

ALL ABOUT FCC FINES

Ever get a letter marked, "Notice of Apparent Liability for Forfeiture"? Attorney **Lawrence Bernstein** describes the process behind FCC fines.

Page 16

SELLING A MEDIA PLAN

Radio is firing on all cylinders these days, so maybe now's the time to start selling the medium as part of a *complete* media plan. Katz Radio Group's **Stu Olds** offers some thoughts.

Page 18

ELLEN K.: EXPOSED!

Yes, the KIIS-FM morning sidekick sheds her garb for a *complete* tan. Check out the sample from this month's *Playboy*.



Street Talk begins Page 26

WCBS-FM's SILVER ANNIVERSARY

America's most populous radio market also has one of America's best Oldies stations. **Calvin Gilbert** visits with the crew of WCBS-FM on their 25th birthday.

Page 84

IN THE NEWS

- **Mike Thompson** PD at Talk-formatted WWDB-FM/Philadelphia
- **OwensMAC Radio** formed to run KESZ & KOAZ/Phoenix
- **Chris Gallu** VP/GM of Pulitzer/Phoenix, **Brad Waldo** PD of KKL
- **Bob Koontz** GM for One-On-One's KXMG-AM/L.A.

Page 3

THIS #1 WEEK

- CHR/POP**
  - **MEREDITH BROOKS** Bitch (*Capitol*)
- CHR/RHYTHMIC**
  - **PUFF DADDY...** I'll Be Missing You (*Bad Boy/Arista*)
- URBAN**
  - **EN VOGUE** Whatever (*EastWest/EEG*)
- URBAN AC**
  - **ERYKAH BADU** Next Lifetime (*Kedar/Universal*)
- COUNTRY**
  - **GEORGE STRAIT** Carrying Your Love With Me (*MCA*)
- NAC/SMOOTH JAZZ**
  - **BONEY JAMES** Nothin' But Love (*Warner Bros.*)
- HOT AC**
  - **SHAWN COLVIN** Sunny Came Home (*Columbia*)
- AC**
  - **MICHAEL BOLTON** Go The Distance (*Columbia*)
- ACTIVE ROCK**
  - **COLLECTIVE SOUL** Listen (*Atlantic*)
- ROCK**
  - **WALLFLOWERS** The Difference (*Interscope*)
- ALTERNATIVE**
  - **MATCHBOX 20** Push (*Lava/Atlantic*)
- ADULT ALTERNATIVE**
  - **SARAH MCLACHLAN** Building A Mystery (*Arista*)

NEWSSTAND PRICE \$6.50



Chancellor/Evergreen Catch Katz Media For \$373 Million

More than a century old, the nation's first rep firm had been on the market for over a year

BY JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF

In another deal that sent heads spinning throughout the radio industry, **Evergreen Media Corp.** and **Chancellor Broadcasting** on Monday gobbled up **Katz Media** for about \$373 million. Katz, which has a 1500-person sales force, is the nation's only full-service media rep firm that handles radio, television, cable systems, and the Internet. In the end, Katz (AMEX: KTZ) will be wholly owned by the yet-to-be christened Chancellor Media, a hybrid of Evergreen (Nasdaq: EVGM) and Chancellor (Nasdaq: CBCA).

The boards of directors of all three companies have unanimously approved the deal, which will give Katz shareholders \$11 per share for the approximately 14.1 million shares and the assumption of about \$218 million of Katz debt. Shareholders representing 51.6% of outstanding Katz stock, including top

shareholder **DLJ Merchant Banking Partners L.P.**, agreed to tender their shares and vote for the offer. Katz and its UK subsidiary, **Katz International Ltd.**, last year generated \$183 million in revenues.

The deal immediately sparked concern in the radio community among group owners who are represented by Katz and who are competing with Chancellor and Evergreen properties. "It would make me a little uncomfortable if I had Katz as a rep in a market where there were Chancellor stations," broadcasting analyst **Jim Duncan** told R&R. "And there's not a great deal of choice out there. There's really only Interep.

"This deal was a very good move on Chancellor/Evergreen's part. They bought it very efficiently and at a good price. As the top 20 radio markets become more consolidated, they can offer more to national advertisers. But some of the big groups are probably

KATZ/See Page 32

"Katz has been a stand-alone entity, and it will continue to be a stand-alone. We are lending our business acumen."  
—*Scott Ginsburg*

"It would make me a little uncomfortable if I had Katz as a rep in a market where there were Chancellor stations."  
—*Jim Duncan*

KOYT Flips To CHR 'Z-95.7'

New calls KZQZ set to debut in SF on Monday

Recent Bonneville acquisition **KOYT-FM/San Francisco** flipped from a simulcast of sister **WTMX/Chicago** to CHR/Pop "Z-95.7" last Friday (7/11) at 11:05am. Starting this Monday (7/21), the station's new call letters will be **KZQZ**; **Dan Vallie**, who also consults Bonneville **CHR WWZZ/Washington**, has been named consultant.

VP/GM **Allan Hotlen**, who transferred to KOYT after flipping **WWZZ** from '70 Oldies

**WXTR**, told R&R, "Before I got on the plane, this format was our first choice; it was the most appealing, and I feel had the biggest upside. I'm thrilled we got a chance to do it — and do it the way we wanted to do it. I'm looking forward to the battle."

"We found a lot of holes and decided to fill the best of them," PD **Mike Edwards** told R&R. "I would describe the radio station as female-skewing, with 18-34 as

KOYT/See Page 32

Charting AC's Evolution

Adult Contemporary is clearly a part of radio's format vernacular, and it's been part of R&R's commitment to radio from almost the beginning. Back in February of 1974, when the paper was but four months old, the "Pop/MOR" chart debuted. About eight months later "MOR" was dropped, leaving it "Pop" until 1976, when the format became known as "Pop/Adult." All of which set the stage for R&R's first official AC chart a little more than 16 years ago.

Adult Contemporary:  
*The Perfect Mix*



Inside R&R's first AC special supplement, please explore what we hope you'll find to be a "Perfect Mix" of the people and call letters that continue to make this format so successful. It begins on Page 37.

Rodrigues Now R&R Editor-In-Chief

Twelve-year R&R vet **Ron Rodrigues** has been promoted to Editor-In-Chief. He will continue to oversee the company's editorial operations and help shape the direction of the R&R newspaper, its fax publications including **R&R TODAY**, and the **R&R ONLINE** web site.

"Ron has shown the kind of dedication to both our company and the radio and record industry that is unparalleled," remarked R&R Publisher/CEO **Erica Farber**. "His unique set of skills and experience, coupled with his high journalistic standards, earned him this opportunity. As the business continues to change and evolve, Ron's challenge will be to keep up with the expectations and demands of our customers."



Rodrigues

RODRIGUES/See Page 32

Tenenbaum Joins DreamWorks Team

**DreamWorks Records** has added industry veteran **Bruce Tenenbaum** to its senior executive team. Most recently President of the **Left Bank** Organization, he joins company principals **Mo Ostin**, **Lenny Waronker**, **Michael Ostin**, and **Michael Goldstone** and will be responsible for the daily operation and long-range plan-



Tenenbaum

TENENBAUM/See Page 32

**Holy Molars! This Campaign Bites!**

WFLZ/Tampa, the undisputed "chomp" of radio stations, takes a chunk out of the morning competition with this knockout billboard marketing campaign. All R&R can say about this is ... We certainly hope the station's PD has a better set of ears than Holyfield!

# DIANA KING

*I Say A Little Prayer*

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**Explosion**

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Everywhere

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REQUESTS**

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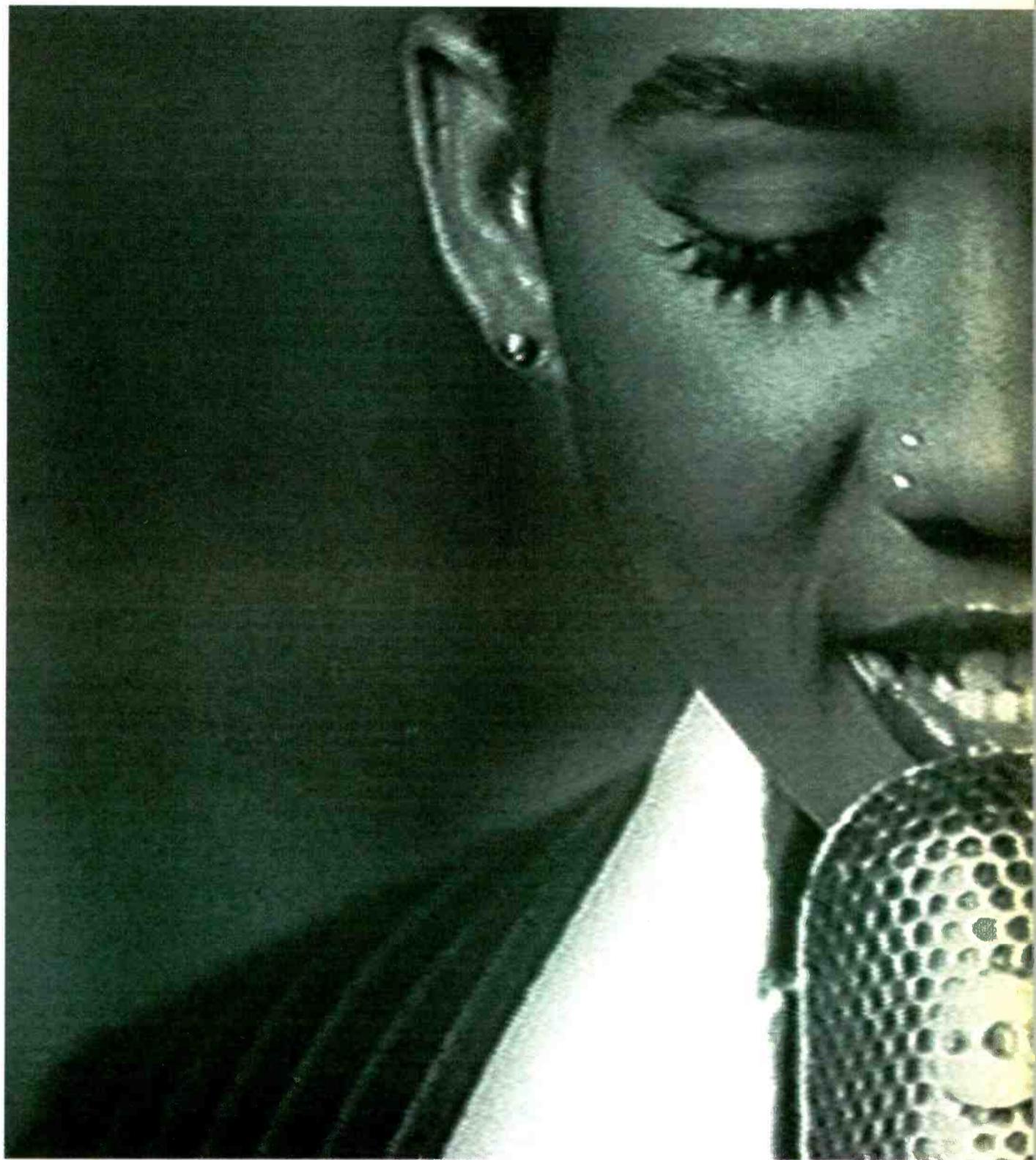
**WWZZ WPRO KACD  
93Q WNNK WFLY**

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Sales Sales Sales Sales

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**WKTU WDRQ KHKS  
WZJM WIOQ WKSE  
B100 WALK WBLI  
KGGI Z90 KRQ  
WFHN KBFM WQSL**



The first single from the motion picture soundtrack

**MY BEST FRIEND'S**  
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## Manella: Milwaukee Radio Alliance GM

Daniel Manella has been named GM of the Milwaukee Radio Alliance, a limited liability corporation overseeing the operation of three Milwaukee stations: All-Pro Broadcasting's Alternative WLUM-FM and Urban Oldies WMCS-AM and Shamrock Communications' NAC/Smooth Jazz WJZI-FM.



Manella

In addition to his Alliance duties, Manella will serve as GM of WLUM and WJZI, with Don Rosette retaining his GM role at WMCS. He's been with WLUM since 1991, serving as GSM and, most recently, interim GM.

"I'm really excited about this op-

MANELLA/See Page 32

## Thompson Tapped As WWDB/Philly's PD

KTCK-AM/Dallas PD Mike Thompson has been chosen as the new PD of Beasley Broadcasting heritage Talker WWDB-FM/Philadelphia, effective July 28. He fills a long-vacant position previously held by Matthew Zucker.

Thompson told R&R, "I'm excited that I have a chance to return to Philadelphia. I left under bad circumstances, along with a lot of others, when CBS Radio shut down WCAU-AM. Coming back to Philadelphia and the Talk station there is a great opportunity. WWDB is a pioneer in FM talk, and I'm looking forward to continuing the legacy its

THOMPSON/See Page 32

## Warfield Welcomed As New WDAS VP/GM

Charles Warfield has been named VP/GM at WDAS-AM & FM/Philadelphia. Although some staffers at the Gospel-Urban AC combo were informed of the appointment a couple of weeks ago, Evergreen Media made the official announcement this week.

"We are extremely fortunate to have Charles join us in Philadel-

WARFIELD/See Page 32

## Symphony Of The Sea



Stuart Newman Associates

Three music-loving divers took to the warm waters of the Atlantic Saturday (7/12) to help WWUS-FM/Key West, FL serenade snorkelers, divers, and dolphins during its 13th annual six-hour, commercial-free Underwater Music Festival. Close to 100 boats were equipped with special underwater speakers as the station broadcast such classics as John Denver's "Calypso," the "Gilligan's Island" theme, humpback whale music, and such water-related titles as the Beatles' "Yellow Submarine." Said WWUS ND Bill Becker, who created the event in 1984, "We were looking for a cultural event and we said 'Why not put music underwater?' The people liked it, and we had 650 divers and snorkelers out there."

## OwensMAC Formed To Run KOAZ & KESZ

### ■ NAC 'OAZ slated to go Country in September

KCWW-AM & KNIX-FM/Phoenix owner Owens Broadcasting and KOAZ-FM & KESZ-FM/Phoenix owner MAC America have formed a new company, OwensMAC Radio, to own and operate NAC/Smooth Jazz KOAZ and AC KESZ. Owens Broadcasting COO Michael Owens will serve as Managing Partner of the two stations; his company will operate and market the pair under an LMA until the creation of OwensMAC Radio is completed this fall.

Owens told R&R that KOAZ will flip to Country in September, joining traditional Country KCWW and mainstream Country KNIX in the market. Owens promises a Country

format "uniquely different from any other Country station, flavored by the antics of Tim & Willy," the former morning teamers at Country KMLE/Phoenix who spent the last 13 months at WKXK-FM/Chicago.

MAC America President Delbert Lewis said, "Our company looks forward to working with Michael Owens and the folks at KNIX. They are old friends who we have long admired for their business sense, their quality of community service, and their integrity. This isn't just another business deal. It is two family-owned local companies coming together to do a better job of serv-

OWENSMAC/See Page 32

## Gallu Wins Pulitzer/Phoenix VP/GM Job

### ■ He finds Waldo to fill KKLT programming post

WBIR-TV/Knoxville VP/GM Chris Gallu has been appointed VP/GM of KMVP-AM, KTAR-AM & KKLT-FM/Phoenix. He succeeds Marc McCoy, who recently resigned from the Pulitzer Broadcasting trombo.

According to Pulitzer Exec. VP John Kuenke, "Chris has over 25 years of broadcasting experience, including 12 years in radio management. He understands the importance of providing Phoenix listeners with the highest quality news, in-



Waldo

formation, and entertainment programming. He'll also build upon our tradition of innovative and responsive community service."

Gallu, who previously was VP/GM of WNOX/Knoxville and held sales management positions at WFBR/Baltimore, added, "I'm well aware of [News/Talk] KTAR's excellent reputation and the other stations in our Phoenix group. It's an honor to have an opportunity to be associated with these fine properties."

KKLT/See Page 32

JULY 18, 1997

## NEWS & FEATURES

|                                  |           |                         |            |
|----------------------------------|-----------|-------------------------|------------|
| <b>Radio Business</b>            | <b>4</b>  | <b>Street Talk</b>      | <b>26</b>  |
| Business Briefs                  | 4         | <b>Sound Decisions</b>  | <b>34</b>  |
| Transactions                     | 6         | <b>Nashville</b>        | <b>107</b> |
| <b>Management</b>                | <b>16</b> | <b>Product Showcase</b> | <b>25</b>  |
| <b>Sales</b>                     | <b>18</b> | <b>Opportunities</b>    | <b>142</b> |
| <b>Marketing &amp; Promotion</b> | <b>20</b> | <b>Marketplace</b>      | <b>144</b> |
| <b>Show Prep</b>                 | <b>22</b> |                         |            |
| 'Zine Scene                      | 22        |                         |            |
| National Video Charts            | 24        |                         |            |

## FORMATS & CHARTS

|                           |            |                              |            |
|---------------------------|------------|------------------------------|------------|
| <b>News/Talk</b>          | <b>33</b>  | AC Chart                     | 78         |
| <b>Oldies</b>             | <b>84</b>  | Hot AC Chart                 | 82         |
| <b>Pop/Alternative</b>    | <b>86</b>  | <b>NAC/Smooth Jazz</b>       | <b>118</b> |
| <b>CHR</b>                | <b>88</b>  | NAC/Smooth Jazz Tracks Chart | 119        |
| CHR Callout America       | 87         | NAC/Smooth Jazz Albums Chart | 120        |
| CHR/Pop Chart             | 90         | <b>Rock</b>                  | <b>123</b> |
| CHR/Rhythmic Chart        | 96         | Active Rock Chart            | 124        |
| Hip-Hop Chart             | 97         | Rock Chart                   | 127        |
| <b>Urban</b>              | <b>100</b> | <b>Alternative</b>           | <b>130</b> |
| Urban Chart               | 102        | Alternative Chart            | 132        |
| Urban AC Chart            | 104        | Alternative Action           | 135        |
| <b>Country</b>            | <b>109</b> | Alternative Specialty Show   | 136        |
| Country Chart             | 110        | <b>Adult Alternative</b>     | <b>137</b> |
| Country Action            | 112        | Adult Alternative Albums     | 141        |
| <b>Adult Contemporary</b> | <b>37</b>  | Adult Alternative Tracks     | 138        |

The Back Pages 146

## Koontz Goes One-On-One As KXMG/L.A. GM

Los Angeles sales veteran Bob Koontz has been named GM for One-On-One Sports' forthcoming acquisition in that market: KXMG-AM. The Spanish Broadcasting System-owned Spanish Oldies station will flip to Sports upon the closing of its sale to One-On-One, expected sometime in September.



Koontz

One-On-One Sports President/CEO Christopher Brennan said, "Bob's background in radio sales, sports, and the L.A. market will be invaluable in the launch of our new L.A. station. Bob is a super addition to our team."

Koontz most recently served as GSM for Golden West Broadcasters' KMPC-AM & KLIT-FM (later KSCA-FM)/L.A. Before serving as NSM and Sports Sales Manager at the combo, he served in the sales departments of KRLA/L.A., and KJOI/L.A., and KEZY/Anaheim, CA.

One-On-One will air its 24-hour syndicated format on KXMG, which is expected to change calls at or about the same time the format is unveiled on WXLX-AM/NY, which is also being sold to the company by SBS.

## Duckworth To Become KOMO/Seattle PD

Former WDBO-AM/Orlando PD Paul Duckworth has been named PD at KOMO-AM/Seattle. He replaces Rick VanCise, who remains with the station as News Director/morning host.

Fisher Broadcasting/Seattle OM Rob Dunlop told R&R, "He's got a great deal of experience in dealing with stations that have been through this kind of transition. He has the embodiment of a great program director, and we're all looking forward to his arrival."

Duckworth added, "I'm thrilled to be going to KOMO. I'm a North-

west/West Coast guy, and it's nice to be going back. We have some shared values and strategies, and I've always admired Fisher Broadcasting."

When asked whether he views the station as Full Service or News/Talk, Duckworth said, "It's a radio station that has gone through the transformation — as many other Full Service stations have — of becoming News/Talk. However, the information and service images are the backbone of KOMO ... I'm not a big be-

DUCKWORTH/See Page 32

## HOW TO REACH US

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## Free Drive Time For Candidates?

### □ Proposed bill to call for mandatory free spots

By JEFFREY YORKI  
R&R WASHINGTON BUREAU CHIEF

Campaign reform will mean radio drive time reform if a bill scheduled to be introduced yesterday clears its way through Congress. On Tuesday, Rep. John Tierney (D-MA) was preparing to introduce a bill that would require broadcasters to offer up to 30 minutes of free airtime to political candidates during the primary election and up to 75 minutes during the general election.

Radio stations will have to provide the time in no more than 15-minute windows between 7-9:30am and 4:30-7pm weekdays. Tierney aide Elliot Kaye told R&R Tuesday night. He said details of the bill were still being worked out, but he expected them to be disclosed during a Capitol Hill press briefing Thursday morning.

The bill follows a letter signed by 38 representatives and sent to FCC Chairman Reed Hundt last week urging the Commission to require broad-

casters to provide candidates with free or discounted spots.

"Some of us believe free or reduced-cost airtime should be considered in the context of campaign finance reform, and we welcome the opportunity to move simultaneously on legislative and administrative fronts toward the important goal of comprehensive campaign finance reform," the congressmen wrote. Among those who signed the letter to Hundt were Telecommunications Act of 1996 framer Rep. Edward

Markey (D-MA), Ron Dellums (D-CA), Joseph P. Kennedy II (D-MA), Christopher Shays (R-CT), and Tierney.

In the Senate, John McCain (R-AZ) and Russell Feingold (D-WI) introduced a proposal months ago that called for 30 minutes free time and spots that sell for half of what the stations' lowest-unit rate is.

Free political campaign time has bipartisan support and received an initial launch by President Clinton in March during a morning-long, celebrity-filled event at the National Press Club. But broadcasters have fought the campaign from the beginning. NAB spokesman John Earnhardt pointed out that "radio and TV voluntarily offer free time to politicians on talk shows and through debates. Mandatory free time to candidates is not something we support."

## FCC Deadlocked Over Alcohol Inquiry

By HEATHER VAN SLOOTEN  
R&R WASHINGTON BUREAU

FCC Commissioners Jim Quello and Rachelle Chong made good on their promises last week to vote against an inquiry into alcohol advertising on radio and television. That move successfully killed the proposal for the time being. The inquiry would have investigated, among other things, how many stations are running the ads and when, and whether to require stations that air the ads to run counter PSAs.

Before a packed meeting room at the Commission last week, FCC Chairman Reed Hundt tried to show the FCC has full jurisdiction to do an inquiry and argued that it is a "simple fact finding mission." Hundt also charged that the vote denies the public a forum for debate. Chong lashed back. "There is a forum, and that is Congress," adding that the inquiry would go beyond fact finding, since it "assumes there is a problem that the FCC should fix."

After a debate that spanned nearly an hour, Hundt and Commissioner Susan Ness were the only "yea" votes. But although Quello rejected the measure, he said he would consider an FCC inquiry were it not for ongoing Federal Trade Commission investigations. Hundt took that statement as an indication the majority of Commissioners do believe the inquiry is within FCC jurisdiction. The FTC is currently looking into television advertising

by Joseph E. Seagram & Sons and Stroh Brewing Co.

### 'Content Neutral' Inquiry

FCC Mass Media Bureau Chief Roy Stewart took a turn at the bully-pulpit — an unusual move for a non-Commissioner at an FCC meeting — telling the Commission the inquiry would be "content-neutral" and saying it would also be "responsible, because it's our broadcasters who are going to be [carrying the ads]." When Quello challenged him, Stewart brusquely responded, "we're not proposing an amendment to the Constitution here." Quello replied, "I respect everyone's opinion, I just disagree, all right?"

Chong maintained that using the FCC's mandate to ensure broadcast-

Continued on Page 8

## BUSINESS BRIEFS

### Westinghouse A 'Strong Buy'

Westinghouse Electric Corp. has been given a "Strong Buy" rating by UBS Securities Inc. analyst Edward Hatch, who initiated coverage of the media and industrial giant last Friday. Hatch called Westinghouse "the fastest growing major media company," which, he said, also has great opportunities for expanding its profit margin. Westinghouse cash flow should grow at 23% and free cash flow at 49% annually for the next five years.

### S&P Rates Jacor

A single-"B" rating was given to Jacor Communications' \$150 million 8 3/4% senior subordinated notes due 2007. S&P also gave a double-"B"-minus rating to its \$750 million bank facility and affirmed the double-"B"-minus corporate credit rating for Jacor parent, Jacor Communication Inc.

"Jacor's ratings reflect the company's growing operating strength in the radio broadcast industry as the company has aggressively purchased new stations throughout 1996 and 1997," S&P said.

### Capstar Engulfs Gulfstar, Adds Turner

Close-knit Capstar Broadcasting Partners and Gulfstar Communications have closed their deal, which has an enterprise value of \$1 billion plus. The addition of the 54 Gulfstar stations brings Capstar's total to 241. Capstar also named R. Gerald Turner to its five-member board of directors. Turner is president of Southern Methodist University in Dallas.

### Federal Trade Commission Clears Ameron/Capstar

The early antitrust clearance that the Federal Trade Commission this week gave to the deal between Ameron Broadcasting and Capstar now means the transaction is in the hands of the FCC. Capstar's \$31 million acquisition of Ameron's Birmingham trio coincidentally was announced the same week Capstar said it would buy Gulfstar (R&R 5/2/97). The stations include News/Talk WERC-AM, AC WMJJ-FM & Country WOWC-FM.

### Jacor Presented Option To Enter Youngstown

After paying \$2.5 million for the option to purchase WKBN-AM & FM/Youngstown, Jacor can buy the combo for a total of \$11 million, the company announced Monday. The deal marks the end of an era. The Williamson Family/WKBN Broadcasting Corp. has owned and operated the stations for 71 years, which is the longest continuous period of radio ownership in the country. Brokered by Blackburn & Co., the transaction gives Jacor its eighth Ohio market; the company is now in the top five Ohio markets and owns or operates 154 stations nationwide.

### CD Radio Snags Disney's Greenebaum, Taps Two Others

Andrew Greenebaum will now be Exec. VP/CFO for satellite-to-car broadcaster CD Radio. He was most recently VP/Corporate Finance for the Walt Disney Co. CD Radio also named Keno Thomas Exec. VP/Marketing and Joe Capobianco Exec. VP/Content. Thomas was most recently VP/Marketing at DMX Inc.; Capobianco comes to CD Radio from his position as VP/Programming at Music Choice.

Continued on Page 8

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*- Jerry Lee, President, B-101, Philadelphia*

Women 25-54 Shares (6A-MID, M-S), Arbitron:

|            |            |            |             |
|------------|------------|------------|-------------|
| <b>5.8</b> | <b>7.7</b> | <b>9.8</b> | <b>11.0</b> |
| Fall 1993  | Fall 1994  | Fall 1995  | Fall 1996   |

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## DEAL OF THE WEEK

- **Cumulus Media acquisitions**
  - **WTOD-AM, WIMX-FM, WKKO-FM & WRQN-FM/Toledo** \$30 million
  - **WLQR-AM & WWWM-FM/Toledo** \$10 million
  - **WXKR-FM/Port Clinton (Toledo), OH** \$5 million

## 1997 DEALS TO DATE

**Dollars to Date:** **\$6,257,928,792**  
(Last Year: \$10,095,208,038)

**This Week's Action:** **\$94,779,738**  
(Last Year: \$751,042,700)

**Stations Traded This Year:** **1244**  
(Last Year: 1389)

**Stations Traded This Week:** **32**  
(Last Year: 75)

## TRANSACTIONS AT A GLANCE

- KLOV-AM/Loveland, CO \$275,000
- WDCU-FM/Washington \$13 million
- WNDD-FM/Silver Springs (Gainesville-Ocala), FL \$4,062,500
- WTPX-FM/Jupiter (West Palm Beach), FL \$11 million
- KZEN-FM/Central City, NE \$2.1 million
- KICS-AM & KEZH-FM/Hastings, NE \$995,000
- KNJP (FM CP)/Sargent, NE \$5000
- WCVJ-FM/Jefferson, OH No cash consideration
- WKBN-AM & FM/Youngstown \$11 million
- KCDL-FM/Cordell, OK \$102,000
- KLAW-FM & KZCD-FM/Lawton, OK \$2.28 million
- WCNR-AM/Bloomsburg, PA \$130,000
- WHIM-AM/Providence No cash consideration
- WDSC-AM & WEGX-FM/Dillon (Myrtle Beach), SC \$3.5 million
- WWGM-FM/Alamo (Jackson), TN \$800,238
- WNKX-AM & FM/Centerville, TN \$300,000
- WJOC-AM/Chattanooga \$230,000
- KCZO-FM/Carrizo Springs, TX No cash consideration
- KSRR-AM/Provo, UT No cash consideration
- WHEE-AM/Martinsville, VA No cash consideration

## TRANSACTIONS

## Cumulus Storms Into Toledo For \$45 Million

□ Trio of deals give company seven properties in new market

## Deals Of The Week

## Cumulus Media acquisitions

**TERMS:** Asset sales for cash  
**BUYER:** Cumulus Broadcasting Corp., headed by President Bill Bungeroth. It previously agreed to acquire WXKR-FM/Toledo. Phone: (414) 283-4500

## WXKR-FM/Port Clinton (Toledo)

**PRICE:** \$5 million  
**SELLER:** Venice Broadcasting Corp., headed by President Venice Michel. Phone: (419) 693-9957  
**FREQUENCY:** 94.5 MHz  
**POWER:** 30kw at 630 feet  
**FORMAT:** Alternative

## WTOD-AM, WIMX-FM, WKKO-FM &amp; WRQN-FM/Toledo

**PRICE:** \$30 million  
**SELLER:** 62nd Street Broadcasting of Toledo L.L.C.  
**FREQUENCY:** 1560 kHz; 95.7 MHz; 99.9 MHz; 93.5 MHz  
**POWER:** 5kw; 3.5kw at 433 feet; 50kw at 499 feet; 4.1kw at 397 feet  
**FORMAT:** Country; Urban AC; Country; Oldies  
**BROKER:** Richard A Foreman & Assoc.

## WLQR-AM &amp; WWWM-FM/Toledo

**PRICE:** \$10 million  
**TERMS:** Asset sale for cash

**SELLER:** Midwestern Broadcasting Corp., headed by President Lewis Dickey. Phone: (419) 691-1470  
**FREQUENCY:** 1470 kHz; 105.5 MHz  
**POWER:** 1kw; 4.3kw at 390 feet  
**FORMAT:** Urban; AC

## Colorado

## KLOV-AM/Loveland

**PRICE:** \$275,000  
**TERMS:** Asset sale for \$125,000 cash and a 20-year, \$150,000 promissory note at 9% interest  
**BUYER:** Spearman Co., headed by President Kristi Spearman. Phone: (719) 336-2206  
**SELLER:** Kraus Broadcasting Corp., headed by President Melissa Kraus. Phone: (970) 667-1570

## District of Columbia

## WDCU-FM/Washington

**PRICE:** \$13 million  
**TERMS:** Asset sale for cash  
**BUYER:** Community Resource Educational Association Inc.  
**SELLER:** The University of the District of Columbia  
**FREQUENCY:** 90.1 MHz  
**POWER:** 6.8kw at 450 feet  
**FORMAT:** Jazz  
**BROKER:** Blackburn & Co.

## Florida

## WNDD-FM/Silver Springs (Gainesville-Ocala)

**PRICE:** \$4,062,500  
**TERMS:** Asset and stock sale for cash  
**BUYER:** Ocala Broadcasting Corp. L.L.C., a wholly owned subsidiary of Dix Investment Co., headed by President G. Charles Dix. It owns WNDT-FM & WOGK-FM/Gainesville-Ocala. Phone: (352) 622-5600  
**SELLER:** Hurricane Broadcasting, headed by partner Ernest Winn. Phone: (813) 793-4302  
**FREQUENCY:** 95.5 MHz  
**POWER:** 6kw at 328 feet  
**FORMAT:** Rock

## WTPX-FM/Jupiter (West Palm Beach)

**PRICE:** \$11 million  
**TERMS:** Asset sale for cash  
**BUYER:** American Radio Systems Corp., headed by President Steve Dodge. It owns WSTU-AM, WEAT-FM, WIRK-FM & WMBX-FM/West Palm Beach. Phone: (617) 375-7500  
**SELLER:** Jupiter Radio Partners. Phone: (941) 639-1188  
**FREQUENCY:** 105.5 MHz  
**POWER:** 10kw at 476 feet  
**FORMAT:** TBA (Information/Weather)  
**BROKER:** Blackburn & Co.

## Nebraska

## KZEN-FM/Central City

**PRICE:** \$2.1 million  
**TERMS:** Stock sale; Three Eagles of Columbus Inc. is acquiring Gorge

## Radio Inc.

**BUYER:** Three Eagles of Columbus Inc., wholly owned by Three Eagles Communications, headed by President/CEO Rolland Johnson. It owns KTTT-AM & KKOT-FM/Columbus, NE. Phone: (402) 483-5100  
**SELLER:** E. Eugene McCoy Jr. and Sr. and William and Lanelle Turney. Phone: (308) 946-3818  
**FREQUENCY:** 100.3 MHz  
**POWER:** 100kw at 1845 feet  
**FORMAT:** Country

## KICS-AM &amp; KEZH-FM/Hastings

**PRICE:** \$995,000  
**TERMS:** Asset sale for cash  
**BUYER:** Three Eagles Communications Inc., headed by CEO/Director Rolland Johnson. Phone: (402) 483-5100  
**SELLER:** Heartland Radio Inc., headed by President Gene McKoy. Phone: (402) 463-1314  
**BROKER:** Chapin Enterprises

## KNJP (FM CP)/Sargent

**PRICE:** \$5000  
**TERMS:** Asset sale for cash  
**BUYER:** Three Eagles of Columbus Inc., wholly owned by Three Eagles

**Communications Inc.:** headed by President Rolland Johnson. Phone: (402) 483-5100

**SELLER:** Sandhills Giant Inc., headed by President E. Eugene McCoy Sr. Phone: (308) 946-3818

## Ohio

## WCVJ-FM/Jefferson

**PRICE:** No cash consideration  
**TERMS:** Stock transfer  
**BUYER:** Gregory Brandt, M. Virginia Mathias, Robert Marrison, and Janet Baughman are being elected to the Board of Trustees of Agape School Inc. (non-stock, non-profit organization). Phone: (216) 294-3854  
**SELLER:** Harold Pacholke. Phone: (216) 294-3854

## WKBN-AM &amp; FM/Youngstown

**PRICE:** \$11 million  
**TERMS:** Asset sale for cash  
**BUYER:** Citicasters Co., wholly owned by Jacor Communications, headed by President Randy Michaels. Phone: (606) 655-6523  
**SELLER:** WKBN Broadcasting Inc., headed by President J.D. Williamson II

Continued on Page 8

The Eagles, The Stones, CCR, Elton John, Boston, Fleetwood Mac, Eric Clapton, The Steve Miller Band, The Doobie Brothers, Bob Seger

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  - Teach you which songs work together, which don't, and why
- ⇒ Up to 100 focused perceptual answers with your test
- ⇒ **Critical Mass Media** software improves television commercial time buys:
  - Determines viewing habits for unlimited number of TV shows
  - Identifies the TV shows that your core watches
  - Improves reach and frequency efficiency of TV buys
- ⇒ Revolutionary radio research

YES  
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Bob Harper & Co.  
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## TRANSACTIONS

Continued from Page 6

**FREQUENCY:** 570 kHz; 98.9 MHz  
**POWER:** 5kw; 5.9kw at 1371 feet  
**FORMAT:** News/Talk; AC  
**BROKER:** Bruce Houston of Blackburn & Co.

## Oklahoma

## KCDL-FM/Cordell

**PRICE:** \$102,000  
**TERMS:** Asset sale for \$22,000 cash, an \$18,000 promissory note, and assumption of two leases worth \$62,000  
**BUYER:** George Chambers. Phone: (918) 682-2233  
**SELLER:** Donald and Sonja Wrightsman. Phone: (405) 832-2805  
**BROKER:** Ralph Meador

## KLaw-FM &amp; KZCD-FM Lawton

**PRICE:** \$2.28 million  
**TERMS:** Asset sale for cash  
**BUYER:** Gulfstar Communications Inc., wholly owned by Capstar Broadcasting Partners, headed by Director Steve Hicks. Phone: (512) 320-7222  
**SELLER:** KLaw Broadcasting Inc., headed by President C. Ronald Rogers. Phone: (512) 495-1300  
**FREQUENCY:** 101.5 MHz; 94.3 MHz

## FCC Deadlocked Over Alcohol Inquiry

Continued from Page 4

ers serve the public interest as a defense for regulating alcohol advertising could lead to absurd conclusions. "Would we then have an obligation to also investigate car advertising that features air bags and sugared cereal advertising?" Chong asked. "I see no logical or constitutional distinction between the arguments about liquor advertising and any other legal product where health and safety concerns have been raised."

The issue had been on the docket for last month's Commission meeting, but at that time Chong took advantage of the right Commissioners have to strike an item from a Commission meeting agenda, though the Chairman could have disregarded Chong's request. Instead, he made the unusual move of allowing it to be postponed one month, despite the fact that he knew it would still be voted down.

