEST'. Includes stations like WQMG Albany, NY and WYZZ Hartford, CT.

SOUTH table with columns for 'MOST ADDED' and 'HOTTEST'. Includes stations like WSSJ Greenville, SC and WZLX Charleston, SC.

MIDWEST table with columns for 'MOST ADDED' and 'HOTTEST'. Includes stations like WTVN Tallahassee, FL and WYAF Myrtle Beach, SC.

WEST table with columns for 'MOST ADDED' and 'HOTTEST'. Includes stations like KXSY Oklahoma City, OK and KZXR Lincoln, NB.

EAST SOUTH MIDWEST WEST

Grid of station call letters and call sign changes for the Eastern and Southern regions.

Grid of station call letters and call sign changes for the Midwestern and Western regions.

Grid of station call letters and call sign changes for the Midwestern and Western regions.

Grid of station call letters and call sign changes for the Western and other regions.

West section containing current reports (201), current playlists (196), called in frozen playlist (1), and other playlist information.

THANK YOU FOR HELPING US MAKE HISTORY!

BILLY RAY CYRUS

"SOME GAVE ALL"

- SHIPPED GOLD, PLATINUM IN ONE WEEK & DOUBLE PLATINUM IN ONE MONTH! A FIRST FOR A NEW ARTIST'S DEBUT RELEASE!
- DEBUTING AT #1 ON SOUNDSCAN'S COUNTRY ALBUM CHART, ANOTHER FIRST! FOR A NEW ARTIST'S DEBUT RELEASE!
- #1 ON SOUNDSCAN'S TOP 200 ALBUM CHART FOR FOUR WEEKS!
- #8 ON BILLBOARD'S HOT 100 SINGLES CHART

"ACHY BREAKY HEART"

- THE BIGGEST SELLING COUNTRY CASSETTE SINGLE OF ALL TIME - OVER 900,000 SOLD!
- #1 IN BILLBOARD FOR AN UNPRECEDENTED FIVE WEEKS!
- #1 TWO WEEKS AT GAVIN
- #1 AT RADIO & RECORDS
- #1 VIDEO ON BOTH CMT AND TNN!
- INSPIRED A NEW LINE DANCE WHICH IS NOW SWEEPING THE COUNTRY!

PRESENTING THE NEW SMASH SINGLE & VIDEO.

"COULD'VE BEEN ME"

ADD DATE 6-29

Management: Jack McFadden, Produced by Joe Scarsfe & Jim Cotton for Cotton-Eyed Joe Productions



Nashville
a PolyGram company

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- A**

ALABAMA "Take A Little Trip" (RCA 62253-2)
 Prod: Josh Leo, Larry Michael Lee, Alabama Wr: Ronnie Rogers, Mark Wright Pub: Maypop Music, EMI Blackwood Music Inc., Wrightchild Music (BMI) Mgr: Dale Morris

JOHN ANDERSON "When It Comes To You" (BNA 62235-2)
 Prod: James Stroud Wr: Mark Knopfler Pub: StraitJacket Songs Ltd. (ASCAP) Mgr: Bobby Roberts
- B**

BELLAMY BROTHERS "Cowboy Beat" (Bellamy Brothers Records Pro-CD)
 Prod: Howard & David Bellamy, Ed Seay Wr: David Bellamy, John Beland Pub: Bellamy Brothers Music. (ASCAP) Mgr: Bellamy Brothers

CLINT BLACK "We Tell Ourselves" (RCA 62194-2)
 Prod: James Stroud, Clint Black Wr: Clint Black, Hayden Nicholas Pub: (ASCAP) Mgr: Mores, Nanas, Golden

SUZY BOGGUSS "Aces" (Liberty 79252)
 Prod: Jimmy Bowen, Suzy Bogguss Wr: Cheryl Wheeler Pub: Cheryl Wheeler Music (ASCAP) Mgr: Morris, Bliesener & Associates

BOY HOWDY "Our Love Was Meant To Be" (Curb 097)
 Prod: Chris Farren Wr: Jefferey Steele, Chris Farren Pub: Mike Curb Music, Farren Curtis Music, Farren Square Music (BMI, ASCAP) Mgr: Alan Hopper

BROOKS & DUNN "Boot Scootin' Boogie" (Arista 2440)
 Prod: Scott Hendricks, Don Cook Wr: Ronnie Dunn Pub: Alfred Avenue Music, Deerfield Court Music (BMI) Mgr: Bob Tittley

GARTH BROOKS "The River" (Liberty 79342)
 Prod: Allen Reynolds Wr: Victoria Shaw, Garth Brooks Pub: Gary Morris Music, Major Bob Music Co., Inc., Mid-Summer Music, Inc. (ASCAP) Mgr: Doyle/Lewis Mgmt.
- C**

STACY DEAN CAMPBELL "Rosalee" (Columbia 38 74357)
 Prod: Brent Maher Wr: C. Bickhardt, D. Schlitz, B. Maher Pub: Colgems-EMI Music, Inc., Craig Bickhardt MCA Music Publishing, Don Schlitz Music, Welbeck Music, Blue Quill Music (BMI, ASCAP) Mgr: Allen Brown

PAULETTE CARLSON "The Chain Just Broke" (Liberty 79343)
 Prod: Jimmy Bowen, Paulette Carlson Wr: Monty Powell, Michael Noble Pub: Warner-Tamerlane Publishing Corp., Resaca Beach Music, WB Music Corp, Suddenly Music (BMI, ASCAP) Mgr: Gary Greenburg

MARY-CHAPIN CARPENTER "I Feel Lucky" (Columbia 38 74345)
 Prod: John Jennings, Mary-Chapin Carpenter Wr: M.C. Carpenter, Don Schlitz Pub: EMI April Music Inc., Getarealjob Music, Don Schlitz Music, Almo Music Corp. (ASCAP) Mgr: John Simson, Tom Carrico

MARK CHESNUTT "I'll Think Of Something" (MCA 54395)
 Prod: Mark Wright Wr: Jerry Foster, Bill Rice Pub: PolyGram International Publishing (ASCAP) Mgr: BDM Management

ROB CROSBY "She Wrote The Book" (Arista 2443)
 Prod: Scott Hendricks Wr: Steve Bogard, Rick Giles Pub: WB Music Corp, Rancho Bogardo Music, Great Cumberland Music, Diamond Struck Music, Patenrick Music (ASCAP, BMI) Mgr: Smalltime Mgmt.

RODNEY CROWELL "What Kind Of Love" (Columbia 38 74360)
 Prod: Larry Klein Wr: Rodney Crowell, Will Jennings, Roy Orbison Pub: Sony Tunes, Inc, Blue Sky Rider Songs, Orbisons (ASCAP, BMI) Mgr: Bill Carter

BILLY RAY CYRUS "Achy Breaky Heart" (Mercury 638)
 Prod: Joe Scaife, Jim Cotton Wr: Don Von Tress Pub: Millhouse Music (BMI) Mgr: Jack McFadden

BILLY RAY CYRUS "Could've Been Me" (Mercury 703)
 Prod: Joe Scaife, Jim Cotton Wr: Reed Nielsen, Monty Powell Pub: Englishtown Music, Warner-Tamerlane Corp (BMI) Mgr: Jack McFadden
- D**

BILLY DEAN "Billy The Kid" (Liberty 79253)
 Prod: Chuck Howard, Tom Shapiro Wr: Billy Dean, Paul Nelson Pub: EMI Blackwood Music Inc., Great Cumberland Music (BMI) Mgr: Ken Stilts

DIAMOND RIO "Norma Jean Riley" (Arista 2407)
 Prod: Monty Powell, Tim DuBois Wr: Monty Powell, Dan Truman, Rob Honey Pub: Rasaca Beach Music/Warner-Tamerlane Publishing, Dan Truman Music/Music Corporation of America, Studio Bee Music/Mountain Green Music (BMI) Mgr: Ted Hacker

JOE DIFFIE "Ships That Don't Come In" (Epic 34 74285)
 Prod: Bob Montgomery, Johnny State Wr: Paul Nelson, Dave Gibson Pub: Warner-Tamerlane Publishing, Maypop Music (BMI) Mgr: Danny Morrison

DIXIANA "That's What I'm Working On Tonight" (Epic 34 74361)
 Prod: Bob Montgomery Wr: L. Williams, N. Williams, M.W. Francis Pub: Songwriters Ink, Lazy Gator Publishing, Texas Wedge Music, BluWaBoo Publishing (BMI, ASCAP) Mgr: Rothbaum & Garner
- E**

EVANGELINE "Bayou Boy" (Margaritaville/MCA 10582)
 Prod: Jimmy Buffett, Justin Niebank Wr: Rhonda Bolin Lohmeyer Pub: Savannah Jane Music, Longfellows Evangeline Music, Irving Music, Inc. Mgr: HK Management
- F**

THE FORESTER SISTERS "I Got A Date" (WB 5447)
 Prod: Robert Byrne, Alan Schulman Wr: Dave Allen, Tim Bays Pub: Major Bob Music Co., Inc., In Cahoots Music (ASCAP) Mgr: Refugee Management
- G**

CRYSTAL GAYLE "Three Good Reasons" (Liberty 79282)
 Prod: Buzz Stone Wr: Don Schlitz, David Wingo Pub: Don Schlitz Music/Hayes Street Music, Inc. (ASCAP) Mgr: Bill Galzimos

VINCE GILL "I Still Believe In You" (MCA 54406)
 Prod: Tony Brown Wr: Vince Gill, John Barlow Jarvis Pub: Benefit Music, Inspector Barlow Music (BMI) Mgr: Fitzgerald-Hartley

CLINTON GREGORY "She Takes The Sad Out Of Saturday Night" (Step One Records 439)
 Prod: Ray Pennington Wr: C. Ryle, B. Henderson Pub: Tillis Tunes Inc., Pier Five Music, Inc. (BMI) Mgr: Ray Pennington
- J**

ALAN JACKSON "Midnight In Montgomery" (Arista 2418)
 Prod: Scott Hendricks, Keith Stegall Wr: Alan Jackson, Don Sampson Pub: Mattie Ruth Music/Seventh Son Music, Golden Reed Music (ASCAP) Mgr: Ten Ten Management
- K**

SAMMY KERSHAW "Yard Sale" (Mercury 665)
 Prod: Buddy Cannon, Norro Wilson Wr: Larry Bastian, Dewayne Blackwell Pub: Major Bob Music Co., Inc., Jobete Music Co., Inc. (ASCAP) Mgr: Jim Dowell

HAL KETCHUM "Five O'Clock World" (Curb 1002)
 Prod: Allen Reynolds, Jim Rooney Wr: Allen Reynolds Pub: Screen Gems-EMI Music, Inc. (BMI) Mgr: Mighty Quinn Management
- L**

TRACY LAWRENCE "Runnin' Behind" (Atlantic 4639)
 Prod: Wr: Ed Hill, Mark D. Sanders Pub: New Haven Music, MCA Music Publishing (BMI, ASCAP) Mgr: Music Matters Management

LITTLE TEXAS "You And Forever And Me" (Warner Bros. 5511)
 Prod: James Stroud, Christy DiNapoli, Doug Grau Wr: Porter Howell, Stewart Harris Pub: Square West Music, Inc., Howlin' Hits Music, Inc., Sony Tree Pub. Co., Inc., Edisto Sound International (ASCAP, BMI) Mgr: Christy DiNapoli

LIVE 'N KICKIN' "You Don't Need To Knock" (WB 5353)
 Prod: Kyle Lehning Wr: Chris Waters, Tom Shapiro Pub: Sony Cross Keys Pub. Co., Inc., Terrace Music (ASCAP) Mgr: Hazel & Heller Management

PATTY LOVELESS "Can't Stop Myself From Loving You" (MCA 54371)
 Prod: Emory Gordy Jr., Tony Brown Wr: Kostas, Dean Folkvord Pub: Songs Of PolyGram International (BMI) Mgr: Fitzgerald-Hartley
- M**

MARTINA McBRIDE "The Time Has Come" (RCA 62215-2)
 Prod: Paul Worley, Ed Seay Wr: Lonnie Wilson, Susan Longacre Pub: Zomba Enterprises, W.B.M. Music Corporation/Long Acre Music (ASCAP, SESAC) Mgr: John McBride

McBRIDE & THE RIDE "Sacred Ground" (MCA 54356)
 Prod: Steve Gibson, Tony Brown Wr: Kix Brooks, Vernon Rust Pub: David 'N' Will Music, Sony Cross Keys Publishing (ASCAP) Mgr: Ken Stilts

NEAL MCCOY "Where Forever Begins" (Atlantic 4524)
 Prod: James Stroud Wr: Trey Bruce, Thom McHugh, Bob Moulds Pub: MCA Music Publishing (ASCAP) Mgr: Dan Hexter

REBA McENTIRE "The Night The Lights Went Out In Georgia" (MCA 54386)
 Prod: Tony Brown, Reba McEntire Wr: Bobby Russell Pub: Pixruss Music (BMI) Mgr: Starstruck Entertainment

TIM MENSY "This Ol' Heart" (Giant 5517)
 Prod: James Stroud Wr: Tim Mensy Pub: Sony Cross Keys Pub. Co., Inc., Miss Dot Music, Inc. (ASCAP) Mgr: Mores, Nanas, Golden

RONNIE MILSAP "All Is Fair In Love And War" (RCA 62217-2)
 Prod: Ronnie Milsap, Rob Galbraith Wr: Tim Nichols, Robert Byrne Pub: Hannah's Eyes Music, Fame Publishing (BMI) Mgr: Mores, Nanas, Golden

LORRIE MORGAN "Something In Red" (RCA 62219-2)
 Prod: Richard Landis Wr: Angela Kasel Pub: Coburn Music (BMI) Mgr: Mores, Nanas, Golden
- O**

THE OAK RIDGE BOYS "Fall" (RCA 62228-2)
 Prod: Joe Scaife, Jim Cotton Wr: Don Von Tress Pub: Millhouse Music (BMI) Mgr: Kathy Harris
- P**

LEE ROY PARNELL "What Kind Of Fool Do You Think I Am" (Arista 2431)
 Prod: Scott Hendricks, Barry Beckett Wr: Al Carmichael, Gary Griffin Pub: Sheddhouse Music, Robinette Music (ASCAP) Mgr: Mike Robertson

PIRATES OF THE MISSISSIPPI "Too Much" (Liberty 79321)
 Prod: Jimmy Bowen, Richard Alves Wr: Guy Clark, Lee Roy Parnell Pub: EMI April Music, Inc., PolyGram International, R-Bar-P Music Co. (ASCAP, BMI) Mgr: Ken Stilts
- R**

RONNA REEVES "What If You're Wrong" (Mercury 695)
 Prod: Harold Shedd, Clyde Brooks Wr: Austin Cunningham, Denise Davis Pub: MCA Music Pub., Judy Judy Music (ASCAP) Mgr: Ronald Cotton

THE REMINGTONS "Two-Timin' Me" (BNA 62276-2)
 Prod: Larry Michael Lee, Josh Leo Wr: Richard Mainegra, Rick Yancey, Jimmy Griffin Pub: Maypop Music, Careers-BMG Music Publishing, Inc., Rita's Cloud Nine Music (BMI) Mgr: Vector Management

DENNIS ROBBINS "Home Sweet Home" (Giant 5354)
 Prod: Richard Landis, James Stroud Wr: Dennis Robbins, John Scott Sherrill, Bob DiPiero Pub: Corey Rock Music/Sony King Music; Little Big Town Music/American Made Music, Brand New Town Music/Old Wolf Music/Music Corporation of America (ASCAP; BMI) Mgr: Simon Renshaw
- S**

SHENANDOAH "Rock My Baby" (RCA 62199-2)
 Prod: Robert Byrne, Keith Stegall Wr: Billy Spencer, Phil Whitley, Curtis Wright Pub: WB Music Corporation/Stroudavarious Music (ASCAP) Mgr: Bill Carter

DOUG STONE "Come In Out Of The Pain" (Epic 34 74259)
 Prod: Doug Johnson Wr: Don Pfimmer, Frank Myers Pub: G.I.D Music, Dixie Stars Music/Josh Nick Music (ASCAP) Mgr: John Dorris, Phyllis Bennette

DOUG STONE "Warning Labels" (Epic 34 74339)
 Prod: Doug Johnson Wr: K. Williams, O. Turman Pub: Sony Cross Keys Pub. Co., Inc. (ASCAP) Mgr: John Dorris, Phyllis Bennette

GEORGE STRAIT "Gone As A Girl Can Get" (MCA 54379)
 Prod: Jimmy Bowen, George Strait Wr: Jerry Max Lane Pub: O-Tex Music; Max Lane Music/Fourleaf Music (BMI; ASCAP) Mgr: Erv Woolsey

MARTY STUART/TRAVIS TRITT "This One's Gonna Hurt You (For A Long, Long Time)" (MCA 54405)
 Prod: Richard Bennett, Tony Brown, Marty Stuart Wr: Marty Stuart Pub: Songs Of PolyGram International, Inc., Tubb's Bus Music (BMI) Mgr: Bonnie Gamer, Ken Kragen
- T**

KARLA TAYLOR "Little By Little" (Curb 1010)
 Prod: Warren Peterson Wr: Steve Dean, Betsy Hammer Pub: Tom Collins Music Corp., Collins Court Music, Inc. (BMI, ASCAP) Mgr: Bobby Roberts

PAM TILLIS "Blue Rose Is" (Arista 2408)
 Prod: Paul Worley, Ed Seay Wr: Pam Tillis, Bob DiPiero, Jan Buckingham Pub: Little Big Town Music/American Made Music, Sony Tree Publishing, Longitude Music/Ms. Ducks Ditties (BMI) Mgr: Mike Robertson

AARON TIPPIN "I Wouldn't Have It Any Other Way" (RCA 62241-2)
 Prod: Emory Gordy, Jr. Wr: Aaron Tippin, Butch Curry Pub: Acuff-Rose Music, Inc., Telly Larc, Inc., Groove Palace (BMI, ASCAP) Mgr: Starstruck

TANYA TUCKER "If Your Heart Ain't Busy Tonight" (Liberty 79295)
 Prod: Jerry Crutchfield Wr: Tom Shapiro, Chris Waters Pub: Edge O'Woods Music, Kinetic Diamond Music Inc., Moline Valley Inc. (ASCAP) Mgr: Beau Tucker
- W**

STEVE WARINER "A Woman Loves" (Arista 2426)
 Prod: Scott Hendricks, Tim DuBois Wr: Steve Bogard, Rick Giles Pub: WB Music Corp, Rancho Bogardo Music, Kinetic Diamond Music, Inc., Edge O'Woods Music (ASCAP) Mgr: Chip Peay

KEVIN WELCH & THE OVERTONES "Something 'Bout You" (Reprise 5552)
 Prod: Harry Stinson, Kevin Welch Wr: Kevin Welch Pub: Sony Cross Keys Pub. Co. Inc. (ASCAP) Mgr: Sterling Management

MICHAEL WHITE "Familiar Ground" (Reprise 5466)
 Prod: Robert Byrne, Alan Schulman Wr: Tim Lancaster, Michael White Pub: Makin' It Up Music, Inc./Sony Cross Keys Pub. Co., Inc. (BMI, ASCAP) Mgr: Makin' Music

CURTIS WRIGHT "Hometown Radio" (Liberty 79281)
 Prod: James Stroud, Lynn Peterzell Wr: Vernon Rust Pub: David 'N' Will Music (ASCAP) Mgr: Corlew-O'Grady Mgmt.