**POWER:** 100kw at 590 feet; 3kw at 297 feet

**FORMAT:** Country; Classic Rock  
**BROKER:** John Barger

## Pennsylvania

## WCNR-AM/Bloomsburg

**PRICE:** \$130,000  
**TERMS:** Asset sale for cash  
**BUYER:** Community Communications Inc., a wholly owned subsidiary of Press-Enterprise Inc., headed by President Paul Eyerly III  
**SELLER:** Columbia-Montour Broadcasting Co. Inc., headed by President Joseph Darlington  
**FREQUENCY:** 930 kHz  
**POWER:** 1kw day/23 watts night  
**FORMAT:** Oldies  
**BROKER:** Ray Rosenblum

## Rhode Island

## WHIM-AM/Providence

**PRICE:** No cash consideration  
**TERMS:** Stock transfer for 16.7% and investment of additional capital  
**BUYER:** Bruce Soscia is increasing his interest in Providence Broadcasting Inc. to 50%. Phone: (401) 941-4700  
**SELLER:** Richard Muserlian and David Larie  
**FREQUENCY:** 1450 kHz  
**POWER:** 1kw

**FORMAT:** Country

## South Carolina

## WDSC-AM &amp; WEGX-FM/Dillon (Myrtle Beach)

**PRICE:** \$3.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Root Communications, headed by President Jim Devis. It owns WGTR-FM & WWSK-FM/Myrtle Beach. Phone: (904) 258-4750  
**SELLER:** Beasley Broadcast Group, headed by President George Beasley. Phone: (813) 263-5000  
**FREQUENCY:** 800 kHz; 92.9 MHz  
**POWER:** 1kw day/380 watts night; 100kw at 1801 feet  
**FORMAT:** Country; Country  
**BROKER:** Stan Raymond & Assoc.

## Tennessee

## WWGM-FM/Alamo (Jackson)

**PRICE:** \$800,238  
**TERMS:** Asset sale for \$35,230 cash and assumption of existing debt  
**BUYER:** Grace Broadcasting Services Inc., headed by President Charles Ennis. Phone: (901) 664-9393  
**SELLER:** Community Broadcasting Services Inc., headed by President Larry Melton. Phone: (901) 584-4444  
**FREQUENCY:** 93.1 MHz  
**POWER:** 14kw at 443 feet  
**FORMAT:** Gospel

## WNKX-AM &amp; FM/Centerville

**PRICE:** \$300,000  
**TERMS:** Asset sale for \$240,000 cash and a \$60,000 promissory note  
**BUYER:** Hickman County Broadcasting Co. Inc., headed by President William Turner. Phone: (615) 729-5191  
**SELLER:** Galbreath Broadcasting Inc., headed by President Charles Galbreath. Phone: (615) 729-5191

## WJOC-AM/Chattanooga

**PRICE:** \$230,000  
**TERMS:** Asset sale for \$15,000 cash and a 10-year promissory note  
**BUYER:** Sarah Margaret Fryar. Phone: (423) 624-5657  
**SELLER:** Johnny Godgiben. Phone: (706) 861-0800  
**FREQUENCY:** 1490 kHz  
**POWER:** 1kw  
**FORMAT:** Gospel

## BUSINESS BRIEFS

Continued from Page 4

## Ackerley Group 2Q Revs Up

Ackerley Communications' broadcasting division posted revenue growth of 6% for the second quarter of 1997. The company's total revenues for the second quarter were \$77.2 million compared to the same period last year.

## Flinn Broadcasting Wins Radio/TV Cross-Ownership Waiver

Flinn Broadcasting is the latest recipient of a permanent clearance to own radio and television stations in the same market. The FCC gave it the permanent waiver to buy Omni Broadcasting's construction permit for WJOI-FM/Germantown, TN (Memphis). Flinn already owns WFBI-TV/Memphis, and two years ago received FCC clearance to own 'FBI and WHBQ-AM/Memphis, WOWW-AM/Germantown and KXHT-FM/Marion, AR.

## Heavy-Hitting Heads At Radio Show

This fall's NAB Radio show session, "Group Heads: Succeeding in a New Era" will be moderated by Granum Communications Corp. President Herb McCord, who will ride herd over the discussion between Jacor CEO Randy Michaels, Capstar President Steve Hicks, Cox President/CEO Bob Neil, Evergreen Chairman/CEO Scott Ginsburg, Emmis CEO Jeff Smulyan, and Triathlon President/CEO Norm Feuer.

## Two Added To FCC Roster

James Green is a new FCC Deputy Director. He assumes that post at the Commission's Office of Legislative and Intergovernmental Affairs, where he will oversee the FCC's legislative program. Green was previously an attorney and legislative specialist with Patton Boggs.

Also this week the FCC said Paul Gallant has been hired as a legal advisor to Commissioner Jim Quello. Gallant replaces Quello Special Counsel James Colthorp. Gallant has been with the FCC since 1993, most recently serving as legal counsel to the chief of the Common Carrier Bureau.

## Texas

## KCZO-FM/Carrizo Springs

**PRICE:** No cash consideration  
**TERMS:** Donation of station and assets  
**BUYER:** Paulino Bernal Evangelism; it owns KBRN-AM/Boerne, TX  
**SELLER:** Paulino Bernal. Phone: (210) 686-6382

## Utah

## KSRR-AM/Provo

**PRICE:** No cash consideration  
**TERMS:** Transfer of station and license

**BUYER:** Robert Morey. Phone: (801) 224-1400  
**SELLER:** Positive Communications, c/o the Lloyd Morey Revocable Trust

## Virginia

## WHEE-AM/Martinsville

**PRICE:** No cash consideration  
**TERMS:** Stock transfer  
**BUYER:** Nan Wood and Debra Doss are acquiring Patrick Henry Broadcasting Corp.  
**SELLER:** Charles Adams and Thomas Patterson

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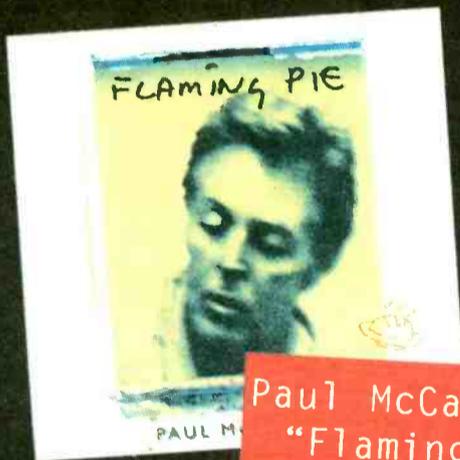
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IN SHOW BUSINESS...

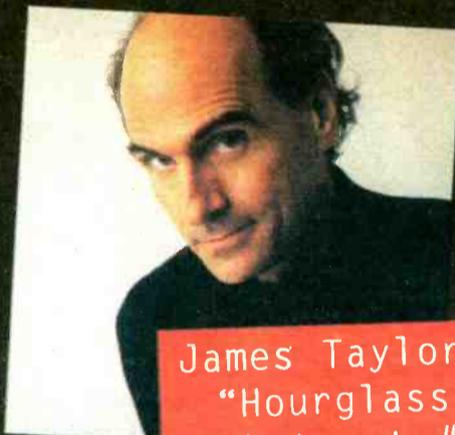
1. "I'LL GET RIGHT B
2. "THE CHE
3. "ADULTS DO



Paul McCartney's  
"Flaming Pie"  
debuts at #2\*

"'Flaming Pie' debuted at the top of the charts. This is directly attributable to VH1's expansive programming support. The consumer is watching."

- Lou Mann  
SVP & General Manager,  
Capitol Records



James Taylor's  
"Hourglass"  
debuts at #9\*

"Taylor had very respectable first-week sales without the benefit of heavy radio play...."

Much of the credit is going to cabler VH1."

- Variety

Paula Cole's  
"This Fire"  
hits #33\*



"We would like to publicly thank VH1 for playing a critical role in the breaking of Paula Cole."

- Steven Baker  
President, Warner Bros. Records

SO MUCH

\*BASED ON BILLBOARD/BPI COMMUNICATIONS AND SOUNDSCAN, INC.

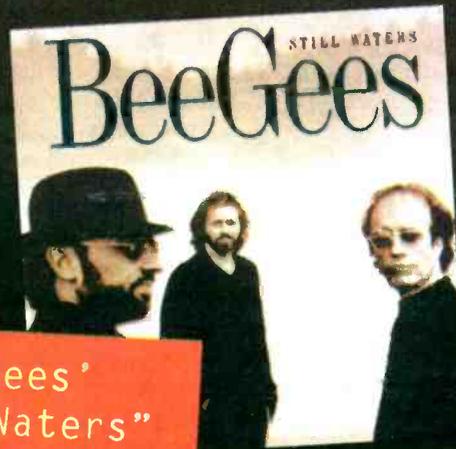
ACK TO YOU."  
CK IS IN THE MAIL."  
N'T BUY MUSIC."

Meredith Brooks's  
"Blurring the Edges"  
debuts at #25\*



"VH1's tremendous early support  
and enthusiasm proved to be a  
significant factor in Meredith  
Brooks's explosive album debut."  
- Linda Ingrisano  
VP, Visual Marketing, Capitol Records

Bee Gees'  
"Still Waters"  
debuts at #11\*



"The channel was the key medium  
in their explosive reemergence."  
- John Barbis  
President, A&M Associated Labels

FOR THAT



Adults 25+ represent 60% of  
the U.S. record-buying audience.  
- RIAA, 1996



## Urso Now GM For Citadel/Providence

□ He'll manage sextet upon 'DGE/'DGF closing

Citadel Communications has tapped Philip Urso as GM for its Providence outlets. The company recently agreed to buy Urso's Alternative WDGE-FM & Disco WDGF-FM, where he had served as owner/GM. Now, Urso will oversee Citadel's WLKW-AM, WPRO-AM & FM & WWLI-FM and will re-add duties at 'DGE & 'DGF when the sale closes.

"We are thrilled to have Philip on our team," commented Citadel President/East Region Stuart Stanek. "He knows a lot about Providence, and we find that he is ideally suited to working with all of our stations in building a really strong fortress in the market."

Until the sale is final, current 'DGE & 'DGF GSM Phillip Norton will serve as acting GM.

## SFX Moves McCall To GM In Richmond

Steve McCall has been promoted to GM for SFX Broadcasting's Richmond stations, effective August 1. Currently Director/Sales for SFX's Raleigh properties, he'll soon manage alternative WBZU-FM, Country WKHK-FM, Classic Rock WKLR-FM, and Hot AC WMXB-FM.

"Steve has done a tremendous job for our Raleigh properties," remarked Regional VP Mike Cutchall. "It's no secret that Raleigh is the No. 1 radio revenue growth market in America, and Steve has been driving the bus. Steve's stellar sales prowess and exceptional people skills complement our plans in the Richmond market."

Prior to his most recent post, McCall was Sales Manager for WDCG & WZZU/Raleigh. He also held that post at WNOK/Columbia, SC and WLWZ/Greenville, SC.

## In God's Station



The boys from U2 stopped by the KROQ/Los Angeles studio recently to hang out and "Pop" a cold Guinness or two. Irish eyes a' smiling (l-r) are bandmembers Adam Clayton and Bono, KROQ's Jed "The Fish" Gould, and bandmembers Larry Mullen and The Edge.

## Dickey, Kennedy To Lead Nashville Trio

Michael Dickey and Jim Kennedy have been promoted to GM and OM, respectively, for the Dickey Broadcasting/Nashville Urban stations: WVOL-AM, WQQK-FM, and, following an expected fourth-quarter closing, WNPL-FM.

Dickey Broadcasting Chairman Lew Dickey told R&R, "We're very excited about our opportunity in Nashville to serve the African-American community with three great radio stations and to provide an excellent avenue for the advertisers wishing to reach this very important segment of the consumer market."

"We think it's a tremendous market," added Dickey Broadcasting President John Dickey. "Those stations have more opportunity and more upside, and we're excited about having [syndicated morning man] Tom Joyner ... we feel he is going to further enhance the appeal of 'QK and expand its audience."

Michael Dickey told R&R, "We plan to take the stations and move them forward even further. WQQK is a heritage radio station, but we can take it beyond and make it as big as possible. That's our goal — to improve sales and the image on the street." This is Dickey's second GM job; he previously managed WLQR & WWWM/Toledo.

Kennedy, who has more than 28 years of broadcasting experience, commented, "I'm excited and very happy to be working with the Dickeyes. They're young, aggressive broadcasters."

## Spriggs Set As PD At WDBO-AM/Orlando

Cox News/Talk WDBO-AM/Orlando has tapped Pete Spriggs as PD. He succeeds Paul Duckworth, who moved to KOMO/Seattle for similar duties (see Page 3).

Spriggs most recently served as PD of Cox sister WHIO-AM/Dayton. "Cox is a great company," Spriggs told R&R. "They promoted me to a larger market and I'm very grateful to be working for a company that promotes from within."

Spriggs previously served as PD of WBLV/Dayton and WING-AM/Dayton. He also held an on-air shift at WLW/Cincinnati.

## EXECUTIVE ACTION

### Howard Goes Hollywood As Country Label SVP/A&R

PolyGram Music/Nashville VP/GM Doug Howard has been named Sr. VP/A&R for Walt Disney-owned Hollywood Records' new, though still unnamed, Nashville-based label. He starts August 1.

Label President Randy Goodman commented, "I have a great comfort zone with Doug joining me in this new endeavor. Doug and I have been friends for more than 20 years and have done a number of projects together over the years. I have tremendous respect for his 'ears' and his background as a song man in this industry. We believe the secret to success will first and foremost be the music. With Doug aboard, I feel great confidence that we will find the artists and songs to make a major impact."

Howard began his music career in 1981 with the Welk Music Group as Creative Director. He left in 1988 to attend law school and, after receiving his degree, joined PolyGram in his most recent position.



Howard

### Greenberg, Millman Rise In Mercury A&R Dept.

Mercury Records has elevated Steve Greenberg to Sr. VP, Head/A&R and Dana Millman to Sr. VP/A&R. Both remain based in New York and report to President/CEO Danny Goldberg.

Greenberg will serve as the creative head of the A&R department; all newly hired A&R staffers will report to him. Millman will oversee the daily operations of the department and continue to work closely with joint ventures, affiliated labels, and international.

"Steve has blossomed into one of the strongest creative A&R executives in the record business and will play a major role in the senior leadership of Mercury over the next several years," Goldberg said. "Dana and I first worked together 10 years ago at Gold Mountain Management; in the past year Dana has emerged as a key player on Mercury's senior team."

### Kahne Comes To Reprise For Sr. VP/A&R Duties

Reprise Records has tapped noted producer and former Columbia Records A&R exec David Kahne as Sr. VP/A&R.

"Ever since our earliest association at 415 Records, David has demonstrated time and again an uncanny grasp of the most original and innovative new directions in music," stated Reprise President Howie Klein. "At the same time, his understanding of the creative process and his extraordinary working relationships with artists put him, literally, in a class of one."

Kahne began his career in the music industry as an indie producer in San Francisco. He later joined Columbia/Sony Records in 1983, serving eight years as a staff producer before being named Sr. VP/A&R in 1991 to work with such artists as Tony Bennett, the Presidents Of The United States of America, and Dionne Farris. He left the company in 1995 to return to indie production and worked with such groups as Sublime, Soul Coughing, and Sugar Ray.

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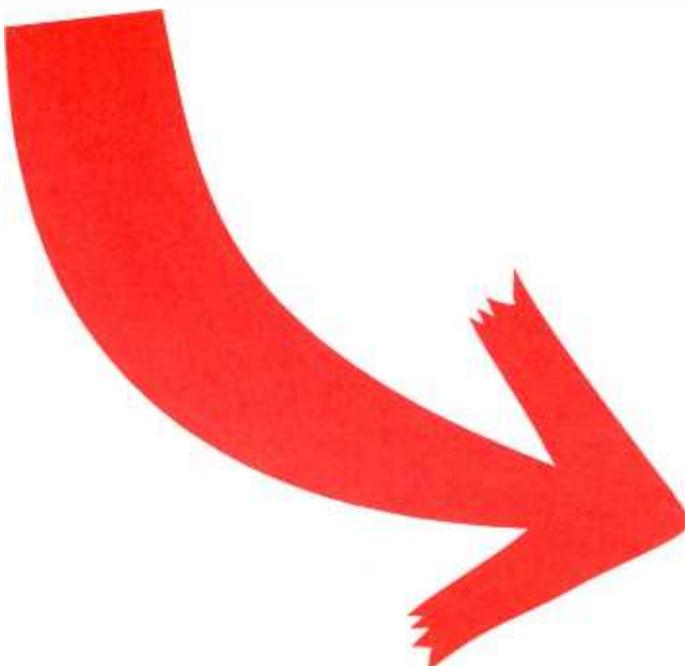
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## "Always great advice!"

Harry Valentine of Real Radio 104.1/Orlando is this month's programming visionary. Harry Valentine: "Our FM talk station is number 1 in Men 25-54, Men 18-34 and number 2 Adults 25-54 ... AGAIN! The support from Sabo Media for our killer airstaff made that happen." Harry knows the power of our Raw Radio™ young talk format.

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## Radio

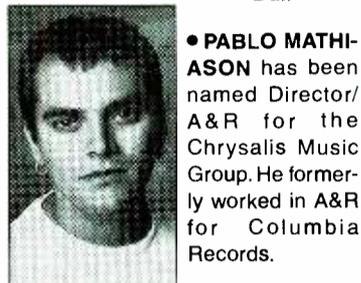
• **ED RUFFLEY** has been named CFO/VP/Treasurer of Saga Communications. He most recently served as VP/CFO of the Federal Broadcasting Company.

• **NANCY DYMOND** has been named VP/GM of 62nd Street L.L.C.'s six-station Saginaw, MI operation, which includes WSGW-AM, WGER-FM, WIOG-FM, WKQZ-FM, WMJA-FM, and WMJK-FM. She most recently operated WSGW, WGER, and WIOG under previous owner Fritz Broadcasting. Also, **MIKE THOMAS** has been appointed VP/GM of 62nd Street's Lansing area stations: WJXQ-FM/Jackson, WWDX-FM/St. Johns, and WXIK-FM/Lansing. He formerly was GM of WKQZ, WMJA, and WMJK.

• **JIM RILEY** has been appointed GM of WRNR-FM/Annapolis, MD. He most recently served as VP/Sales for WRCQ-FM/Fayetteville, NC.



Bull



Mathiason

• The newly formed EMI Capitol Entertainment Properties has recruited the following top executives:

• **MARK JAFFE** is now Sr. VP/Product Development. He most recently served as Exec. VP/GM of Warner Kids.

• **JEFF PIETRZYK** joins as Sr. VP/Sales. He formerly was VP/Rental Product Sales for Warner Home Video.

• **TOM WERMAN** joins as VP/A&R. His most recent post was Sr. VP/A&R for Elektra Records.

• **MICHAEL TOMLIN** is the new VP/Promotions. He formerly served as VP/National Promotions, Feature Film, Video & Interactive for 20th Century Fox.

• **JUSTIN MORRIS** is now CFO. He most recently was VP/Finance for EMI-Capitol Music Group North America.

## National Radio

• **SONY'S SW NETWORKS** has signed all three of **EMMIS BROAD-**

**CASTING'S** St. Louis radio stations — KSHE-FM, WALC-FM, and WKKX-FM — for its programming services packages. KSHE will join the Classic Album Rock Network, WKKX is signed to the Country Programming Services Package, and WALC will be affiliated with the Alternative Rock Network and Modern AC Network; (818) 382-2233.

• **JONES RADIO NETWORK** has announced the launch of its 12th 24-hour format, "The Classical Collection." The format offers an extensive menu from the Medieval, Renaissance, Baroque, Classical, Romantic, and Post-Romantic periods.

• **Frances Padilla** has been named Manager/Operations for the format. **Charley Samson** has been tapped as



Padilla



Samson

the signature voice. Padilla formerly was Asst. OM for the network's NAC format and SUPERAUDIO's New Age Of Jazz format. Samson most recently worked as an on-air announcer for SUPERAUDIO's Classical format.

For more information, call (303) 784-8700.

• **ABC RADIO NETWORKS** has launched a new weekly program featuring ABC News White House Correspondent **JOHN DONVAN**. The weekly broadcast, "On Background With John Donvan," features humorous and off-beat "behind the headlines" stories and is available to all ABC Radio Networks affiliate stations; (972) 776-4644.

• **UNITED STATIONS RADIO NETWORKS** is set to launch "Super Country With Ben & Brian," a new three-hour Country chart program, the weekend of August 2-3.

Also, United Stations Talk Networks will launch "The Victoria Jones Show," a three-hour, daily tabloid Talk program focusing on entertainment and tabloid news; (212) 869-1111.

• **WESTWOOD ONE RADIO NETWORKS** has released a schedule for its weekly Summer Country Concert Series:

- July 18-20, Tracy Lawrence
- July 25-27, LeAnn Rimes
- August 1-3, Tim McGraw
- August 8-10, Joe Diffie and Ty Herndon
- August 15-16, Collin Raye
- August 22-24, Deana Carter and John Berry
- August 29-31, Vince Gill and Reba McEntire.

In related news, Westwood One has also released its schedule for its "Celebrity Connection" broadcasts:

- July 21, the Smothers Brothers.
- For more information, call (212) 641-2052.

## Products & Services

• **BROADCAST DATA CONSULTANTS** has been converting its "Music Director II," a music scheduling and library-organizing program, from DOS to Windows. Beta testing will begin in August/September. After the test period, all participating stations

## UPDATE

### Saurer Soars To VP Slot At Mercury Radio

**Bill Saurer** has been promoted to VP of Mercury Radio Communications. He retains his GM post for the company's WHTT-AM & FM, WEDG-FM & WGRF-FM/Bufalo.

"In terms of increased responsibilities, it's just a slightly more visible corporate position," Saurer told R&R. "Of course, I'm honored, excited, and grateful for the opportunity to lead the stations."

Saurer joined Mercury in 1991 as LSM before rising to his most recent post in May '96. He's also been GSM and National/Regional Sales Manager of WECK-AM & WJYE-FM/Bufalo and GSM at WSEN/Syracuse. He began his radio career as an account rep for WHEN-AM/Syracuse in October '84.



Saurer

### Metro Networks Promotes Three In Florida

**Metro Networks** has tapped **Ed Hartley** as Director/Operations, Tampa; **Chuck Whitaker** as Director/Affiliate Relations, Tampa; and **John Levitt** as News Bureau Chief, Miami.

"These individuals' combined experience will be a great asset in continuing the quality service that comes from our Florida offices," commented VP/Southeast Regional Director of Operations Dave Klahr. "They possess the background to provide a firm foundation for the markets and the initiative to lead Metro into the future."

Thirty-year broadcast veteran Hartley has worked as an air talent, PD, and consultant for stations in New York, St. Louis, Tampa, Baltimore, and Washington, DC; he first joined Metro in 1990 as a parttime traffic reporter. Whitaker has been with Metro since its 1978 inception and has been reporting traffic in Baltimore for more than 28 years. And Levitt, a 20-year radio news vet, joined Metro last year after serving as PD and News Director for News/Talk stations in NY, Philadelphia, West Palm Beach, and Miami.

### New BET/Cybersonics Label Is Fully Loaded

**Black Entertainment Television** has entered into an investment agreement with **Cybersonics Records** that will enable Cybersonics to develop a new imprint, **Fully Loaded Records**. Cybersonics will publish, market, and release music under the Fully Loaded name and expects to earn additional revenues from soundtracks and various other entertainment ventures.

Cybersonics Chairman **Ernie Singleton** said, "My intent is to structure Cybersonics as a broad-based concern that can succeed handsomely into the new millennium and beyond. This relationship with BET is an ideal association for me. My goal is to assemble a seasoned team of creative professionals with great expertise, who can deliver hits and longevity for our artists."

BET Chairman **Robert Johnson** added, "Ernie is an experienced leader in the music industry with a strong track record. BET's investment in Cybersonics is a sound business decision, and we look forward to sharing in their future success."

Singleton, who was once a top-rated DJ at WBOK/New Orleans, served as interim President/CEO of Ruthless Records before launching Cybersonics. Between 1990-95, he was President/Black Music Division for MCA Records. He also served as Sr. VP/Black Music Marketing at Warner Bros. Records and VP/Jazz Promotions & Marketing during his first stint at MCA.

that complete the program will receive a free license to the software. For more information, call (800) 275-6204.

• The 1997 Achievement In Radio

Awards have been expanded to include Baltimore in this year's competition. The Call For Entries will be mailed to all Baltimore broadcast facilities in the market on July 21; Deadline for entries is August 29; (410) 338-6555.

## Changes

**AC:** **Chris Cassidy** joins WDKB/Chicago as Production Dir./midday talent.

**Alternative:** Changes at WHYT/Detroit: Calls switch to WPLT, **Rob Hazelton** assumes middays, and **Katherine Leslie** joins for mornings ... **Robin Roth** takes over nights at XTRA/San Diego, while **Bryan Jones** assumes her former morning show co-host duties ...

**Robert O'Quinn** moves from mornings to middays and **Todd Kelly** joins for mornings at XHRM/San Diego ... **Pete Fox** joins KCXX/Riverside-San Bernardino for middays ... WHTG/Monmouth-Ocean MD/afternoon **Shelley Miller** exits ... **Aaron "With A K" Schatz** switches from nights to middays, and **Rosy "Sam" Acevedo** joins for nights at WKRO/Daytona Beach.

**CHR:** **KIBB**/Los Angeles night-

Continued on Page 32

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

### ABC RADIO NETWORKS

**Robert Hall • (214) 991-9200**

**Starstation — Peter Stewart**

AZ YET Hard To Say I'm Sorry  
PAUL CARRACK Do You Love Me That Much

### Hot AC — Robert Hall

HANSON Where's The Love  
JEWEL Foolish Games  
DUNCAN SHEIK She Runs Away

### ALTERNATIVE PROGRAMMING

**Steve Knoll • (800) 231-2818**

#### CHR/Rock

LYNYRD SKYNYRD Bring It On  
VERVE PIPE Villains

#### Mainstream AC

MEXICO 70 I Want You  
TONIC If You Could Only See

#### Lite AC

ALL-4-ONE I Turn To You  
KENNY LOGGINS I Am Not Hiding

#### UC

ALLURE w/L.L. COOL J No Question  
DANA HARRIS As We Lay  
ROME Do You Like This  
WILL SMITH Men In Black  
SWV Someone

### BROADCAST PROGRAMMING

**Walter Powers • (800) 426-9082**

#### CHR — J.J. Cook

PUFF DADDY & FAITH EVANS I'll Be Missing You

#### Digital Soft AC — Mike Bettelli

KENNY LOGGINS I Am Not Hiding

#### Digital AC Mix — Mike Bettelli

KENNY LOGGINS I Am Not Hiding

### JONES RADIO NETWORK

**Phil Barry • (303) 784-8700**

#### Adult Hit Radio — JJ McKay

BACKSTREET BOYS Quit Playing Games (With My Heart)  
PAUL CARRACK For Once In Our Lives

#### Soft Hits — Rick Brady

AZ YET Hard To Say I'm Sorry

### WESTWOOD ONE RADIO NETWORKS

**Charlie Cook • (805) 294-9000**

#### Adult Rock & Roll — Jeff Gonzer

LYNYRD SKYNYRD Bring It On  
U2 Last Night On Earth

#### Bright AC — Bill Michaels

AZ YET Hard To Say I'm Sorry  
BACKSTREET BOYS Quit Playing Games With My Heart  
PAULA COLE I Don't Want To Wait  
WALLFLOWERS The Difference

## What You May Not Know About FCC Fines ... And The Government Will Never Tell You

By Lawrence Bernstein

The dull rust-colored envelope arrives in the station mail, and it's from the FCC so you know it's not glad tidings. Inside is an ominous official document titled, "Notice of Apparent Liability for Forfeiture."

"Forfeiture" is government-speak for a fine. More broadcasters than ever before are receiving such notices in these days of declining FCC budgets. Many of the fines are for technical violations. Some are assessed because the licensee didn't show it recruited minorities for enough job openings, or for incomplete public files, or main studio problems or contest foul-ups, or because the morning drive guy forgot to turn the mic off and someone said something on-air that the FCC considers "indecent." On the TV side, exceeding commercial limits during children's programming is a hot source of heavy fines. Accident, ignorance, or inadvertence are no excuse.

You're a business person, so your eye drifts naturally to the last part of the Notice and the amount of the proposed "forfeiture." Yikes! It's \$6000, or \$8000, or \$10,000. Or maybe much more. The Notice gives you 30 days to either pay the fine or explain why it should be lowered or eliminated altogether. It tells you very little else about your legal rights.

You're a good operator and you believe in playing by the rules, but you know this isn't fair. You've already explained to the FCC that your EEO recruitment file was tossed out by that temporary janitorial service. Or that some competitor swiped all the political and listener letters and your last copy of the *Public and Broadcasting* from the public file. Or that the contest winner wasn't 18 years of age or older. Or that the morning drive guy was severely disciplined for his laxness.



**Under the law governing forfeitures, it's only by paying that you admit liability. By law, if you decline to pay, the FCC can never use the alleged violation against you or the station unless a local court orders payment.**



You'd like to fight the fine, but you figure it's a lost cause. This is the FCC, the federal government. Big Brother already! In the end you'll lose, it'll cost more than it's worth to fight, and if you don't pay up the station will have a permanent black mark at the FCC. Right?

Wrong on all counts.

Although you'll never hear it from the FCC, and in fact most licensees simply give up and pay their forfeitures, this is one area where the only way you can protect your legal rights and your station's reputation is by *not* paying. Under the law governing forfeitures, it's only by *paying* that you admit liability. By law, if you decline to pay, the FCC can *never* use the alleged violation against you or the station unless a local court orders payment. And the *government* bears the burden of proof.

### How It Works

While almost every other Commission ruling is considered a "final order" appealable to the U.S. courts of appeals, there's a specific exception in the Communications Act for forfeitures. A forfeiture notice issued by the Commission is *not* a "final order." Section 504 of the Act requires that the government initiate a civil proceeding in a local federal district court before it can collect an unpaid forfeiture. The burden is on the government, not the licensee, to justify the fine.

It gets even better. Section 504 requires that any such civil proceeding be a "trial *de novo*." This means a local U.S. attorney must prove by a preponderance of the evidence that the fine is both proper and not excessive. Section 504 also limits the government's recovery to the amount of the forfeiture. If your station is fined \$6000, in order to collect it the government must file suit in your locale, it has to prove both the violation and the reasonableness of the fine (try explaining FCC law or policies to a judge or jury anywhere outside Washington, DC!), and in the end the most the government can recover is \$6000.

These are very busy times for U.S. attorneys. Their overworked staffs are deluged with really important cases. Federal prosecutors won't rush to sidetrack investigations of domestic terrorism, drug trafficking, money laundering, murder, and white-collar crime to try and collect a comparatively small civil FCC forfeiture. The Commission will not say what proportion of uncollected fines is even pursued by local U.S. attorneys, but it is certain that many are not. And of those cases which are brought, a substantial percentage are either lost or are settled for a fraction of the assessed amount.

## DATELINE

• **June 26 (through September 7)** — Summer Arbitron.

• **July 16-18** — McVay Media's '97 Radio School. Renaissance Hotel, Cleveland; (216) 892-1910.

• **July 16-20** — Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.

• **August 1-2** — Orkin & O'Day's International Radio Creative & Voiceover Summit. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.

• **August 14-16** — Talentmasters Morning Show Boot Camp. Westin Canal Place Hotel, New Orleans; (770) 926-7573.

• **August 23-26** — Jack The Rapper Convention. Site TBA.

• **September 3-6** — CMJ. Lincoln Center For The Performing Arts, New York; (516) 466-6000.

• **September 17-20** — NAB Radio Show. New Orleans Convention Center; (202) 429-5420.

It's a shame that most FCC fines are simply paid, often by licensees who believe the government is wrong but who are unaware of their legal rights. That constitutes an unjustified windfall for the government.

### EEO Unconstitutional?

Perhaps the most abused area of all today is EEO, a lucrative source of sometimes huge FCC fines. The FCC's EEO policy is on shaky ground given recent Supreme Court pronouncements. It may well be unconstitutional. Yet the agency continues to fine licensees for supposed "recruitment" violations, and many of those fined quietly pay up. If the EEO policy is invalidated, their payments will not be recoverable. There is no indication that U.S. attorneys are trying to collect unpaid EEO forfeitures; that would open the door to a constitutional challenge of the policy and perhaps doom it once and for all.

Remember, if you believe a forfeiture is unwarranted or excessive and decline to pay it, the FCC is legally prohibited from drawing any adverse inference against you or the station. Until it's paid, the alleged violation probably can't even be mentioned by the FCC.

But if you pay, you are considered to have *admitted* the violation. And if it recurs, you may be considered a repeat offender and be subject to greater sanctions, including possible loss of license.

Of course, this is intended as a general overview and doesn't deal with every situation. Licensees need to consult with their counsel before deciding how to respond to a specific forfeiture.

But you should be aware that, if someday you receive one of those ugly manila envelopes and you feel you haven't been properly treated, the best — and often least expensive — course of action may be to not pay the fine. That puts the burden of proof where it belongs: on the government's back. This exercise of your legal rights won't jeopardize your station license in the least, although paying the fine could very well do so.

Lawrence Bernstein was a senior FCC trial attorney during the '70s and early '80s. He's been in private communication law practice since 1983 and can be reached at (202) 296-1800.

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**ARBITRON**

## Selling Radio As Part Of A Media Plan

By Stu Olds

**R**ight now radio is hitting on all cylinders. Strong radio group operators have infused our medium with new energy and business focus. Format development has never been better, and audiences are proving their satisfaction by posting high listening levels.

There's even better news. Advertisers are catching radio fever. Billing levels are breaking all kinds of national and local records. Our sales and marketing efforts continue to bear fruit, all the way from the local station sales force through the national reps and the RAB.

Dealing from a position of strength, now may be the best time to drive radio to the next level. Maybe we can sell radio more effectively and get it included on more campaigns by actually partnering up with other media and selling a complete media plan. Agencies and advertisers think in terms of multimedia. Maybe we should adopt the same mind set.

### Going After Other Media

We've already taken great strides in moving toward that direction. One of the better things we've done lately is turn our attention away from the station across the street and toward the real opportunity — the money spent in competing media. Whether it's going after newspaper budgets or selling radio's synergies with the Internet, everyone has their eye on expanding radio's share of the revenue pie.

We're also doing a better job of looking at our product from the customer's point of view. Many of us have been using Arbitron's survey of media planners to get a perspec-

tive on radio that will benefit us as we talk to the customer. We've tried to understand what the buyer looks for in media. Now we're working to develop approaches that position radio's strengths within that environment.

So ... where do we go from here?

Even though we try to look at our product through the eyes of the customer, the fact remains that most of us focus on our medium — radio. We don't really see media the way that our customers do. In order to do that, we really have to change our mind set and move to a different level of radio sales development.

For a long time we sold the strengths of our medium as a separate entity, positioning individual stations above others. Radio sales' "old style" left us competing for the scraps on the media table, gnawing at each other's bones while other, bigger animals got the larger portions of the meal.

Now we are spending more time targeting other media. More than that, we've realized that the negative sell does not help much long-term. Instead, we try to show how radio can complement the total media package, and how we should play an integral role in all promotional campaigns. We're positioning our medium as part of the total landscape, showing the advertiser how radio fits in.

### Customer's Point Of View

While this new approach makes perfect sense, it still fails to deliver some important advantages to the potential customer. Why? We may have come a long way, but we still sell our medium differently than the way our customers buy it.

Advertisers don't make buys in a vacuum. Agencies and advertisers start with an overall marketing objective for each specific client. Do they want to build awareness and image, or do they want to generate store traffic? Is the goal to build market share or to drive incremental sales?

When they strategize, advertisers and agencies see media as one entity, with many different facets. They appreciate the strengths and weaknesses of each individual vehicle. They look to combine the synergies of two or more media to develop an effective marketing plan.

Few if any products are marketed through just one medium. As salespeople, we start off with an inherent disadvantage by marketing ourselves differently than the way our customers buy.

We teach our people to become marketing consultants and to devise media solutions for the customer. If the customer thinks in terms of multimedia, does it stand to reason that the successful salesperson also needs to think in those terms?

Better yet, imagine how effective a salesperson could be if she/he could actually sell multimedia. From planning the creative through executing the buy, that salesperson could help to implement a media strategy in exactly the same fashion as the customer planned it.

There's an old saying: "If you can't beat 'em, join 'em." Most people interpret this to mean that, when faced with tough competition, you switch to the winning side. Well, just imagine a world where you could play on both sides at the same time. Talk about controlling the game!

Here at the Katz Radio Group, we're looking to implement a literal translation of the word "join." We think we can "join" different media vehicles under one umbrella, serving the needs of the customer and our client radio stations in the process. We can offer marketing solutions to our customers by executing

## Radio As Part Of A Balanced Meal

**R**adio needs to be positioned in two very different environments.

For announced avails, many of the parameters of the buy have already been set. The value of our medium has already been established. Radio budgets are created and the goals have been set. In this arena we're selling specific radio stations, positioning our property as an integral part of the radio mix.

For developmental sales the situation is much different. The value of radio has not yet been established. Our job is to sell radio first, to get it included as part of an overall media plan. Only after that's done can we hope to position the merits of our own stations.

Let's think of our situation in terms of eating at a restaurant. Sometimes the customer wants a specialty food like pizza or hamburgers. They have several choices in the market. They patronize the business with the best image, service, taste, or price. One pizza house competes with the next. If the customer decides to eat hamburgers, all pizza restaurants lose.

It's far healthier to eat a balanced meal. When we were kids, our parents controlled the environment at the dinner table. By serving broccoli with meat, potatoes and dessert, they ensured that we ate the best possible combination of foods.

In some advertising situations, radio can be the meat and potatoes. In most cases we'd be happy to be a part of the balanced meal. If we could be the people serving the dinner, we could ensure that our customer eats everything that's good for them.

The radio-specific salesperson will always play a key role in the success of any station. We also believe, however, that the best chance for radio in the developmental role will be to establish ourselves as marketing consultants who can offer a full plate and a balanced meal.

multimedia campaigns that take advantage of the strengths and synergies of each media partner.

Ironically, we saw some of our first demonstrations of this when we first started selling the complementary strengths of radio and radio station web sites on the Internet. Here we had two media. One owns a track record of established value. The other offers a wealth of new possibilities. We formed a new division — KRG Internet Marketing Services — to jump-start the idea of selling of radio on-air ads in conjunction with Internet placements.

### Delivering Complementary Strengths

The initial response has been outstanding. Both media benefit by partnering together. Both radio and the Internet deliver complementary strengths. The advertiser gets the benefit of a marketing plan using more than one medium instead of a sales pitch stressing one medium against another. The pitch conforms to the way that an advertiser thinks.

If radio can benefit from a direct association with a new partner, what about the other so called "established" media? Wouldn't it be advantageous to have one salesperson — check that, one marketing consultant — deliver multimedia plans to the advertiser, combining

the synergies in such a fashion to conform to the way that the customer plans the campaign from its initial stages?

At Katz, we are using our synergies with other Katz-represented properties in broadcast TV, cable TV, and the Internet to construct full-scale marketing plans for the advertiser. We believe that the person who offers it as just one tool in an entire arsenal can serve radio's interests best.

Interestingly, we're finding that our customer base is accepting us with open arms. By thinking in their terms, we're opening doors for radio that have been closed for years. While our spot and new business staffs continue to position radio and answer the avail bell, we believe that we can better serve the needs of customers, and our represented stations, by moving to a higher level in developmental sales.

We all talk about raising radio above the 7% ceiling. By offering a fully balanced meal, we can better ensure that radio receives its fair share.

Stu Olds is President of the Katz Radio Group. He can be reached at (212) 424-6780 or via e-mail at [stu\\_olds@katz-media.com](mailto:stu_olds@katz-media.com).

### Salespeople On The Move

• **Michael Guld** is promoted to Dir./Sales of SFX/Richmond, where he will oversee WBZU-FM, WKHK-FM, WKLR-FM & WMXB-FM. He previously served as Sales Mgr. of SFX's WIVY, WKQL & WOKV/Jacksonville.

• **Joe Cariffe** rises from LSM to GSM at KKSJ/San Francisco. Former GSM **Linda Frame** segues to NSM to help establish ties with new rep firm Eastman Radio. Sr. AE **Sheri Mowbray** rises to LSM at the NAC/Smooth Jazz station.

• **Ken Sutherland** is appointed Western Region Sales Manager for UPI Broadcast Services. He previously held a similar position with Westwood One/Unistar.

• **Chris Barber** is named Regional Dir./Corp. Business Development for CBS Radio's WBZ-AM, WBCN-FM, WODS-FM & WZLX-FM/Boston. She previously worked as a new business AE at WBZ.

• **T.K. Wilson** joins United Stations Radio Networks as Sr. AE. She most recently served as Dir./Eastern Region Sales at Westwood One's Shadow Broadcast Services.

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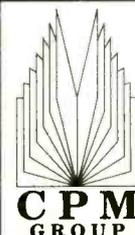
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# THE NAB RADIO SHOW

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or (202) 775-4970  
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(no purchase necessary)

**W**e may be in the heat of summer now, but just wait until September in New Orleans when The NAB Radio Show will really start heating things up!

We've got an incredible line up of **innovative sessions and speakers** to ensure your success in this new era of Radio. There's something for everyone at your station from management and programming to sales & marketing and engineering.

And **networking opportunities**, you ask—this is the "who's who" of Radio where you'll make contacts, share ideas just have fun—at receptions, lunches and blow-out parties!

We'll also pack the exhibit hall full of the industry's **hottest manufacturers and suppliers** so you can meet face-to-face to evaluate new technologies, make final purchases in your 1997 budget and start planning for 1998 and beyond!

REGISTER BY  
AUGUST 22  
AND SAVE  
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## AOL's Robert Pittman to Keynote The NAB Radio Show



A pioneer in entertainment programming, Bob Pittman began his career in Radio, first as a disk jockey and then as a program director for top rated stations. Infamous as a brand builder and innovator, Pittman has successfully applied his philosophies to businesses such as MTV, Six Flags Theme Parks and most recently CENTURY 21 and AOL. Come hear his unique perspective on the future of Radio, communications and entertainment.

## Group Heads: Succeeding in a New Era of Radio



Hear how some of the biggest players are re-shaping the face of Radio this super session, moderated by Herb McCord, President of Granum Communications Corp.



**Norm Feuer**  
Triathlon  
Broadcasting



**Steve Hicks**  
Capstar  
Broadcasting



**Bob Neil**  
Cox Radio



**Jeff Smulyan**  
Emmis  
Broadcasting



**Randy Michaels**  
Jacor  
Communications



**Scott Ginsburg**  
Evergreen Media

## Mel Karmazin Receives National Radio Award at NAB Radio Luncheon



Chairman and CEO of CBS Station Group, Karmazin has spent his career not only building his Radio business, but also building the business of Radio. Join us as he is honored at the NAB Radio luncheon.



Plus, hear special remarks from FCC Commissioner Rachelle Chong.

## Ron Chapman Emcees NAB Marconi Radio Awards Reception, Dinner & Show



Join the celebration as the suspense ends and the winners are revealed for the NAB Marconi Radio Awards. Former Marconi Award winner Ron Chapman from KVIL-FM in Dallas will host this year's event.

### NEED MORE INFORMATION?

R&R

**Fax this completed form to (202) 429-5343.**

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### FOR MORE INFORMATION:

- **WEB:** Point your web browser to [www.nab.org/conventions/](http://www.nab.org/conventions/) to register on-line or to receive up-to-the-minute conference, hotel and travel information.
- **FAX-ON-DEMAND:** Dial **301-216-1847** from the touch-tone handset of your fax machine and follow the voice instructions.
- **CALL:** **800-342-2460** or **202-775-4970**.

## SCREEN SCENE

## Radio Goes To The Movies

Movie openings can make for great promotion ideas. And the time to create a promotion based around a forthcoming release is *now*. R&R will detail some of the major movies set to be released in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market. Check out movies opening this week and charting movie soundtracks on Show Prep (Pages X and X).

## July 25

**AIR FORCE ONE** (Columbia) — When Russian neo-nationalists hijack Air Force One with the First Family on board, the free world is plunged into crisis. The President (Harrison Ford) must put his beliefs of never yielding to negotiating with terrorists to the test. Glenn Close co-stars as the Vice President.

**CONSPIRACY THEORY** (Warner Bros.) — An offbeat romantic comedy about a conspiracy-obsessed NY cabdriver Jerry Fletcher (Mel Gibson) and a bright, albeit skeptical Justice Department attorney (Julia Roberts), to whom Fletcher reports his far-flung theories. The two are thrown together when one of his craziest theories turns out to be true.

## July 30

**187** (Warner Bros.) — Samuel Jackson stars as a committed, inner-city high school teacher who is attacked by a student for giving him a failing grade. A year later, he returns as a substitute teacher at a high school in San Fernando Valley. He discovers he has changed as a teacher and person as he guides tough students with personal, innovative instruction.

## August 1

**LEAVE IT TO BEAVER** (Universal) — The Beaver (Cameron Finley) comes to the big screen in the '90s with all the wholesome warmth and humor that made the family a cherished part of American pop culture. Janine Turner is June, Christopher McDonald is Ward, and Erik von Detten is Wally.

**PAPERBACK ROMANCE** (Goldwyn Entertainment) — Sophia (Gia Carides) writes lavish and erotic romances and controls every detail. Enter Eddie (Anthony LaPaglia), a handsome society jeweler, also in search of perfection. He accidentally disturbs her secret world and the two spend an illicit weekend together — compromising his engagement to the daughter of a rich antique dealer.

**PICTURE PERFECT** (20th Century Fox) — Jennifer Aniston plays a single woman who, to jumpstart a promising career in advertising, uses a random photo to invent a

fictional fiancé. When her boss wants to meet the man in the photo, that's when complications follow. Kevin Bacon, Jay Mohr, and Ileana Douglas co-star.

## August 8

**DESPERATE MEASURES** (Tristar/Mandalay) — Barbet Schroeder directs this suspense thriller about San Francisco police officer Frank Connor's (Andy Garcia) frantic search for a compatible bone marrow donor for his gravely ill son. The potential donor is convicted multiple murderer Peter McCabe (Michael Keaton), who uses the trip to the hospital as a way to escape. Now Connor must pursue and protect the deadly fugitive.

**STEEL** (Warner Bros.) — Shaquille O'Neal plays John Henry, a blue-collar metals specialist, who finds out the top-secret army defensive weapons he helped design are being used by street gangs to commit daring, high-tech crimes. Henry is forced to form his own clandestine team and creates counter-weaponry — an amazing suit of armor and a mythic alter ego known as Steel.

## August 15

**G.I. JANE** (Hollywood Pictures) — Demi Moore plays ambitious Navy Intelligence officer Lt. Jordan O'Neil, who sets a historical precedent when she is chosen as the first female candidate for the Navy's elite Combined Reconnaissance Team training as a Navy SEAL. However, a disgruntled officer (Viggo Mortensen) makes her life miserable, and then O'Neil must decide his fate when he is critically injured during a mission gone wrong.

## August 29

**HOODLUM** (United Artists) — A gritty crime saga captures Harlem in 1934 and the popular racket known as "numbers." Laurence Fishburne is Bumpy Johnson, who fresh out of prison takes over the lucrative business of the exotic Madame Stephanie St. Clair (Cicely Tyson), which is coveted by Dutch Schultz (Tim Roth) ... and the trouble begins. Andy Garcia plays Lucky Luciano. Vanessa Williams, Clarence Williams III, and William Atherton co-star.

**KULL THE CONQUEROR** (Universal) — Kevin Sorbo, from the syndicated series "Hercules: The Legendary Journeys" makes his motion picture debut as a dynamic warrior who, through a twist of fate, rises from the ranks of a soldier-slave to become king, only to be overthrown by corrupt nobility. He must then embark on a perilous journey in a world where magic is the most powerful weapon of all. Tia Carrere and Thomas Ian Griffith co-star.

## September 7

**CRIMINAL INTENT** (Orion Pictures) — Tupac Shakur (in his final film role) is Rodriguez, who along with Divinci (Jim Belushi) is a detective at a metropolitan police department. The two supplement their paychecks with a series of covert drug deals that end in homicide for the unwitting recipients of stolen police evidence drugs. When one of their victims turn out to be an undercover DEA agent, the two cops find themselves embroiled in a downward spiral of deception. Lela Rochon, Dennis Quaid, and James Earl Jones co-star.

## September 12

**FIRE DOWN BELOW** (Warner Bros.) — An EPA agent goes undercover in rural Kentucky to discover who is behind the dumping of lethal chemicals in an abandoned mineshaft. In the process, he becomes emotionally involved with the townspeople whose way of life is endangered by the toxic waste. He also becomes romantically involved with the one woman who may hold the key to uncovering the secrets the community thought were long hidden. Steven Seagal, Marg Helgenberger, Kris Kristofferson, and Harry Dean Stanton star.

## September 19

**A THOUSAND ACRES** (Touchstone) — The Cook family, headed by patriarch Larry Cook (Jason Robards), begins falling apart when he impulsively decides to divide the family's 1000-acre farm among his three daughters Ginny (Jessica Lange), Rose (Michelle Pfeiffer), and Caroline (Jennifer Jason Leigh). Long-guarded secrets, unspoken rivalries, and denied desires erupt.

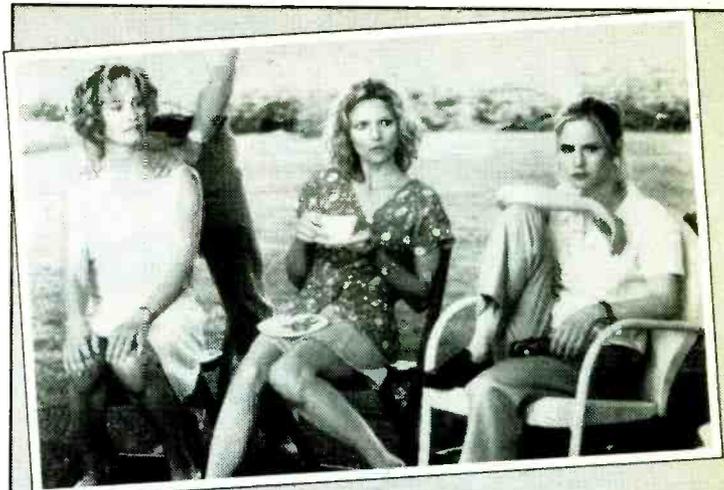
**GOING ALL THE WAY** (Gramercy) — The irony, humor, and seething rebellion beneath the surface of the summer of 1954 are portrayed in this film about two young men who come home after serving in the Korean War seeking answers to the "Big Questions" of life. Jeremy Davies is shy, repressed photographer Sonny Burns and Ben Affleck is confident super-jock "Gunner" Casselman. Jill Clayburgh, Lesley Ann Warren, Rachel Weisz, Amy Locane, and Rose McGowan co-star.

**L.A. CONFIDENTIAL** (Warner Bros.) — It's the early 1950s in L.A. and the city is booming. But crime and corruption also infiltrate the highest corridors of power and threaten to rule the city. Kim Basinger, Kevin Spacey, Danny DeVito, and Russell Crowe star in this film based on James Ellroy's seminal crime novel.

## September 26

**BREAKING UP** (Warner Bros.) — This comedy charts the stormy course of two New York romantics as they fall in and out and in and out of love. Monica (Salma Hayek) and Steve (Russell Crowe) are the two lovers who can't live with or without each other.

**THE EDGE** (20th Century Fox) — A taut psychological thriller star-



The relationship of the Cook sisters, portrayed by (l-r) Jessica Lange, Michelle Pfeiffer, and Jennifer Jason Leigh, begins to unravel when their father decides to split the family's 1000-acre farm among them.

ring Anthony Hopkins as a wealthy intellectual and Alec Baldwin as a fashion photographer, who covets the "bookworm's" wife. When their plane crashes in the remote Alaskan wilderness, the two men must rely on each other for survival, while confronting their equally dangerous and personal conflicts. Elle Macpherson co-stars.

## October 3

**THE STRANGEST PLACES** (Gramercy) — Having a connection with a Kennedy would help a candidate get nominated? That's the premise of this film starring Janeane Garofalo as a jaded political professional working on the re-election of Sen. John McGory (Jay O. Sanders). Because the campaign is going terribly, his chief of staff (Denis Leary) sends Garofalo to Ireland to "find" the Kennedy connection. During that journey, all she encounters is romantic comedy, until the Senator arrives — set on carrying out the lie.

## October 10

**DEVIL'S ADVOCATE** (Warner Bros.) — Kevin Lomax (Keanu Reeves) is an ambitious and talented young DA who joins a powerful New York firm headed by the mysterious and charismatic John Milton (Al Pacino). As Lomax is faced with the intense seduction of success and money, he is also tempted by broadened and occasionally sinister possibilities in his personal and professional life. Charlize Theron, Judith Ivey, and Craig T. Nelson co-star.

**ROCKET MAN** (Walt Disney Pictures/Caravan) — When a member of the first manned mission to Mars is injured during training, NASA turns to the only possible replacement, Fred Randall (Harland Williams). Comic chaos ensues en route to the Red Planet as Fred butts heads with cocky crew Captain William Overbeck and when he falls for beautiful officer Julie Ford (Jessica Lundy).

## October 24

**BEST MEN** (Orion) — Five life-long, wisecracking buddies — Billy, Jesse, Sol, Teddy, and Buzz — from the small town of Independence lives change on the way to Jesse's (Luke Wilson) wedding to his longtime girlfriend Hope (Drew Barrymore). By the day's end, their aspirations and loyalties will be put to the test as they embark on an often hilarious journey of self-discovery. Dean Cain, Andy Dick, Mitchell Whitfield, and Sean Patrick Flanery portray the friends.

## October 31

**INCOGNITO** (Warner Bros.) — A master art forger decides to go straight and commits one last forgery in order to establish himself financially for life. However he is unexpectedly betrayed by his associates, who frame him for stealing the "original" work of art, and finds himself fleeing for his life. Jason Patric, Irene Jacob, and Rod Steiger star.

## November 7

**MAD CITY** (Warner Bros.) — Dustin Hoffman, John Travolta, Mia Kirshner, Alan Alda, Blythe Danner, William Atherton, and Bill Nunn star in this drama about two men who are inadvertently thrown together in an arena of fierce national focus. Max Brackett is a TV journalist who sent to a backwater station for an unforgivable sin. Sam Baily is an unemployed security guard who has reached the point of no return.

## November 26

**ALIEN RESURRECTION** (20th Century Fox) — The fourth entry in the landmark "Alien" series. Sigourney Weaver returns as Ripley, who discovers that her "resurrection" is the result of an incredible experiment which has altered both and the creature she had been carrying. Ripley teams with a renegade group of smugglers to combat the incalculable Alien. Winona Ryder, Ron Perlman, and Dominique Pinon co-star.

**FLUBBER** (Walt Disney) — In an updated version of the Disney classic "The Absent Minded Professor," Robin Williams is Professor Phillip Brainard, who is so deep in thought over his new creation, he's forgotten two dates to marry his sweetheart Sara (Marcia Gay Harden). To save the financially troubled Medfield College, Brainard is hard at work on a miraculous goo that when applied to any object — cars, bowling balls, even people — enables them to fly through the air at a remarkable speed. What is it? Flubber!

**THE LITTLE MERMAID** (Walt Disney) — The wonders of Hans Christian Andersen live on in Walt Disney Pictures' re-issue of this classic fairy tale of love and devotion between a beautiful young mermaid and her handsome prince.

Dates are subject to change.

Compiled by R&R Associate Editor Margo Ravel; (310) 788-1659

## Pro:Motions

• Audrey Jacobs is the new Promotions Dir. at KXGL-FM/San Diego. She had previously been an AE with MacCracken & McGough, a strategic communications firm.

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## ZINE SCENE

## MDs Pick Top Tunes!

What's the next hit in the Country, CHR, and Alternative formats? *Entertainment Weekly* asks three music directors to pick their favorite tunes and assess what's around the bend. **WCOL/Columbus, OH's JohnBoy Crenshaw** picks **George Strait's** "Carrying Your Love With Me," **Tim McGraw w/ Faith Hill's** "It's Your Love," and **James Bonamy's** "The Swing." His one to watch: **Noel Haggard's** "Tell Me Something Bad About Tulsa."

**WPGC/Washington's Albie Dee** tags **Puff Daddy & Faith Evans's** "I'll Be Missing You," **God's Property's** "Stomp," and **Notorious B.I.G.'s** "Mo Money Mo Problems" as his personal faves. **Allure's** "All Cried Out" is his pick o' the week.

**WDST/Woodstock, NY's Nic Harcourt** favors **Radiohead's** "Let Down," **Supergrass's** "Cheapskate," and **Dar Williams's** "Are You Out There?" His record to watch: **Smash Mouth's** "Walkin' On The Sun."

## I Am The DJ

"They get to see that this is the other side of both of us. They get to see how we kick it like normal people, and they get to see that we also go to the toilet," **Chaka Khan** talks to *Jet* about her new career as a parttime DJ at **KIBB/L.A.** The 'zine points out that **Nick Ashford & Valerie Simpson**, **Roberta Flack**, and **Isaac Hayes (WRKS-FM/NY)** and **Ramsey Lewis (WNUA/Chicago)** also enjoy their new roles as DJs.

## Strong Work Ethic

"People look at me in magazines and feel like I'm a phenomenon, as if what I've accomplished is beyond their ability. I tell them to knock it off. If you respect what I've done, then do something yourself" — *Time* covergirl **Jewel**.

"The idea of being a rock star is adolescent fantasy, and the idea of being a working musician is a fucking job," says *Spin* covergirl **Ani DiFranco**. On the mainstream press attention she's now getting: "Now, suddenly, I'm a brilliant strategist, where I used to be this stupid girl with too much 'tude for her own good. And everybody would say, 'You're selling thousands of albums, but you could be selling millions of albums, and we could help you. Don't you want people to hear your music?'"

Contends **Mercury President/CEO Danny Goldberg**, "Fugazi

did the same thing. **Bad Religion** did it for years. It's part of her PR shtick that she has her own label and she makes more per unit on it. I find that less interesting. A lot of people have indie labels. If she wasn't a good artist and she had her own label, who'd give a shit?"

## How Low Can You Go? ...

"So, you got caught with yo' knickers down ... We have to get you a leash, boy. You almost lost it all this time ... But you are the miracle that made me a miracle. Can you dig that?" That's an excerpt of a letter from **Steven Tyler** to **ICM Exec. VP/Worldwide Head of Music Jonny Podell** that was waiting for him in rehab. The rise, fall, and rise of the super-agent is chronicled in *New York* magazine.

## ... Pretty Low

**Michael Jackson** wants to make a guest appearance on pal **Brooke Shields's** NBC sitcom "Suddenly Susan." Writers are scrambling to come up with a plausible storyline (*Globe*).

## Cat Scratch Fever

"Catfight!" screams the *National Enquirer* headline. Apparently, super diva **Whitney Houston** and "Moesha" star/singer **Brandy** are clawing away at each other on the set of ABC's upcoming "Cinderella" movie. Some (cat) nips: "That little pipsqueak is trying to upstage me. She may be an actress, but when it comes to singing I can blow her doors off," a bitter Houston is said to have "snarled." And "You'll learn honey. It takes years to be as good as me so please don't let me intimidate you." *Meow*.

## My God Plays Bass

"We're more popular than Jesus Christ now ... Some of the pop stars I like are more important to me than God ... I would hope we mean more to people than putting money in a church basket and saying 10 Hail Marys on a Sunday" — the gospel according to **Oasis's Noel Gallagher** (*Newsweek*).

"The reality is that Oasis are the same as the **Spice Girls** — simple, accessible, popular music. In fact, the Spice Girls have sold more than Oasis now, so they can't even hold on to being the biggest-selling act in Britain. Oasis are the Spice Girls on drugs" — the gospel according to **Blur's Damon Albarn** (*Spin*).

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.

## MUSIC &amp; MOVIES

## CURRENT

- **MEN IN BLACK (Columbia)**  
Single: Men In Black/Will Smith  
Other Featured Artists: **NAS, Roots f/D'Angelo, De La Soul**
- **HERCULES**  
Single: Go The Distance/Michael Bolton (Columbia)
- **MY BEST FRIEND'S WEDDING (Work)**  
Single: I Say A Little Prayer/Diana King  
Other Featured Artists: **Ani DiFranco, Mary Chapin Carpenter, Jann Arden**
- **BATMAN & ROBIN (Warner Sunset/WB)**  
Singles: The End Is The Beginning Is The End/Smashing Pumpkins  
Look Into My Eyes/Bone Thugs-N-Harmony (Ruthless/Relativity)  
Gotham City/R. Kelly  
Other Featured Artists: **Goo Goo Dolls, R.E.M., Soul Coughing**
- **CON AIR**  
Single: How Do I Live/Trisha Yearwood (MCA/Nashville)
- **SPEED 2: CRUISE CONTROL (Virgin)**  
Single: Make Tonight Beautiful/Tamia  
Other Featured Artists: **Mark Morrison, Leah Andreone**
- **AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY (Hollywood)**  
Single: You Showed Me/Lightning Seeds  
Other Featured Artists: **Susanna Hoffs, Cardigans**
- **THE SAINT (Virgin)**  
Single: 6 Underground/Sneaker Pimps  
Other Featured Artists: **Duncan Sheik, Luscious Jackson, Daft Punk**
- **SPRUNG (Qwest/WB)**  
Singles: I Still Love You/Monifah  
Who You Wit/Jay-Z  
Other Featured Artists: **E-40, Aaliyah f/Ginuwine**

## COMING

- **GEORGE OF THE JUNGLE (Walt Disney)**  
Featured Artists: **Presidents Of The United States Of America, "Weird Al" Yankovic**
- **PICTURE PERFECT**  
Single: Texas/Say What You Want (Mercury)
- **GOOD BURGER (Capitol)**  
Featured Artists: **702, Mint Condition, Warren G**

## CYBERSPACE

Hot new music-related World Wide Web sites, cool cyberchats, and other points of interest along the information superhighway.

## 'Net Chats

**Chicago**, Friday (7/18) at 10pm ET/7pm PT, America Online (keyword: LIVE).

**Dan Fogelberg**, Tuesday (7/22) at 8pm ET/5pm PT, America Online (keyword: LIVE).

**Duran Duran's John Taylor**, Tuesday at 9pm ET/6pm PT, America Online (keyword: LIVE).

**Average White Band**, Tuesday at 10pm ET/7pm PT, Prodigy (jump: CHAT).

**Boston's Brad Delp**, Wednesday (7/23) at 7:30pm ET/4:30pm PT, Microsoft Network ("ET Online," Onstage).

## On The Web

Go to Tinley Park, IL on Saturday (7/19) for a live cybercast of the Furthur Festival, featuring **Black Crowes, Bruce Hornsby, and Grateful Dead** members ([www.jamtv.com](http://www.jamtv.com)).

**Warren G** chats Tuesday evening at 8pm ET/5pm PT on the Ticketmaster Online site ([www.ticketmaster.com](http://www.ticketmaster.com)).

## MUSIC DATEBOOK

## MONDAY, JULY 28

- 1957/**Jerry Lee Lewis** makes his TV debut on "The Steve Allen Show."
- 1970/**Mick Jagger** makes his acting debut in the title role of "Ned Kelly."
- 1993/**10,000 Maniacs** play their last gig with singer **Natalie Merchant**, who leaves the group a week later.
- 1995/**James Al Hendrix** wins back rights to his son **Jimi's** name, likeness, image, and music after a variety of firms had profited from the late guitarist's music.  
Born: **Rick Wright (Pink Floyd)** 1945, **Simon Kirke (Free/Bad Company)** 1948, **Chris Reece (Social Distortion)** 1959  
Releases: **Grand Funk Railroad's** "We're An American Band" (1973), **Rick Dees & His Cast Of Idiots' "Disco Duck"** (1976)

## TUESDAY, JULY 29

- 1965/**The Beatles'** second movie — "Help!" — premieres in London.



Freewheelin' **Bob Dylan** hits a bump in the road.

- 1966/**Bob Dylan** breaks several neck vertebrae when he crashes his motorcycle near Woodstock, NY.
- 1974/"Mama" **Cass Elliot**, 32, dies of a heart attack after choking to death on a sandwich.  
Born: **Geddy Lee (Rush)** 1953, **Patti Scialfa (E Street Band)** 1956

- Releases: **Peter, Paul & Mary's** "Blowin' In The Wind" (1963), the **Temp-tations'** "You're My Everything" (1967), **Kenny Loggins'** "Whenever I Call You Friend" (1978)

## WEDNESDAY, JULY 30

- 1978/**Glen Goins**, former guitarist and vocalist for **Parliament Funkadelic**, dies at age 24 from complications relating to Hodgkins' Disease.
- 1987/**David Bowie** plays the first shows of his "Glass Spider" tour in Philadelphia.  
Born: **Paul Anka** 1941, **Kate Bush** 1958

## THURSDAY, JULY 31

- 1970/To fulfill a contract, the **Rolling Stones** deliver "Cocksucker's Blues" to **Decca Records**. This frees them to form **Rolling Stones Records**.
- 1995/**Courtney Love** ends **Hole's** Pittsburgh Lollapalooza set early when a fan tosses a shotgun shell casing on stage. Love's husband, **Nirvana's Kurt Cobain**, killed himself with a shotgun in 1994.
- 1996/**Aerosmith** fires 12-year manager **Tim Collins**, who later says the band "hasn't totally chosen sobriety."  
Born: **Bill Berry (R.E.M.)** 1958  
Releases: **Blue Oyster Cult's** "Don't Fear The Reaper" and **Orleans'** "Still The One" (1976)

## FRIDAY, AUGUST 1

- 1973/On his 31st birthday, **Jerry Garcia** and the **Grateful Dead** celebrate by playing a show at Jersey City, NJ's Roosevelt Stadium. A giant cake is wheeled onstage, whereupon a naked woman literally pops out.

1981/**MTV** is launched in an estimated 2.1 million homes. The Buggles' "Video Killed The Radio Star" is the first video. Exactly six years later, MTV debuts in Europe.

1989/**Eric Clapton** ends his three-year tour by playing a free concert in Mozambique, Africa for more than 100,000. Proceeds went to charities in the civil war-torn nation.

Born: the late **Jerry Garcia** 1942, **Robert Cray** 1953, **Joe Elliott (Def Leppard)** 1960

Releases: **Chubby Checker's** "The Twist" (1960)

## SATURDAY, AUGUST 2

1958/**Johnny Cash** signs with **CBS Records**.

1987/Then-Eurythmics member **Dave Stewart** marries then-Bananarama member **Siobhan Fahey** in Paris.

1991/**Rick James** and girlfriend **Tanya Hijazi** are arrested in L.A. and charged with sexually assaulting and torturing a third woman.

Born: **Garth Hudson (The Band)** 1937, **Pete De Freitas (Echo & The Bunnymen)** 1961

## SUNDAY, AUGUST 3

1968/The first Newport Pop Festival opens in Costa Mesa, CA to 100,000 people. Performers include **Steppenwolf, Jefferson Airplane, the Grateful Dead**, and the **Byrds**, among others.

1971/**Paul McCartney** announces the formation of **Wings**.

1974/Guitarist **Jeff Baxter** and drummer **Jim Hodder** quit **Steely Dan**. Baxter later joins the **Doobie Brothers**.

1985/**Madonna** tops the British charts for the first time with "Into The Groove."

Born: **Tony Bennett** 1926, **James Hetfield (Metallica)** 1963

Releases: the **Beach Boys'** "Surfer Girl" and **Allan Sherman's** "Hello Mudda, Hello Fadda" (1963)

— Frank Correia

# MANCOW vs. STERN

## Numbers Speak Louder Than Words

|           | MANCOW      | STERN      |                          |
|-----------|-------------|------------|--------------------------|
| <b>#1</b> | <b>11.9</b> | <b>5.7</b> | <b>Adults<br/>18-34*</b> |
| <b>#1</b> | <b>19.1</b> | <b>7.9</b> | <b>Men<br/>18-34*</b>    |
| <b>#1</b> | <b>8.1</b>  | <b>6.8</b> | <b>Men<br/>25-54*</b>    |

# MANCOW



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\*Source: Spring, '97 Arbitron (Chicago)



59.4 million households  
Patti Galluzzi,  
VP/Music Programming

### ADDS

- WU-TANG CLAN Triumph (Loud/RCA)
- FOO FIGHTERS Everlong (Capitol)
- GINUWINE When Doves Cry (550 Music)
- LOCAL H Eddie Vedder (Island)
- SARAH MCLACHLAN Building A Mystery (Arista)
- TOOL Aenema (Volcano)

### EXCLUSIVE

- OASIS D'You Know What I Mean (Epic)

### HEAVY

- AEROSMITH Hole In My Soul (Columbia)
- FIONA APPLE Criminal (Work)
- BABYFACE How Come, How Long (Epic)
- BONE THUGS-N-HARMONY Look Into... (Ruthless/Relativity)
- MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)
- GOD'S PROPERTY Stomp (B-Rite/Interscope)
- MATCHBOX 20 Push (Lava/Atlantic)
- NOTORIOUS B.I.G. Mo Money, Mo Problems (Bad Boy/Arista)
- OMC How Bizarre (Mercury)
- PRODIGY Breathe (Mute/Maverick/WB)
- RADIOHEAD Paranoid Android (Capitol)
- SCARFACE Smile (Rap-A-Lot/Noo Trybe)
- WILL SMITH Men In Black (Columbia)
- SPICE GIRLS 2 Become 1 (Virgin)
- SUBLIME Wrong Way (Gasoline Alley/MCA)
- SUGAR RAY Fly (Lava/Atlantic)
- WALLFLOWERS The Difference (Interscope)
- WU-TANG CLAN Triumph (Loud/RCA)

### JAM OF THE WEEK

- WYCLEF JEAN We Trying To Stay... (Ruffhouse/Columbia)

### STRESS

- BLACKSTREET Fix (Interscope)
- BLUES TRAVELER Carolina Blues (A&M)
- FOXY BROWN Big Bad... (Violator/Def Jam/RAL/Mercury)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- COOLIO I/40 THEVZ C U When U Get There (Tommy Boy)
- SHERYL CROW A Change Would Do You Good (A&M)
- DAVE MATTHEWS BAND Crash Into Me (RCA)
- HANSON Where's The Love (Mercury)
- JEWEL Foolish Games (Atlantic)
- R. KELLY Gotham City (Jive)
- LIVE Turn My Head (Radioactive)
- MARILYN MANSON Man That You... (Nothing/Interscope)
- REEF Place Your Hands (Epic)
- ROBYN Do You Know (What It Takes) (RCA)
- ROME I Belong To You... (RCA)
- THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
- 311 Transistor (Capricorn/Mercury)
- TONIC If You Could Only See (Polydor/A&M)
- U2 Last Night On Earth (Island)
- VERVE PIPE Villains (RCA)

### ACTIVE

- BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive)
- COLLECTIVE SOUL Listen (Atlantic)
- FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)
- FOO FIGHTERS Everlong (Capitol)
- GINUWINE When Doves Cry (550 Music)
- K-CI & JO JO You Bring Me Up (MCA)
- LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)
- LOCAL H Eddie Vedder (Island)
- MAXWELL Whenever, Wherever, Whatever (Columbia)
- SARAH MCLACHLAN Building A Mystery (Arista)
- MOTLEY CRUE Aftaid (Elektra/EEG)
- 98 DEGREES Invisible Man (Motown)
- ORBITAL The Saint (Hrr/London)
- PRIMUS Shake Hands With Beethoven (Interscope)
- REEL BIG FISH Sell Out (Moja/Universal)
- SAVAGE GARDEN To The Moon And Back (Columbia)
- 702 All I Want (Capitol)
- SISTER HAZEL All For You (Universal)
- SNEAKER PIMPS 6 Underground (Virgin)
- SUMMERCAMP Drawer (Maverick/Reprise)
- TOOL Aenema (Volcano)

Video airplay from July 21-27.



50.8 million households  
Lee Chesnut, VP/Music Programming  
Wayne Isaak, Sr. VP/Music & Talent Relations

### ADDS

- 10,000 MANIACS More Than This (Geffen)
- PAULA COLE I Don't Want To Wait (Imago/WB)
- LIVE Turn My Head (Radioactive)
- TEXAS Say What You Want (Mercury)

### XL

- MEREDITH BROOKS Bitch (Capitol)
- SHAWN COLVIN Sunny Came Home (Columbia)
- JEWEL Foolish Games (Atlantic)
- VERVE PIPE The Freshmen (RCA)
- WALLFLOWERS One Headlight (Interscope)

### LARGE

- PAULA COLE Where Have All The Cowboys... (Imago/WB)
- SHERYL CROW A Change Would Do You Good (A&M)
- EN VOGUE Whatever (EastWest/EEG)
- HANSON Where's The Love (Mercury)
- DAVE MATTHEWS BAND Crash Into Me (RCA)
- SPICE GIRLS 2 Become 1 (Virgin)
- LISA STANSFIELD Never, Never Gonna Give... (Arista)
- 10,000 MANIACS More Than This (Geffen)
- WALLFLOWERS The Difference (Interscope)

### MEDIUM

- FIONA APPLE Criminal (Work)
- BLUES TRAVELER Carolina Blues (A&M)
- PAULA COLE I Don't Want To Wait (Imago/WB)
- SARAH MCLACHLAN Building A Mystery (Arista)
- ABRA MOORE Four Leaf Clover (Arista/Universal/Arista)
- OMC How Bizarre (Mercury)
- SISTER HAZEL All For You (Universal)
- THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
- U2 Last Night On Earth (Island)

### CUSTOM

- BABYFACE How Come, How Long (Epic)
- ERYKAH BADU Next Lifetime (Kedar/Universal)
- PAT BENATAR Strawberry Wine (CMC)
- BLACKSTREET Don't Leave Me (Interscope)
- BROWNSTONE 5 Miles To Empty (MJJ/Work)
- BOB CARLISLE Butterfly Kisses (DMG/Jive)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- COLLECTIVE SOUL Listen (Atlantic)
- DEL AMITRI Not Where It's At (A&M)
- GOD'S PROPERTY Stomp (B-Rite/Interscope)
- INDIGO GIRLS Shame On You (Epic)
- R. KELLY Gotham City (Jive)
- DIANA KING I Say A Little Prayer (Work)
- JAMIROQUAI Virtual Insanity (Work)
- PATTI LABELLE When You Talk About Love (MCA)
- LIVE Turn My Head (Radioactive)
- MATCHBOX 20 Push (Lava/Atlantic)
- MAXWELL Whenever, Wherever, Whatever (Columbia)
- MARK MORRISON Return Of The Mack (Atlantic)
- "MY BEST FRIEND'S WEDDING" I Say A Little... (Work)
- LEANN RIMES How Do I Live (Curb)
- ROBYN Do You Know (What It Takes) (RCA)
- SAVAGE GARDEN To The Moon And Back (Columbia)
- SQUIRREL NUT ZIPPERS Hell (Mammoth)
- TEXAS Say What You Want (Mercury)
- TONIC If You Could Only See (Polydor/A&M)
- TONY TONI TONE Thinking Of You (Mercury)
- WIDESPREAD PANIC Aunt Avis (Mercury)

Video airplay from July 21-27.