MICHELLE WRIGHT "Take It Like A Man" (Arista 2406)
 Prod: Steve Bogard, Rick Giles Wr: Tony Haselden Pub: Millhouse Music/Songs Of PolyGram International (BMI) Mgr: Brian Ferriman

WYNONNA "I Saw The Light" (Curb/MCA 54407)
 Prod: Tony Brown, Don Potter Wr: Lisa Angelle, Andrew Gold Pub: Great Eastern Music, Sluggo Songs, Sister Elisabeth Music (BMI) Mgr: Ken Stilts
- Y**

TRISHA YEARWOOD "The Woman Before Me" (MCA 54362)
 Prod: Garth Fundis Wr: Jude Johnstone Pub: Mad Jack Music (BMI) Mgr: Ken Kragen

DWIGHT YOAKAM "The Heart That You Own" (Reprise 5377)
 Prod: Pete Anderson Wr: Dwight Yoakam Pub: Coal Dust West Music (BMI) Mgr: Gary Borman

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AOR ALBUMS

June 26, 1992 • 81

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3 2
WKS WKS LW TW

168 REPORTERS

JUNE 26, 1992

Reports/Adds Heavy Medium

WKS	WKS	LW	TW	Artist/Album (Label)	Reports/Adds	Heavy	Medium
1	1	1		1 BLACK CROWES /The Southern Harmony... (Def American/Reprise) "Sting" (158) "Remedy" (72) "Thorn" (42)	163=	144+	18=
3	2	2		2 DEF LEPPARD /Adrenalize (Mercury) "Make" (142) "Stand" (17) "Tonight" (12)	150-	98-	38-
4	4	3		3 ARC ANGELS /Arc Angels (DGC) "Living" (122) "Sent" (5) "Always" (2)	126-	76+	41-
6	6	5		4 PEARL JAM /Ten (Epic Associated) "Even" (139) "Alive" (7) "Jeremy" (3)	140-	57+	55-
9	7	6		5 GENESIS /We Can't Dance (Atlantic) "Driving" (120) "Hold" (9) "Dreaming" (7)	130-	77+	42-
8	8	8		6 BRUCE SPRINGSTEEN /Human Touch (Columbia) "Channels" (127) "Gloria's" (6) "Roll" (6)	131+	61+	60-
20	21	21		7 U2 /Achtung Baby (Island/PLG) "Even" (118) "One" (19) "Trying" (3)	127+	53+	62+
5	5	4		8 OZZY OSBOURNE /No More Tears (Epic Associated) "Road" (119) "Mama" (9) "Tinkertrain" (1)	123-	64-	43+
10	9	9		9 LYNCH MOB /Lynch Mob (Elektra) "Tangled" (138) "Dream" (2)	140+	59+	51-
12	10	10		10 MEN /The Men (Polydor/PLG) "Church" (140) "Blue" (1)	142+	51+	65+
15	11	11		11 DELBERT McCLINTON /Never Been Rocked Enough (Curb) "Every" (111) "Good" (1)	114+	62+	44-
-	22	12		12 JOE COCKER /Night Calls (Capitol) "Love" (131)	131+	24+	94+
22	17	13		13 TESLA /Psychotic Supper (Geffen) "Song" (126) "What" (11)	133+	34+	59+
18	18	14		14 NIRVANA /Nevermind (DGC) "Lithium" (113) "Come" (19) "Bloom" (7)	126+	21-	49+
11	16	17		15 JOHN MELLENCAMP /Whenever We Wanted (Mercury) "Last" (87) "Now" (17) "They're" (4)	99+	30-	53+
2	3	7		16 RED HOT CHILI PEPPERS /Blood Sugar Sex Magik (WB) "Under" (72) "Breaking" (10)	82-	55-	18+
17	15	15		17 VARIOUS ARTISTS /Encino Man (Hollywood) "Invited" (112)	112-	25-	42+
21	19	19		18 ELECTRIC BOYS /Groovus Maximus (Atco) "Mary" (124) "Knee" (1)	125+	19+	46+
-	20	20		19 VARIOUS ARTISTS /Lethal Weapon 3 (Reprise) "Probably" (79) "Train" (5)	82-	37+	37-
31	25	22		20 CRACKER /Cracker (Virgin) "Teen" (106) "Cracker" (1)	108+	12+	54+
28	24	23		21 TOAD THE WET SPROCKET /Fear (Columbia) "All" (102)	103+	14+	61+
27	26	24		22 METALLICA /Metallica (Elektra) "Wherever" (100) "Nothing" (10)	105+	16+	27+
30	29	27		23 KISS /Revenge (Mercury) "Wanna" (93) "Domino" (6) "Unholy" (2)	98+	7-	37+
14	12	16		24 MATTHEW SWEET /Girlfriend (Zoo) "Girlfriend" (64) "Waiting" (7) "Looking" (1)	70-	30-	26-
33	31	29		25 GARY MOORE /After Hours (Charisma) "Story" (78) "Cold" (1) "Fool" (1)	81+	14+	53+
29	33	30		26 TOM COCHRANE /Mad Mad World (Capitol) "Regrets" (57) "Life" (24) "Washed" (2)	78+	19-	34+
-	-	37		27 LINDSEY BUCKINGHAM /Out Of The Cradle (Reprise) "Wrong" (80) "Countdown" (2)	83+	11+	47+
-	-	35		28 ZOO /Shakin' The Cage (Capricorn/WB) "Shakin" (78)	78+	7+	50+
35	35	34		29 TORA TORA /Wild America (A&M) "Amnesia" (87) "Time" (1)	87+	6+	31+
-	-	38		30 SPIN DOCTORS /Pocket Full Of Kryptonite (Epic) "Little" (69) "Princess" (2) "Jimmy" (1)	70+	16+	31=
16	14	18		31 VAN HALEN /For Unlawful Carnal Knowledge (WB) "Mission" (60) "Dream" (2) "Right" (2)	64-	22-	31-
37	32	32		32 CURE /Wish (Fiction/Elektra) "Friday" (56) "High" (4)	58-	18+	32-
34	34	33		33 MELISSA ETHERIDGE /Never Enough (Island/PLG) "2001" (76) "Heavy" (1) "Dance" (1)	80+	11+	39-
25	28	26		34 JEFFREY GAINES /Jeffrey Gaines (Chrysalis/ERG) "Hero" (72)	73-	14-	41-
-	-	40		35 FIREHOUSE /Hold Your Fire (Epic) "Reach" (75) "Sleeping" (1)	75+	8+	29+
-	-	39		36 DEL AMITRI /Change Everything (A&M) "Always" (70)	72+	10+	42+
24	23	25		37 HARDLINE /Double Eclipse (MCA) "Takin'" (76) "I'll" (2) "Cherie" (1)	78-	8+	27-
40	40	-		38 KING'S X /King's X (Atlantic) "Prisoner" (61) "Flag" (1) "World" (1)	63+	2=	24+
7	13	28		39 SASS JORDAN /Racine (Impact) "Make" (38) "You" (4)	42-	21-	15-
32	30	31		40 XTC /Nonsuch (Geffen) "Ballad" (56) "Bird" (1) "Wrapped" (1)	59-	14-	33-

BREAKERS

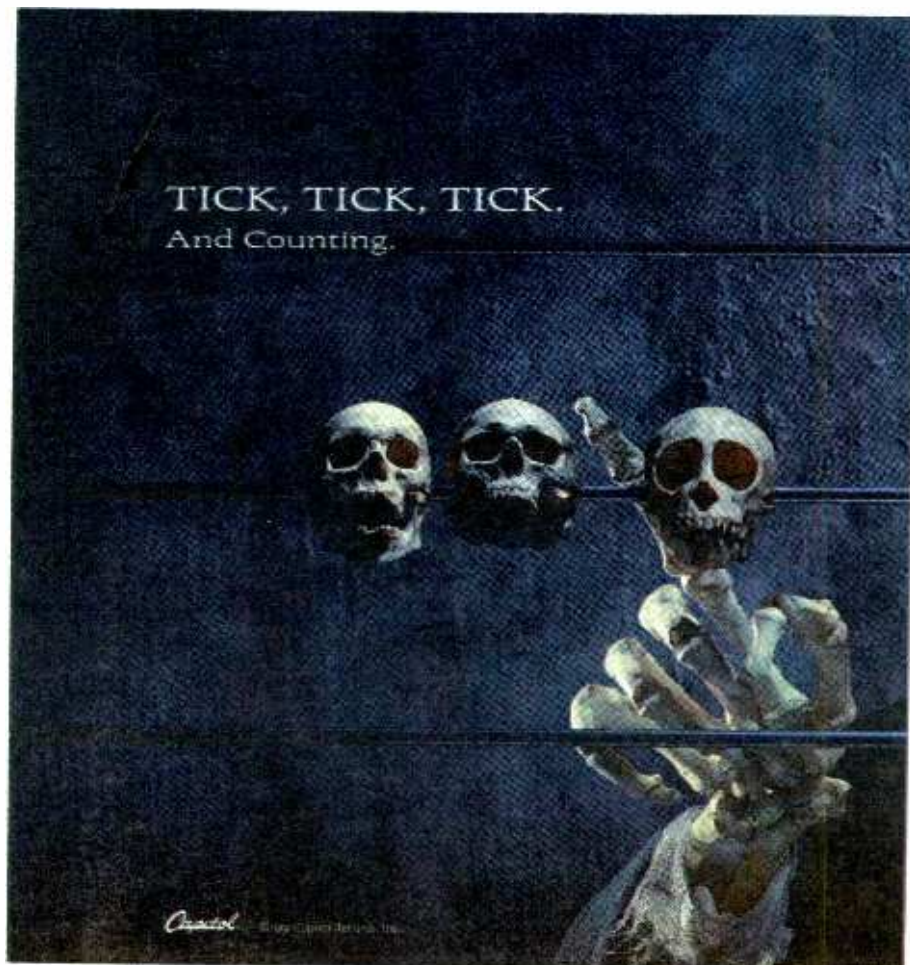
TOAD THE WET SPROCKET
Fear (Columbia)
62% of our reporters on it.

MOST ADDED

- U2 (73)
- TOM COCHRANE (20)
- FAITH NO MORE (19)
- SLAUGHTER (19)
- GIANT (17)
- JOHN MELLENCAMP (16)
- LINDSEY BUCKINGHAM (15)
- NIRVANA (13)
- SPIN DOCTORS (12)
- JOE COCKER (11)
- TEMPLE OF THE DOG (11)