36 million households  
Lydia Cole,  
VP/Music Programming

### Video Playlist

- MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)
- GOD'S PROPERTY Stomp (B-Rite/Interscope)
- WILL SMITH Men In Black (Columbia)
- PUFF DADDY & FAITH EVANS I/112 I'll Be... (Bad Boy/Arista)
- LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)
- R. KELLY Gotham City (Jive)
- K-CI & JO JO You Bring Me Up (MCA)
- PATTI LABELLE When You Talk About Love (MCA)
- EN VOGUE Whatever (EastWest/EEG)
- WYCLEF JEAN We Trying To Stay... (Ruffhouse/Columbia)

Information for week ending July 18.

### Rap City Top 10

- MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)
- JAY-Z Who You Wit (Qwest/WB)
- LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)
- WYCLEF JEAN We Trying To Stay... (Ruffhouse/Columbia)
- LOST BOYZ Love, Peace &... (Group Home/Universal)
- BONE THUGS-N-HARMONY Look Into... (Ruthless/Relativity)
- MASTER P If I Could Change (No Limit/Priority)
- SCARFACE Smile (Rap-A-Lot/Noo Trybe)
- NOTORIOUS B.I.G. Mo Money, Mo Problems (Bad Boy/Arista)
- CRU Just Another Case (Def Jam/Mercury)

Information for week ending July 17.

## TELEVISION

### TOP TEN SHOWS JULY 7-13

Total Audience  
(97 million households)

- 1 Seinfeld
- 2 MLB All-Star Game
- (tie) 20/20
- 4 ER
- 5 Primetime Live
- 6 Suddenly Susan
- 7 Dateline NBC (Tuesday)
- 8 Dateline NBC (Monday)
- (tie) Touched By An Angel
- 10 60 Minutes

### Teens 12-17

- 1 Sabrina The Teenage Witch
- 2 Clueless
- 3 Boy Meets World
- 4 MLB All-Star Game
- 5 ER
- 6 Seinfeld
- 7 The Simpsons
- (tie) Step By Step
- 9 Suddenly Susan
- 10 Men Behaving Badly

Source: Nielsen Media Research

### COMING NEXT WEEK

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

### Tube Tops

The BarKays, Cameo, George Clinton & The P-Funk All-Stars, Larry Graham & Graham Central Station, Evelyn "Champagne" King, Jeffrey Osborne, and the Temptations perform on "Sinbad's Summer Jam 3: '70s Soul Music Festival," a two-hour HBO special (Sunday, 7/20, 9pm).

### Friday, 7/18

- Motley Crue, "The Tonight Show With Jay Leno."
- Live, "Late Show With David Letterman."
- Coolio, "Late Late Show With Tom Snyder."

### Saturday, 7/19

- Nil Lara and Bobby McFerrin perform on PBS's "Sessions At West 54th" (check local listings).

### Monday, 7/21

- Tanya Tucker is profiled on A&E's "Biography" series (8pm ET/5pm PT).
- James House, "Prime Time Country" (TNN, 9pm ET/6pm PT).
- Rhett Akins, Gary Allan, and Daryle Singletary perform on "Monday Night Concerts With Ricky Skaggs" (TNN, 10pm ET/7pm PT).
- Pam Tillis, "Jay Leno."
- Puff Daddy, "David Letterman."

### Tuesday, 7/22

- Maxwell performs on "MTV Unplugged" (10pm).
- John Hiatt, "David Letterman."
- Fun Lovin' Criminals, "Late Night With Conan O'Brien."

### Wednesday, 7/23

- John Anderson, "Prime Time Country."
- Radish, "David Letterman."
- INXS frontman Michael Hutchence, "Tom Snyder."

### Thursday, 7/24

- Big House, "Prime Time Country."
- k.d. lang, "David Letterman."
- Sugar Ray, "Conan O'Brien."

## FILMS

### WEEKEND BOX OFFICE JULY 11-13

- |  |         |
|--|---------|
| 1 Men In Black (Sony)                        | \$30.06 |
| 2 Contact (WB)*                              | \$20.58 |
| 3 Face/Off (Paramount)                       | \$12.33 |
| 4 Hercules (Buena Vista)                     | \$8.33  |
| 5 My Best Friend's Wedding (TriStar)         | \$8.32  |
| 6 Out To Sea (Fox)                           | \$4.15  |
| 7 Batman & Robin (WB)                        | \$4.08  |
| 8 Con Air (Buena Vista)                      | \$2.89  |
| 9 A Simple Wish (Universal)*                 | \$2.73  |
| 10 The Lost World: Jurassic Park (Universal) | \$1.35  |

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

### COMING ATTRACTIONS:

This week's openers include "Nothing To Lose," starring Martin Lawrence and Tim Robbins. The film's Tommy Boy soundtrack sports Coolio f/40 Thevz's "CU When U Get There" as well as Lil' Kim's "Not Tonight (Ladies Night)," which samples Kool & The Gang's "Ladies Night" and features Da Brat, Missy Elliott, TLC's Left Eye, and WQHT/New York's Angie Martinez. The CD also highlights cuts by Naughty By Nature, Queen Latifah, Master P f/TRU & Mercedes, Eightball & MJG, Outkast, Oran "Juice" Jones & Stu Large f/ Camp Lo, and others.

"George Of The Jungle," starring Brendan Fraser in the title role, also opens this week. The film's Walt Disney soundtrack contains two versions of the TV cartoon's theme song — one by Presidents Of The United States Of America, the other by "Weird Al" Yankovic — as well as Johnny Clegg & Savuka's "Dela (I Know Why The Dog Howls At The Moon)," the Surfaris' "Wipe Out," and a rendition of "My Way" by John Cleese as the voice of "Ape."

Opening in limited release this week is "Kiss Me Guido," starring Nick Scotti. Scotti contributes "I'm Gonna Shout" to the film's forthcoming DV8/A&M soundtrack, which also showcases new songs by 3rd Party ("Can U Feel It"), Love Tribe ("Stand Up [Narcotic Mix]"), Panic Patrol ("Out Of Control"), and Martha Wash ("Magic Charms"). Tunes by Gloria Gaynor, Machine, La Flavour, Miquel Brown, Edwin Starr, Carol Jiani, and the Gap Band complete the LP.

## VIDEO

### NEW THIS WEEK

- PRIVATE PARTS (Paramount)
- Based on Howard Stern's book of the same name, this feature film stars the "King Of All Media" and sidekicks Robin Quivers and Fred Norris and sports a Warner Bros. soundtrack with the recent Porno For Pyros single "Hard Charger"; Stern himself does two tracks with Rob Zombie and the Dust Brothers, respectively. Cuts by Marilyn Manson, the Ramones, Ozzy Osbourne w/Type O Negative, Green Day, Deep Purple, Cheap Trick, Ted Nugent, Van Halen, and AC/DC complete the CD.



Avg. Gross (in 000s)

- | Pos. | Artist                    | Avg. Gross (in 000s) |
|------|---------------------------|----------------------|
| 1    | U2                        | \$2332.3             |
| 2    | OZZFEST '97               | \$586.4              |
| 3    | R. McENTIRE/BROOKS & DUNN | \$553.7              |
| 4    | PHIL COLLINS              | \$504.9              |
| 5    | CELINE DION               | \$481.0              |
| 6    | JOHN MELLENCAMP           | \$474.5              |
| 7    | METALLICA                 | \$461.3              |
| 8    | DAVE MATTHEWS BAND        | \$458.7              |
| 9    | TINA TURNER               | \$405.9              |
| 10   | KISS                      | \$320.5              |
| 11   | RUSH                      | \$268.7              |
| 12   | BUSH                      | \$243.3              |
| 13   | BARRY MANILOW             | \$229.4              |
| 14   | NO DOUBT                  | \$226.7              |
| 15   | ALAN JACKSON              | \$223.7              |

Among this week's new tours:

- MEREDITH BROOKS
- CORROSION OF CONFORMITY
- DISHWALLA
- EMERSON, LAKE & PALMER
- ENUFF Z'NUFF
- DARYL HALL & JOHN OATES
- LION ROCK
- TED NUGENT

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings. (800) 344-7383; California (209) 271-7900.



21 million households  
Liz Kiley,  
VP/Programming

### National Top 20

- WILL SMITH Men In Black (Columbia)
- LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)
- PUFF DADDY & FAITH EVANS I/112 I'll Be... (Bad Boy/Arista)
- HANSON Where's The Love (Mercury)
- NOTORIOUS B.I.G. Mo Money, Mo Problems (Bad Boy/Arista)
- MARY J. BLIGE I Can Love You (MCA)
- VARIOUS ARTISTS The Jock Jam (Tommy Boy)
- BACKSTREET BOYS Quit Playing Games... (Jive)
- DRU HILL Never Make A Promise (Island)
- SPICE GIRLS 2 Become 1 (Virgin)
- COOLIO I/40 THEVZ C U When U Get There (Tommy Boy)
- BONE THUGS-N-HARMONY Look Into... (Ruthless/Relativity)
- MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)
- WYCLEF JEAN We Trying To Stay... (Ruffhouse/Columbia)
- HANSON Mmm Bop (Mercury)
- MASTER P If I Could Change (No Limit/Priority)
- ROME Do You Like This (RCA)
- FUNKMASTER FLEX I/IVORY Relax And Party (Loud)
- GINUWINE I'll Do Anything (550 Music)
- RAMPAGE w/BILLY LAWRENCE Take It To... (EastWest/EEG)

Most requested for week ending July 18.

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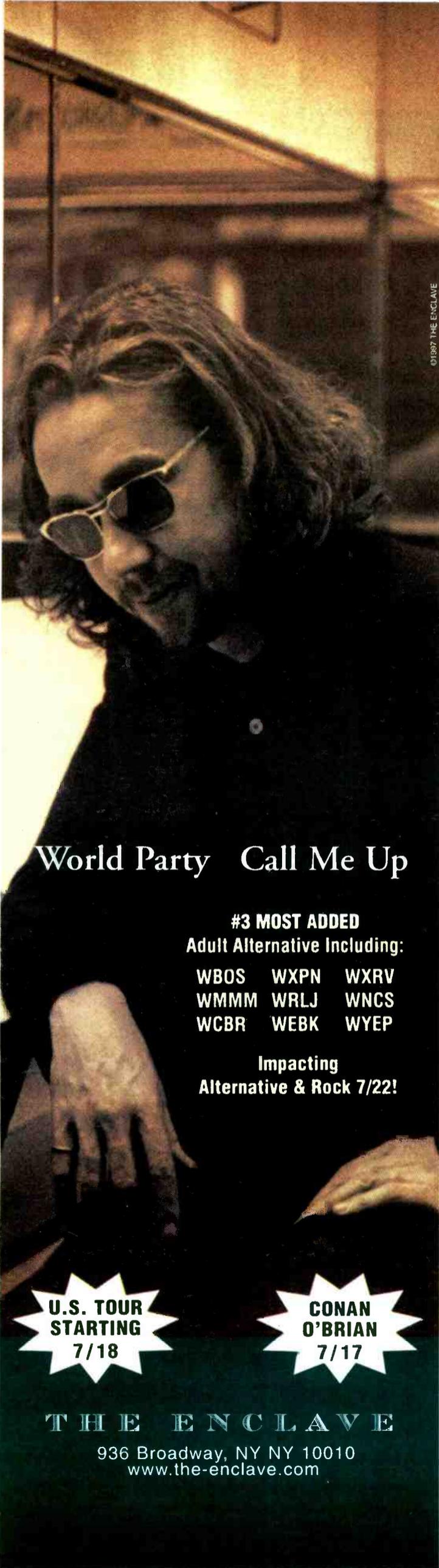
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# STREET TALK®

## The Big Wake-Up Shake-Up

**T**here were changes a-plenty in morning drive in top 10 markets this week:

- In Dallas, Active Rocker **KEGL** dropped **Howard Stern** in favor of a fulltime "pure rock" approach. "Howard is a great showman," said Eagle GM Dennis Frawley, "but our focus will be on music, which means that tough decisions need to be made. Stern's high ratings did not translate into the ad dollars needed to justify the expense of his contract. We simply could not make the economics work, nor was it consistent with our long-term product strategy." Frawley added that since Stern's employer, CBS, owns seven Dallas stations, "it is not unreasonable to expect that



**KIIS's ELLEN K. GETS SOME EXPOSURE** — Rick Dees's morning sidekick Ellen K. reveals more of herself (okay, all of herself) in this month's Playboy Magazine.

### Rumors

- What will be Bonneville's next move in Chicago? All eyes are on **WPNT**, where OM/PM Lorrin Palagi and GSM John Tyler, along with about a dozen other staffers, have exited since Bonneville took over a week and a half ago. Lynne Murray is handling interim PD duties. Will the company launch another CHR on WPNT to complement Hot AC sister WTMX? GM Chuck Williams had no comment. And what's happening with WLUP?
- Is current El Dorado Communications National PD **Bob Perry** close to inking a lucrative CHR consulting deal?
- Will KYLD/SF's **Elvis & JV** morning show e-x-p-a-n-d its presentation?
- What two major indies are looking to join forces?
- Now that **ARS** has secured the **WTPX** calls for its sign-on in West Palm Beach, can we expect the station's format to be similar to that of the former TPX/Miami?
- Is **Evergreen/Chancellor** angling to acquire another station in the Big Apple? If a deal does go down, will the station become the new home of Stern nemesis and Evergreen syndicated morning driver **Man-cow**?
- Will **KIOI/SF** afternoon driver **Ryan Seacrest** return to KYSR/L.A.? Will he join a team that includes **WMVP/Chicago** morning driver **Jonathon Brandmeier**, who is reportedly in final negotiations to become Star's new morning man?
- Now that **J.J. Cook** has left his post at Broadcast Programming, which Top 25 Midwest market is he about to land in?
- **WZEE/Madison, WI** PD **John Harrison** exits, with no replacement named. Will afternoon driver **Catfish Cooper** or Promo Dir. **Bonnie Oleson** step in as PD?
- Now that **WBHT/Wilkes-Barre APD/MD** Danny Ocean has accepted the APD/MD gig for **KOYT/SF**, is **WBHT PD** and syndicated host **Kid Kelly** being heavily courted for major gigs on both the East and West Coasts?

our decision will not only benefit the Eagle but could prove to be a windfall for another station."

- Alternative **KITS/SF** morning guy **Alex Bennett** pulled his final shift last Friday (7/11). While midday host **Roland West** fills in, **ST** hears that PD Richard Sands is about to announce Bay Area-based comedian **Johnny Steele** as Bennett's replacement (and not Howard Stern, as widely speculated).

- **WUSN/Chicago** morning personality (and former General Program Manager) **J.D. Spangler** has resigned from the CBS Country outlet. The surprise move came down late Monday afternoon (7/14); Spangler couldn't be reached for comment. Spangler joined **US99** nine years ago as PD and took over mornings in 1989.

Continuing in mornings are the other two members of the morning show, **Ramblin' Ray Stevens** and MD **Trish Biondo**. VP/GM **Steve Ennen** says mornings will take on a new direction, telling **R&R**, "Our main competitor is **AC WLIT**, which plays a lot of music. So we're going to become much more music-intensive."

### My Favorite Martian ... Promotions

With NASA's Pathfinder mission generating a huge buzz from the planet Mars, many stations have been joining in to celebrate the event. **WRCX/Chicago** is presenting the "Mars &

Continued on Page 28

(advertisement)

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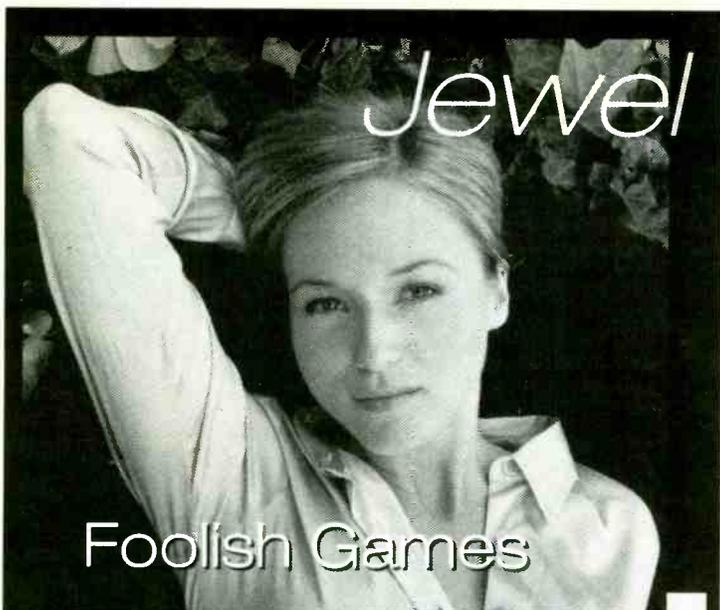
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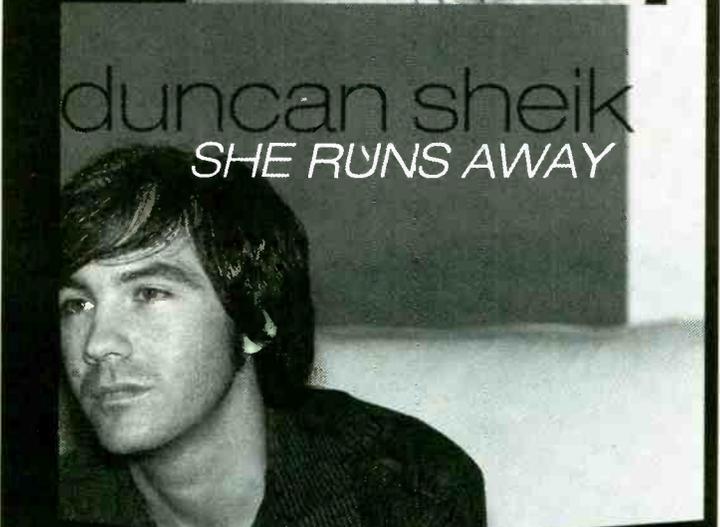
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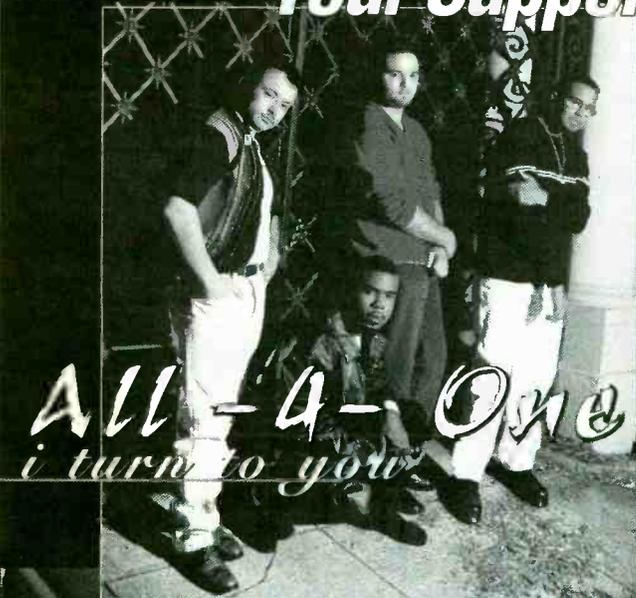
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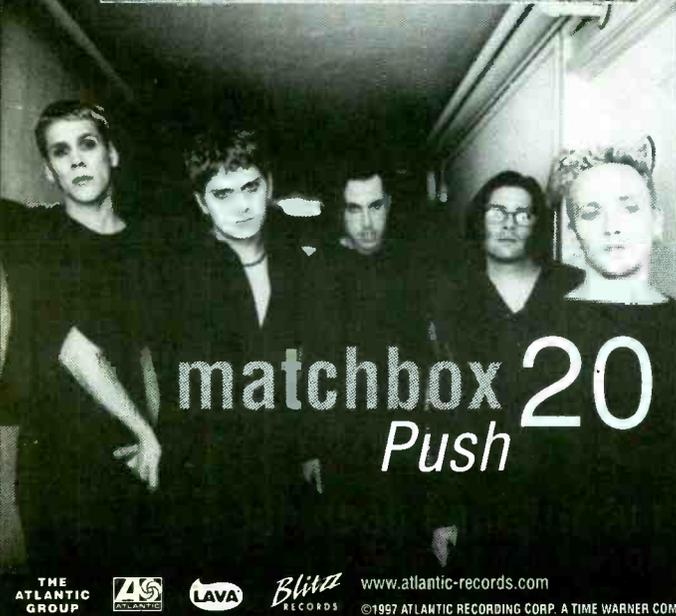


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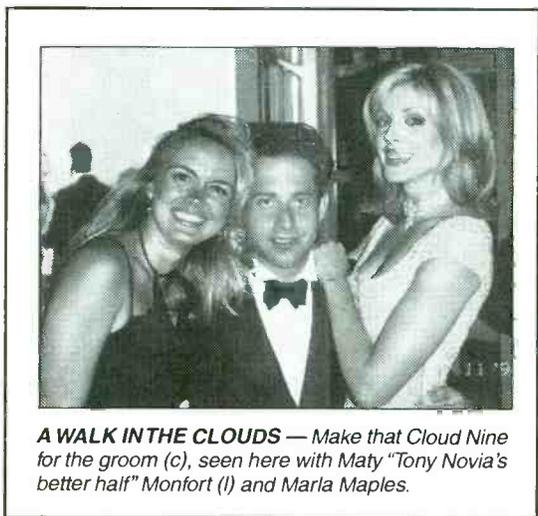
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# STREET TALK®

Continued from Page 26

Guitars Weekend" by giving away Mars candy bars, "X-Files" merchandise, "Men In Black" movie passes, planetarium tickets, Sammy Hagar's "Marching To Mars" CD, and tickets to Hagar's concert. The grand prize is a trip to Roswell, NM. Also adding to the "red planet" hype is **WBLM/Portland, ME**, which is providing trips to Mars ... Mars Hill, ME, that is!



**A WALK IN THE CLOUDS** — Make that *Cloud Nine* for the groom (c), seen here with Maty "Tony Novia's better half" Monfort (l) and Marla Maples.

**WHYT/Detroit** drops its calls in favor of WPLT, matching the "Planet" slogan the station's been using since 1995. The WPLT calls became available when a non-commercial station at the SUNY/Plattsburgh changed to WQKE last month. Since WHYT is owned by ABC, could it be possible that a Disney donation helped persuade the college to make the 'PLT calls available? And we're almost sure that this is just an incredible coincidence, we couldn't help but notice that the *M Street Radio Directory* lists the station's PD as Michael Eisner!

The **Country Music Association** held its quarterly board meetings this week in Washington, DC. VP Al Gore hosted Thursday night's "casual evening on the lawn," featuring acoustic performances by Patty Loveless, Kathy Mattea, Kim Richey, and Lee Roy Parnell.

## WXRT's Winer Gets Keys To The Windy City

Mayor Richard M. Daley proclaimed July 4 **Norm Winer Day** in Chicago. The 'XRT/Chicago VP/Programming received the honor for his career accomplishments, including his placement on the "Chicago 100" list as one of the most notable contributors to the Chicago arts tradition.

**SJS Entertainment** has inked its first two affiliates to carry WQHT/NY morning duo **Ed Lover & Doctor Dre**. WJBT/Jacksonville and KXHT-FM/Memphis will begin airing the show Monday (7/21).

Today (7/18), all ears will be on WFNX/Boston. Owner **Stephen Mindich** (who also publishes the alternative weekly *Boston Phoenix*) plans to broadcast a live reading of "Howl," a poem by the late Allen Ginsburg. The problem? The work contains many of the "seven dirty words" the FCC doesn't like to hear. The station is also tempting fate by holding the reading from 6-7pm, outside of the 10pm-6am "safe harbor." Mindich told the *Boston Globe*, "We are a medium to communicate, and I can make that decision. I don't have to worry about Wall Street or what a board of directors will say. If there is an FCC problem, I will deal with it."

Congratulations to Columbia VP/Pop Promo **Charlie Walk** and new bride **Lauran Miller**, who were married in high fashion and

Continued on Page 30

## Rumbles, Pt. 1

- After his three-week suspension, all-Sports WQAM/Miami host **Hank Goldberg** returned to the air this week.
- Alternative XHRM/SD promotes Ops. Mgr. **Jay Isbell** to PD, MD **Brynn Capella** to APD, and Prog. Coord. **Greg Pearson** to AMD/Creative Dir.
- WQCD/NY morning show co-host **Jim Kerr** exits, will we see him end up doing NY Talk radio?
- Former WIOT/Toledo OM/PD **Lyn Casye** is named PD/midday host at crosstown WJZE.
- Former KIZN/Boise, ID PD **Lance Tidwell** is the new PD/PM driver at KTOM-AM & FM/Monterey-Salinas.
- KCLD/St. Cloud, MN afternoon driver **Steve Hunter** adds PD stripes, replacing **John Ramsey**, who rises to OM of KCLD and sisters KZPK and KMSI. KCLD middayer **Cheryl West** also tacks on MD stripes.
- WKCI/New Haven Prod. Dir. **Brian Jester** takes similar duties at Radio Disney.
- CHR KDRE/Little Rock PD **Mike Allen** exits and is replaced by owner/morning driver Neal Ardman.
- WMSI/Jackson, MS MD **Rick Adams** has been elevated to PD at sister WKTF.
- WHTZ/NY middayer **Lisa Taylor** has signed a two-year contract extension.
- KYEA/Monroe, LA's **Rockey Love** joins crosstown Urban AC KTRY as PD.
- Diva replaces Kelly Karson as PD at Urban WHNR/Lakeland, FL.

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# STREET TALK®

Continued from Page 28

high tech during a spectacular, star-studded ceremony and reception at the Four Seasons Hotel in Boston on Saturday (7/12).

**Steve Kolbe**, staff announcer with all-Sports **WTEM-AM/DC** since 1992, will replace Ron Weber as the voice of the Washington Capitals. Weber has done play-by-play for the NHL club since its inception in 1974 and has never missed one of the team's 1936 games.

## Imus Is No Stuffed Shirt?

Syndicated WFAN/NY morning man **Don Imus** is selling his Southport, CT mansion for \$2.2 million. Why? Because he says his neighbors are "stuffed shirts." Although local residents think that Imus — who is moving into a four-acre, \$5.9 million estate in even-more-conservative Westport — is getting a laugh at their expense, the *Connecticut Post* reports that many residents actually agree with the assessment.

Congrats to **Atlantic Records** recording artist **Jewel**, who is featured on the current cover of *Time* magazine.

Three cheers to **Jacor** Nat'l/Dir. Prog. **Gene Romano** and his wife, Barbara, on the birth of their third child, Nicholas, on June 30.

Condolences go out to All Access's **Joel Denver** and wife **Ria** on the death of her mother Julia Sinclair, 79, who passed away Tuesday (7/15).

## Rumbles, Pt. 2

- Former WMGI/Terre Haute, IN PD/morning driver **Beau Richards** picks up weekends at WZPL/Indianapolis.
- KLOS/L.A. night host **Long Paul** and late-night host **Randy Maranz** both exit.
- Former WLRQ/Melbourne PD **Dave Kelly** rejoins for mornings.
- KLYV/Dubuque, IA nighttimer **Jammin' Joe Malone** joins WKSZ/Green Bay, WI for nights.
- WCCO-AM/Minneapolis midday talk host **John Williams** is returning to WGN/Chicago — where he started his career as an intern — on September 2 as early afternoon personality, according to the *Chicago Sun-Times*.
- WPYX/Albany longtime morning hosts **Mason & Sheehan** join crosstown Classic Rock **WXCR**.
- WUSL/Philly middayer **Cherry Bomb** (aka Cherry Martinez) is the new nighttimer at KPWR/L.A.
- Classic Rock WXCD/Chicago taps **Karyn Haney** as Prog. Asst./Morning Producer/weekend personality.

RADIO & RECORDS



1

- **G. Michael Donovan** promoted to Entercom/Seattle Pres.
- **Todd Fisher** named Capitol Broadcasting Dir./Prog., with PD duties for WWMX/Baltimore.
- **Marv Nyren** elevated to WFOX/Atlanta GM.
- **Bill Glasser** grabs WFNX/Boston PD gig.
- **Denny Sanders** steps up to WMJI/Cleveland PD post.

5

- **Scott Borchetta** boosted to MCA/Nashville VP/Field Promo.
- **Johnny Michaels** lassoes WYNY/NY PD post.
- **Tony Fields** aces KACE/L.A. PD gig.
- **Hector Hannibal** tapped as WHQT/Miami PD.
- Hot AC **WKQX/Chicago** flips to Alternative.

10

- **Mike Bone** confirmed as Pres. of Chrysalis Records.
- Elektra/Asylum Records sets **Dave Urso** as Sr. VP/Promo and **Hale Milgrim** as Sr. VP/Mktg.
- **Gabe Baptiste** becomes KBPI/Denver PD.
- **Bill Minckler** made KKCW/Portland PD.

15

- **Ray Harris** set as Solar Records Pres.
- **George Wolfson** appointed WKHK/NY VP/GM.
- **Bruce Holberg** hired as WFIL & WUSL/Philadelphia VP/GM.
- **Freddie Snakeskin** selected as KROQ/L.A. PD.

20

- **Roger Skolnik** appointed WDAI/Chicago PD.
- Promoted to Production Director: **Mark Larson** at KFMB-AM/San Diego and **Gene Knight** at KFMB-FM.
- **Bill Moyes** forms The Research Group.

## Records

- ST congratulates Interscope's **Brenda Romano** and Mercury's **Chris Lopes** on the birth of Alexandra Lopes on Wednesday (7/2), as well as MCA Sr. VP **Skip Bishop** and his wife Diane on the new addition of Alice Bernadette to their family.
- Relativity National Mix Show Manager **Pete Manriquez** exits due to family reasons.
- As part of an overall restructuring plan, Island eliminated a number of staffers, including seven people in promotion, seven in sales, one in publicity, and one in production. No senior execs were dismissed, but Director/AC Promo **Debbie Cerchione** and Dir./College Promo **John Rosenfelder** were let go. The plan was designed to move the label back to a more regional approach.

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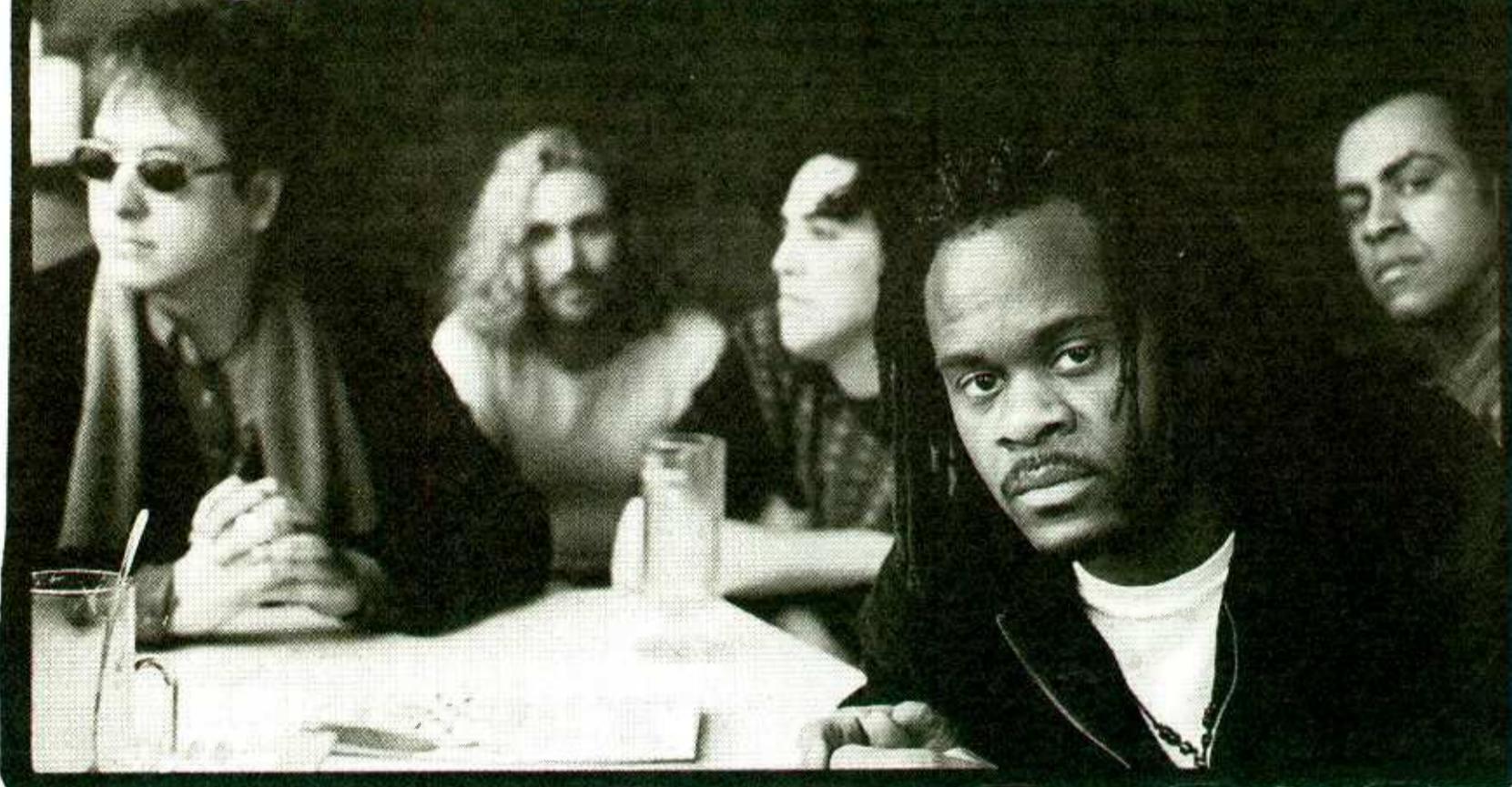
|      |      |      |      |
|------|------|------|------|
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-Ken Benson & Tommy Austin, KKRZ Portland
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-Jon Ivey, WXKS
- WNCI** 65 spins. "#1 females, #2 females 25-29, #4 overall. 91% familiar. 7% favorite, 0% burn. Enough said."  
-John Dimick, WNCI, Columbus
- WAPE** 40 spins. "After minimal spins this record came in #11 in research! 90% positive with females 18-34, 9% burn, #6 potential. 94% familiar. We are moving this record up."  
-Tony Mann, WAPE

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**Katz**

Continued from Page 1

of the big groups are probably thinking hard this morning about finding a new rep. It would be a little disingenuous of anyone to say, "Our reps are going to do just as good a job for you as they're going to do for our stations."

Evergreen Chairman/CEO Scott Ginsburg, who is CEO-designate of the new Chancellor Media operation, heard the criticism immediately and was prepared with a comeback. He told **R&R**, "This is going to be a stand-alone operation, and I don't see there being an issue [with Chancellor Media's ownership]. Katz has been a stand-alone entity, and it will continue to be a stand-alone. We are lending our business acumen.

"Right now, every radio company is diversifying from pure radio. Some companies are in tower management, some are in research, and all of us are using each others' services on some level. All of the companies are being run in a prudent way and with a great deal of integrity."

Ginsburg noted that "we are doing business with almost every radio business in the country as they are with us on almost every level" and that the businesses maintain a balance of integrity and competition regardless of who owns what. Ginsburg acknowledged some group owners might be reluctant about the new owner, but encouraged them to "trust but verify" — a phrase coined by President Reagan regarding a

U.S. missile treaty with the Soviets.

In an interview with **R&R**, Interop Chairman Ralph Guild said he doesn't think the Chancellor/Evergreen/Katz deal "will have any effect on the industry. Every broadcaster will do what is in his or her company's best interest."

Ginsburg said he was aware Katz had been discussing deals with "several other groups," but that after discussions with Chancellor became "serious," the deal took "only about seven to eight days" to complete.

"It was a business negotiation that had every dynamic — from management, new owner, old owner — but went very smoothly and very quickly," Ginsburg said.

Katz President/CEO Tom Olson said, "All of us at Katz Media are extremely pleased to join the Evergreen and Chancellor teams, whose senior executives have a proven track record and an intimate knowledge of our business and who share our commitment to the industry. We believe our alliance will further strengthen Katz Media, creating synergies and efficiencies that will enhance our ability to serve the needs of our clients, the advertising community, and our employees."

Olson, Katz radio chief Stu Olds, and TV head Jim Beloyianis would continue to direct the company under the new parent organization.

**First Rep Firm**

Katz, the nation's first media representation firm, opened its doors on New York's Park Row nearly 110 years ago. In the 1930s, Katz expanded its client list to radio stations and then signed its first TV client in

1947. The company now is retained by more than 2000 radio stations, 340 TV outlets, and numerous cable systems, web sites, and other interactive media providers.

The company has been on the market for more than a year, and sources say part of the buyer's impetus for purchasing the firm was to make certain that one of its competitors did not get the operation.

Thomas Hicks — chairman of Chancellor Broadcasting, Chairman/CEO of Hicks, Muse, Tate & Furst Inc., and Chairman-designate of the new Chancellor Media — said his companies recognize Katz "has built a strong franchise and a quality brand name as the nation's premier media representation company. This transaction will provide Katz Media with the financial resources and operating autonomy necessary to retain and attract the most talented personnel and invest in the most advanced technology and thereby continue to best serve its thousands of [media] clients."

Could Katz actually draw pure-radio Chancellor into other acquisitions that could include television stations and other media? "Initially, no," Ginsburg told **R&R**. "We are still focused on radio business. After that, we'll be looking at other opportunities."

Completion of the deal, which is subject to the Hart-Scott-Rodino waiting period and governmental approval, is expected to close by late September, the company said. Department of Justice spokeswoman Gina Talamona told **R&R** that no decision has been made as to whether the DOJ will review the sale or if it will be reviewed by the Federal Trade Commission.

**R&R** Washington Associate Editor Heather Van Slooten contributed to this story.

**Rodrigues**

Continued from Page 1

"Working at **R&R** and witnessing the changes in the radio industry over the past several years has been fascinating," Rodrigues said. "Our stated goal here is to provide the people of this industry the information and tools to master those changes. That's why we have assembled a team that includes two former GMs, eight major-market PDs, nine MDs, and even more people with on-air, sales, and record industry backgrounds. Add to that our fine journalists in Washington, Nashville, and here in L.A., and

**Changes**

Continued from Page 15

timer **Rick Hummer** exits with no replacement named ... **KSMB/Lafayette, LA** overnighter **Mitch Palmer** adds Production Dir. duties ... **KWTX/Waco, TX** overnighter **Jeff Miles** adds MD duties ... **WKHQ/NW Michigan** swinger **John Day** exits and is replaced by **Jake Domino** ... **KYLD-FM** has a new address: 340 Townsend, Ste. 4-949, San Francisco, CA 94107-1633. Phone: (415)

**Tenenbaum**

Continued from Page 1

ning for the label in all areas outside of A&R.

"We're thrilled to have someone of Bruce's caliber on board," Waronker said. "We're counting on him to bring the same kind of talent for growth and development he demonstrated at Left Bank, MCA Records, and Atlantic Records. And we know it's going to be a lot of fun having him around."

Tenenbaum added, "Leaving Left Bank and [CEO] Allen Kovac is the toughest thing I've ever had to do. But the opportunity to build a new company and be involved with Mo, Lenny, Michael, and Goldie is something I couldn't pass up. They understand what it means to create an environment in which artists and executives can thrive. The future looks brilliant."

Before joining Left Bank in 1995, Tenenbaum was MCA Records' Sr. VP/Promotion, working for the label between 1991-95. He began his career at Atlantic Records in college promotion and spent 12 years at that label in various promotion posts. He will continue working with Left Bank artists during his transition to DreamWorks.

**Manella**

Continued from Page 3

portunity," Manella told **R&R**. "I'm very fortunate to work for Alliance Chairman/All-Pro President Willie Davis and Alliance CEO/Shamrock President William Lynett. They easily could have sold their stations — they certainly had opportunities to do so. But forming the Alliance speaks volumes about their commitment to Milwaukee. This job will be a challenge, but one that I'm very much up for."

we end up with an editorial department of 35 dedicated professionals whose singular purpose is to better this industry. This is a great place to be!"

Rodrigues first joined **R&R** in 1983 as AC Editor, staying for two years. He rejoined the company in 1987 as a general assignment editor and was promoted to Managing Editor in 1990. In between, he was OM of Emmis's KMGG/Los Angeles (now KPWR). He also was MD of KMPC/L.A. and OM for KIDD/Monterey. He began his career in the newsroom of KFRC/San Francisco.

356-0949; fax: (415) 538-5977.

**Country:** Changes at KYCY/San Francisco: **Jo Thomas** moves from nights to afternoons. **APD Steve Jordan** adds interim nighttime duties ... **Greg Frey** is elevated to APD/evenings and **Terry King** joins for afternoons at KCYY/San Antonio ... **Deana Romero** is the new MD at KTEX/McAllen-Brownsville ... **WTCR/Huntington-Ashland, WV** morning show contributor **Clint McElroy** adds middays ... **Stanley B.** exits mornings at WKXB/Wilmington, NC.

**OwensMAC**

Continued from Page 3

ing our hometown."

Other entities owned by Owens Broadcasting and MAC America, which also owns independent television station KTVK in Phoenix, will not be affected.

**KKLT**

Continued from Page 3

One of his first duties was hiring former WLTJ/Detroit programmer **Brad Waldo** as PD of AC KKLT. Gallu noted, "Brad brings a powerful and effective combination of programming, marketing, promotion, and coaching skills that will enable us to develop and execute strategic plans that will build a strong position."

Before joining WLTJ, Waldo programmed KCMO-AM & KLTH-FM/Kansas City.



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**Thompson**

Continued from Page 3

created. Philadelphia is a great radio market, and 'DB controls the Talk hill. That success will be added to by having the station reflect the town and smell like a hoagie and a cheesesteak!"

Aside from the syndicated Dr. Laura Schlessinger and Rush Limbaugh programs, WWDB airs local programming in morning drive and after 3pm daily. It also airs Frank Sinatra music on Saturday and Sunday nights.

Thompson programmed 'CAU until August 1990. Prior to that, he served as PD of WABC-AM/New York and WCNN-AM/Atlanta. He began his radio career as a producer to talk host Bob Grant at WMCA/NY in the early '80s.

**Duckworth**

Continued from Page 3

liever in formulas, but there are customized strategies you can use from ideas that are built from market to market."

Duckworth joined WDBO in April 1990. Between 1983-89, he served as PD of KVAN-AM (later KMJK-AM)/Portland and has also programmed Country, AC, and Full Service stations in Santa Rosa, CA and Salem, OR. His first programming gig was at the former KORI-FM/Portland in 1976.

**KOYT**

Continued from Page 1

our primary demo. The station will be very uptempo, hit-oriented, straight-ahead CHR, with a little dance lean ... but after all, that's what CHR is."

As far as staffing goes, the station will run jockless but highly produced until Edwards finds an on-air staff of "natural, real, hip, compelling, and interesting communicators who are into the music and best reflect the audience." Edwards told **R&R** at press-time he has struck a deal to hire WBHT/Wilkes-Barre Asst. PD/MD **Danny Ocean** for similar duties at Z-95.7.

**Warfield**

Continued from Page 3

phia," stated Evergreen Exec. VP Ken O'Keefe. "His extensive and successful experience in large-market radio management will provide us with exceptional leadership at WDAS-AM & FM."

Warfield added, "WDAS has established itself as the premier radio station in Philadelphia. I'm excited to become a part of the heritage of such a successful station."

Warfield served as Sr. VP/GM of Uptown Records since February 1996. Prior to that, he held VP/GM posts at WRKS/New York for five years and WBSL/NY for 12.

## News And Talk Formats Under A Microscope

### ■ AccuTrack '97 report takes an in-depth look at audience trends

Last week's News/Talk column highlighted a few tidbits found in **Strategic Media Research's** AccuTrack National Format Trend Study for 1997. A space shortage prevented us from detailing the results from N/T's sister formats (all-News, all-Talk, "Young Talk," and Sports Talk). You'll find capsule profiles on all of these formats, along with Public radio — which shares quite a bit with these formats — listed below.

The AccuTrack format study was conducted in these Top 20 markets: Boston, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Miami/Ft. Lauderdale, New York, Philadelphia, San Diego, San Francisco, and Seattle.

How do the various N/T formats rate? Here's a 12+ cume ranking of the principal Talk formats along with core listening figures, a "conversion rate" (the percentage of cume that constitutes a format's core audience), and listening share. (See Table I.)

Table II shows how each of the Talk formats indexes against the general population by demo cell. Example: N/T has a 130 among 45-54 adults, which means it outdraws listeners in that demo 30% better than all stations combined.

Here are capsule profiles of the various N/T formats:

#### News/Talk

Some of this data ran last week, but here's a recap: News/

Talk shares cume with the following formats (percentage of that cume is shown in parentheses): all-News (25%), Sports Talk (17%), Oldies (13%), Classical (10%), Nostalgia (10%), Country (9%), Public (9%), Classic Rock (9%), and AC (9%). Format where it made most of its gains in the last six months: "Don't Know" (8%); second place: News (2%). Format to which it lost the most audience: Non-use (4%); second place: News (1%). News/Talk had a net gain of 187,000 cume listeners between 1996-1997. Strongest indexing sales demo (percentage of cume that's in this demo): 35-64 (54%). Male/female ratio: 47/53.

#### All-News

All-News shares with the following formats (percentages in parenthesis): N/T (20%), Sports Talk (15%), Oldies (13%), Talk (12%), NAC/Smooth Jazz (11%), Classical (10%), Public (10%), AC (9%),

Soft AC (8%), CHR/Pop (8%). Most of its gains came from: "Don't Know" (8%). Most of its losses were to: Non-use (4%). Second place: N/T (2%). All-News had a net gain of 163,400 in cume. Strongest sales demo: 35-64 (53% of its cume is in this demo). Male/female ratio: 55/45.

#### Public

Greatest audience sharing: Classical (20%), all-News (18%), Alternative (17%), NAC/Smooth Jazz (16%), N/T (13%), Adult Alternative (11%), Active Rock (10%), Oldies (10%), CHR/Pop (9%), CHR/Rhythmic (9%). Most of its gains came from: "Don't Know" (8%). Eight formats tied for second place (1%). Most of its losses were to: Non-use (3%). Seven formats tied for second place (1%). Public radio had a net gain of 116,200 listeners between '96 and '97. Although not a commercial format, its strongest sales demo is 35-54 (52%). Male/female: 55/45.

#### All-Talk

Greatest audience sharing: News (28%), Sports Talk (14%), N/T (14%), Oldies (12%), NAC/Smooth Jazz (11%), AC (10%), Nostalgia (10%), Public (9%), Country (9%), Active Rock (9%). Most gains came from: "Don't Know" (6%). Nine stations tied for second (1%). Most losses were to: Non-use (3%). Second place: News (2%). All-Talk experienced a net gain of 104,600 in cume over the past year. Strongest sales demo: 35-64 (58% of cume is in

R&R invites your perspectives on the News/Talk format. Submit letters or guest columns to Managing Editor **Ron Rodrigues** at [ronr@ronline.com](mailto:ronr@ronline.com).

**Table 1**

| Format      | Cume* | Core Conversion<br>Listeners* | Rate | Share |
|-------------|-------|-------------------------------|------|-------|
| News        | 7.83  | 2.92                          | .37  | 5.3   |
| N/T         | 6.45  | 3.07                          | .48  | 5.6   |
| Public      | 4.20  | 1.80                          | .43  | 3.3   |
| All-Talk    | 3.30  | 1.58                          | .48  | 2.9   |
| Sports Talk | 4.08  | 1.43                          | .35  | 2.6   |
| Young Talk  | 1.23  | .37                           | .30  | 0.7   |

\*in millions

this demo). Male/female: 49/51.

female: 84/16.

#### Sports Talk

This format shared most with: all-News (30%), N/T (27%), Alternative (17%), Oldies (16%), Classic Rock (13%), Active Rock (12%), Talk (11%), AC (11%), NAC/Smooth Jazz (11%), Hot AC (10%). Most gains came from "Don't Know" (6%). Tied for second place: News, N/T (2% each). Most losses were to: Non-use (2%). Ten formats tied for second place (1%). Sports Talk had a net cume gain of 127,000 for the year. Strongest sales demo: 35-64 (57% of cume was in this demo). Male/

#### Young Talk

Top sharing formats: Alternative (29%), Active Rock (24%), Oldies (20%), '70s (16%), News (15%), CHR/Pop (15%), Hot AC (14%), AC (14%), CHR/Rhythmic (13%), Talk (12%). Most gains were from: "Don't Know" (6%). Second place: Oldies (4%). Most losses were to: Non-users (5%). Second place: Oldies (3%). The format had a net loss of 8800 listeners over the year. Best sales demo: 25-49 (63% of cume was in this demo) and 35-54 (46%). Male/female: 50/50.

**Table 2**

|             | Teens | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 65+ |
|-------------|-------|-------|-------|-------|-------|-------|-----|
| News        | 8     | 8     | 38    | 81    | 123   | 191   | 304 |
| N/T         | 4     | 14    | 36    | 73    | 130   | 200   | 300 |
| Public      | 21    | 39    | 85    | 133   | 161   | 100   | 200 |
| All-Talk    | 3     | 10    | 31    | 72    | 141   | 224   | 279 |
| Sports Talk | 19    | 42    | 108   | 119   | 131   | 138   | 112 |
| Young Talk  | 29    | 71    | 114   | 143   | 100   | 114   | 71  |



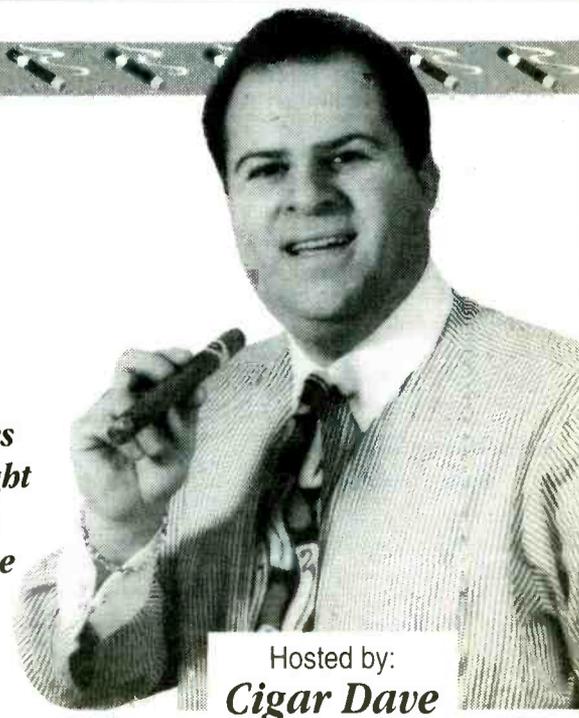
**DOING DIDDLEY SQUAT GETS THE GOLD!** — KFI/Los Angeles PD David Hall (l) congratulates Don Elliot of Don Elliot Creative Services on his first-place Gold Medallion Award he received from PROMAX International for his "KFI Diddlely Squat" promo. The awards are presented to companies and individuals whose work is judged by a panel of promotion and marketing professionals and were given at last month's PROMAX Conference and Expo in Chicago. Writing kudos for the promo go to R&R alumnus Ann Schieders-Schwab!

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STEVE WONSIEWICZ

# SOUND DECISIONS

## Christian Music Biz Enjoying Best Year Ever

Labels up commitment to A&R in order to find the next mainstream smash

Evolution not revolution. That's what's on the minds of the contemporary Christian record community as it looks back on the recent sales and airplay success of artists like **God's Property** and **Bob Carlisle**.

Perhaps the most significant point that's surfaced is contemporary Christian songwriters have proven once and for all that they can craft mainstream pop songs with the best wordsmiths in the business. That's an important point, given today's music landscape. Just take a look at the top 50-selling new albums — songwriting and introspective lyrical content is the driving force behind such artists as **Jewel**, the **Wallflowers**, **George Strait**, and **Erykah Badu**.

The runaway accomplishments of Carlisle and God's Property aren't about to fade from memory quickly, either. In fact, they most likely will pick up again, courtesy of the growing buzz coming from the pop world on Christian staple **Amy Grant's** new album. Lyrically, the disc is firmly grounded in Grant's Christian roots; sonically, it's more guitar-based than previous efforts and it's drawing comparisons to an artist like **Sheryl Crow**. As one exec puts it, "hopefully, it's the next step in her musical journey."

Which is exactly what the contemporary Christian industry hopes happens to its business overall. Never before has the genre witnessed the kind of success it is enjoying now. Industry leaders aren't about to claim victory yet, since certain stereotypes about "Christian music" still exist. Even though these might be fading, execs feel the time is right to rev up the A&R and promotion engines in order to sustain the momentum.

### Identifying The Right Opportunities

I first addressed the contemporary Christian industry's efforts to cross more artists and records into the world arena in November 1995 (**R&R**, 11/24/95). Shortly thereafter, bands like **Jars Of Clay**, **DC Talk**, and **Anointed** started earning kudos from pop programmers and listeners. At that time, the consensus of opinion was that 1996 was going to be a crucial year in that in-

dustry's efforts to sell more albums in the secular market. What a difference a year-and-a-half makes.

Rather than pump product into the secular market, **Dan Brock**, President/CEO of **EMI Recorded Music (ERM)** group subsidiary **ForeFront**, is stepping up his A&R efforts. That sits fine with his new boss, ERM President/CEO **Ken Berry**. "We're sort of standing back and waiting to see what his position is. But we're all very happy because he's a true record guy who was also instrumental in our deal to re-sign DC Talk and bring in **Virgin Records**. He's already inquired about one of our artists who caught his attention."

"Down at our level, however, we're trying to identify the right opportunities. We're thinking more along the lines of 'Who's on our roster who has something special? What songs do we have — even in demo form — that could make an impact?'"

"Those things take time to develop. Thus, we're looking at the current market as an open opportunity that's not going to go away too quickly. We're not sitting here going, 'What song or record do we have completed that we can put out and try and run a single up the charts?' Be it on our own or with EMI, we want to break two or three artists in the next couple of years."

Brock agrees the success of Carlisle and God's Property has the contemporary Christian community buzzing. "Things are changing now. I've been in Christian music since the '70s, and the place we are now at is the place I've been wanting to get for years. Even in the '70s, I believed once an artist got recognized it could result in tremendous commercial success, because there are so many people who like what the artists are about."

### Cutting-Edge Christian

Two other key changes over the past few years: radio's willingness to play more contemporary Christian music; and the furthering education of major label promotion and A&R execs who are taking a closer look at the catalogs of recently acquired Christian imprints. Brock continues, "I

think you're going to see people ask during radio meetings, 'Do you have anything coming from the Christian market?' It may be the last thing on the agenda, but they're seeing the success and are going to want to see if they can do as well or better."

As for radio, he observes, "there's just more openness. So, if we give them quality music and artists; make sure they have good managers and publicists; and get them on tour and get more people excited, then radio will see the big picture. They don't want to miss those opportunities too."

Another exec who's bullish on the genre's future is **Curb VP Claire Parr**, who oversees A&R and promotion for the company's Christian roster. "The most powerful thing [about the current level of sales] is that it proves to mainstream programmers that these artists are capable of writing hit songs that are just as powerful as anybody else's; and that when the song is relevant to people's lives they will demand it and want to hear it regardless of whether the artist is classified as 'Christian' or mainstream."



**Things are changing now. I've been in Christian music since the '70s, and the place we are now at is the place I've been wanting to get for years.**

—Dan Brock

Parr also cites other interesting changes going on within the contemporary Christian community. "The level of talent is better; the songwriting is better; and the imaging is better. Plus, there's more cutting-edge music that's being embraced, which gives the industry more variety."

The net result is that "there are fewer differences now than ever before in the music that is succeeding in the Christian and mainstream markets. Kids [in the Christian genre] are gravitating toward ska bands and pop/alternative acts. That music is becoming more accepted in the market."



**The most powerful thing [about the current level of sales] is that it proves to mainstream programmers that these artists are capable of writing hit songs that are just as powerful as anybody else's.**

—Claire Parr

Case in point: Cornerstone, the annual contemporary Christian music festival in Pennsylvania, attracted around 50,000 people in June for the three-day gathering, making it one of the best-attended in the nearly 20 years of the fair's existence. Some of the biggest buzz bands, not surprisingly, were alternative-leaning.

### 'A Hit Is A Hit'

Parr also doesn't discount the importance of the stepped-up involvement of the majors and minijors. "Certainly having a larger company like **Zomba** or **EMI** [involved] is helping artists in the mainstream market. Having a band like **Jars Of Clay** co-exits at **Brentwood** and **Silvertone** is a great thing, because the band can continue to work in the Christian market and also the mainstream market. It's still a struggle, but it's easier now than it's ever been. There's more validity to the music."



Terry Wright

One exec who's been living in both worlds for the past three years is **Terry Wright**, co-owner of **Right Turn Radio**, a syndicator that sells "positive" and contemporary Christian syndicated programming to AC, Hot AC, and Country radio. Wright says all the attention on the Christian market has "heightened the awareness, if anything" of the genre more at mainstream radio. "I read somewhere about one PD saying that maybe it was time to look a little closer at what's going on in our market. I think the innovative PDs already are doing that, because they don't want to miss out on potentially huge hits."

Since Carlisle and God's Property are the exceptions to the rule, Wright stresses that in order for Christian bands to break they must do what any secular band does. "What happened with Jars and DC Talk happened as a result of their blood, sweat, and tears. In many respects it's not that different from what an artist like **Shawn Colvin** does — the proverbial great songwriting, touring, and climbing the ladder to make it happen."

As expected, AC **WBEB/Philadelphia PD Chris Conley** isn't being inundated with requests from listeners requesting more contemporary Christian music.

"You know who we get those calls from: only the people who know [Carlisle] is a Christian artist — and those are few and far between."

"It comes down to the old adage: a hit is a hit is a hit. It doesn't matter who the artist is. Our audience is more sound-oriented than artist-oriented. When 'Butterfly Kisses' hit the mainstream, nobody cared that he's a Christian artist. They simply loved the song."

Given the right material, however, Conley will put it on the air. "Our audience is comprised of grown-up people, so it's not surprising they can relate to a song like 'Butterfly Kisses.'"

### Turning To The Music

Over in the Christian radio market, **KLTY/Dallas PD Jon Rivers** isn't concerned about sharing more records and artists with pop stations. "We don't care. To our audience, Christian music has been so good for so long. But for people who [have just] discovered it, they go 'Whoa, that's pretty cool.'"

"The new people who tune into us listen because we are in the very best sense a traditional station. We sound like any other AC station, mainstream or Christian. From the new listeners we get reactions like, 'Hey, these songs have a kind of positive message and they're aren't preaching to me.'"

"There are so many artists who can cross over. I sit around and listen to this music and think people must be amazed when they first hear it. Yet they are kind of hidden away and pigeonholed because of what people think about Christian music."

"But if [business consultant] **Faith Popcorn** is right and people are turning back to something that anchors them, then I'm not going to be surprised if more people turn to the music."

**ForeFront's Brock** sums it up, "We're going to have a fun ride over the next couple of years. Success will come and go, but the Christian world will be forever impacted by what happens during that period."

### TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues? Call me at (615) 244-8677 or e-mail: [swonz@aol.com](mailto:swonz@aol.com)

## RR LAUNCHING PAD

### Rock Radio Embracing Reef's Riffs

They made tons 'o noise in their homeland, and now British alterna-rock quartet **Reef** is poised to break out in the States. The band's new Epic Stateside single, "Place Your Hands," already is in stress rotation at MTV and is winning over programmers at Alternative, Active Rock, and Rock.

Stations reporting the track include such major market Alternatives

value-added promotions in every market they're playing.

One fan of the track is KISW MD Cathy Faulkner. "It's a very familiar sounding, toe-tapping record, and has a Rolling Stones/Black Crowes tempo to it. Through its sheer repetition and tempo we feel it can get into people's heads faster and become a big reaction record. We have big hopes for it."

WPLY/APD Doug Kubinski, who added the single a few weeks ago, says the station's already getting positive curiosity calls. "[PD Jim McGuinn] really championed the record here. But when we listened to it, we all agreed we had to find a way to get it on the air. We figured, 'let's just put it on and see what happens.'"

"We also believed that this is a song and group that other formats are going to be playing. We wanted to be first with this one."

Reef's George Drakoulis-produced album "Glow" hit retail on June 3.

#### Dar She Goes, Says Adult Alternative

All boats rise — that's the general feeling when it comes to folk-inspired female singer-songwriters these days, courtesy of the positive media coverage being focused on Lilith Fair and the strong sales and airplay for performers participating on the tour.

One artist who's benefiting from the attention is **Razor & Tie's Dar Williams**, whose new single "Are You Out There" is making inroads at Adult Alternative. The track, a moving radio tribute taken from her third album "End Of The Summer," is being reported by major market stations like WXPB/Philadelphia, Boston's WBOS and WXRV, WRLT/Nashville and WXLE/Albany.

The timing of the album and single couldn't have been better for Williams. While remaining true to her folk roots, she beefed up her usual sparse arrangements with a full band and more forefront vocal approach, not to mention more pop-leaning song structure. Not surprising, radio's taken notice.

Notes WXRV MD Mike Mullaney, whose station only now has begun supporting Williams with substantial airplay. "She's always been a strong performer, and we've known how popular she is in the area. Yet in the past, she didn't have the material that was best suited for our station. This one definitely has the right feel."

The early audience response, says Mullaney, is encouraging. "Dar fans are calling and thanking us for playing the single, and people who don't know her are telling us how much they like the song. That's exactly the kind of response that gets us excited."

Mullaney agrees the timing is right for Dar's music. "Lilith has clearly turned into an event this summer, especially around here. But it's not just that. In the wake of what I think will be an Alternative [music] backlash, it's nice that people are getting back to roots rock. I really think people are looking for an alternative to Alternative."

Those sentiments are echoed by WRLT PD Jessie Scott. "Dar is someone who we've been involved with for years, and this record really positions her to cross over in the footsteps of artists like Shawn Colvin or Paula Cole."

Scott believes fans of Williams's previous albums will come along for the ride. "We're happy to see artists grow and move into a wider arena and listeners do as well. That's why Adult Alternative has done so well over the past couple of years. People now can come to us to hear a wide variety of music and what their favorite artists are doing, because we are so artist development-oriented."

When it comes to working the record to radio, Director/National Promotion Liz Opoka says the label focused on a few core markets — New York, Boston, Seattle, San Francisco, Philadelphia, and Nashville — because of the folk and/or singer-songwriter heritage. Also, a national tour began on July 12 in Boulder and radio dates are planned, including a performance on WXPB's singer-songwriter weekend festival in late July.



Dar Williams

Lilith, says Opoka, is icing on the cake. "Since she's only doing a couple of dates it's not the 'be all-end all' of our strategy. Lilith and the resurgence of female singer-songwriters will help us in engaging people and getting them to listen to her music."

"It was Dar's decision to take new music in a new direction. Now we have to spread that message and work with radio and make sure she's not thought of as only a folk artist and her record is given to the person who does the Sunday morning specialty show. This is a record that can work on a wide variety of stations. We want to take this to mainstream programmers, including Alternative and the Alternative AC stations."

Williams's album hit retail on July 15.



Reef

as WXRK/New York, WPLY/Philadelphia and KDGE/Dallas; Active Rockers WZTA/Miami, KISW/Seattle, WRCN/Long Island and WIYY/Baltimore; and Rock outlets WWBR/Detroit, WCKW/New Orleans and WCCC/Hartford.

With a solid foundation built in the UK, Epic has made Reef a major priority at the label. Epic began laying the groundwork for the group at Active Rock and Rock, going for adds on June 10. It then followed up three weeks later at Alternative. A big plus: an early add by MTV.

Observes Product Manager Ross Piro, "MTV has been a great jumping-off point for us. We had some inkling that they were going to get behind the band, but it was a nice surprise how early they started championing them."

"[Reef] is an amazing live band, and when people saw the video they immediately got them. Thanks to that, the early support at Active Rock and Rock, and now Alternative coming aboard, all the pieces are coming together."

To spur that along, Epic will flex its promotion and marketing muscle when the band begins a three-week tour beginning on July 19 in Norfolk and concluding on August 13 in Los Angeles. The band will hit the east coast, visit select major markets in the Midwest (such as Chicago and Minneapolis), and wrap it up with a handful of west coast dates.

"We're really going to utilize the tour to expand the band's appeal," says Piro. "We'll be doing local MTV spots, radio spots, and our branches will be running various

## MUSIC NEWS & VIEWS

### Stones Babylon Tour Bows In Chicago

Nothing's official, but look for the **Rolling Stones** to kick off their long-awaited world tour in Chicago around September 24 or 25. Word is that it's going to be called the "Bridge To Babylon" tour, named after the group's new album on **Virgin**. The band, who are putting the finishing touches on the record, plans to go with a mid-tempo rock track to radio in mid-August while the album is expected to hit stores in early September.

### Jane's 'Relapses,' Reforms

This one's official: **Jane's Addiction** has reformed and plans to tour and release an album later this year. Joining frontman **Perry Farrell** are original members **Dave Navarro** and **Stephen Perkins**, as well as **Red Hot Chili Peppers** bassist **Flea**. Jane's original bassist **Eric A** declined to join the festivities. The group takes off on a national tour

on October 25 in San Francisco. Concurrently, **Warner Bros.** plans on October 18 to release an album featuring live tracks from 1989-91 and unreleased studio tracks and demos, as well as one new composition ("Kettle Whistle") featuring the new line-up.

The song is based on lyrics Farrell wrote in the late

90s ... In other reunion news, word is heating up that the **Police** may get back together temporarily. The rumor comes on the heels of the release from former Police manager **Miles Copeland's** Ark 21 label regarding a tribute album to the band.



Jane's Addiction

### The Artist's Princely Gesture



AFKAP

Album update: the **Artist Formerly Known As Prince** is giving away copies of his new 12-song acoustic album "The Truth." All interested fans have to do is fill out information for the Artist's database. To access the project, call 800-NEW-FUNK, or visit the web site at [love4oneanother.com](http://love4oneanother.com).

The Artist also is in the midst of planning a national tour ... Look for a release comprised of mostly new material from **Bob Dylan** later this year. The 12-song set "Time Out Of Mind" — which Dylan calls "a performance record instead of a poetic literary type of thing" — was produced by **Daniel Lanois**, who also helmed Dylan's album "Mercy." Joining Dylan were **Ry Cooder**, **Aretha Franklin** and the **Rolling Stones**.

Asides: **MTV** is launching a weekly live series titled "Live From The 10 Spot" this September. The program will air Fridays at 10 pm EST, and already has signed up the **Counting Crows** to guest. MTV isn't saying who will kick off the series, only saying that "one of the world's greatest rock and roll bands" will take part ... **Epic** singer/songwriter **Michael Penn** embarks on his first full-scale tour in nearly five years, opening for **Sheryl Crow** August 15 ... Speaking of Crow, clothing designer **Tommy Hilfiger** has signed on to sponsor her national tour.

As part of the agreement, Hilfiger will donate a portion of the sales from his company's 54 stores to the **Evelyn Lauder Breast Cancer Research Fund** ... **Rage Against The Machine** bows its headlining U.S. tour on August 9 in West Palm Beach. Special guests are the **Wu-Tang Clan** and **Atari Teenage Riot** ... **David Byrne** kicks off his U.S. tour on August 4 in Cohasset, MA. The 20-plus date tour is the former Talking Head's first in three years.



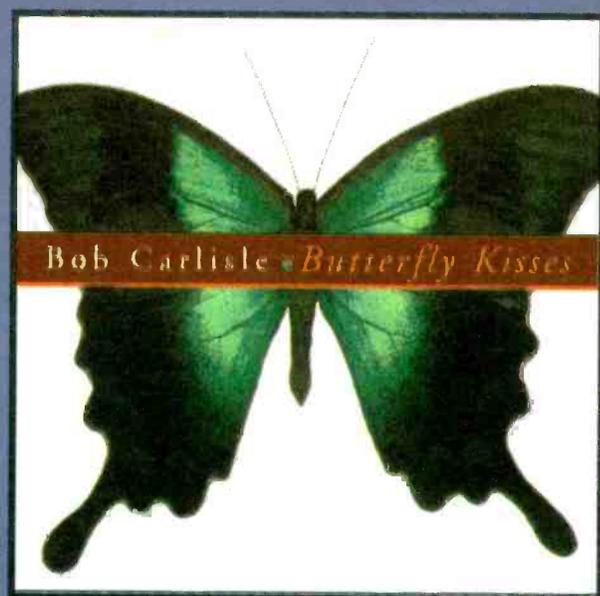
Sheryl Crow

Jive Records would like to take this opportunity to say:

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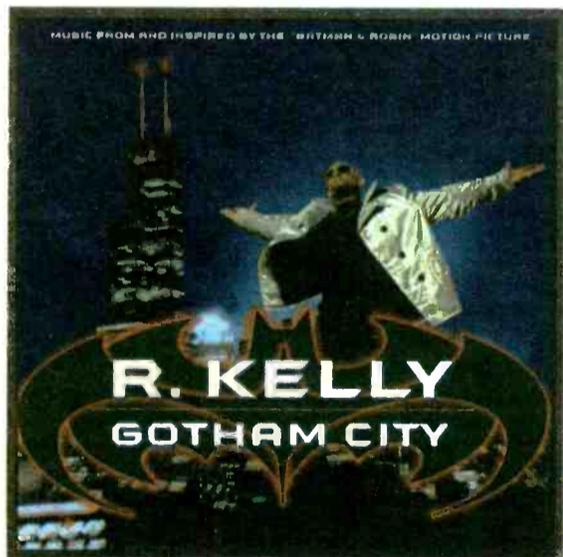
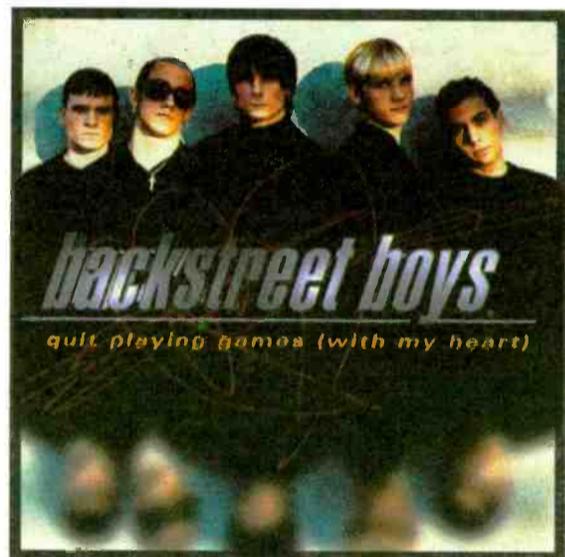
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CD PLATINUM and on its way to DOUBLE! & for making  
his song "Butterfly Kisses" the biggest song  
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as we'll continue to bring you hits by artists such as:

**BACKSTREET BOYS -  
"Quit Playing Games (With My Heart)"**

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records worldwide!



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# Adult Contemporary:

# The Perfect Mix

One of the most cherished albums in my record collection begins, "This is really a love story." That sentiment perfectly captures and underscores this first-ever R&R Adult Contemporary special.

It's my distinct honor to serve as your tour guide to an always-changing format that could very well have Rodney Dangerfield as its poster child. Even among broadcasting veterans, AC's often misunderstood and underappreciated. Contrary to some thinking, its core artists aren't Mantovani, Peggy Lee, Andy Williams, and Robert Goulet.

It is a contemporary format that wins in another great set of R&R categories: Ratings & Revenue! Perfect testimony for AC's rating potency is illustrated in winter Arbitron stats where ACs ACcounted for 44% of No. 1 women 25-54 rankings; Country was second; and Hot AC placed third (12%). Among women 35-64, it was AC again on top: 39% of No. 1s were AC; Country was the only other format registering double digits.

With a minimum of hype and glitz, AC and Hot AC thrive through a "Perfect Mix" — of music, personality, promotion, and information. Throughout this special, you'll read one suspiciously similar, but totally unaided quote that, in essence, says the only people who like AC are the listeners. And these listeners *tend* to be females who are in their mid-30s, married, homeowners, well-paid professionals, and have attended about one year of college. The album quoted above, incidentally, was "The Impossible Dream: The Story Of The 1967 Boston Red Sox." Enjoy your journey!



Mike Kinosian

Perfect Mix

# A Pair Of Proud Past Personalities

Gary Owens and Dick Summer helped define the word 'personality'; now each reflects on the good old days of radio and where it stands today



GARY OWENS



DICK SUMMER

Our format is fortunate to have its share of outstanding air talent. The same may have been even more pronounced in the earlier MOR days when personalities did more than just handle four-hour airshifts. Through their unique and engaging styles, they helped perpetuate the interest and, indeed the magic, for others to enter this wonderfully fascinating business.

On a personal level, my radio interest started when I was five years old, and I never once set a different career path. The talent played a huge role. Therefore it's with great pride that I present two terrific ambassadors of both the format and the industry.

In addition to possessing a rich and resonant voice, the multitiered Gary Owens can rapid-fire one-liners and tongue twisters as masterfully as anyone.

Having arrived from WIL/St. Louis, Owens's first Holly-

wood job was writing for Jay Ward Productions, which cranked out such favorites as "Bullwinkle," "Fractured Flickers," and "The Nut House." Owens recalls, "Some of the world's greatest writers like [Mary Tyler Moore creator] Allan Burns [not to be confused with consultant Alan Burns] worked on these programs. It was a loony bunch, and it rubbed off. Writing for television isn't any different from writing for radio. It's also the same for writing one-panel cartoons."

Owens knows a little something about the latter, having done 3000 cartoons over the years, as well as over 1000 national TV shows.

By chatting with radio listeners everyday, Owens contends personalities can actually bring people into their lives. "It isn't just about reading liner cards," he says.

Brilliant comedian Albert Brooks was a regular on Owens's KMPC/Los Angeles show in 1965 when Owens decided to have "The World's Shortest Parade." "The entire parade was Albert, Bob Arbogast, a guy playing a tuba, and someone dressed in a gorilla suit," recalls Owens. "When I blew the whistle, we all took one-half step backward and the parade was over. There were 10,000 people watching us at UCLA's Mardi Gras. There's still a great deal of stunting today, but this was just a dumb thing that we did to get people talking."

Another way he received water cooler reaction was to send listeners "autographed" pictures of the Harbor Freeway. "We took an aerial picture of what was actually the Hollywood Freeway and signed it, 'Yours Very Truly, Harbor Freeway.' We printed 30,000 of them."

Known as "The Station Of The Stars," KMPC boasted an outstanding talent lineup that included Roger Carroll, Geoff Edwards, Johnny Magnus, Wink Martindale, Owens, Pete Smith, and Dick Whittinghill. In later years, the Gene Autry-owned station added other luminaries such as Jim Lange and Robert W. Morgan. "It was a lot like 'WKRP In Cincinnati' — a very successful WKRP," jokes Owens. "There were so many wonderful characters."

And those characters operated under less restrictions. However, like most other aspects of the business, there's been considerable change. Owens remarks, "They let you do a little more and if you wanted to go a minute, you could go a minute. Ev-

"Gary Burbank is also very good, and I'm flattered that he took his first name from me and his last name from [Laugh-In reference] 'beautiful downtown Burbank.' They do their own thing and have their own characters. When I was getting into radio, everybody imitated Bob & Ray. They set the pattern for many personalities around the country."