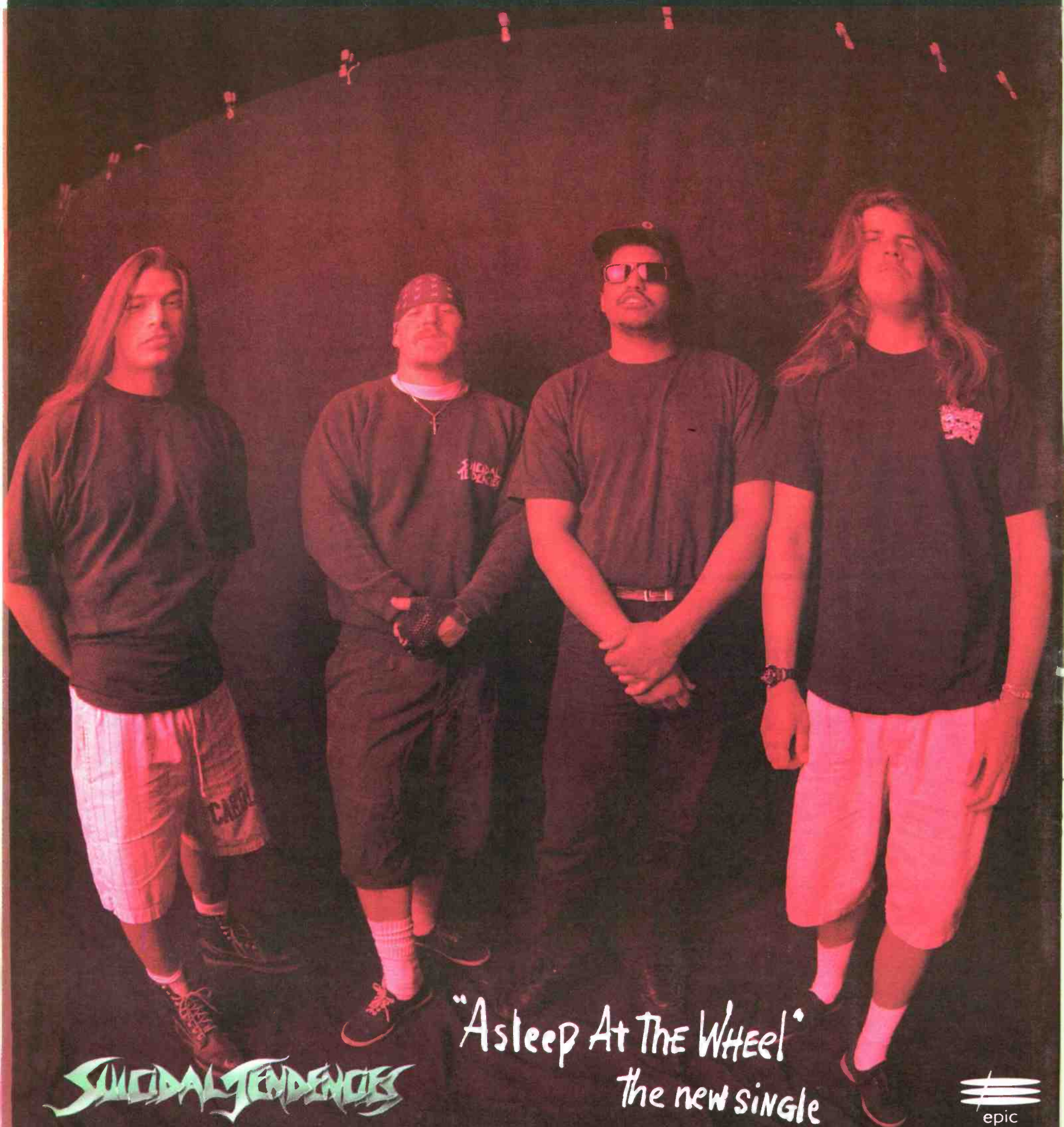
HOTTEST

- BLACK CROWES (144)
- DEF LEPPARD (98)
- GENESIS (77)
- ARC ANGELS (76)
- OZZY OSBOURNE (64)
- DELBERT McCLINTON (62)
- BRUCE SPRINGSTEEN (61)
- LYNCH MOB (59)
- PEARL JAM (57)
- RED HOT CHILI PEPPERS (55)



"They don't make no seatbelts for the mind,
so you can't fasten up for this ride..."

-Mike Muir



SUICIDAL TENDENCIES

"Asleep At The Wheel"
The new single



NEW ARTISTS

Reports

Table listing top 20 new artists with station reports. Top entries include ZOO/Shakin' The Cage (Capricorn/WB) at 78, JEFFREY GAINES/Hero In Me (Chrysalis/ERG) at 72, and SPIN DOCTORS/Little Miss Can't Be Wrong (Epic) at 69.

WCCC/Hartford (203) 233-4426: PD: TED SELLERS. Heavy: PEARL JAM, NEW GRAMMAS, ARC ANGELS, JEFFREY GAINES, MELISSA ETHERIDGE, BRUCE SPRINGSTEEN, GENESIS, GLENN FREY, DELBERT MCCLINTON, JOE COCKER, JOHN McLELLAN, CRACKER, BLACK CROWES, NIRVANA, DEF LEPPARD, LETHAL WEAPON 3.

WCMF/Rochester (716) 262-4330: PD: OTAN MALEN. Heavy: NIRVANA, KIMY McDOELL, BLACK CROWES (M), FRODO BAGGINS, IRON MAIDEN, GIANT, BRUCE SPRINGSTEEN, LETHAL WEAPON 3, JOHN McLELLAN, CRACKER, BLACK CROWES, NIRVANA, DEF LEPPARD, LETHAL WEAPON 3.

WRCN/Long Island (516) 727-1570: PD/MD: MATT HANGUS. Heavy: BLACK CROWES, TOM COCHRANE, DEF LEPPARD, BRUCE SPRINGSTEEN, FIREHOUSE, ELECTRIC BOYS, KISS, LYNCH MOB, ENCIÑO MAN, OZZY OSBOURNE, PEARL JAM, MATTHEW SHEET, TESLA, 2 DIE 4, U2, SLAUGHTER, KING'S X, SINGLES.

WGIR/Manchester (603) 625-6915: PD: JON EMMAL. Heavy: RED HOT CHILI PEPP, PEARL JAM, BLACK CROWES, DEF LEPPARD, SPIN DOCTORS, LIVE, BRUCE SPRINGSTEEN, JEFFREY GAINES, ARC ANGELS, LINDSEY BUCKINGHAM, DELBERT MCCLINTON, VAN HALEN, JOHN McLELLAN, GARY MOORE, LETHAL WEAPON 3, MEN, GLENN FREY, JOE COCKER, RINGO STARR, SPIN DOCTORS, FLIP, MATTHEW SHEET, INDIGO GIRLS, KING'S X, T-RIDE.

WGRF/Buffalo (716) 881-4555: PD: JOHN HAGER. Heavy: JOHN McLELLAN, DEF LEPPARD, RED HOT CHILI PEPP, BLACK CROWES (M), BRUCE SPRINGSTEEN, LETHAL WEAPON 3 (L), ALIEM BROTHERS BA, ZOO, WGRF/Buffalo (716) 881-4555: PD: JEFF EUGAN. Heavy: MATTHEW SHEET, SASS JORDAN, GENESIS, BLACK CROWES (L), DELBERT MCCLINTON, BRUCE SPRINGSTEEN, U2 (M), KING'S X, FAITH NO MORE.

WYWF/Tampa (813) 228-6090: PD: CHARLIE LOGAN. Heavy: BLACK CROWES, STEVIE RAY VAUGHAN, JOHN McLELLAN, ARC ANGELS, SASS JORDAN, PEARL JAM, OZZY OSBOURNE, LYNCH MOB, MEN, TESLA, NIRVANA, KING'S X, CRACKER, CHARLATANE U.K., KISS, FAITH NO MORE, ELECTRIC 69'S, FIREHOUSE, METALLICA, VAN HALEN, ALBERTO CORTES, SINGLES, PEARL JAM, DEF LEPPARD, RFD HOT CHILI PEPP, SPIN DOCTORS, U2, MITCH MALLOJ, CONCRETE BLONDE, MEN, JEFFREY GAINES, DEL AMITRI, BRUCE SPRINGSTEEN, ROGER DALTRY, STEELHEART, U2, MITCH MALLOJ, LINDSEY BUCKINGHAM.

New Artists have not yet had an AOR Breaker. The chart is based entirely on the number of stations reporting airplay on a particular track. Week-to-week add patterns are not a factor.



WVEV/Pittsburgh (412) 937-1441: PD: GENE ROMANO. Heavy: LYNCH MOB, BLACK CROWES (M), CRACKER, ZOO, PEARL JAM, JOE COCKER, U2, DEF LEPPARD (L), DELBERT MCCLINTON, OZZY OSBOURNE, TORA TORA, GARY MOORE, ELECTRIC BOYS, NIRVANA, MEN, ARC ANGELS, RED HOT CHILI PEPP, Light: ROGER DALTRY, POORBOYS.

WNYW/New York (212) 286-1027: PD: PAT ST. JOHN. Heavy: BLACK CROWES (M), LITTLE VILLAGE (M), SPIN DOCTORS (M), BRUCE SPRINGSTEEN (M), RINGO STARR, MATTHEW SHEET (M), U2 (M), CURE, CRACKER, NEVILLE BROTHERS, NIRVANA, PEARL JAM, Heavy: TORI AMOS, B-52'S, LINDSEY BUCKINGHAM, BLACK CROWES (M), METALLICA, SIGHS, ZZ TOP, WEIRD AL YANKOVIC, JOE COCKER, BRIAN JACK, ELECTRIC BOYS, SLAUGHTER, FAITH NO MORE, U2, KISS, TORA TORA, BABYLON A.D., STEELHEART, FLAME, Light: WVEV/Pittsburgh (412) 937-1441: PD: GENE ROMANO. Heavy: LYNCH MOB, BLACK CROWES (M), CRACKER, ZOO, PEARL JAM, JOE COCKER, U2, DEF LEPPARD (L), DELBERT MCCLINTON, OZZY OSBOURNE, TORA TORA, GARY MOORE, ELECTRIC BOYS, NIRVANA, MEN, ARC ANGELS, RED HOT CHILI PEPP, Light: ROGER DALTRY, POORBOYS.

WJYJ/Providence (401) 438-6110: PD: BILL WESTON. Heavy: OZZY OSBOURNE, JOHN McLELLAN, BLACK CROWES (M), PEARL JAM, STEVIE RAY VAUGHAN, Light: OZZY OSBOURNE, JOHN McLELLAN, BLACK CROWES (M), PEARL JAM, STEVIE RAY VAUGHAN, Light: OZZY OSBOURNE, JOHN McLELLAN, BLACK CROWES (M), PEARL JAM, STEVIE RAY VAUGHAN.

WZWO/Allentown (215) 821-9559: PD: RICK STRAUSS. Heavy: BLACK CROWES (L), BRUCE SPRINGSTEEN, LYNCH MOB, U2, CRACKER, JEFFREY GAINES, LETHAL WEAPON 3, SASS JORDAN, TOAD THE WET SPROG, MEN, U2, ELTON JOHN, Light: ELTON JOHN, SPIN DOCTORS, ROGER DALTRY, TOM COCHRANE, BRUCE SPRINGSTEEN, ZOO, ALIEM BROTHERS BA, DEL AMITRI, OZZY OSBOURNE, GENESIS, JEFFREY GAINES, ENCIÑO MAN, Light: XTC, WZWO/Allentown (215) 821-9559: PD: RICK STRAUSS. Heavy: BLACK CROWES (L), BRUCE SPRINGSTEEN, LYNCH MOB, U2, CRACKER, JEFFREY GAINES, LETHAL WEAPON 3, SASS JORDAN, TOAD THE WET SPROG, MEN, U2, ELTON JOHN, Light: ELTON JOHN, SPIN DOCTORS, ROGER DALTRY, TOM COCHRANE, BRUCE SPRINGSTEEN, ZOO, ALIEM BROTHERS BA, DEL AMITRI, OZZY OSBOURNE, GENESIS, JEFFREY GAINES, ENCIÑO MAN, Light: XTC.