In another medium, Owens has been heard as the announcer on several television series, including a nine-year stint on "Bewitched." He worked fulltime for ABC-TV for 14 years and 10 years at NBC-TV. His distinctive tones are featured on commercials, cartoons, and his own national radio show for Jones Radio Network.

*"In the big MOR and AC days, you could do a bit without having to cut off immediately to get into something else."*

—GARY OWENS

everything these days is pretty much under 15 seconds — and there's nothing wrong with having a tight format.

"But in the big MOR and AC days, you could do [a bit] without having to cut off immediately to get into something else. While a minute may be forever in radio, we were consistently among the top three-rated Los Angeles stations for about 20 years. At least at that time it worked, but I'm not sure the same thing would work today."

The long art form role of air personality has evolved to become more of one-liners than bits. "Everything's on a more staccato basis the last 20 years and is like bite-size fast food."

Having "personality" could be a lot more important than having "talent." Owens explains, "That personality must get through to the public. Don Imus doesn't have a friendly sound to his voice. It sounds like you've awakened him and he's grumpy."

Owens, however, is fond of the grumpy-sounding Imus, as well as a few other present-day personalities. "There are some tremendous talents out there like Don and Howard Stern. Don was going to radio school when I was at KMPC and [my engineer Jack Foster] gave him some of my wild tracks.

Commenting on the latter, Owens deadpans, "Ninety-eight percent of those listening are Vikings who can play 'Autumn Leaves' on their zippers, people who like scraping their fingernails on a blackboard all day, and transvestite banjo players. I presume that's a typical AC audience."

A discussion with the extremely affable Owens, however, wouldn't be complete without amplifying on his satirical role of the affected announcer's voice featured in 140 "Laugh-In" episodes. Owens created the phrase, "Beautiful Downtown Burbank" in 1961 while posting massive morning numbers at then Top 40 — now all News — KFVB/Los Angeles.

"I always wanted to make things with alliteration like doing the forecast for 'magnificent Monrovia,' 'romantic Reseda,' and 'beautiful downtown Burbank.'"

Contrary to popular belief, Owens never held a hand over his ear in his radio career. "That just came about for the show," he explains.

One day before "Laugh-In" debuted, Producer George Schlatter, cast member Arte "Verrrry Interesting" Johnson, head writer Digby Wolf, and Owens strolled over to Burbank's fabled Smoke House restaurant for lunch. It was in the tiled bathroom of that eatery that Owens's Laugh-In character was born.

"As we were washing up, I imitated the big announcer's voice and said, 'My, the acoustics are good in here.' George said, 'That's exactly what I want you to do on the show.'"

So while originally hired as a comic actor



Continued on Page 39

*Did You Know?*  
It was in the tiled bathroom of Burbank's fabled Smokehouse restaurant where Gary Owens's "Laugh-In" character was born.

**Continued from Page 38**

for "Laugh-In," Owens became that character. Of the more than 40 cast members who were part of that Monday night show, only Dan Rowan, Dick Martin, Ruth Buzzi, and Owens appeared in every episode. "I owe George Schlatter, Ed Friendly, and Dan & Dick so much because I was so lucky to have opened and closed every show. We had 40 million people watching us every week."

**Summer Days**

Perhaps the best introduction to another true radio original, Dick Summer, is made by his own brutally honest reasons why he originally broke into this business. "I wanted to get girls and to make a good living without much effort," Summer says. "That's a terrible way to set up a career,

for good measure, WBZ had — hands down — the best sports personality of that, or any other era, Guy Mainella.

PDAI Heacock's only mid-'60s directive was that there'd be no music segues. "We were hired to entertain," explains Summer. "There was always a major station promotion and each personality was expected to come up with his own separate promotion. It may or may not always have been a giveaway — it could've been a bit."

A classic Summer promotion was "Down With Sandwiches, Up With Shrewsburys," a bit linking the actual creation of the sandwich to someone from Shrewsbury, MA, a Worcester suburb. "We were expected to do things like that to bring people to the show. You didn't have to say the call letters because

"I don't think there's any 'station.' There's music, but no station. Stations today are a bunch of records, but where's the station? There'll never be loyalty until there's a station. I don't hear any personalities. Even the morning shows are just stamped-out and they're all the same."

ACs, in his opinion, overreacted when they equated personality with talking too much. "Then the focus groups started. Questions were worded like, 'Would you rather listen to an announcer talk or hear your favorite records?' That's a wonderful question that will produce an obvious answer.

"Statisticians and consultants came in and got involved with this stuff. Consultants knew that if you cookie-cut it, you'd have a certain amount of success. They're always blamed as being terrible, but they're not.

There are some pretty smart guys out there."

Following a stint at WNEW/New York, Summer returned to Boston in 1970 to program the former WMEX. It was there that one of the

country's first Love Songs shows, "The Lovin' Touch," aired between 8-10pm. "I used it as a transition to a talk show. That's when we started using things like poetry pieces. Our license required us to run talk programming at night."

Not especially enamored with today's Love Songs offerings, Summer declares, "They play requests that are nice, but so what? I know there are *some* Love Songs hosts who'll talk to people on the phone and that's very good.

"People who do shows like this need to bring more to it than just talking to people on the phone. I'd aircheck the show every night, review it the next day, and edit each

call down to two sentences. I'd come out with a three or four-minute piece that was absolutely dynamite because it was the essence of a certain subject."

Summer obviously loved the type of radio he so effectively helped shape. In addition to his WBZ days, Summer was also heard on AC WPIX/New York. His last day-to-day local stint was several years doing nights at WKSZ/Philadelphia. He remains active doing voiceovers and coaching air talent through seminars. When it comes to today's personalities, the focus is on Howard Stern.

Summer says, "The reason Howard's so successful is that he's different and real. I think he's absolutely wonderful because he's a living soap opera. There aren't many human beings on the air.

"Don Imus was the morning man when I was at WNBC/New York. He's very talented, but without [sidekick] Charles McCord, he might be a failure. Charles writes the material and Imus takes it to the next step. Imus is a performer and comic actor, whereas Stern is the comic."

*"I got into radio to get girls and to make a good living without much effort. One reason I liked doing nights was that I could breathe on people's ears and feel their shoulders twitch a bit."*

—DICK SUMMER

but that was basically it. I liked doing nights because I could breathe on people's ears and feel their shoulders twitch a bit. You're really a part of people's lives."

While Owens was racking up big numbers on the West Coast, Summer was doing the same 3000 miles away on the opposite coast — in a much different style — on WBZ/Boston between 1962-68.

A superbly talented group of individuals including Carl deSuzie ("with his music and news"), Dave Maynard, Bruce Bradley, Larry Justice, and Summer comprised a dream airstaff. You also couldn't find a better group of talk show communicators than Larry Glick and Jerry Williams. And

people knew the station."

Each week, Heacock would carry 20 of the week's best-selling records into the control room and remind the announcers to try to play them. "People don't believe it," Summer maintains, "but *that* was the format."

In many subtle — and some not-so-subtle ways — WBZ was built on the foundation that there wasn't another station like it anywhere else. "Every few months, they'd issue station blazers — a nice jacket with the call letters sewn onto the pocket. Nobody ever said we had to wear them on remotes, but it was pretty obvious that we should."

A constant complaint today is a lack of station loyalty, but as Summer opines,



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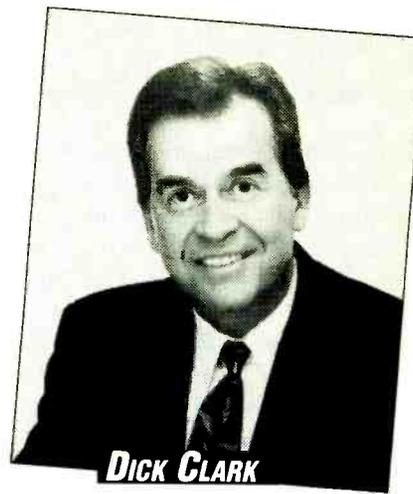
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# Easy To Talk To & Very Upbeat

Dick Clark 'never gave up on a good idea' and managed to use his radio career as a springboard to numerous entertainment ventures, and he's still going strong



DICK CLARK

**D**ick Clark is an American icon. "It's easy to dance to and has a great beat" is a phrase that became part of our culture. Having satisfied a lifelong desire to chat with the charismatic Clark, my read on him is that he's extremely easy to talk to and is nothing but upbeat.

One of the first things that jumps out at you about Dick Clark is he's a very driven, yet invigorating person who is captivated by all aspects of the entertainment industry.

His first major exposure — and genesis of the above catch-phrase — came when he put a little Philadelphia-based television dance show called "American Bandstand" on the air in 1952. The enterprising Clark managed in August, 1957 to get it on ABC-TV as a daily, late-afternoon show. Later that year (October 7 - December 30), the show also occupied the network's 7:30-8pm slot.

Clark soon spread his silky smooth, seemingly effortless style to other projects, including hosting the "\$25,000 Pyramid" from 1973-1980 for ABC-TV and CBS-TV.

He's also done primetime "Bloopers" for NBC-TV, and along with Bloopers pal Ed

McMahon, shells out \$11 million for a publishing company. Moreover, for some inexplicable reason, he perches himself on a Times Square rooftop to welcome the new year for ABC-TV's "Rockin' New Year's Eve" and produces a flood of award shows like the "American Music Awards" and "Golden Globes." He's proved he's money in the bank during his stints as host of CBS-TV's "Miss USA" and "Miss Universe" pageants and is the television spokesman for several ACs, including KOST/Los Angeles. Not to mention his weekly gig counting down the AC hits on the United Stations Radio Networks.

Other than that, America's oldest living teenager leads a normal, quiet, unassuming life.

## Major Broadcast Influence

Visibility is one thing, but Dick Clark, to be sure, is also one of broadcasting's most influential executives. "Our corporate division introduced the BMW Roadster, and I had to convince the German chairman of the board to use radio for advertising. His own people were against it. At the risk of losing the account, I asked him to please trust me. We did such a great thing with morning shows that we were able to make a convert."

Clark started in radio in 1948. "I love ra-

dio, and it's always been the foundation for everything I've ever done. It eventually took me into television, films, personal appearances, and a lot of other stuff. But it all started with radio, the most fertile ground for imaginative, entertainment-oriented people.

"When I was playing records on Bandstand, I canvassed the neighborhood to see if they would pay me for cable television. We didn't even know what it was called. We only had three stations, and I wanted to bring in New York City. I figured I could make a few bucks from everybody if I could bring in New York. In 1956, it was called Community Antenna Television [CATV] and nobody had ever put it in a big city. I had a vision, but I had a little problem: I had no money."

That minor detail isn't even a consideration today. Oh, one other thing, Clark is promoting a 40th anniversary Bandstand book. To put it mildly, though, that's only the tip of an incredibly large iceberg. "We have 900 employees in 13 cities right now. Nobody knows very much about what I do for a real living.

"We're in overseas wireless and cable and telecommunications in the Dominican Re-

public and Mexico. That's another frontier I'm trying to get a hold of because I missed the cable and wireless businesses in the United States. It's an oversaturated and mature business here. The truth of the matter is I never wanted to be involved with anything but this, and it all started with radio — it's fun."

## A Likeable Guy

Not every radio person has the ability to transition to television as he did. "The only thing you need is to be likeable. People have to feel they can shake your hand and invite you into the house. Sometimes you get very lucky. Radio guys don't necessarily translate to television real fast because they live in that imaginary little bubble they create. You cringe sometimes when you see them break out and have a camera pointed at them. It doesn't always work."

The ever-energetic Clark usually starts his day at 7am and ends at about 8pm. Depending on a particular project, those hours could be longer and extend seven days a week. He launched United Stations 15 years ago and sold it recently to Infinity. "We laid out with a restriction of non-compete for two years, started all over again, and it's blossoming. With consolidation, more group

owners are looking to acquire network syndication programming people. It's going to be a wonderful 10 or 20 more years.

"I'm not sure that commercial-free, satellite-delivered radio in cars will be a big hit. It hasn't caused much of a stir in cable television. Radio's a very personalized medium where there's a human being on the other end. We're selling something, commenting on the weather, and talking about world events — it just grabs you."

His mind-boggling accomplishments notwithstanding, this ultimate radio personality displays nothing but humility in discussing his radio station visits. "The thing that amazes me is the reception I get. It's overwhelming and very flattering to your ego. My father once said that if I were still a radio personality by the time I was 30, I should look to do something else. He'd flip to know I'm still doing it to this day. It's a very gratifying end of the business."

Fragmentation in Adult Contemporary is rampant, featuring a host of offshoots and hybrids. With a pronounced smile in his voice and in a punctuated style for effect, Clark remarks, "Adult Contemporary is

ubiquitous. There's AC, Soft AC, Hot AC, Urban AC, and a few other forms we're not even

aware of at this point. It's like the term 'Rock And Roll': What does it mean anymore?"

"We used to call the format 'MOR.' I don't know, maybe it's gentler music for older people. Adult Contemporary services the biggest single section of young people who are now mature. They want to hear their music and that's why it's so exciting."

## A Nod To AC Veterans

As generations age, it's natural to witness core Top 40/CHR artists become today's AC staples. "People's tastes don't change that much," Clark explains. "They get older and their nostalgia is different. The tragedy is that many of these people can't sell records anymore. They get played on the air, but don't sell. It's terribly confusing to me. You have a great guy like Barry Manilow, who's been lying quietly for a few years. I'm so happy to see he has a hit [with 'I'd Really Love To See You Tonight']."

In addition to Manilow, other major veteran acts like Chicago and Lionel Richie have resurfaced on the chart. "It pleases me a great deal to see that, but breaks my heart that audiences gravitate away from artists with talent," Clark comments. "We put Chicago on television for the first time over their

objections. The point was I could expose them to more people in one shot on summer television than they'd ever see in a lifetime of concerts. We have a small record project to try to bring that music to people who don't have new product to go to."

A man with some obviously eclectic musical tastes, Clark admits, "I'm a music freak. I love Latin music, Brazilian music, and light jazz. When I'm home on weekends, I can turn all that off and go to stuff I just want to hear at that moment. I stay in touch with AC and CHR because those are the things we can utilize for television."

But when it comes to doing his countdown, the only form he chooses is Mainstream AC. "Casey [Kasem] does a couple of versions, as did I. In all honesty, though, it wasn't worthwhile. We do one AC version and that suffices for our purposes. It's just a reflection of how tough it is to make a living out there right now in radio. The most brilliant people in the world are radio people because they have to scramble so damn hard to make a living."

Clark admits it would be difficult for him to return to station ownership now. He points out, "You'd have to acquire a couple hundred stations and have billion-dollar-deep pockets, so I think it would be tough."

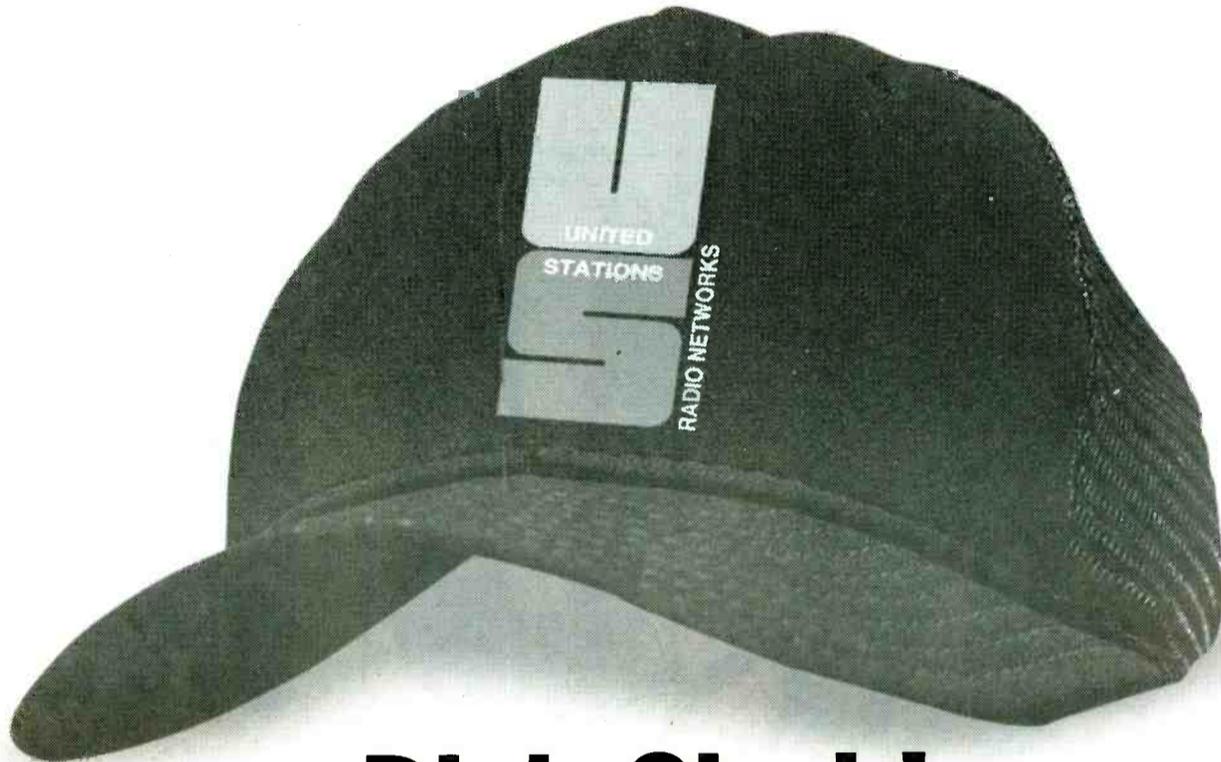
"It isn't an absentee management situation, and I honestly don't know how the big outfits find enough experienced people to make things synergistic. It looks good on paper and accountants and lawyers say it's great, but radio's a very creative thing. It's a grown-up 'mom and pop' store, but we'll see."

Scores of projects have had Clark's stamp on them and, while reluctant to pick his favorites, he clearly relishes doing the Daytime Emmy Awards. "We presented the idea 27 years ago and were thrown out of the offices. It's also fun to see the Golden Globes become second only to the Oscars."

His company has four motion pictures in the works right now. "Variety is the exciting thing — the unexpected, the unpredictable, and not knowing what the hell you're going to do next. You never give up a good idea."



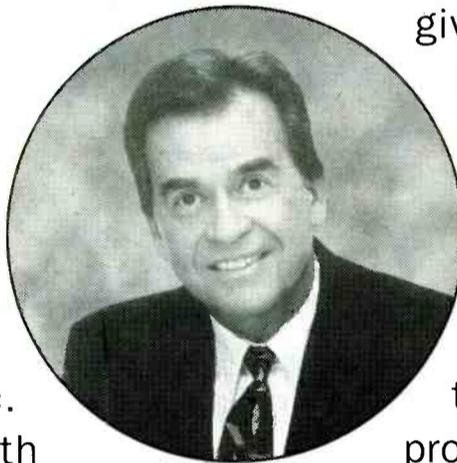
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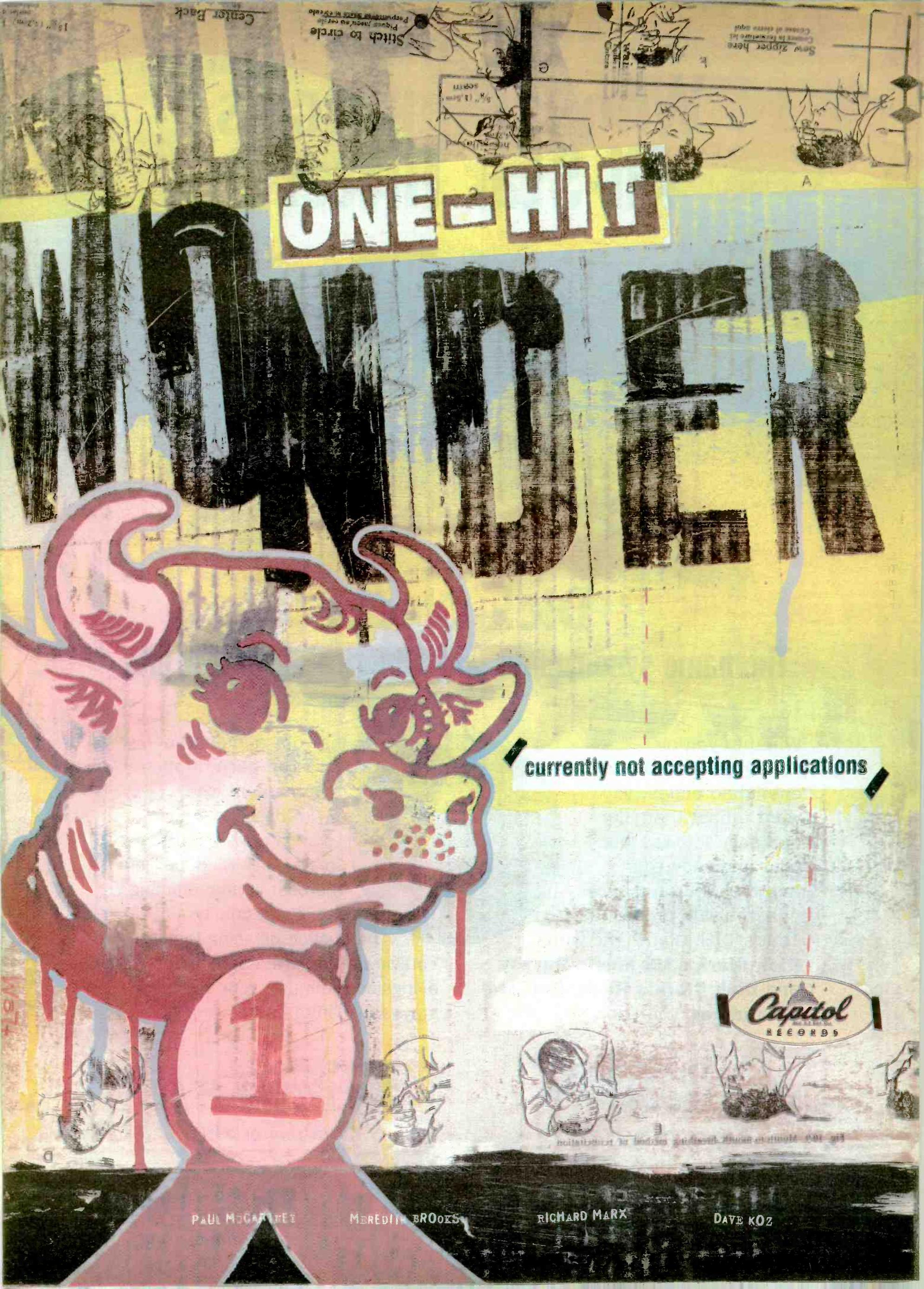
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1 1/2  
1 1/2  
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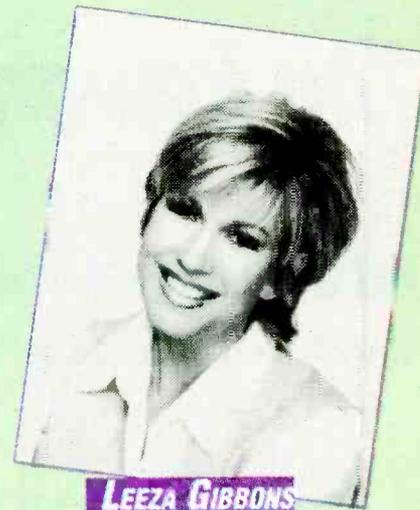
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Fig. 100 - front view - facing - neck of construction

# She's A Real Crowd pleeza

In an area often dominated by men, this South Carolina native has parlayed her talents to prove she can 'play in their sandbox'



LEEZA GIBBONS

Leeza Gibbons isn't just a pretty face who also happens to own a great voice. She's a brainy lady with Magna Cum Laude credentials from the University of South Carolina's School of Journalism, who is already a South Carolina Hall of Fame inductee.

After hosting "Two On The Town" for WCB5-TV/New York, Gibbons burst on the national scene in 1984 as a feature reporter and weekend co-host of TV's "Entertainment Tonight." Many people also know her from her weekday, Emmy-nominated, NBC-TV "Leeza" show.

Luckily for us, she's extended her talents to national radio on PREMIERE Radio Networks' AC countdown "Blockbuster Video's Top 25 With Leeza Gibbons." In a personality world dominated for years by the likes of Dick Clark, Rick Dees, and Casey Kasem, this hard-working, dedicated, and determined female has emerged in the last five years as an unqualified force.

## In Her Comfort Zone

It doesn't take long to notice that Leeza Gibbons and Adult Contemporary are wonderfully compatible entities. "The format's a real comfort zone for me, and I like a lot of what's happening in AC," she notes.

The public's interest in lyric-driven songs is one such example. "That's always been something I've been most fond of with music. I'm interested in the words. People are buying that now and are interested in hearing that on the radio."

"Things are cyclical. It probably helped that we started seeing Madonna's softer side awhile back in some of her ballads like 'Secret' and 'Take A Bow.' Look at the phenomenal success of [Bob Carlisle's] 'Butterfly Kisses.' The conventional wisdom was that this song was too sappy and nobody would buy it, but guess again."

As noted above, the list of countdown

hosts isn't especially voluminous and hasn't exactly been dotted by female names. "I wonder why I'm the first to arrive on the scene," ponders Gibbons. "It's such a natural and makes so much sense. Female demographics are important to radio. With our AC countdown, I'm the target audience. It makes a lot of sense with the kind of Hollywood-based, entertainment-driven show we're doing, and I can bring out that aspect."

"I'm a big fan of everybody out there. Dick Clark is my hero and mentor; I adore Rick Dees; and I dig Casey Kasem. It's a rush for me to be in the same arena with these people I grew up with and view with a great deal of respect. It's very cool to be playing in their sandbox."

## A True Music Fan

Now already a five-year countdown veteran herself, Gibbons had been doing a daily "Entertainment Tonight" feature and then randomly started hosting some other radio shows.

"I realized that I enjoyed being involved with music at a different level. Hopefully, I thought that I had something to bring in terms of fan/listener interaction. It was an opportunity that was presented to me, and we decided to give it a go to see if we could get acceptance; we were just lucky."

One of her biggest hesitations about doing a countdown was finding the time to squeeze it into her schedule. "I'm a busy professional and a busy mom [her third child is due in September]. We covered our options at every end. We built booths on [the Leeza Show] stage at Paramount and at my home. Wherever I am, I can dash in and record something. Some poor engineer just loathes that situation."

Logistics of doing the show vary depending on each particular work week. "When we schedule a recording session, we sit down and hammer things out and get all our elements together. Sometimes I record at 7am, other times at 7pm. Fortunately, people are pretty flexible and — bless their hearts — it seems the PREMIERE people are on call 24 hours a day. I try to be respectful of them and they're very accommodating to me."

Gibbons is pleased with AC's wide-range and variety of artists. "It's very cool that we have veteran stars who have been around a long time like Paul McCartney, James Taylor, and Tina Turner back on the chart. In addition, we have Hanson and Spice Girls, so there's really some great product for AC. It's wonderful to have songs that kids can buy again. I can actually play the countdown in my car and my seven-year old [Lexi] will let me listen to it. That's how

I know that it's working."

As a woman, she applauds and is impressed with AC's strong female presence. "Tori Amos, Shawn Colvin, Sheryl Crow, and Jewel are writing songs that really say something. We want to be moved, touched, and have the music be provocative. That's an aspect of AC radio that — as a woman — is very exciting to see. The male dominance is so 'over.'"

The South Carolina native has a fondness for gospel-tinged and Motown music. "I guess I just have that going on in my blood and love that undercurrent with commercial artists. It's also healthy and wonderful to have an open forum discussion about faith on radio. As a Christian, I think it's exciting and the music by artists like Lishwalla and Joan Osborn is very effective."

## A Family Environment

Like many of us, Gibbons paid her first radio dues while in college. She admits, "I was very pitiful doing a little morning show

diary," she comments. "Television is really work by committee. It's very collaborative and everyone has a finger in your pie."

"In radio, you can throw something on the wall and see what sticks. You can have an idea, record it in the afternoon, hear it on the air the next day, and get instantaneous feedback; I like that a lot."

We consider ourselves to be the 'People's Choice' of countdowns. We take discussions and ask people if they like particular songs and have people ask us questions. I often get questions from our Leeza Show audiences who come from all around the country. It's like having our own laboratory there."

Keeping in touch with her radio affiliates is something she takes seriously. "I read all the e-mail and phone messages. If we're on top of our game and are very re-

*"We want to be moved, touched, and have the music be provocative. That's an aspect of AC radio that — as a woman — is very exciting to see. The male dominance is so 'over.'"*

where I was the 'Angel Of The Morning.' It was really sad because I thought I was the seductress of the airwaves. But, I was very redneck and had a real twang going on."

That twang, however, disappeared and Gibbons credits Barbra Streisand as a main reason. "I'm a huge Streisand fan and have loved her since I was a kid. When she sings, she has perfect enunciation. I could hear the difference in the way she talked and the way I did. If you can hear it, you can basically get it."

"I moved from South Carolina to Texas and that only gave me a different twang. When I moved to New York, it went away by osmosis."

Still feeling very much a part of the Entertainment Tonight family, Gibbons explains, "It's not a nostalgic situation for me because it's really an ongoing relationship. There's no question that I'd still be doing the show if we had 50 hours in a day. It was just the greatest gig, and I loved every moment of it."

"My stage backs up to theirs and I've done feature reports for them. We still have a working relationship, but I don't have time to travel and hang out on movie sets and stake out stories as I once did."

A classic example of a radio personality who successfully transitioned like Dick Clark, Gibbons has become a definitive case of a national television star who has taken her talents to radio. "I love radio's imme-

sponsive, we should have a nice long ride. When you tell the public what they *should* want, rather than reflect what they *do* want, you get into a little bit of trouble."

The Leeza Gibbons seen on television and heard on radio is that person in real life. And her caring persona isn't a facade, as proven by her real-life associations with such groups as KidsPeace, MADD, MDA, the American Red Cross, and AIDS/Los Angeles. She enjoys fan interaction.

"We like to maintain a sense of family with our stations. We hope they feel we're accessible and we can be responsive to things they need. That should be part of the give and take. That's also what happens with radio that isn't practical with television. It's mostly a lot of time on the phone because my travel schedule has been cut back severely because of the pregnancy. It's hard to get me to go around the block or to the mall."

Did You Know?

Gibbons's first radio

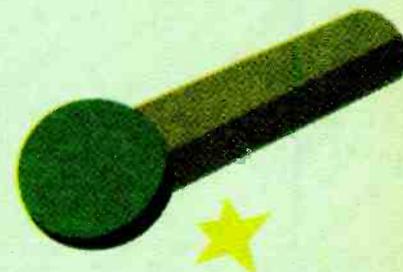
gig was in college

doing a morning

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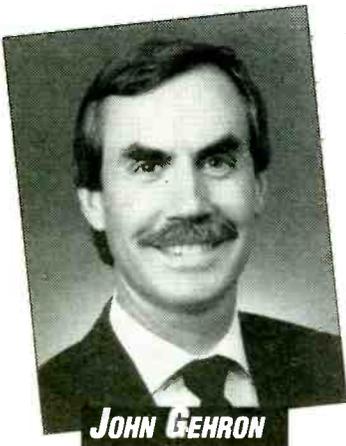
The Morning."



# The Rewards Of Format-Committed Ownership

ARS's John Gehron and Bonneville's Bruce Reese explain why their loyalty to AC, Hot AC, Soft AC, and Pop/Alternative has held them in good stead

## Solidifying Cutting-Edge Pop/Alternative Position



JOHN GEHRON

**W**ith KAMX/Austin, WBMX/Boston, WLCE/Buffalo, KVSR/Fresno, KMXB/Las Vegas, KBBT/Portland, WZNE/Rochester, and KZZO/Sacramento already on board, American Radio Systems has solidified a cutting-edge position as the leading owner of Pop/Alternatives. Co-COO John Gehron, who piloted WLS/Chicago in its glory years and managed WODS/Boston, has emerged as a Pop/Alternative advocate.

"We've found there's a great desire for this music, and it's going over very well. We're a company that has built a lot of success on developing radio stations so we have a lot of undeveloped or underdeveloped FMs. When you look for something to do and nobody has latched on to this format yet, it's a logical extension of the goals of our company, which is to build undeveloped FMs.

"WLCE/Buffalo [formerly WSJZ] was struggling as a Jazz station, so we changed it. When we took over KMXB/Las Vegas [formerly Rhythmic CHR KJMZ], it was second in the format com-

peting against [CHR] KLUC. It was logical to try to do something else." When ARS bought KBBT/Portland it was a Religious station, and KVSR/Fresno was the third Country station in the market. "So you look for an opportunity and, when you find that a style of music isn't being served, it's a wiser move than to go head-on against an established competitor."

### Satisfying Market's 'Appetite'

As always, however, everything is dependent upon competitive market conditions, and Pop/Alternative may not work everywhere. "In some places, our CHRs have pre-empted Pop/Alternative," Gehron points out. "For example, [ARS CHR WNKS/Charlotte] 'Kiss' has pre-empted [Pop/Alternative WLNK] 'The Link.' Some markets don't have the

same appetite for the music as others." Many Pop/Alternatives and CHRs aren't playing mainstream music, and as Gehron questions, "Where is it going to go? There's a lot of good uptempo pop music in that middle ground. It might not be ready for Soft AC, but there's a real position for it in Mainstream AC or Hot AC."

WWMX/Baltimore, WTIC-FM/Hartford, and KYKY/St. Louis are ARS Hot ACs. "In St. Louis, you have Emmis's [WALC] filling

*"We've built a lot of success on developing radio stations. When you look for something to do and nobody has latched on to [Pop/Alternative], it's a logical extension of the goals of our company which is to build undeveloped FMs."*

that Pop/Alternative position, but there's still a very big hole for Hot AC. [ARS] also owns Soft AC KEZK, and all three stations will probably do well."

Many believe that today's Hot ACs are the WLSs of the day. But Gehron explains, "WLS was such a strong personality station that, at times, the music became incidental. Stations like WWMX, WTIC-FM, and KYKY are much more music-based. But they're very dominate with their listeners, and the listeners are very passionate about them. So, there's a different attraction."

Mainstream AC, as evidenced by ARS

ground." He also maintains there are listener benefits and new opportunities for advertisers. "Consolidation has really focused on the sales area. Other areas haven't changed that much. The sales area is where the biggest opportunity is because we can now sell in a completely different way from before.

"We have more come than the newspaper and more come than the leading television station. We can suddenly offer our stations as a very attractive package

to advertisers, and we're all trying to figure out how we can do that."

As referred to in Tony Novia's "CHR Generation Next" (R&R 6/20), Randy Michaels began his career with Taft Broadcasting as an announcer, PD, and Group PD. Twenty-five years later, the irrepressible Michaels is Jacor's CEO. It's equally as refreshing to see Gehron, one of radio's real class acts, make a leap from programmer to group heavyweight. "It was a very unlikely goal because there were so few groups and those jobs were so hard to come by because of the structure of our business. Now that the business has changed so dramatically, it suddenly became available to me. I probably wouldn't have had a chance to do this before. I was able to take my operating experience and put it to good use.

"We have terrific people and that's what it always comes down to. None of us can run these stations from our Boston base, so the key is having quality people."

power WRCH/Hartford, remains a viable format. "Very much so," Gehron contends. "WRCH is the number one station in the market and is just a phenomenal success story. PD/morning guy Alan Camp has done an outstanding job of making sure that station remains on-target."

### Consolidation = Diversity

Gehron has found that consolidation has led to increased diversity. "The business is more fun and more exciting than ever because there are so many 'what ifs.' We can think so differently than we could under heavy regulation. People thought consolidation would lead to blandness, but companies like ours are able to try new formats because you don't have to base your survival on holding that middle ground. You can afford to spread out your formats and cover more

*"Consolidation has really focused on the sales area. Other areas haven't changed that much. The sales area is where the biggest opportunity is because we can now sell in a completely different way from before."*



## Bonneville: Creating A Powerful AC Stance

**P**redating consolidation and massive group mergers, Bonneville continues its ownership of ACs in the top four markets: Pop/Alternative WDBZ/New York; Bright AC KBIG/Los Angeles; Pop/Alternative Hot ACs WLUP-FM & WTMX-FM/Chicago and Hot AC WPNT-FM/Chicago; and Soft AC KOIT AM & FM/San Francisco.

"We're still in the format because it's a big audience segment," comments Bonneville President/CEO Bruce Reese, who has been employed by the company since 1984 and did legal work for it approximately eight years prior to that. "There are many women 25-54 who enjoy listening to this music. It's still the biggest opportunity in terms of available audience and advertiser appeal."

### Taking Format Plunge

"There was a lot of fear in making that change," Reese recounts. "It was a very hard decision to make. I don't know very many people who make format changes without worrying about whether they're doing the right thing. History has shown that in most of our markets we did end up making the correct decision, and we've been pretty successful with most of our moves." WNSR eventually became "Mix 105" (WMXV) and is now "The Buzz" (WDBZ).

Los Angeles has been the scene for one of AC's fiercest format struggles. Bonneville's KBIG usually finishes second to Cox's KOST. "They made the B/EZ to AC change first, and it's been hard to knock

*"You sit back and remember how hard it was to make a format change, but you then kick yourself for not doing it 18 months sooner."*

With the exception of newly acquired Chicago properties WLUP & WPNT, each Bonneville AC property made very logical B/EZ to AC transitions. The company's last such format flip came in early 1986 when WRFM became New York's "Soft Rock" WNSR.

them off," Reese points out "From a financial standpoint, second position at KBIG has been pretty good to us. KOST has a terrific audience and we've also been able to attract pretty good numbers and bring a lot of money in the door. We like the audience we've reached there. Would we love to have KOST's position? You bet, but we're pretty happy with where we are and hope to grow."