WMMR/Philadelphia (215) 238-8000: PD: JOE BONADONNA. Heavy: ROGER DALTRY, LETHAL WEAPON 3, BLACK CROWES, BRUCE SPRINGSTEEN, CRACKER, DEF LEPPARD, GENESIS, U2, JOE COCKER, CRACKER, GLENN FREY, INDIGO GIRLS, JEFFREY GAINES, JOHN McLELLAN, KISS, PEARL JAM, RINGO STARR, SOUP DRAGONS, TOAD THE WET SPROG, XTC, Light: FAITH NO MORE, WMMR/Philadelphia (215) 238-8000: PD: JOE BONADONNA. Heavy: ROGER DALTRY, LETHAL WEAPON 3, BLACK CROWES, BRUCE SPRINGSTEEN, CRACKER, DEF LEPPARD, GENESIS, U2, JOE COCKER, CRACKER, GLENN FREY, INDIGO GIRLS, JEFFREY GAINES, JOHN McLELLAN, KISS, PEARL JAM, RINGO STARR, SOUP DRAGONS, TOAD THE WET SPROG, XTC, Light: FAITH NO MORE.

WRKT/Erie (814) 725-4000: PD: RON KLINF. Heavy: RED HOT CHILI PEPP, BLACK CROWES (M), DEF LEPPARD, VAN HALEN, TOM COCHRANE, SASS JORDAN, RED HOT CHILI PEPP, U2, SIGNS, Light: METALLICA, TOAD THE WET SPROG, WZWI/Allentown (215) 821-9559: PD: RICK STRAUSS. Heavy: BLACK CROWES (L), BRUCE SPRINGSTEEN, LYNCH MOB, U2, CRACKER, JEFFREY GAINES, LETHAL WEAPON 3, SASS JORDAN, TOAD THE WET SPROG, MEN, U2, ELTON JOHN, Light: ELTON JOHN, SPIN DOCTORS, ROGER DALTRY, TOM COCHRANE, BRUCE SPRINGSTEEN, ZOO, ALIEM BROTHERS BA, DEL AMITRI, OZZY OSBOURNE, GENESIS, JEFFREY GAINES, ENCIÑO MAN, Light: XTC.

WZWI/Allentown (215) 821-9559: PD: RICK STRAUSS. Heavy: BLACK CROWES (L), BRUCE SPRINGSTEEN, LYNCH MOB, U2, CRACKER, JEFFREY GAINES, LETHAL WEAPON 3, SASS JORDAN, TOAD THE WET SPROG, MEN, U2, ELTON JOHN, Light: ELTON JOHN, SPIN DOCTORS, ROGER DALTRY, TOM COCHRANE, BRUCE SPRINGSTEEN, ZOO, ALIEM BROTHERS BA, DEL AMITRI, OZZY OSBOURNE, GENESIS, JEFFREY GAINES, ENCIÑO MAN, Light: XTC.

WPAH/Harrisburg (717) 697-1141: PD: JEFF KAUFFMAN. Heavy: BLACK CROWES, DEF LEPPARD, GENESIS, LYNCH MOB, RADIO ACTIVE CATS, MEN, Light: WPAH/Harrisburg (717) 697-1141: PD: JEFF KAUFFMAN. Heavy: BLACK CROWES, DEF LEPPARD, GENESIS, LYNCH MOB, RADIO ACTIVE CATS, MEN, Light: WPAH/Harrisburg (717) 697-1141: PD: JEFF KAUFFMAN.

WZWI/Allentown (215) 821-9559: PD: RICK STRAUSS. Heavy: BLACK CROWES (L), BRUCE SPRINGSTEEN, LYNCH MOB, U2, CRACKER, JEFFREY GAINES, LETHAL WEAPON 3, SASS JORDAN, TOAD THE WET SPROG, MEN, U2, ELTON JOHN, Light: ELTON JOHN, SPIN DOCTORS, ROGER DALTRY, TOM COCHRANE, BRUCE SPRINGSTEEN, ZOO, ALIEM BROTHERS BA, DEL AMITRI, OZZY OSBOURNE, GENESIS, JEFFREY GAINES, ENCIÑO MAN, Light: XTC.

WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER, WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

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WZXL/Atlantic City (609) 522-1416: PD: RON BOWEN. Heavy: ERIC CLAPTON, NIRVANA, RED HOT CHILI PEPP, BLACK CROWES (M), TOM COCHRANE, BONNIE RAITT, RED HOT CHILI PEPP, FRIC CLAPTON, Light: ARC ANGELS, JOE COCKER.

CHR P1 LAYLISTS

WHTZ/New York City
94.1 FM
New York

VP/Dir. Ops & Prog: Steve Kingston
APD/MD: Frankie Blue
Asst. MD: Andy Shane

- 1 MARIAN CAREY/I'll Be There
2 CELINE DION/If You Asked Me To
3 GENESIS/Hold On My Heart
4 EN VOUGE/MY LOVIN' (You're New)

ADDS 20, 21, 28, 29

WBZZ/Pittsburgh
94.4 FM

PD: Buddy Scott
APD: Jeff Tyson
MD: Lori Campbell

- 1 RED HOT CHILI PEPPERS/Under The Bridge
2 MARIAN CAREY/I'll Be There
3 CELINE DION/If You Asked Me To

ADDS 20, 21, 28, 29

WQHT/New York
94.5 FM

OM/MD: Joel Salkowitz
APD/MD: Kevin McCabe
Asst. MD: Tracy Ciohely

- 1 COVER GIRLS/Missing On A Star
2 MARIAN CAREY/I'll Be There
3 CECE PENISTON/Keep On Walkin'

ADDS 16, 34

WERQ/Baltimore
92.3 FM

PD: Jeff Ballentine
APD: Barry McKay
MD: Randy Ross

- 1 JODECI/Come And Talk To Me
2 CELINE DION/If You Asked Me To
3 MINT CONDITION/Forever In Your Eyes

ADDS 30

WAPW/Atlanta
92.7 FM

PD: Rick Stacy
APD: Leslie Fram
MD: Sean Demery

- 1 TOM COCHRANE/Life Is A Highway
2 CURE/Friday I'm In Love
3 GEORGE MICHAEL/Too Funky

ADDS 24, 30

WZLJ/Boston
94.5 FM

PD: Sunny Joe White
APD: Jerry McKenna
MD: Carmen Cacciatore

- 1 ARRESTED DEVELOPMENT/Tennessee
2 MARIAN CAREY/I'll Be There
3 SIR MIX-A-LOT/Baby Got Back

ADDS 22

WIOQ/Philadelphia
102.7 FM

PD: Jefferson Ward
MD: Glenn Kalina
Assist MD: Maurice DeVoe

- 1 KRIS KROBB/Jump
2 MARIAN CAREY/I'll Be There
3 DAB EPX/They Want Efx

ADDS NONE

PGC
95.5 FM
Continuously Music

Washington, D.C.

PD: Jay Stevens
APD: Paco Lopez
MD: Albie D.

- 1 KRIS KROBB/Mate It Up
2 EN VOUGE/MY LOVIN' (You're New)
3 CECE PENISTON/Keep On Walkin'

ADDS 20, 21, 28, 29

WPOW/Miami
94.9 FM

PD: Funk E. Frank Walsh
MD: John Rogers

- 1 SIR MIX-A-LOT/Baby Got Back
2 JON SECADA/Just Another Day
3 COVER GIRLS/Missing On A Star

ADDS 32

104 KRBE
Houston

Hits Without the hype.

PD: Steve Wyrostok
APD: Tom Poleman

- 1 TECHNODION/Move This
2 RED HOT CHILI PEPPERS/Under The Bridge
3 RICHARD MARX/Meanie (The River)

ADDS 28, 31, 32

WXKS-FM/Boston
108 FM

PD: Steve Rivers
MD: Cadillac Jack McCartney
Music Coord: Tad Bonvie

- 1 MARIAN CAREY/I'll Be There
2 CELINE DION/If You Asked Me To
3 GENESIS/Hold On My Heart

ADDS 30, 33, 34, 35

WPRO-FM/Providence
92.9 FM

PD: Paul Cannon
MD: Tony Bristol

- 1 CELINE DION/If You Asked Me To
2 GENESIS/Hold On My Heart
3 RED HOT CHILI PEPPERS/Under The Bridge

ADDS 30

MIX 100.7 FM

WMXP/Pittsburgh
PD: Rich Hawkins
APD/MD: Bill Webster

- 1 SOPHIE B HAWKINS/Damn I Wish I Was You
2 MARIAN CAREY/I'll Be There
3 COLOR ME BADD/Slow Motion

ADDS 30

WRBQ/Tampa
94.5 FM

PD: Jay Taylor
MD: Rich Anhorn

- 1 MARIAN CAREY/I'll Be There
2 CELINE DION/If You Asked Me To
3 TOM COCHRANE/Life Is A Highway

ADDS 23

WFLZ/Tampa
93 FM

Dir. Ops: Marc Chase
PD: B.J. Harris
APD: Jeff 'Booger' Kapugi
MD: Hawk Harrison

- 1 COLOR ME BADD/Slow Motion
2 MARIAN CAREY/I'll Be There
3 COVER GIRLS/Missing On A Star

ADDS 27, 29, 30

all hit 97.1 WGL The Eagle Dallas PD: Brian Krysz APD/MD: Jimmy Steal

103.7 TEM San Antonio OM: Bob Perry PD: Rick "Big Dog" Hayes MD: Ross Knight

HOT 102 WLUW FM MILWAUKEE PD: Gregg Cassidy MD: Chris Kerr

WJMO/Cleveland PD: Keith Clark APD: J.R. Randall MD: Action Jackson Music Asst: Johnny D.