"You sit back and remember how hard it was to make a format change, but you then kick yourself for not doing it 18 months sooner."

While it sometimes doesn't get the credit it so richly deserves, KOIT/San Francisco has been a strong Bonneville performer. "We bought KOIT in 1976 and really struggled in that market," admits Reese. "We consistently lost the B/EZ battle to KABL."

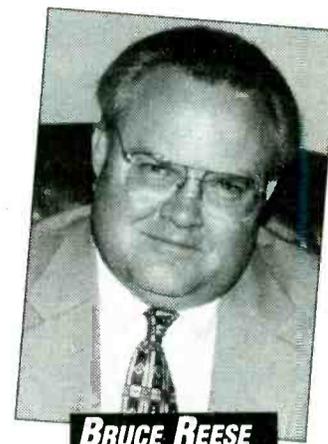


Finally in mid-1985, Bonneville decided to get out of the B/EZ business and shifted KOIT to Soft AC. "This was an instance when we made a format change before someone else. Fortunately when we went in, there was a niche wide enough to drive a truck through, and the niche stayed there. It was four or five years before someone tried taking a run at us. But by then, we were able to establish the position. We took the hill and we've held it."

### Make Room For AC

"What we have at KOIT is what KOST has in Los Angeles and what Chancellor has with WLTW/New York and WLIT/Chicago, and it's a great spot to be in. People can make fun of aging demographics all they'd like, but there's certainly room for one great Soft AC in a market. It's going to be a great business for those who have staked out that end of the spectrum."

Candidly commenting on Pop/Alternative — the direction being taken by Bonneville's New York and Chicago facilities — Reese remarks, "The jury's still out on what will happen with the format. It's a Hot AC variant that takes advantage of a good set of music that's out there today. We don't know how long Alanis Morissette will continue recording, so things are in a state of flux. I think it's a real product and



**BRUCE REESE**

years in New York. But we still think it's the right format to be in, and we're working hard on it. As at WTMX, we're seeing some good things happening at WDBZ, too."

Various AC offshoots have been financially successful for Bonneville. "Revenue we've been able to bring in and money we've put to the bottom line are both very good. It's been more of a struggle when we've taken a little longer to find our spot."

Being in the B/EZ syndication business may have been a key factor in delaying some of these B/EZ-Soft AC moves. "We had the same syndicated product on our stations that we were selling to about 250 other stations around the country. It would've been difficult for us to syndicate the product and *not* carry it on our own stations. Other people stopped playing syndicated music and made the move, and

*"Cox beat us to the [AC] punch in Los Angeles; Viacom did the same to us in New York and Chicago; but we got there first in San Francisco. When all's said and done, I'd rather to have been there first, but moving to AC has been good to us in every instance."*

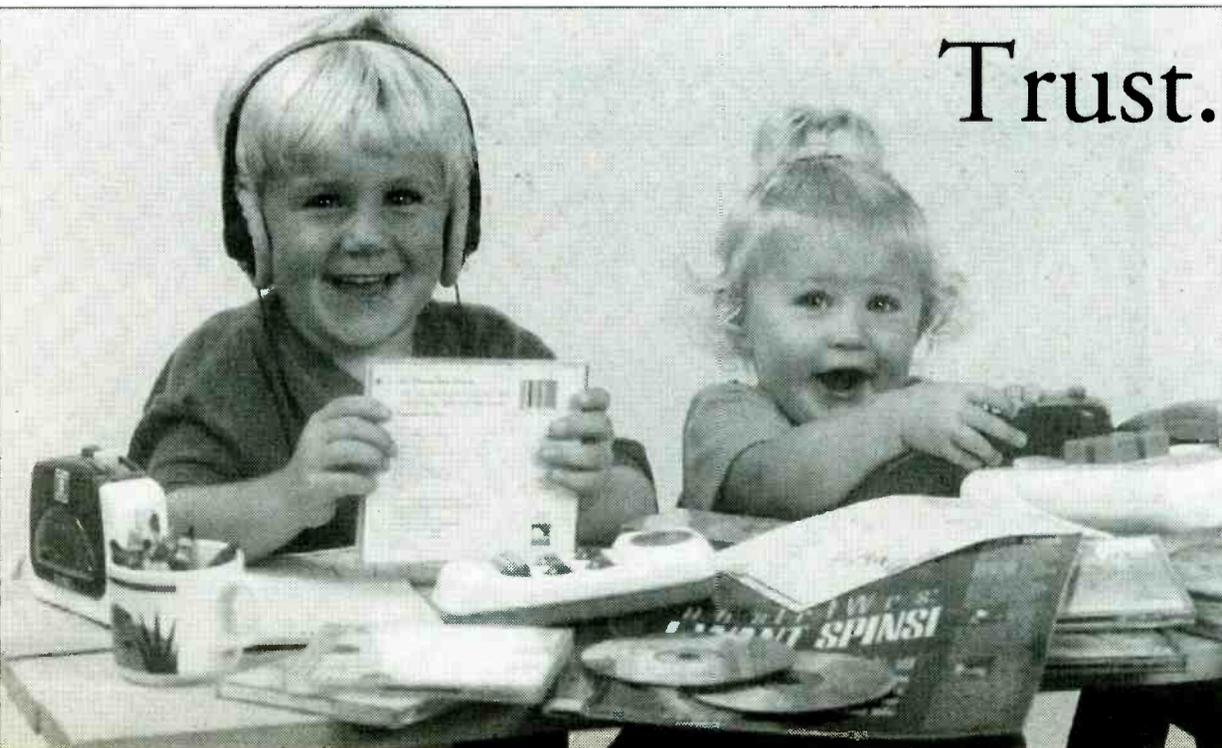
we'll just have to wait and see if it evolves to something hotter or softer than Hot AC.

"We're very happy with what's happening in Chicago. New York has been a little more problematic, and we've struggled to find exactly what AC niche we're trying to get to there. We've had great years and some less than great

it was a little more awkward for us to do that.

"Cox beat us to the AC punch in Los Angeles; Viacom did the same to us in New York and Chicago; but we got there first in San Francisco. When all's said and done, I'd rather have been there first, but moving to AC has been good to us in every instance."

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# Nobody Does It Better

Award-winning songwriter **Carole Bayer Sager** reflects on her past and the new life she has created



er music will touch and soothe you, one or two titles might even move you to tears. But they're songs you'll tend to remember and their persistent author is someone you most certainly won't forget. New York-born Carole Bayer Sager is an integral part of Adult Contemporary history for the many treasures she's shared with us. As gentle and comfortable to be with as her music, Sager's road to success has had its share of disappointments.

In addition to the core writing relationship she shared with former husband Burt Bacharach, Sager has also had defining writing moments and longstanding friendships with such talents as Neil Diamond, David Foster, Marvin Hamlisch, James Ingram, Melissa Manchester, and Bruce Roberts. She recently wrote liner notes for Manchester's greatest-hits package. "I've always felt that Melissa has an earthy, Carole King-like essence that got very polished," Sager describes. "Maybe she was the Alanis Morissette of the '70s."

Sager's early writing stages included collaborations with Neil Sedaka and Toni Wine. Other well-known names like the late Peter Allen, Albert Hammond, Barry Manilow, Bette Midler, and Stevie Wonder followed.

## Climb To Hit-Making History

Incredible as it may seem, she was a mere 18 when she (and Toni Wine) wrote the worldwide hit "A Groovy Kind Of Love" in 1966

time. Nothing, of course, will ever equal the emotional wallop of the original because it was the first one."

One of the most important things for Sager, the music *listener*, is to be moved by a good song. Some quick representative examples fitting that criteria are, "Diane Warren's 'Because You Loved Me,' some Babyface songs, and 'I Believe I Can Fly.' I want songs to make me feel more connected. I don't want to hear anything that makes me feel edgy or angry.

"I remember pulling my car over in the '70s the first time I heard Roberta Flack sing 'Killing Me Softly With His Song.' There are moments when you just go 'whoa.' If you can capture a moment like that in a song, you did well. But batters don't always hit home runs and football players don't always score touchdowns. Sometimes you miss some."

Underscoring her consistently gracious presence, Sager will quickly praise another member of the songwriting fraternity/sorority. However, she clearly has the desire to win. "Sometimes I'll listen to a song written by someone else and wonder how it got to number one. You can't help but think that you've written things better than that. The trick is that when a song is great, you're able to be happy for the person who wrote it.

"It's natural, but nobody likes losing a step. The person on top is always slightly paranoid about who's coming up behind them. You know when you're hot and you

the break up of her seven-year marriage. In addition to some clothing and copyrights, the only things she wanted from that union were a James Taylor album and Carole King's "Tapestry" album. When she relocated to Los Angeles, her life seemed to begin anew. "Joe Smith gave me an Elektra recording contract, having never heard me sing. That was both exhilarating and horrifying. I thought, when he hears me sing, he'll be real sorry." Sager's only R&R AC chart appearance came exactly 16 years ago this month (July, 1981) when "Stronger Than Before" (on the Boardwalk label) peaked at No. 16.

While "A Groovy Kind Of Love" was a big smash, there would be an approximately 10-year dry spell before Sager tasted similar writing success with "Midnight Blue," a song she co-penned with Melissa Manchester. "There was a period where I thought I'd be a one-hit wonder. It became more embarrassing as each year went by. People would ask, 'You're a songwriter, what have you written?' The first year, you proudly yell, 'I wrote A Groovy Kind Of Love.' By the sixth year, you're mumbling it under your breath."

In between those two hits, she wrote a "Georgy Girl" - inspired Broadway show. "Unfortunately, they liked the movie more and the show closed after three nights," recounts Sager. "That was an amazingly disappointing and altering experience. Right after that, I'd been signed to Screen Gems

*"I've reached a place in my career where I can be a little more generous to new writers because there's room for everyone."*

for the Mindbenders. Covered more than 20 years later, Phil Collins took it to No. 1 in 1988.

"I loved his version more than the original," admits the Songwriters Hall of Fame inductee. "He did it soulfully and more like a ballad and gave it a little more depth than I thought it had when I wrote it. It was sheer ecstasy the first time I heard 'A Groovy Kind Of Love' on the radio. Hearing something you put your heart and soul into creating on the air was everything I ever dreamed of."

David Foster recently told Sager that Celine Dion will cut her version of "When I Need You" — which Sager and Albert Hammond wrote in 1977 for Leo Sayer — next month. "It's just great to have these records come out again. Look at all the people who never heard them the first

know when you're a little cool. People respond to you differently when two of the top five songs on the chart are yours."

## Team Player

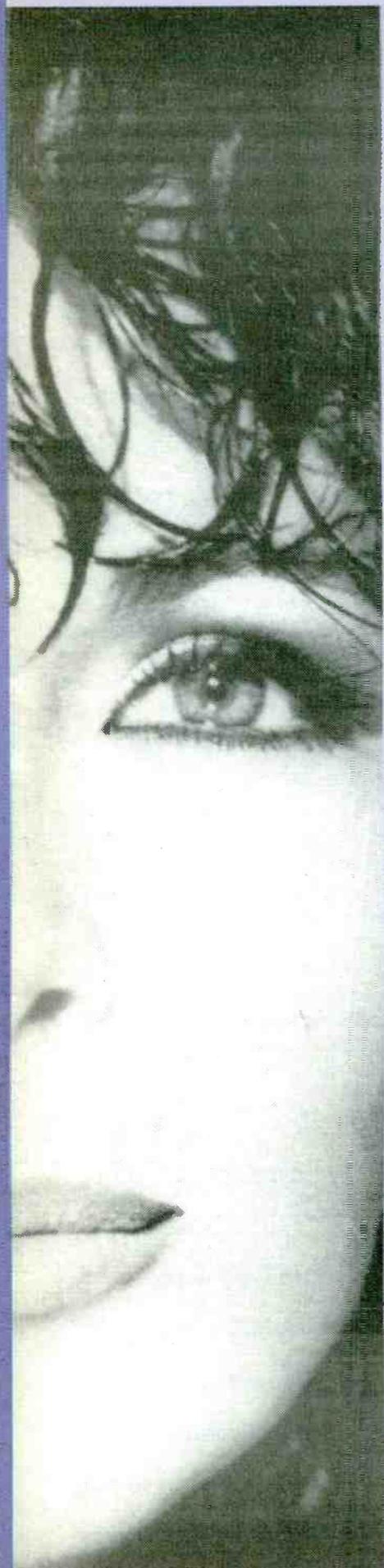
She doesn't want to see a situation where any one writer dominates. "Then it isn't a game — it's like watching a pro team play a high school team. I rooted for 'Evita' to be successful because it opens up musical movies for all writers. I've reached a place in my career where I can be a little more generous to new writers because there's room for everyone. I totally respect what Babyface does and David Foster's in a league of his own."

We all have certain chapters in our lives and Sager's New York one, which she says, "feels like another lifetime ago," closed with

writing with Neil Sedaka and Toni Wine. They said they'd put so much money into the show that they couldn't support me as a writer anymore."

Moving on, she immediately met singer Peter Allen. "I'd seen him singing on the 'Tonight Show' with his 'brother' Chris, who, of course, turned out not to be his brother. He had a record deal with Metromedia and we began writing. At the same time, I heard Melissa singing backup as one of Barry Manilow's Harlettes. I had her do a demo and was so impressed. We began writing together. There was also a third '70s writing relationship with Bruce Roberts."

Continued on Page 48





### Continued from Page 47

A classic case of perseverance took place in New York involving Sager and producer Richard Perry. "Melissa didn't have a record deal, so, based on the earlier songs we'd written like 'Midnight Blue' and 'Come In From The Rain,' we got her one. These were like little chestnuts.

"I went to one of those music business dinners and Richard was there, trying to videotape it. He thought he could make a feature film about the life of an oldtime music publisher. I tapped him on the shoulder and asked him if I could play him a few of my songs. I'm sure he thought I was very annoying, but said I could call him at the St. Regis and play four songs."

One of the four was "Midnight Blue" and as Sager notes, "He liked it and it be-

wants to put the song out and make it a priority. I've seen some interesting things happen through the years like record labels going off records because there's no album to sell. Let's face it — singles have simply become tools to sell albums."

### A Winning Partnership

There was a 12-year chapter in Sager's life that she calls "The Burt (Bacharach) Years." She recalls, "It was a conscious effort on my part to write with him. He didn't insist on that in any way, but I felt it wouldn't be fun to write and have big hits without him. I was such a fan of his songs."

In 1982, the duo wrote "Making Love" for Roberta Flack. That same year, Burt, Neil Diamond, and Sager wrote "Heartlight" for Diamond. "That was a great deal of fun, and we wrote it partly in

Stevie Wonder, Gladys Knight, and Elton John, but Sager points out a little-known tidbit about its history. "The song was originally cut by Rod Stewart. But the record company said they didn't want to put it out because it was 'too AC' for Rod. You can shelve a song forever based on that."

While partial to Frank Sinatra's version of "You And Me, We Wanted It All" and Diana Ross doing "It's My Turn," Sager's two personal favorites among her incredibly vast accomplishments are "Come In From The Rain" and "That's What Friends Are For" — the latter especially because of its subsequent societal impact. "It became an anthem to keep people aware of the horrifying disease of AIDS. It's taken on kind of a soulfulness that's more than what we intended when we wrote it."

Another "Burt years period" highlight

*"I'm finally getting balance in my life. You don't get to re-live yesterday. I'd like to win another Oscar and another Grammy because they look better in pairs."*

came Melissa's first huge hit. He was another '70s influence for me because he then went on to produce 'When I Need You' and 'Nobody Does It Better.' He gave me three enormous hits."

Many elements go into making a hit record and, as Sager explains, a hit song isn't necessarily going to be a hit record. "You have to have a hit artist and hit producer who knows how to make the song come alive in the best possible way. Then you have to hope the record company

New York and partly in Los Angeles. The next few hits were just Burt and me."

The climax came in 1985 and 1986 with back-to-back R&R AC No. 1s: Grammy winner "That's What Friends Are For" and Grammy-nominated "On My Own." Notes Sager, "The joy for me was that Burt allowed me to widen my scope and co-produce with him. It's great to make records with someone you really love."

Of course, "That's What Friends Are For" became a classic for Dionne Warwick,

was winning the Oscar for "Arthur's Theme," performed by Christopher Cross. "When you're living with the same person you're writing with, the win feels so much richer and deeper because it's not just about yourself," Sager admits. "You're sharing it with someone else in a way that only that person can feel."

### Existing As A Person

When the Sager/Bacharach partnership ended, however, Sager was devastated. "It was the nadir of my life. I didn't see where it was going on any level — emotionally, privately, or personally. I'd been writing with Burt and cut off many other writing relationships because I thought it was a better way and didn't want any competitiveness. I wanted it to be a team and thought this was it."

A check-up call from old pal James Ingram was just what she needed. "He's a really wonderful man and a wonderful friend. We worked on a song that wasn't great, but it was what I needed at the time. "After my break up with Burt, I stopped writing for a little time. I started 'being' and seeing how it was to exist and not have to exist with a song on the chart every minute. My life wasn't based on whether or not I had a bullet. I needed to step back."

And as it usually does, time heals all wounds. Sager and third husband, Warner Bros. Chairman Robert Daly, are happily married and living in Los Angeles. "Bob's a spectacular and remarkable man. Our relationship is separate from my music, and I think that's great. He's a suit and I'm an artist. The best collaboration Burt and I did was our 11-year old son, Christopher, who lives with us."

Adopting more traditional hours, Sager takes Christopher to school every day. Commenting on her parent role, she says, "I've fought for creative freedom my whole life, but think some records should be stickered. I don't want Chris to have access to those lyrics — it's not okay. It's the opposite of ev-

everything I believed in when I wasn't a parent. It's amazing how you can shift and suddenly Tipper Gore is a heroine to you."

With her life and priorities now in order, Sager is in the middle of working on songs for Warner Bros.' first full-length animated film, "The Quest For Camelot." Teaming with her on the project is producer David Foster, a Sager friend for some 20 years. "Without even getting a credit on it, he hit the synthesized strings on 'That's What Friends Are For' and killed it. He's been producing songs, whether it was the theme from 'Beethoven,' 'Color Of Love,' or 'Made In America.'"

Sager is thrilled that the two get to work together on this big-canvas project. "It's such a huge opportunity to have a multi-million dollar animated film that has the possibility of standing as a work for children that remains for years and years.

"I'm already thinking of the next [animated project] that David and I can do because he's such a joy to work with. He has such a natural musicality and lets me worry about the story points. I know he has the music covered in terms of what it will sound like in that final orchestration. He's not possessive of his talents and always looks for whatever is needed to make something the best. He thinks of the project before he thinks of himself."

Sager feels upbeat and confident about her life. The still-sultry artist reflects, "It might be late — but it's really never too late. I'm finally getting balance in my life. You don't get to re-live yesterday. I'd like to win another Oscar and another Grammy because they look better in pairs. I told Burt years ago that, even if he never writes another song, he made a contribution. I know I meant it for him and hope that I've put some good ones out there."

*Did You Know?* Sager's classic song, "That's What Friends Are For" was originally cut by Rod Stewart. But the record company said it didn't want to put it out because it was "too AC" for Stewart.

## Carole's Classics

R&R Peak Position/Date

|                                  |            |                                    |             |
|----------------------------------|------------|------------------------------------|-------------|
| MELISSA MANCHESTER               |            | DIANA ROSS                         |             |
| Midnight Blue                    | 1 6/20/75  | It's My Turn                       | 7 1/9/81    |
| LEO SAYER                        |            | ARETHA FRANKLIN & MICHAEL McDONALD |             |
| When I Need You                  | 1 4/29/77  | Ever Changing Times                | 7 4/10/92   |
| CARLY SIMON                      |            | PATTY SMYTH                        |             |
| Nobody Does It Better            | 1 9/23/77  | Look What Love Has Done            | 8 2/10/95   |
| CHRISTOPHER CROSS                |            | LISA FISCHER                       |             |
| Arthur's Theme (The Best...)     | 1 9/18/81  | Colors Of Love                     | 10 7/23/93  |
| NEIL DIAMOND                     |            | CAPTAIN & TENNILLE                 |             |
| Heartlight                       | 1 10/1/82  | Come In From The Rain              | 11 7/1/77   |
| DIONNE WARWICK & FRIENDS         |            | ANITA BAKER & JAMES INGRAM         |             |
| That's What Friends Are For      | 1 12/20/85 | When You Love Someone              | 11 6/30/95  |
| PATTI LABELLE & MICHAEL McDONALD |            | DOLLY PARTON & JAMES INGRAM        |             |
| On My Own                        | 1 5/16/86  | The Day I Fall In Love             | 12 1/28/94  |
| Love Power                       | 1 8/7/87   | CHRIS THOMPSON & NIGHT             |             |
| PHIL COLLINS                     |            | If You Remember Me                 | 13 8/31/79  |
| A Groovy Kind Of Love            | 1 9/30/88  | DOLLY PARTON                       |             |
| NEIL DIAMOND                     |            | Heartbreaker                       | 17 10/6/78  |
| On The Way To The Sky            | 2 3/26/82  | JULIO IGLESIAS                     |             |
| ROBERTA FLACK                    |            | Moonlight Lady                     | 19 11/2/84  |
| Making Love                      | 4 5/7/82   | NEIL DIAMOND                       |             |
| MELISSA MANCHESTER               |            | Sleep With Me Tonight              | 22 11/30/84 |
| Don't Cry Out Loud               | 5 2/2/78   | MELISSA MANCHESTER                 |             |
| EL DeBARGE                       |            | Theme From Ice Castles             | 24 5/18/79  |
| Love Always                      | 5 9/26/86  | MICHAEL ENGLISH                    |             |
| RITA COOLIDGE                    |            | When I Need You                    | 24 2/28/97  |
| I'd Rather Leave While I'm...    | 7 1/11/80  | ROD STEWART                        |             |
|                                  |            | When I Need You                    | 27 3/28/97  |



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| KTWV | WLVE | WSJT | WZJZ | WFSJ | KWSJ |
| WNUA | KWJZ | WNWV | WJCD | WSMJ | WJZK |
| KBLX | KIFM | KHIH | KCJZ | KUCD | KJZY |
| KKSF | KMJZ | KKJZ | KBZN | KOAS | KRVR |
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# Quintessential Band Of The Ages

After 30 years in the industry, Chicago's members still love making music



**C**ry sweet tears of joy, touch the sky: Chicago is back with a No. 1 AC hit! Like the familiar Chicago logo itself, each group member seems like an old friend.

The group is single-handedly responsible for blowing out my CD player. Although I've been lucky to see them numerous times in concert, the most memorable show was an intimate NAB performance 20 years ago in Chicago. It was a real treat to catch up with these masterful musicians and congratulate them on their seventh No. 1 R&R AC chart-topper.

"The main thing that's kept us together is we've had fun," remarks sax player supreme Walter Parazaider. "If you don't, there's no sense doing it."

The friendly interaction is real, not contrived. "If you don't have fun, people know it," explains virtual human aerobics machine/trombonist/writer James Pankow. "You can't fake it. We dig each other as people."

### A 30-Year History

The six original members of Chicago Transit Authority were Parazaider, Pankow, Robert Lamm, Lee Loughnane, Terry Kath (who died in 1978), and Danny Seraphine. The group, which was formally launched 30 years ago (2/15/67) in Parazaider's north-side Chicago apartment, shortened its name to Chicago in 1969.

"From the first time we played a song together, we enjoyed playing with each other because we understood the other guys could hear music," notes trumpet player Loughnane. "It's never stopped being fun, and the time on the stage is why I do this. In the midst of our big success, we were traveling so much and that got to be a struggle. Travel's still the hardest part for me. We get paid more for traveling and missing the family than for showing up."

A grueling touring schedule has been so much a way of life for the group in the past 30 years, and it definitely takes its toll in personal sacrifice. "Don't feel sorry for us, but you miss out a lot on life," explains Parazaider. "There are things we didn't ex-

perience that others have. As we go to our shows in limos, we see families going into Shakey's and I envy them.

"If you truly love what you're doing — and we do — that's the price you pay. People think all of this fell from the sky. It's a 24-hour-a-day deal. The two hours on stage are done for free — it's the other 22 hours that are rough."

It's something, Pankow remarks, that you must get accustomed to. "We've been gone half of the year for 30 years. But if we dwell too much on that, it would get in the way of what we're doing today. We're still having so much fun — I look forward to what we're going to do tomorrow."

Among those shattering the myth that all the group's members hail from the Windy City is Brooklyn-born Lamm, who has mixed emotions about touring. "It's just as exciting, but it's also getting harder. There are aspects of what we do that are exciting like playing for a live audience, writing a new song, and recording it. I'm in the minority in the band who wouldn't mind being on the road 30 weeks a year. I like to travel and like to play, but it's a lot of hard work and perseverance."

the box. It's what we do when we put the combination of our musicianship together. It's the whole picture.

"When I brought 'Just You 'N' Me' into Chicago, it became magical when Walter and Lee added their unique touches. When people in the band combine to form the special sound that is Chicago — that's what makes it so special."

Lamm is the band's other prolific writer. You know his music if you can sing or hum: "Beginnings," "Dialogue Part 1," "Dialogue Part 2," "Does Anybody Really Know What Time It Is?," "Questions 67 & 68," "Saturday In The Park," and "25 Or 6 To 4."

Working outside the band is something he considers a must. "It's like breathing fresh oxygen and drinking fresh water. The longer Chicago is around, the more difficult it is to really stretch the boundaries of what the music is. We're locked into a number of different perceptions. It's too frustrating to always work within the confines of the band. My fondest wish is that we get an opportunity to record another album of original material. Many fans think about Chicago only in terms of our ballads and,

*"I don't know what we're doing to keep the older ones in the flock. Our music on the radio isn't rock and roll anymore — it's Adult Contemporary." — James Pankow*

Bill Champlin, meanwhile, views road trips almost as a vacation. "My tendency is to pack things in too thick. When it's time to go on the road, I'm working 16-hour days. We only play two hours a night on the road, so it's a major break for me. We've only had one summer off since I joined the band about 17 years ago. We needed it at the time because [it was on the Chicago 17 tour] and we played just about everywhere."

When the group looks out at the concert audiences, they can see several generations of fans. "We've become establishment," jokes Pankow. "Our audience is the world and is anywhere between 15-65. I don't know what we're doing to keep the older ones in the flock. Our music on the radio isn't rock and roll anymore — it's Adult Contemporary."

### Classic Song Creators

Pankow's writing credits boggle the mind. A partial list of his powerful classics displays and defines Chicago's depth from beautiful ballad to pulsating punch: "Alive Again," "Colour My World," "I've Been Searchin' So Long," "Just You 'N' Me," "Make Me Smile," "Old Days," and "Feelin' Stronger Everyday" with former band member Peter Cetera. Regarding the group dynamic, Pankow suggests, "I don't think any one of us is so exceptional on our own that we'd blow anyone else out of

when they come and hear us live, they're amazed at how hard we can rock."

Pankow and Laughnane agree that Lamm's "Beginnings" is among their personal Chicago favorites. "It's a real showcase for the band," explains Pankow. "There's great horn work, a drum solo, a lot of guitar work, great vocals, and it's one of the first songs we ever did. It stands as kind of an anthem for me personally."

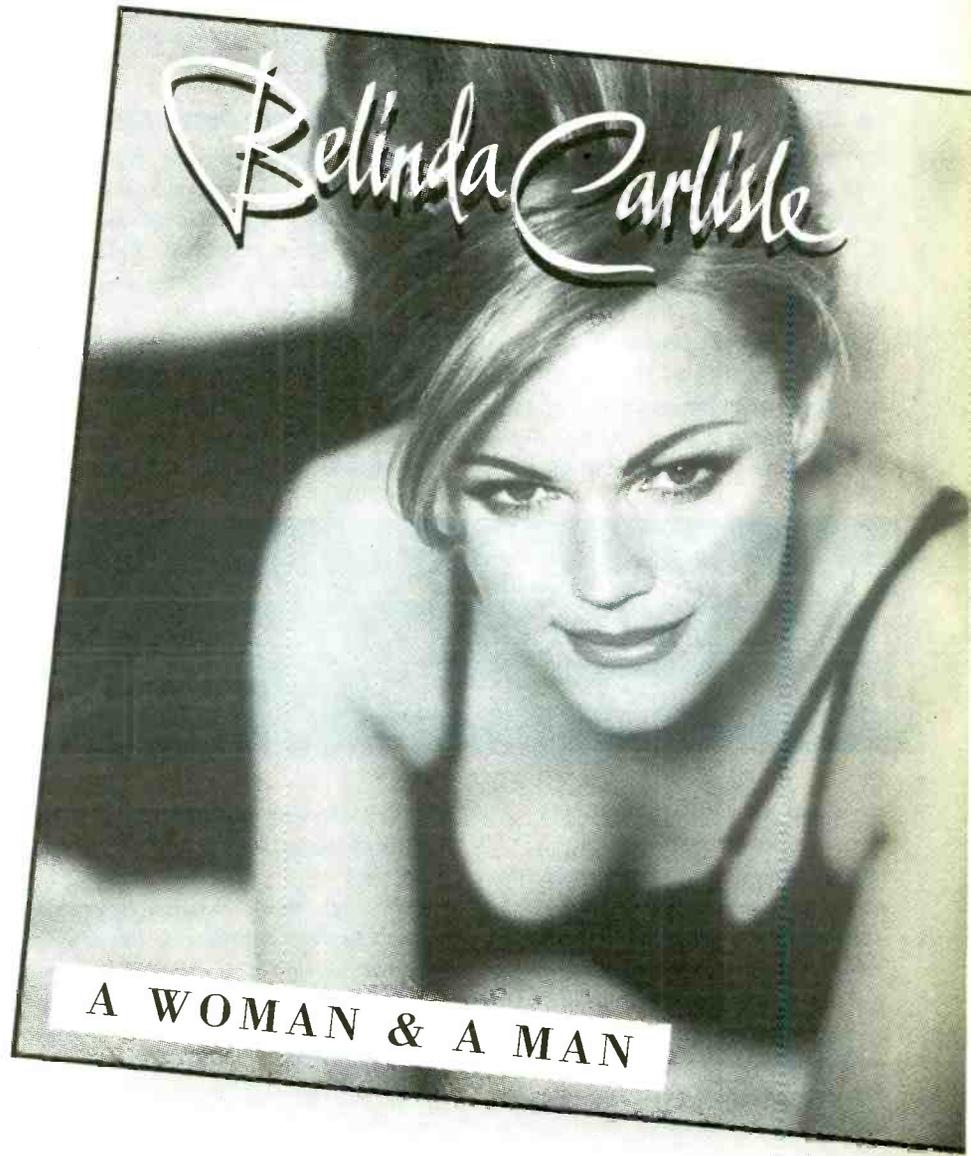
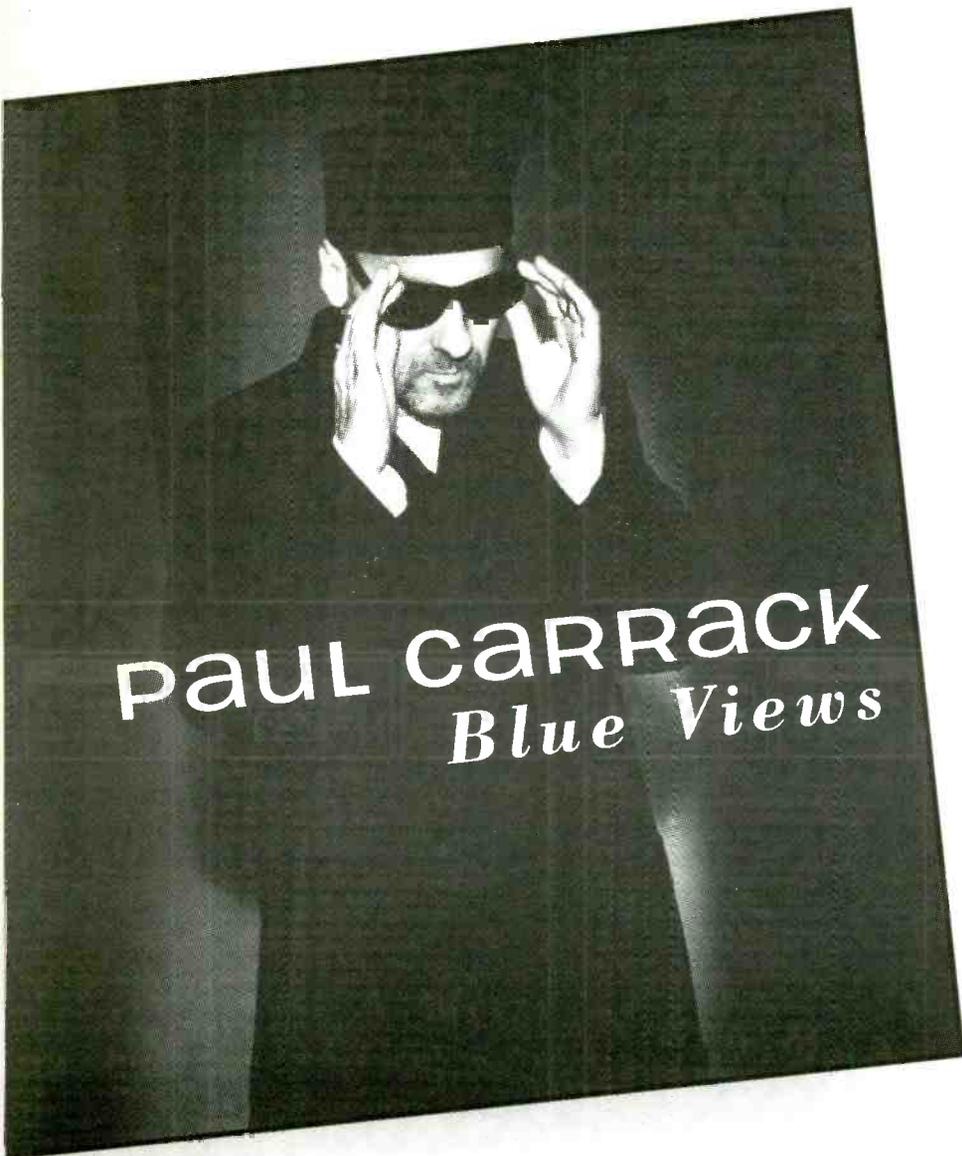
Parazaider, though, points to a challenging Pankow piece, "Ballet For A Girl In Buchannon," which has "Make Me Smile" and "Colour My World" in it. "We're starting our shows off with it this year in its entirety. In the 27 years it's been around, it's just as hard to play."

If ever there were a contemporary group born to record the 1939 and 1940 Glenn Miller classics "In The Mood" and "Moonlight Serenade," respectively, it's Chicago. And that's precisely what they did two years ago in "Night & Day Big Band." Lamm and Jason Scheff vocally energized the latter; instrumentality, the former is pure Chicago. For good measure, the multitalented Paul Schaffer sprinkles his unique keyboard magic and stylish expertise on "Dream A Little Dream Of Me."

**Continued on Page 52**

**Did You Know?**  
Chicago fan  
Lenny Kravitz  
produced  
"The Only One"  
off their new "Heart  
Of Chicago" album.

# THE TWO VERY CONTEMPORARY ADULTS BEING HEARD ON ADULT CONTEMPORARY RADIO



## PAUL CARRACK "FOR ONCE IN OUR LIVES"



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■ Tom Mazzetta (847) 831-0550

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**Continued from Page 50**

Loughnane recalls, "We learned so much about that music. When I was young, the only rock and roll instrument was a tenor sax. The first time I really saw how good those songs were constructed was when we worked on the album and started re-arranging the tunes. The music and writing were incredible. Everything just fit in its place. PDs tell us how much they loved it. The problem we had was the focus. Each PD liked a different song and that's what they'd play."

It was a learning process, but St. Louis-born Pankow quite easily related to the music. "Those were the cats who could play our instruments. After we'd finish dinner, my dad would sit me down in the living

room. I felt what it was like to be a member of Chicago from top to bottom in a project. It was incredible and actually a vision of what it can be like and the shape of things to come. That was some of the best work we've done since I've been in the band."

**Staying On Creative Edge**

Not especially impressed with much of today's music, Parazaider comments, "About 90% of it is bad — just like 90% was bad in the '80s and 90% was bad in the '70s. The other 10% sort of survives. It's a throw-away society and people will forget it."

Nodding in agreement, Pankow remarks, "You have a lot of one-hit Charlies. Artists are marketed like soap today. It isn't a big thing like it used to be. We were very lucky to arrive when we did because FM radio played

will pick up on that."

It's a sure bet that a new inclusion this year will be "Here In My Heart," Chicago's first number one record in more than seven years. Had it not been for Bob Carlisle's wildly popular "Butterfly Kisses," Chicago would've been able to log more than one week at the top spot.

"For some reason, we haven't been on the charts for a while," notes Scheff. "I used to get jazzed looking at R&R and seeing our names there. The thing that makes me feel good is that PDs feel that we're back and are celebrating. It's very neat to see."

On the heels of "Here In My Heart" is "The Only One," written by James Pankow and Greg O'Connor and produced by Lenny Kravitz. The singer's a fan of the band and has common management (HK Management). When HK himself, Howard Kaufman, played the song for Kravitz, Pankow says the singer, "flipped. In the back of his head, he always wanted to do something with Chicago. He listened to rehearsal and the next thing you know, he had a guitar in his hand and was singing background vocals. Things seemed pretty nebulous about his involvement, so I asked, 'Are you in?' He told me he wanted to start cutting it and really added a whole new direction to the song."