96.3 KILLER BEE WBBM-FM/Chicago PD: Dave Shakes MD: Todd Cavanah

97.9 FM THE BOX KBXX Houston PD: Rob Scropio MD: Greg Head

KANSAS CITY 107.3 KEXR TODAY'S Hottest MUSIC! GM/MD: Jack Alox MD: Yo Sunny Joe Stevens APD: Ben Jammin'

WNCI 97.9 Columbus PD: Dave Robbins APD: Dan Bowen MD: John Cline

104.0 THE #1 HIT MUSIC STATION KBEQ/Kansas City PD: Jon Anthony MD: Steve Barnes

98.3 FM RADIOWHY Detroit PD: Rick Gillette APD/MD: Mark Jackson

STAR 94 FM ATLANTA WSTR OM: Tony Novia PD: Lee Chesnut

WENZ/Cleveland 107.9 FM THE END PD: Lyndon Abell APD: Rick Michaels MD: Hurricane Wayne Murphy

KILLER 102 FM WKRO-FM Cincinnati PD: Dave Allen APD/MD: Brian Douglas

99.5 WIZPL INDIANAPOLIS OM/MD: Don London MD: Garrett Michaels

FOX 99.5 FM DETROIT Prog. Consultant: Chuck Beck Music Coord: Chris Taylor

WNVZ/Norfolk 104 FM OM/MD: Chris Bailey APD: Tommy Frank

WVHT/Columbus VP/OPS: Tom Gilligan PD/MD: Rob Morris APD: Blake Thunder

HOOSIER 96.5 INDIANAPOLIS PD: Scott Wheeler MD: Carl Frye

606.5 WKQB/St. Louis PD: Mark Todd APD: Chris Knight MD: Jim Atkinson

HR PLAYLISTS

Minneapolis K101.3 PD: Mark Bolke

Los Angeles KESM 102.7 PD: Bill Richards

Phoenix KKFR PD: Steve Smith

Denver KQKS PD: Stacy Cantrell

San Diego KKLQ PD: Tracy Johnson

St. Louis HOT 97.1 PD: Michael St. John

Phoenix KOY-FM PD: Jamie Hyatt

Salt Lake City KISN PD: John Dimick

Seattle KPLZ PD: Casey Keating

San Francisco KMEL JAMS PD: Keith Naffaly

Riverside 99.1 KGGI PD: Larry Martino

San Jose HOT 97.1 PD: Ken Richards

Portland Z100 PD: Ken Benson

Sacramento KSEV 102.5 PD: Dr. Dave Ferguson

Seattle KUBE 93 JAMS PD: Bob Case

San Francisco KSOL PD: Bob Mitchell

Sacramento K106.5 PD: Alex Cosper

Salt Lake City KUTQ PD: Gary Waldron

San Diego XHTZ PD: Rick Thomas

Los Angeles KPWR PD: Rick Cummings

Color Me Badd Continued

Table with columns for Regional Reach, Summary, and Parallel Reach. Includes station lists for WEST and EAST.

CRACKER Teen Angst (What The World...)

LP: Cracker Total Reports 54 24%

Chart Summary table for CRACKER with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for CRACKER listing stations in EAST, SOUTH, MIDWEST, and WEST.

CELINE DION If You Asked Me Too

LP: Celine Dion Total Reports 200 87%

Chart Summary table for CELINE DION with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for CELINE DION listing stations in EAST, SOUTH, MIDWEST, and WEST.

BILLY RAY CYRUS Achy Breaky Heart

LP: Some Gave All Total Reports 97 42%

Chart Summary table for BILLY RAY CYRUS with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for BILLY RAY CYRUS listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Stacy Earl

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

CELINE DION If You Asked Me Too

LP: Celine Dion Total Reports 200 87%

Chart Summary table for CELINE DION with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for CELINE DION listing stations in EAST, SOUTH, MIDWEST, and WEST.

DEF LEPPARD Make Love Like A Man

LP: Adrenalize Total Reports 154 67%

Chart Summary table for DEF LEPPARD with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for DEF LEPPARD listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

STACY EARL Slowly (RCA)

LP: Stacy Earl Total Reports 148 65%

Chart Summary table for STACY EARL with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for STACY EARL listing stations in EAST, SOUTH, MIDWEST, and WEST.

COVER GIRLS Wishing On A Star

LP: Here It Is Total Reports 186 81%

Chart Summary table for COVER GIRLS with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for COVER GIRLS listing stations in EAST, SOUTH, MIDWEST, and WEST.

CURE Friday I'm In Love

LP: Wish Total Reports 188 82%

Chart Summary table for CURE with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for CURE listing stations in EAST, SOUTH, MIDWEST, and WEST.

EN VOGUE Giving Him...

LP: Funky Divas Total Reports 137 60%

Chart Summary table for EN VOGUE with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for EN VOGUE listing stations in EAST, SOUTH, MIDWEST, and WEST.

EN VOGUE Giving Him...

LP: Funky Divas Total Reports 137 60%

Chart Summary table for EN VOGUE with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for EN VOGUE listing stations in EAST, SOUTH, MIDWEST, and WEST.

EN VOGUE Giving Him...

LP: Funky Divas Total Reports 137 60%

Chart Summary table for EN VOGUE with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for EN VOGUE listing stations in EAST, SOUTH, MIDWEST, and WEST.

EN VOGUE Giving Him...

LP: Funky Divas Total Reports 137 60%

Chart Summary table for EN VOGUE with columns for Pos, P1, P2, P3, Tot.

Regional Reach table for EN VOGUE listing stations in EAST, SOUTH, MIDWEST, and WEST.

EN VOGUE Giving Him...

LP: Funky Divas Total Reports 137 60%

Chart Summary table for EN VOGUE with columns for Pos, P1, P2, P3, Tot.

Firehouse Continued

WEST, EAST, SOUTH, P2, P3, P1. Includes station lists and regional reach percentages for various markets.

INDIGO GIRLS, Galileo (Epic), LP: Rites of Passage. Total Reports 78 34%. Includes N&A, P1, P2, P3, and chart data.

ELTON JOHN, The One (MCA), LP: The One. Total Reports 159 69%. Includes P1, P2, P3, and chart data.

KRIS KROSS, Warm It Up (Ruffhouse/Columbia), LP: Totally Crossed Out. Total Reports 68 30%. Includes N&A, P1, P2, P3, and chart data.

MADONNA, This Used To Be My... (Sire/WB), LP: "A League Of Their Own" ST. Total Reports 172 75%. Includes P1, P2, P3, and chart data.

G

GUNS N' ROSES, November Rain (Geffen), LP: Use Your Illusion I. Total Reports 132 58%. Includes P1, P2, P3, and chart data.

JODECI, Come And Talk To Me (MCA), LP: Forever My Lady. Total Reports 105 46%. Includes P1, P2, P3, and chart data.

SASS JORDAN, Make You A Believer (Impact), LP: Racine. Total Reports 62 27%. Includes P1, P2, P3, and chart data.

ANNIE LENNOX, Why (Arista), LP: Diva. Total Reports 146 64%. Includes P1, P2, P3, and chart data.

RICHARD MARX, Take This Heart (Capitol), LP: Rush Street. Total Reports 164 72%. Includes P1, P2, P3, and chart data.

P1

Regional Reach: E 57%, S 63%, M 63%, W 44%. Includes station lists for various markets.

Regional Reach: E 55%, S 48%, M 24%, W 62%. Includes station lists for various markets.

Regional Reach: E 22%, S 36%, M 33%, W 12%. Includes station lists for various markets.

Regional Reach: E 57%, S 81%, M 57%, W 56%. Includes station lists for various markets.

Regional Reach: E 69%, S 85%, M 79%, W 46%. Includes station lists for various markets.

P2

Regional Reach: E 57%, S 63%, M 63%, W 44%. Includes station lists for various markets.

Regional Reach: E 55%, S 48%, M 24%, W 62%. Includes station lists for various markets.

Regional Reach: E 22%, S 36%, M 33%, W 12%. Includes station lists for various markets.

Regional Reach: E 57%, S 81%, M 57%, W 56%. Includes station lists for various markets.

Regional Reach: E 69%, S 85%, M 79%, W 46%. Includes station lists for various markets.

P3

Regional Reach: E 57%, S 63%, M 63%, W 44%. Includes station lists for various markets.

Regional Reach: E 55%, S 48%, M 24%, W 62%. Includes station lists for various markets.

Regional Reach: E 22%, S 36%, M 33%, W 12%. Includes station lists for various markets.

Regional Reach: E 57%, S 81%, M 57%, W 56%. Includes station lists for various markets.

Regional Reach: E 69%, S 85%, M 79%, W 46%. Includes station lists for various markets.

Richard Marx Continued
WKEE 22-19
WJAZZ 24-18
WLAN 25-18
WJZZ 25-18
WJZZ 25-18
WJZZ 25-18

George Michael Continued
KSOL 17-14
KPLZ 24-21
P2
EAST
FLY92 28-19
WAAL 25-12
WKSE 29-28

Nia Peoples Continued
KQV-FM on
KXRB on
PM102 on
K12N 24-21
Q106 on

RTZ Continued
WYPR 26-25
JET-FM 16-12
WJZZ 20-17
WJZZ 20-17

SHAKESPEAR'S SISTER
Ray (London/PolyGram)
LP: Horribly Yours
Total Reports 105 46%

DELBERT McCLINTON
Everytime I Roll The Dice (Curb)
LP: Never Been Rocked Enough
Total Reports 57 25%

OLIVIA NEWTON-JOHN
I Need Love (Geffen)
LP: Back To Basics: The Essential Collection
Total Reports 80 35%

CECE PENISTON
Keep On Walkin' (A&M)
LP: Finally
Total Reports 110 48%

JON SECADA
Just Another Day (SBK/ERG)
LP: Jon Secada
Total Reports 183 80%

K106 11-7
WJZZ 31-27
WYPR 29-5
WJZZ 28-27
Q105 4-29

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

GEORGE MICHAEL
Too Funky (Columbia)
LP: Red Hot & Dance
Total Reports 201 88%

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

SIR MIX-A-LOT
Baby Got... (Def American/Reprise)
LP: Mack Daddy
Total Reports 115 50%

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

NIA PEEPLES
Faces Of Love (Charisma)
LP: Nia Peoples
Total Reports 104 45%

RTZ
All You've Got (Giant/Reprise)
LP: Return To Zero
Total Reports 120 52%

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

WJZZ 24-15
FM100 19-15
WYPR 23-21
K92 7-4
WJZZ 33-30
KTUX 13-12

Continued On Next Column

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Continued On Page 98

BRUCE SPRINGSTEEN
57 Channels... (Columbia)
LP: Human Touch
Total Reports 108 47%

Regional Reach: E 51%, S 61%, M 43%, W 30%. Parallel Reach: P1 16%, P2 47%, P3 72%. Chart Summary table with columns for Pos, P1, P2, P3, Tot.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ, WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

TECHNOTRONIC /YA KID K
Move This (EMI/ERG)
Total Reports 85 37%

Regional Reach: E 43%, S 34%, M 27%, W 48%. Parallel Reach: P1 60%, P2 38%, P3 18%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

TOAD THE WET SPROCKET
All I Want (Columbia)
LP: Fear
Total Reports 135 59%

Regional Reach: E 65%, S 64%, M 54%, W 34%. Parallel Reach: P1 27%, P2 61%, P3 81%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

U2
Even Better Than The Real... (Island)
LP: Achtung Baby
Total Reports 117 51%

Regional Reach: E 55%, S 54%, M 54%, W 40%. Parallel Reach: P1 18%, P2 48%, P3 81%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

L. Vandross & J. Jackson Continued
Total Reports 189 83%

Regional Reach: E 90%, S 85%, M 76%, W 80%. Parallel Reach: P1 73%, P2 86%, P3 89%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

TAG
The Way I Feel (Scotti Bros.)
LP: Contagious
Total Reports 122 53%

Regional Reach: E 47%, S 58%, M 52%, W 54%. Parallel Reach: P1 33%, P2 50%, P3 75%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

TLC
Baby, Baby, Baby (LaFace/Arista)
LP: Oooooonhh... On The TLC Tip
Total Reports 146 64%

Regional Reach: E 63%, S 67%, M 40%, W 90%. Parallel Reach: P1 80%, P2 63%, P3 51%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

TROOP
Whatever It Takes... (Atlantic)
LP: Deepa
Total Reports 81 35%

Regional Reach: E 43%, S 28%, M 27%, W 48%. Parallel Reach: P1 38%, P2 38%, P3 29%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

LUTHER VANDROSS & JANET JACKSON
The Best Things... (Perspective/A&M)
LP: "Mo Money" ST
Total Reports 196 86%

Regional Reach: E 92%, S 84%, M 79%, W 90%. Parallel Reach: P1 81%, P2 84%, P3 84%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

VANESSA WILLIAMS
Just For Tonight (Wing/Mercury)
LP: The Comfort Zone
Total Reports 189 83%

Regional Reach: E 90%, S 85%, M 76%, W 80%. Parallel Reach: P1 73%, P2 86%, P3 89%. Chart Summary table.

Regional stations: EAST (WZLW, WZLX, WZLZ, WZLH, WZLJ), SOUTH (WZLW, WZLX, WZLZ, WZLH, WZLJ), MIDWEST (WZLW, WZLX, WZLZ, WZLH, WZLJ), WEST (WZLW, WZLX, WZLZ, WZLH, WZLJ).

SIGNIFICANT ACTION

A

A TRIBE CALLED QUEST
Scenario (Jive)

Table with radio station call letters and regions (EAST, WEST, SOUTH, MIDWEST) for A Tribe Called Quest.

AB LOGIC
Hitman (Interscope)

Table with radio station call letters and regions for AB Logic.

A.L.T. & THE LOST CIVILIZATION
Tequila (Atco/EastWest)

Table with radio station call letters and regions for A.L.T. & The Lost Civilization.

TORI AMOS
Crucify (Atlantic)
LP: Little Earthquakes

Table with radio station call letters and regions for Tori Amos.

B

BLACK SHEEP
Strobe Light Honey (Mercury)
LP: A Wolf In Sheep's Clothing

Table with radio station call letters and regions for Black Sheep.

BANGALORE CHOIR
Loaded Gun (Giant/WB)
LP: On Target

Table with radio station call letters and regions for Bangalore Choir.

MARY J. BLIGE
You Remind Me (Uptown/MCA)

Table with radio station call letters and regions for Mary J. Blige.

C

MERYN CADELL
The Sweater (Sire/Reprise)
LP: Angel Food For Thought

Table with radio station call letters and regions for Meryn Cadell.

CAUSE & EFFECT
Another Minute (SRC/Zoo)
LP: Another Minute

Table with radio station call letters and regions for Cause & Effect.

COLLEGE BOYZ
Victim Of The Ghetto (Virgin)
LP: Radio Fusion Radio

Table with radio station call letters and regions for College Boyz.

CRY CHARITY
I Want You Back (Morgan Creek)

Table with radio station call letters and regions for Cry Charity.

D

DAS EFX
They Want EFX (Atco/EastWest)
LP: Dead Serious

Table with radio station call letters and regions for Das Efx.

DEE-LITE
Runaway (Elektra)
LP: Infinity Within

Table with radio station call letters and regions for Dee-Lite.

DIAMOND D
I Need You Tonight (Quality)

Table with radio station call letters and regions for Diamond D.

E

MELISSA ETHERIDGE
2001 (Island)
LP: Never Enough

Table with radio station call letters and regions for Melissa Etheridge.

F

GLENN FREY
I've Got Mine (MCA)
LP: Strange Weather

Table with radio station call letters and regions for Glenn Frey.

G

GIANT
Stay (Epic)
LP: Time To Burn

Table with radio station call letters and regions for Giant.

J

JADE
I Want To Love You (Giant/Reprise)

Table with radio station call letters and regions for Jade.

K

R. KELLY
Honey Love (Jive)
LP: Born Into The 90's

Table with radio station call letters and regions for R. Kelly.

L

K.D. LANG
Constant Craving (Sire/WB)
LP: Ingenue

Table with radio station call letters and regions for K.D. Lang.

LATIN SIDE OF SOUL
Latino Mambo (RCA)

Table with radio station call letters and regions for Latin Side of Soul.

EPHRAIM LEWIS
It Can't Be Forever (Elektra)
LP: Skin

Table with radio station call letters and regions for Ephraim Lewis.

LYNCH MOB
Tangled In The Web (Elektra)
LP: Lynch Mob

Table with radio station call letters and regions for Lynch Mob.

M

MC BRAINS
Brainstorming (Motown)
LP: MC Brains

Table with radio station call letters and regions for MC Brains.

MELLOW MAN ACE
What's It Take To Pull A... (Capitol)
LP: The Brother With Two Tongues

Table with radio station call letters and regions for Mellow Man Ace.

SIGNIFICANT ACTION

CHR REPORTER INDEX

MIDI MAXI EFTI
Bad Bad Boys (Columbia)
LP: Midi, Maxi & Efti
P1 EAST: WDCS 16-15
P2 EAST: FL92 4-33
P3 WEST: BOSS97 d-40

JOE PUBLIC
I Miss You (Columbia)
LP: Joe Public
P1 EAST: WDCS 30-28
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

SMITHEREENS
Get A Hold Of My Heart (Capitol)
LP: Blow Up
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

MINT CONDITION
Forever In Your... (Perspective/A&M)
LP: Meant To Be Mint
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

QUEEN
We Are The Champions (Hollywood)
LP: News Of The World
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

SOUP DRAGONS
Divine Thing (Mercury)
LP: Hotwired
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

NEVILLE BROTHERS
Fly Like A Eagle (A&M)
LP: Family Groove
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

SHABBA RANKS
Mr. Loverman (Epic)
LP: Rough N Ready
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

MATTHEW SWEET
I've Been Waiting (Zoo)
LP: Girlfriend
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

NICE & SMOOTH
Sometimes I Rhyme... (RAL/Columbia)
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

RED HOT CHILI PEPPERS
Give It Away (WB)
LP: Blood Sugar Sex Magik
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

KATHY TROCCOLI
You've Got A Way (Reunion/Geffen)
LP: Pure Attraction
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

ROBERT PALMER
Every Kinda People (Island/PLG)
LP: Addictions II
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

ROZALLA
Everybody's Free (To Feel Good)
LP: Everybody's Free
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

2 UNLIMITED
Twilight Zone (Radikal/Critique)
P1 EAST: WDCS 16-15
P2 WEST: WDCS 11-10
P3 EAST: WDCS 195

S

P1

EAST

92Q (WERO)/Baltimore, MD
B94 (WBZZ)/Pittsburgh, PA
HOT97 (WOHT)/New York, NY

SOUTH

KBXX/Houston, TX
KEGL/Oak-River, FL
KRBE/Houston, TX
KTFM/San Antonio, TX

MIDWEST

B96 (WBBM-FM)/Chicago, IL
HOT102 (WLUM)/Milwaukee, WI
KBEO/Kansas City, MO
KOWB/Minneapolis, MN

WEST

FM102 (KFSM)/Sacramento, CA
HOT97 (KHOT)/San Jose, CA
KGGI/Riverside, CA
KIS-FM/Los Angeles, CA

P2

EAST

93Q (WNTQ)/Syracuse, NY
98PX (WPXY)/Rochester, NY
99KH (WKHI)/Ocean City, MD
FLY92 (WFLY)/Albany, NY

SOUTH

895.5 (WKOB)/Jackson, MS
897 (WEZB)/New Orleans, LA
FM100 (WMC-FM)/Memphis, TN
G105 (WOCG)/Durham-Raleigh, NC

WRVQ/Richmond, VA
WSSX/Charleston, SC
WZYP/Huntsville, AL
XL1067 (WXLL-FM)/Orlando, FL

MIDWEST

96STO (WSTO)/Evansville, IN
B106 (WOJB)/FL Wayne, IN
CK105 (WWCK)/Flint, MI
K107 (KAYI)/Tulsa, OK

WEST

B95 (KBOS)/Fresno, CA
FM104 (KHOP)/Modesto, CA
HOT104 (KIKI)/Honolulu, HI
KCAO/Oxnard-Ventura, CA

P3

EAST

95XIL (WXIL)/Parkersburg, WV
95XXX (WXXX)/Burlington, VT
103CR (WCIR)/Beckley, WV
BOSS97 (WBSS)/Atlantic City, NJ

SOUTH

KCHX/Midland-Odessa, TX
KFDA/Abiene, TX
KISR/FL Smith, AR
KIXY/San Angelo, TX
KMCK/Fayetteville, AR

MIDWEST

KCMQ/Columbia, MO
KFMW/Waterloo, IA
KFRX/Lincoln, NE
KG95 (KBLI)/Sioux City, IA
KGGG/Rapid City, SD

WEST

B94.7 (KEWB)/Redding, CA
KCHH/Chico, CA
KFBW/Cheyenne, WY
KFFM/Takima, WA



P1 Major Markets

- 1 MARIAH CAREY/I'll Be There (Columbia)
2 COVER GIRLS/Wishing On A Star (Fever/Epic)
3 L. VANDROSS & J. JACKSON/The Best... (Perspective/A&M)
...
40 BILLY RAY CYRUS/Achy Breaky Heart (Mercury)

55 REPORTERS

Table with 2 columns: MOST ADDED and HOTTEST. Lists artists like Madonna, Kris Kross, U2, and Mariah Carey with their report counts.

P2 Secondary Markets

- 1 MARIAH CAREY/I'll Be There (Columbia)
2 CELINE DION/If You Asked Me To (Epic)
3 L. VANDROSS & J. JACKSON/The Best... (Perspective/A&M)
...
40 EN VOGUE/Giving Him Something He Can Feel (Atco/EastWest)

106 REPORTERS

Table with 2 columns: MOST ADDED and HOTTEST. Lists artists like Madonna, U2, Kris Kross, and Mariah Carey with their report counts.

P3 Smaller Markets

- 1 MARIAH CAREY/I'll Be There (Columbia)
2 GENESIS/Hold On My Heart (Atlantic)
3 CELINE DION/If You Asked Me To (Epic)
...
40 ARRESTED DEVELOPMENT/Tennessee (Chrysalis/ERG)

68 REPORTERS

Table with 2 columns: MOST ADDED and HOTTEST. Lists artists like U2, Madonna, Glenn Frey, and Mariah Carey with their report counts.

PERFORMING WHERE PLAYED

Table with columns: Artist/Song/Label, Reports, Report %, Conversion %, Top 15 %. Lists performing artists like Toad the Wet Sprocket and Arrested Development.

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:

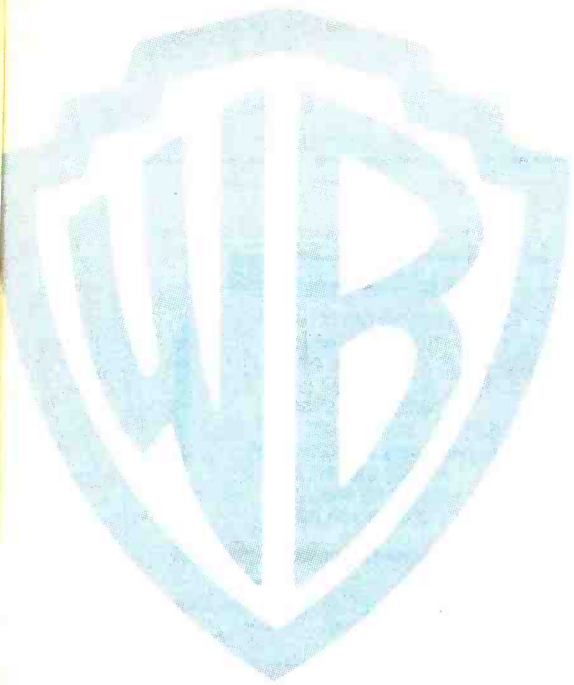
- 25 or more reports
• Chart positions at 50% or more of stations reporting them.
• No more than five fewer total reports than the previous week's.

See Parallels for a complete picture of all station activity.

NEW ARTISTS

- 1 TOAD THE WET SPROCKET/All I Want (Columbia) 135
2 ARRESTED DEVELOPMENT/Tennessee (Chrysalis/ERG) 123
3 TAG/The Way I Feel (Scotti Bros.) 122

New artists have not yet had a CHR Breaker.



Madonna

"This used to be my playground"

From the Columbia motion picture

"A League of Their Own"

Available on the album *Barcelona Gold*



NEW & ACTIVE

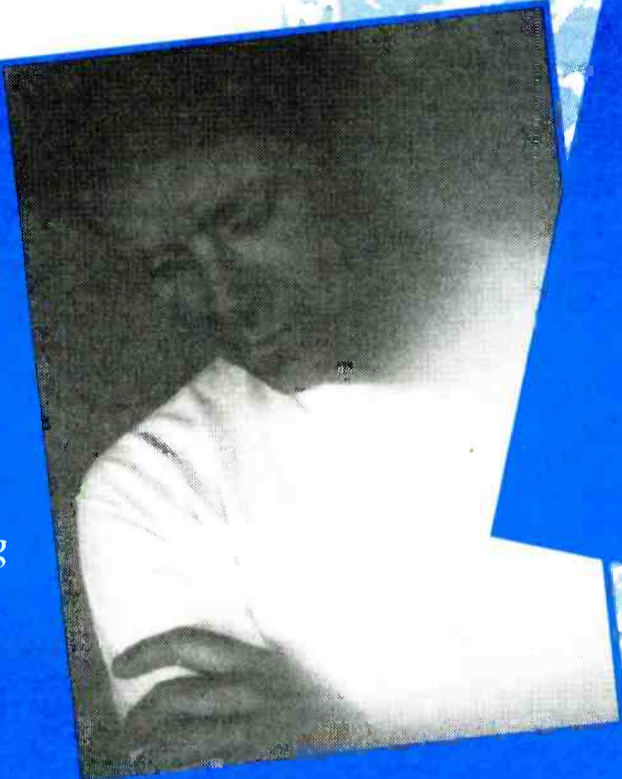
**#1 MOST ADDED
172/172
AC DEBUT 27**

Motion picture artwork © 1992 Columbia Pictures Industries, Inc.

Peter Cetera

"Restless heart"

The new single from the album *World Falling Down*



NEW & ACTIVE

**ONE OF THE "MOST ADDED" (2nd WEEK)
79/28**

STAR94 28-25
WNCI 33-25
WKBO on
KISN add 26
Q99.5 add
WAEB deb 25
WAAL deb 32
WLAN 40-33

999KHI deb 28
WKRZ deb 38
WQUT deb 32
KKYK deb 29
K92 deb 40
WKDD deb 34
KRNO deb 23

CK105 add 32
WIXX add 39
WMGV add 24
WZOK deb 29
WIOG 24-18
KKHT deb 26
WVKS deb 32

FM104 deb 28
WHTO 35-31
WZKX add 38
KZII deb 30
KCHX add 33
WBIZ deb 28
KPAT 27-23
B94.7 deb 27

**AC BREAKER
CHART DEBUT 16**

k.d.lang

"constant craving"

The new single from the album *Ingénue*



"After only one week of airplay, k.d.lang's 'Constant Craving' is our No.2 request; they're not coming from country or k.d.lang fans! Everyone's saying, 'What a great song... Who was that?!' If you've ever played Bonnie Raitt or Chris Isaak, make room for k.d.lang!"

LEE CHESNUT
Star 94/Atlanta

"If you can't hear this record, you shouldn't be programming radio! Top ten phones in less than one week!"

GERRY CAGLE
KWOD/Sacramento

STAR94 29-20

KRBE 28-10

WENZ add

KWOD deb 28

WXKS 28-26

B95.5 30-27

FM100 add

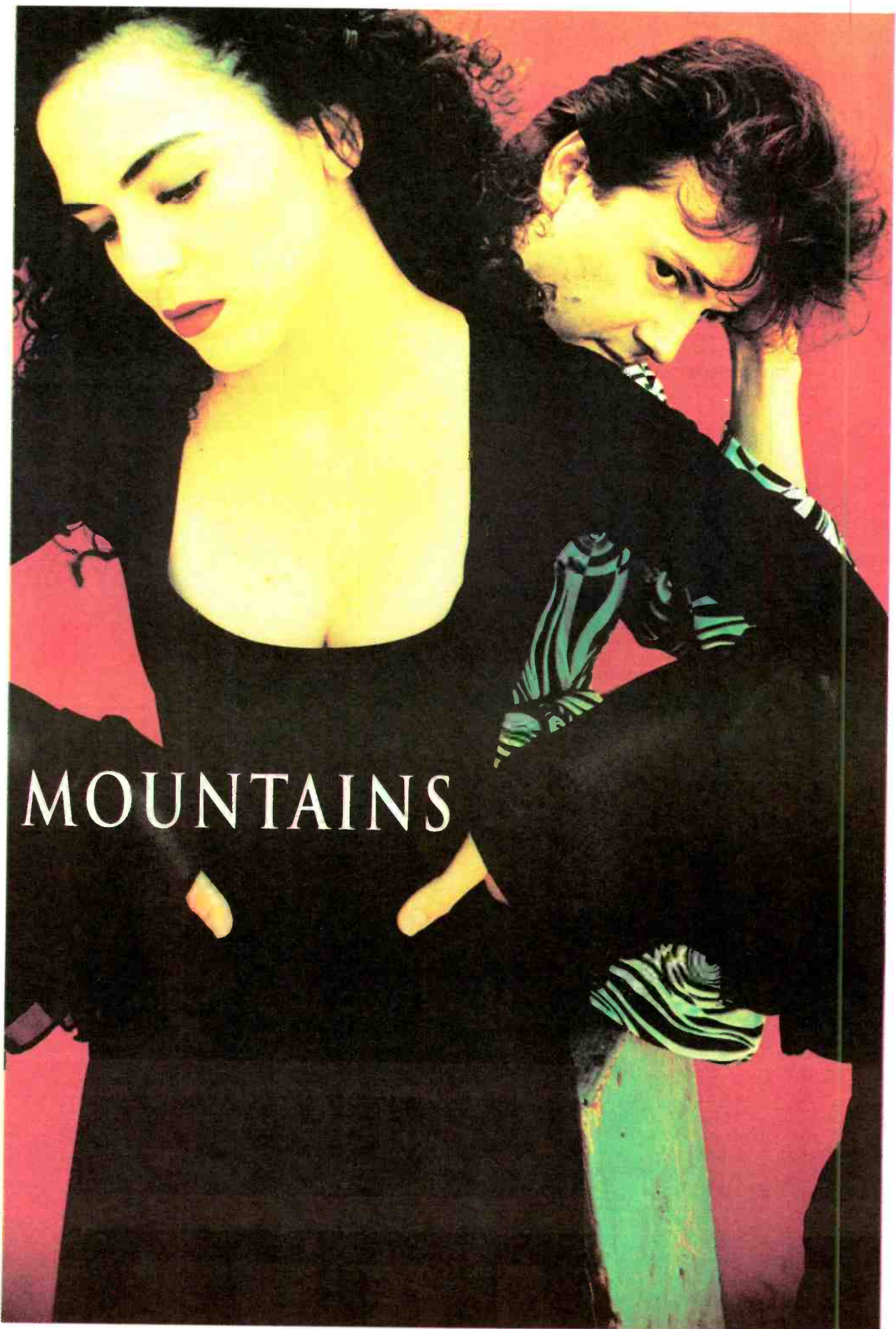
KFFM add

AC CHART 24



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COLOURHAUS



MOVING MOUNTAINS

THE FOLLOW-UP SINGLE
TO THEIR RADIO-BREAKING
DEBUT TRACK
"INNOCENT CHILD"

FROM THE ALBUM
WATER TO THE SOUL

PRODUCED BY
PHIL RADFORD & BOB MITCHELL