Kravitz, Pankow says, made the song more personal. "I had more of a Dobie Gray — almost R&B — calypso type groove happening. Lenny's approach musically enriched what the vocal was saying. I didn't have any idea of using acoustic guitars. We spent two days looking for the right understated, muted drum sound. It hadn't been done for 20 years."

Loughnane is also impressed. "He definitely did his homework and came in with a concept. He heard and liked the song and envisioned an arrangement and bounced it off us to see if we liked it."

In the beginning, the group was shielded from the business end, allowing them time to focus completely on the music. "But it was also detrimental because we were isolated from what it took to engineer a career," remarks Pankow. "We found ourselves very naive when we were out there playing in traffic and didn't know the rules."

Over the years, they took more control of the business end and treated it as such. "The '90s have become so sophisticated and much more complicated than 20-30 years ago," Pankow explains. "You must keep abreast of what's going on and keep a barometer on your career. We've become more involved in the business aspect of what we do because it's our bread and butter. You have to take responsibility for certain things. We're having fun, but we're also much more aware of the sharks and traps."

Chicago wants to stay actively involved with radio programmers. As Parazaider explains, "You can't disregard radio. For us to turn our back on radio would be very cavalier. You have to go in, talk with them, and see what they like."

"I'm not a letter-writer, but I'll pick up the phone and call someone. From the bottom of our musical hearts, we thank people for giving us a shot. We grew up together and this business freaked us out. All of a sudden we became popular and we didn't know what this fame was all about. We educated ourselves along the way. The midwestern work ethic has a lot to do with it. When people start thinking they're better than someone else or they're above doing something, they're lost. We're flesh and blood like everyone else."

Parazaider and Pankow recently sat in a Burbank office and spent five hours thanking PDs for playing their records. "Personal calls are the most important," notes Pankow. "When we're in their town in the summer, we hope they'll come backstage. Or, we'll do a little tap dance with their afternoon personality."

"Without this audience, we wouldn't be talking with you. It's the people who bust their asses at work and buy our CDs and concert tickets and made our careers possible. That's what many [other] artists forget. All of a sudden, they're superhuman and deserve all the fame. If people don't like you, you could have all the talent in the world, but you'd be pounding your head against the basement floor."

**"You can't disregard radio. For us to turn our back on radio would be very cavalier. You have to go in, talk with them, and see what they like." — Walt Parazaider**

room and we'd listen to Billy May. My world was jazz before I met these guys. That was my playground. That big band album was a treat because it gave us a chance to sink our teeth into the stuff we cut them on."

Quite simply, though, they Chicago-ized the music. "We had to re-invent it, but to do so, we had to know exactly what we were re-inventing," Pankow explains. "We did a lot of listening. I did 'Moonlight Serenade' in a Latin groove, everything we did was a new frontier. It was a bit of a risk and we had no idea what was right and what wasn't — we just went on instinct. I wish the album had done better, but it stands as one of the projects we're most proud of."

Finding that particular music challenging to play, Parazaider points out, "The process was the most important thing. It took us almost two years. We started arranging two or three tunes before summer tours. We tried it on people all summer."

For Lamm, the project was satisfying in both rehearsing and recording. "That's what the bulk of our albums were like. You can make albums the other way — the more sterile, producer-driven way. But, I don't want to work that way again. At some point, though, we probably will."

Even after spending the last 12 years in the band, Scheff still sometimes has to wear the "newcomer" label. "I don't even think Terry was in the band this long. I actually get a kick out of [being referred to that way]."

Most influenced as a singer/songwriter/artist by Elton John, Scheff joined Chicago when the music was "very structured and planned. The big band album was the first album I was involved with. I heard all the original members talk about the days when they'd go in and slam out songs and work out arrangements themselves."

"We started that album out with a handful of tunes and worked them up our way. It was nobody but the band. At the very end, the producer comes in and says, 'incred-

entire albums without commercials. Colleges embraced this act and said it was new and different."

You might think that after 30 years together, Chicago would allocate little rehearsal time and be found poolside, on the golf links, or playing tennis. Having witnessed it firsthand, though, I can confirm my suspicions that these perfectionists are in the studio agonizing over every note. "This is a necessity," states Pankow. "We can't go on the road and be sharp without honing the edge here. We come to rehearsal asking what we can do to make this the best tour we've ever done."

And they've remembered to keep the focus not on themselves — but on the fans. "People who'll see us this summer are putting down their hard-earned money and we'll give them the best show we possibly can," promises Parazaider. "Every year, we like throwing in a couple of different wrinkles which keeps us creatively alive and people

**Feelin' Stronger Every Day**

• Here's a rundown of Chicago's AC Hits through the years. Some classic titles are missing because the group's 30-year history pre-dates our 24-year existence!

| Title                          | R&R Peak Position | Date     | Title                   | R&R Peak Position | Date     |
|--------------------------------|-------------------|----------|-------------------------|-------------------|----------|
| If You Leave Me Now            | 1                 | 9/17/76  | You're Not Alone        | 7                 | 3/24/89  |
| Hard To Say I'm Sorry          | 1                 | 7/30/82  | You Come To My Senses   | 7                 | 9/20/91  |
| You're The Inspiration         | 1                 | 1/11/85  | We Can Last Forever     | 8                 | 7/7/89   |
| Will You Still Love Me?        | 1                 | 1/23/86  | Another Rainy Day In... | 10                | 8/6/76   |
| Look Away                      | 1                 | 11/18/88 | Wishing You Were Here   | 12                | 11/29/74 |
| What Kind Of Man Would I Be    | 1                 | 2/9/90   | Call On Me              | 14                | 8/2/74   |
| Here In My Heart               | 1                 | 6/27/97  | Chasin' The Wind        | 14                | 3/1/91   |
| No Tell Lover                  | 2                 | 2/23/79  | Harry Truman            | 18                | 3/28/75  |
| Hard Habit To Break            | 2                 | 10/5/84  | Alive Again             | 18                | 12/8/78  |
| Old Days                       | 3                 | 6/13/75  | You Are On My Mind      | 22                | 5/6/77   |
| I Don't Wanna Live Without ... | 3                 | 8/12/88  | Along Comes A Woman     | 23                | 4/26/85  |
| Baby, What A Big Surprise      | 4                 | 11/25/77 | Brand New Love Affair   | 27                | 10/10/75 |
| If She Would Have Been...      | 4                 | 5/22/87  | Thunder And Lightning   | 34                | 9/19/80  |
| (I've Been) Searchin' So Long  | 6                 | 5/24/74  | Take Me Back To Chicago | 37                | 6/9/78   |
| Love Me Tomorrow               | 7                 | 11/5/82  |                         |                   |          |

WLTW, KBIG, KOST, WLIT, KIOI, WBEB, KVIL, WASH, WMJX, WPCH, KLSY, **Adult Contemporary**, WALK, WLTE, KEZK, KESZ, WLIF, WDOK, KOSI, KKCW, WRRM, KGBY, WWLI, WSNY, WFOG, **Hot A/C**, KOXT, KSFI, WTPJ, WLMG, WLTS, WMGF, WMJQ, WRCH, WMAG, WRVR, **Warner Bros. Records**, KSNB, WOBM, WEAT, WRMF, WVEZ, KKMJ, KMGL, WLOT, WMJJ, WTVR, WYJB, KSSK, WMYI, WSPA, KMYZ, WMGS, KVLV, WLEV, WLHT, WJXB, KEFM, WJBR, WRVF, **k.d. lang**, WINK, WHYN, WMAS, KWAV, WTCB, KLYF, WKBN, KISC, WTFM, WLRQ, WAJI, WDEF, WSLQ, **Paula Cole**, WARM, WSRSS, WBBQ, WEZN, WFMK, WAHR, WCRZ, KZST, WHBC, WNGN, KJSN, KRNO, WSWT, **Boney James**, WPPG, WROE, WLZW, KGBX, WPEZ, WIKY, WKXC, KEZA, WAF, WGSY, KYMG, KEZG, WQLR, WOOF, WGN, **Fourplay**, KSBL, KDAT, WAFY, KHLA, KELO, WKWK, WGLM, WDBZ, WPLJ, KYSR, WLUP, WTMX, KLLC, WYXR, WKQI, **Madonna**, KDMX, WRWX, KHMV, WBMX, WPLL, KPLZ, KFMB, KSTP, KYKY, KZZP, WMMX, WVTY, WMTX, WAKS, **Rod Stewart**, WDAL, KALC, KBBT, WWNK, KZZO, WKT, WMYX, WSNE, WPTE, WWDE, KSMG, KBEE, KISN, WENS, WLNK, **Seal**, WDMX, WSHE, WITC, WKZL, WMC, KMXB, **Goo Goo Dolls**, WJLK, WJRZ, WRAL, KAMX, WMMX, WAKS, **Ambrosia**, KFSR, WKDD, KTNP, KKOB, KURB, KSTZ, KVUU, WMXL, WXLO, WJDX, WBBE, KOSO, WDSM, **Little Texas**, WIOG, KCIX, KNEV, KMXG, WIMJ, WKEE, WMS, WHUD, MAEV, WIKZ, WMGX, **Marilyn Scott**, WCGO, KMXS, WKYE, KMAJ, KRUZ, **R.E.M.**, WDAO, KEYW, KATF, **Pretenders**, WXL, WDMZ, WAZY, KKYS, **Bela Fleck**

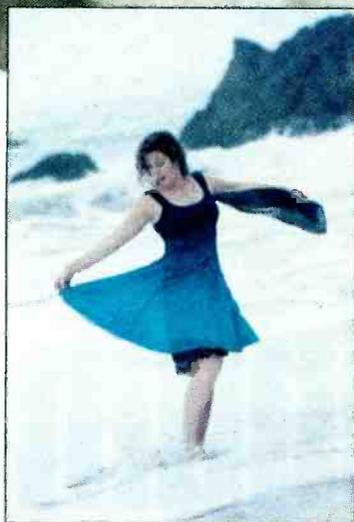
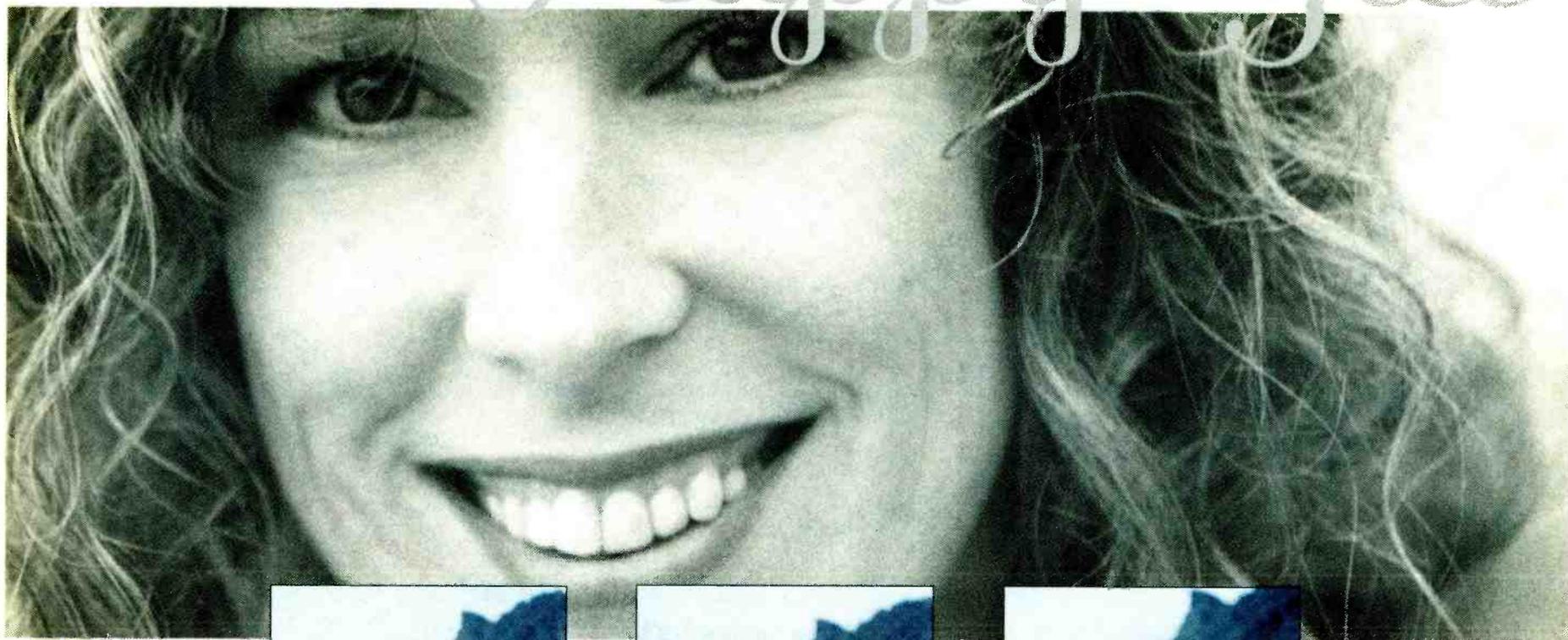


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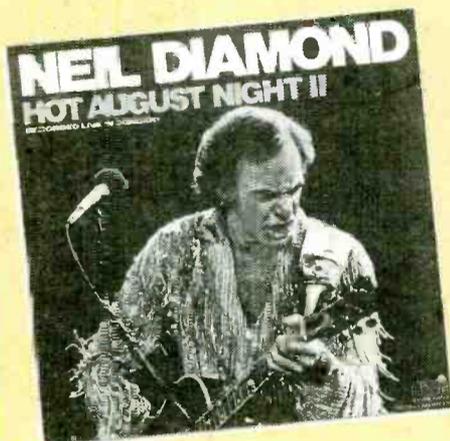
# Happy Girl



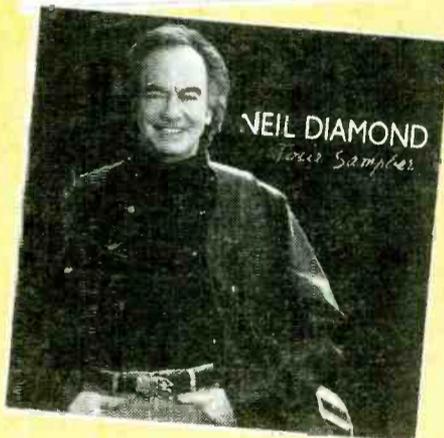
Her new album: *sand and water*

# Diamond Endures As A Format Jewel

Hard to believe, but this AC hit-maker recently had to 'beg and plead' for radio to play him



NEIL DIAMOND CLASSICS



**M**oving in perfect beat with the rhythm of the music, his body drenched with sweat, Neil Diamond remains the classic showman. Some of this extraordinary AC artist's music pre-dates R&R's existence, but suffice it to say, the stamp he has put on Adult Contemporary is among the format's most meaningful impressions.

This time last year the native New Yorker, who has called Los Angeles home for more than 25 years, was in the middle of a 52-date domestic tour that began with three Boston shows and ended in mid-October in Milwaukee. The international leg of that marathon actually kicked off several weeks earlier in Australia.

"I hadn't done that many dates in maybe 20-25 years and had my own questions about how I'd get through it," he admits. "The audiences were excited and supportive everywhere we went. It was a topflight tour, and I was exhausted when it was over. If I were putting it through school, I'd grade it an A."

### Young Again

Scan the audience at one of Diamond's concerts and you'll instantly see every demo is covered. His dates at L.A.'s Great Western Forum, for example, are "happenings." But Diamond, who certainly belies his 56 years, points out, "I was stunned by the increase in young people. For a while, the audience was getting older. Suddenly, in the last year, it became college kids — which was very nice to see. It told me there's a whole new generation coming up that likes what I'm doing."

Still finding it to be a rush when he appears in front of an audience, Diamond explains, "You have to lay it all out there. You can't hide behind remixes; it's all there. That and the spontaneity are the excitement of live performing. It's always a little scary, but there's always a rush."

It doesn't hurt that the audience is so

In a Diamond concert, there are usually a dozen real standout favorites, including "I Am, I Said," "America," "Cherry Cherry," "You Don't Bring Me Flowers," and "Sweet Caroline." He notes, "One of the great things about a live performance is you can make your little adjustments in tempo or key. There's usually a difference between the live version and the original."

### Talking To PDs

This engaging superstar last chatted with me 16 months ago about his "Tennessee Moon" project. He candidly said then that he'd call any PD who played music from that CD. Programmers quickly said how impressed they were that he kept his word. "It meant a lot to me, too," Diamond comments. "I don't have many chances to talk to stations and thank programmers for 30 years of playing Neil Diamond. I also like to get their take on what's happening. I used to visit radio stations all the time, and it was very interesting and enlightening to talk to these guys personally."

"I had to beg and plead for them to play me. If I believe in the material, I'm not above begging and pleading. I know there's a niche out there for me. I have a very large audience. It's a mature audience, and they want to hear mature music — and that's what I have to offer."

Assemble AC's all-time list of most valuable core artists, and Neil Diamond's name would surely be right at the top. "I did for AC what the Beatles did for Top 40 five or six years earlier. I'm just glad AC was there for me. Some of my best songs broke in this format. Since I have broad experience as a songwriter, I added to the subject matter of the music and explored every possible kind of song I could write.

## 20 Years Of 'Beautiful Noise'

| Title                       | R&R Peak Position | Date     |
|-----------------------------|-------------------|----------|
| If You Know What I Mean     | 1                 | 7/23/76  |
| You Don't Bring Me Flowers* | 1                 | 11/17/78 |
| September Morn              | 1                 | 2/1/80   |
| Love On The Rocks           | 1                 | 12/12/80 |
| Hello Again                 | 1                 | 3/13/81  |
| America                     | 1                 | 6/12/81  |
| Yesterday's Songs           | 1                 | 11/27/81 |
| Heartlight                  | 1                 | 10/1/82  |
| On The Way To The Sky       | 2                 | 3/26/82  |
| Forever In Blue Jeans       | 3                 | 3/23/79  |
| Be Mine Tonight             | 3                 | 6/11/82  |
| Desiree                     | 4                 | 2/10/78  |
| Say Maybe                   | 5                 | 6/29/79  |
| I'm Alive                   | 5                 | 2/18/83  |
| The Best Years Of Our Lives | 5                 | 6/2/89   |
| Longfellow Serenade         | 6                 | 4/29/74  |
| Turn Around                 | 6                 | 9/21/84  |
| Headed For The Future       | 6                 | 6/20/86  |
| Front Page Story            | 7                 | 6/10/83  |
| This Time                   | 7                 | 2/24/89  |
| The Story Of My Life        | 9                 | 9/19/86  |
| If There Were No Dreams     | 9                 | 10/4/91  |
| I've Been This Way Before   | 11                | 2/28/75  |
| I Dreamed A Dream           | 11                | 11/13/87 |
| Skybird                     | 15                | 4/29/74  |
| Don't Turn Around           | 15                | 2/7/92   |
| Don't Think ... Feel        | 16                | 10/19/76 |
| Beautiful Noise             | 21                | 1/21/77  |
| The Good Lord Loves You     | 21                | 5/2/80   |
| Sleep With Me Tonight       | 21                | 11/30/84 |
| Hooked On The Memory...*    | 21                | 4/24/92  |
| The Last Picasso            | 24                | 6/20/75  |
| Marry Me***                 | 25                | 4/19/96  |

\* With Barbra Streisand

\*\* With Kim Carnes

\*\*\* With Buffy Lawson

good to me," Diamond remarks. "At one time, I had the power in AC to break songs and make them hits. Perhaps I helped shape the format or open up some ideas for AC, but I did know I had people's ears at that time. I was very conscious of writing very high-quality songs.

"I was inspired by the Beatles, who always tried new things, and I basically did the same thing in my own way. It worked for me, and I'm still proud of many of those songs. They weren't typically commercial by any stretch of the imagination. They happened to be there when people were listening to me."

Currently working on his next album — and he says he's truly lost count on the number — Diamond reflects on the past and is headed for the future. "I'm very happy with the songs right now and, hopefully, one or two will break through.

"I'm still writing, and my thrust is creating 'sleeper' songs. 'You Don't Bring Me Flowers' didn't belong in its time, [nor did] 'Cherry Cherry.' I may have been outside the mainstream when AC found and adopted me. It gave me license to really spread my wings as far as the music I was writing, and I'll always be grateful to the format."

**"I did for AC what the Beatles did for Top 40 five or six years earlier. I'm just glad AC was there for me. Some of my best songs broke in this format."**

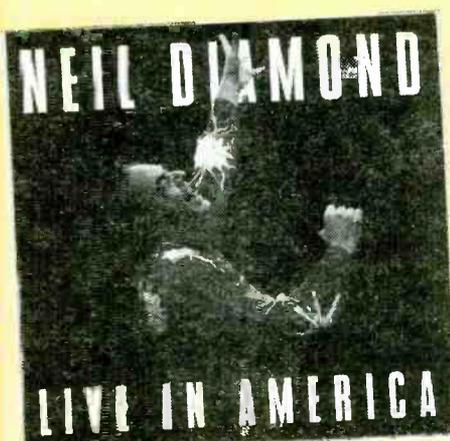
intimately familiar with — and enthralled by — his music. "I guess they like my voice at this point. Rather than one or two particular songs, it's more the whole 'spirit' of the thing. Let's face it, the audience knows most of these songs already. I like to change the orchestrations and put new songs in all the time and switch songs around.

"It's the general attitude and openness of the audience to have a good time that generally makes a show happen. I've been lucky in the sense that my audience has been willing to open up and let loose. I can't attribute it to any particular song. They're somehow willing to accept the whole package and enjoy the whole presentation."

"It was exciting because I knew these odd things like 'I Am, I Said' and 'Brother Love's Traveling Salvation Show,' would get played. It was time to take my best shot at it because I knew people were paying attention. It was a great experience. In a sense, I felt I could make a contribution. The type, quality, and subject matter of the music were a long way from the Bay City Rollers, who were happening at the time."

### Shaping The Format

A resurgence in an updated Soft AC hybrid all but guarantees this legend will continue getting airplay. "Radio — and AC radio particularly — have always been



# This One's For You

This longtime staple of the format enjoys the challenge of creating music

In the mid-'70s to mid-'80s, Barry Manilow's R&R AC chart songs were as magical as a New England weekend. In one 1974-1982 stretch, he managed to rattle off 22 straight top 10 hits — 19 of which were top five and 10 went all the way to No. 1!

"I'd Really Love To See You Tonight," which England Dan & John Ford Coley took to No. 2 in 1976, marked Manilow's return to the charts this year. It's included on his latest CD which features other '70s covers.

"All I can do is make the most beautiful music I can," he explains. "These songs felt fresh and I thought they fit well and deserved a second listen. The reason I did it wasn't to get on the radio. That's always been my record company's [Arista] mission.

"I'm one of the fortunate few who has a record company that really believes in what I'm trying to do. Arista re-taught me the meaning of the words 'loyalty' and 'support.' My wish for people I love is that they have a company behind them like this."

## The Best Of Pop Radio

Pleased that AC is once again playing his music, Manilow notes, "As far as I'm concerned, all I can do is find the stuff I think I can stand behind. I was able to crawl a little deeper into these songs — which sounded like pop fluff when they first came out. I found they did have depth and were well-written, and I loved doing them. AC radio is where it always is — integrating the best of pop radio."

To this day, the superstar knows who is — and isn't — playing his material and keeps a dialogue with radio stations. "I'm always



fore that on Rock KLOS/Los Angeles with Mark & Brian. "These young people know my music and were happy to fool around about it — and so was I. Those are my favorite on-air interviews."

For their contributions, artists like Manilow, Chicago, Phil Collins, Neil Diamond, Celine Dion, Gloria Estefan, Whitney Houston, Billy Joel, Elton John, Lionel Richie, Rod Stewart, and Barbra Streisand, will be considered alltime AC core artists.

Specifically, the impact Manilow, Diamond, and Streisand had on Adult Contemporary has been nothing short of legendary. In their distinctive ways, they truly shaped and defined this outstanding format. "It's fantastic to be mentioned in the same breath with these other artists and I'm very proud to be part of this group," remarks Manilow, who, as Diamond, remains a humble superstar.

"What you're talking about is quality music. These are standards — music that will outlive me. That's always been my goal:

to go on tours that lasted for years, but this one won't do that. I've committed to about five months on the road. It's a wonderful experience, and I do it because I find being on stage is so great. If I'm capable of doing it, I feel I really should."

I was lucky enough to catch him live when he christened the Pond At Anaheim. I can report that his shows are two-hours of recognizable hits, showcasing an enormously deep song catalogue. In his opinion, audiences respond most wildly to "Weekend In New England," "Could It Be Magic," and "Copacabana."

While "Mandy" is high up there, he points out, "The roof comes down [on those above-stated three] and 'I Write The Songs,' which seems to have turned into some kind of anthem for me. It moves and affects people and that's all that matters."

But the singer's personal favorite is "Could It Be Magic," which actually debuted before "Mandy," but was re-released. "It didn't make it the first time, but got noticed. A few stations were brave to pick up on it because it was a seven-minute cut. I could feel that some people were spotting it. 'Mandy' came along and people went back to 'Could It Be Magic' and it became a hit.

"I love the journey that it took and the fact that it was a song that broke all the rules. It was the first of the power ballads, lasted seven minutes, was based on a Chopin prelude, and had a huge instrumental in the middle. I just loved the idea that it was that odd and still held up."

Several months ago, Manilow did an A&E special and especially enjoyed the idea of taking random song requests. A similar approach is taken in his concerts and there's an opportunity for him to do his famous commercial jingles medley. "My God, these people flip out — I thought nobody would remember any of these old things."

And pal Dick Clark is glad to know that a roar is evident whenever Manilow does the infectious Bandstand Boogie. "You'd think I hit their anthem. Ever since VH1 got a hold of American Bandstand reruns, the song has obviously become very popular [again]."

## Embracing All Music

In his private moments, Manilow is apt to listen to jazz or classical music. But one of his favorite formats will certainly surprise

## Barry's Barrage Of ACHits

| Title                              | R&R Peak Position | Date     |
|------------------------------------|-------------------|----------|
| Mandy                              | 1                 | 12/13/74 |
| I Write The Songs                  | 1                 | 12/12/75 |
| Can't Smile Without You            | 1                 | 3/17/77  |
| Looks Like We Made It              | 1                 | 6/3/77   |
| Copacabana (At The Copa)           | 1                 | 7/21/78  |
| Ready To Take A Chance Again       | 1                 | 10/27/78 |
| Somewhere In The Night             | 1                 | 2/16/79  |
| Ships                              | 1                 | 11/23/79 |
| Made It Through The Rain           | 1                 | 1/9/81   |
| The Old Songs                      | 1                 | 11/13/81 |
| Read 'Em & Weep                    | 1                 | 12/9/83  |
| Could It Be Magic                  | 2                 | 9/5/75   |
| When I Wanted You                  | 2                 | 2/1/80   |
| It's A Miracle                     | 3                 | 4/4/75   |
| Tryin' To Get The Feeling Again    | 3                 | 4/30/76  |
| Weekend In New England             | 4                 | 1/14/77  |
| Even Now                           | 4                 | 6/9/78   |
| I Don't Want To Walk Without You   | 4                 | 5/23/80  |
| Some Kind Of Friend                | 4                 | 4/22/83  |
| Keep Each Other Warm               | 4                 | 6/16/89  |
| Somewhere Down The Road            | 5                 | 2/12/82  |
| This One's For You                 | 6                 | 10/22/76 |
| Lonely Together                    | 6                 | 4/24/81  |
| Daybreak                           | 7                 | 10/28/77 |
| Let's Hang On                      | 8                 | 4/16/82  |
| When October Goes                  | 9                 | 11/30/84 |
| Brooklyn Blues                     | 9                 | 12/18/88 |
| Memory                             | 10                | 1/14/83  |
| In Search Of Love                  | 13                | 12/13/85 |
| I'd Really Love To See You Tonight | 15                | 5/16/97  |
| Bluer Than Blue                    | 21                | 2/11/97  |
| Oh Julie                           | 22                | 8/13/82  |
| You're Looking Hot Tonight         | 25                | 3/23/84  |
| Paradise Cafe                      | 25                | 2/1/85   |
| The One That Got Away              | 26                | 9/19/89  |
| He Doesn't Care (But I Do)         | 27                | 4/18/86  |

*"I'm always aware of stations that are supportive and see everybody backstage. I pump their hands and thank them for it because radio is really where it began for me. The public wouldn't know me or my music without radio's support. I'm so grateful that they're back with me."*

aware of stations that are supportive and see everybody backstage. I pump their hands and thank them for it because radio is really where it began for me. The public wouldn't know me or my music without radio's support. I'm so grateful that they're back with me.

"I turned the radio on for background music after a recent concert and a local station was doing a mini-Manilow concert; it's fantastic to have that happen."

Manilow was especially fond of a recent visit to Hot AC WPLJ/New York, during which he didn't quite know what to expect. "[WPLJ] morning co-hosts Scott Shannon & Todd Pettingill] were funny, irreverent, and respectful at the same time. I had a keyboard there, took phone calls, and we just had the greatest time. There was an edge to it and I love that. It wasn't just the polite questions about my life."

The same thing happened a few years be-

I wanted to make music that will outlive me. Whether I write it or am involved with it, the only thing I've ever wanted to do when I jump into the fire is be involved with quality work."

## Performing & Touring

Much like Diamond (see separate story in this special), Manilow finds touring to be a wonderfully exhilarating experience and makes a strikingly similar audience composition observation. "The stunning thing is the number of young people discovering this music. The crowds are amazingly young. People backstage are blown away by the ages. I can hear the roaring and screaming of the guys, too. It started happening about 12-18 months ago. It's become bigger and bigger."

With the fame and fortune Manilow has accumulated over the years, he clearly doesn't need to go on the road, but that's exactly where I caught up with him. "I used

some. "It's not so much because I connect with the music, but I do connect with the passion and rebellion on Alternative stations. It turns me on to hear people breaking rules. Stations like KROQ/Los Angeles are thrilling. I'm sure they don't even know that I exist. It's not my kind of music and I don't listen when I'm home relaxing, but it's the kind of thing that really gets me going.

"I try to find a station like that every night on the road just before I go on stage. It's that kind of excitement and passion that turns me on about music in general. Every now and again, you get people like Sting and Prince and they really kill me, too."

When the tour concludes next month, it's on to the next project. "We'll open a musical that I've been writing for the last five or six years. It's a \$2 million production that opens at the La Jolla [CA] Playhouse."

Make no mistake, the ideas are still there for the still youthful Manilow. So, it's important for him to keep creating music and to challenge himself and his loyal audience. "I don't know where I'm going to wind up," he admits. "Several years ago, I didn't think I'd be producing a jazz-tinged original album for Nancy Wilson, or do a show-tunes album.

"These things come to me in the middle of the night and on airplanes. I write them down and have dozens of projects I'd love to try. The scary part is actually starting them and seeing if people will take risks with me. I still have 10-15 more years before I have to sit down."

# AC's Still Stuck On You

Lionel Richie's fear of failure has kept him at the top of the charts

The biggest dream for most budding artists is getting their music played on radio. For approximately the last quarter of a century, gifted singer/songwriter Lionel Richie has amassed an incredible amount of Adult Contemporary airplay as a solo artist and member of the Commodores. While some artists have placed more titles on R&R's AC chart, few can rival Richie's qualitative success ratio. An amazing 12 of his 19 solo hits have gone to No. 1, 16 went top five, and none finished lower than seventh.

"You don't think of it as being a career or songs lasting a lifetime," comments the modest Richie. "I'm looking at it on the other side, and it's amazing to me that for some weird reason all these wonderful melodies have stuck. People think all black performers must play the blues, but that's not the way it is. Stupidity of the business is one of the greatest reasons for my success."

Much of Richie's motivation comes from fearing failure. "That's the monkey on my back. If something like that scares me to death, I just dare it."

"Imagine how ridiculous it must have looked to R&B stations when I walked in with 'Three Times A Lady,' which is a waltz. People looked at me like I was crazy. They told me 'All Night Long' wouldn't fly because it was a calypso song. I know I've done something wonderful when I can't sleep at night before it comes out. I don't want to start feeling 'safe' because I want to protect my career now."

## 'A Wonderful Study Period'

Having returned after a seven-year absence, Richie was pleased when AC pro-

grammers told him his music never left. "I'm in awe and fascinated that the power of the music has stayed around — even without me being there. This is a business where a record may last three to five months; if you're going *real* well, maybe a year. People are still patting me on the back for the [1984] Olympics and are still talking about 'Hello.'

"I didn't leave the business because I was cold or freaked out, I left because I was getting to the end of the well and wanted to live life a little bit. It's the experiences that you put into your music, and I started enjoying those experiences again very much. I'm not coming from burnout or drug and alcohol abuse, I'm just coming from a wonderful study period."

Early in his career, Richie was fortunate to meet Sammy Cahn and Henry Mancini. "They told me that, as long as I kept writing my melodies, I'd be around for a long time. It didn't mean anything to me *then*, but I understand what they were saying *now*."

"A 14-year-old rapper told me his favorite song is [the Commodores'] 'Easy.' I told him he wasn't even born when the song came out. He said that was all he heard in his house when he was growing up. All I heard in my house was Count Basie, Duke Ellington, and Frank Sinatra."

## Writing vs. Performing

People of Richie's stature usually find it difficult to say whether they prefer one artform — writing or performing — over the other. "Writing is actually building and making the child. You ask, 'What kind of hair and arms do you want?' All of that comes through you. I'm always amazed at what I can tune in from the other side from what God has given me."

"You get to see the reaction around the world when you play it. You get almost exhausted writing in the studio. The best recess is to go out and play this thing. You love the studio for a while and you love the road for a little while."

Having just toured, Richie already has a good idea what to include on his next album. "The best barometer to find out how your records are doing and what people think about your music is right there. It gave me the creeps to write this new album without being on the road. The audience tells me all the great stories of life. It all happens when you come face-to-face with the people you're writing the music for."

His next tour will most

probably happen next February and last 18 months. "The next time we see each other, you'll want to know why I weigh 33 pounds. The best part of it is that, when I walk out on stage, I think people are there to hear me sing. But they're also coming to sing along, and it turns into a big pep rally. I start the songs off and watch people remember."

"I love a particular Sinatra line so much that I open my show by asking, 'What are all you people doing in my living room?' It says I'm very comfortable — it's a love fest!"

## Early Years

Since leaving the Commodores, Richie has been a solo act for the past 15 years.

"I enjoyed every moment with them and every moment of the beginning stages of my solo career. Winning is wonderful, but after you've done it, you have to figure out what else you want to do; I love the process."

"There's a world of artists I'd love to play with such as Toni Braxton and Whitney Houston, but scheduling can be a problem and the timing isn't right. I promise you one day before it's all over, I'd love to work with Eric Clapton."

Listening to Richie's hits is much like peeking at his diary. "The early songs tell you what I was thinking as a young guy coming out of college," says the man who originally intended to be a lawyer. "'Easy Like Sunday Morning' shows a little confusion. I wasn't sure where I was supposed to go. "[Commodores hit] 'Truly' was my first Grammy; 'All Night Long' was from the Olympics and had a zillion people watching — it's the best video in the world; 'Hello' was like the wedding song of life, and I sold a million copies of sheet music for it."

Writing famine-relief anthem "We Are The World" afforded Richie the unique opportunity of scripting a global song, and its impact extends past the incredible. However, it's taken him years to fully grasp exactly what happened. "There's a time in your life when people say you're in a zone," he comments. "When you're there, you don't realize

what's happening — you're actually out of your mind. I'm learning more about 'We Are The World' now than at the moment."

"All I was thinking about then were lyrics and to tell Bob Dylan it was his time to sing and to make sure I knew what I was going to tell him. I had to know what I was talking about. When you have 45 of the greatest artists in the world, sitting



*"I know I've done something wonderful when I can't sleep at night before it comes out. I don't want to start feeling 'safe' because I want to protect my career now."*

in front of you asking what you want them to do, the last thing you want to say is 'I don't know' because they'll rewrite your song 21 different ways."

## 'Radical Approach'

Claiming he listens to just about all kinds of music, Richie parallels some Barry Manilow (see story, Page 56) sentiments. "I go across the board from Sting to the entire 'Seattle sound.' That may sound strange, but I've found the radical approach to music opens up brand new sounds and ideas, but that doesn't mean I have to go radical."

"I listen to a lot of Alternative music because it's against the grain. I've always believed music has to have a yin and yang to it. If everybody comes into a 'hum,' it becomes boring."

"I don't think 'norm' or 'copy.' Instead of being daring, radio stations and record companies are doing wrong by trying to give us a clone of what's happening. Careers are built on daring — not on copy. All the people you remember are those who took a step to the left or right — not that down-the-center stuff."

## Truly Talented

| Title                      | R&R Peak Position | Date     |
|----------------------------|-------------------|----------|
| Endless Love*              | 1                 | 8/21/81  |
| Truly                      | 1                 | 11/5/82  |
| You Are                    | 1                 | 2/4/83   |
| My Love                    | 1                 | 5/6/83   |
| All Night Long (All Night) | 1                 | 10/14/83 |
| Hello                      | 1                 | 3/23/84  |
| Stuck On You               | 1                 | 7/20/84  |
| Penny Lover                | 1                 | 11/2/84  |
| Say You, Say Me            | 1                 | 11/22/85 |
| Love Will Conquer All      | 1                 | 11/7/86  |
| Ballerina Girl             | 1                 | 2/6/87   |
| Se La                      | 1                 | 5/8/87   |
| Dancing On The Ceiling     | 3                 | 8/29/86  |
| Do It To Me                | 3                 | 5/22/92  |
| Don't Wanna Lose You       | 4                 | 5/24/96  |
| Running With The Night     | 5                 | 1/20/84  |
| Ordinary Girl              | 6                 | 9/27/96  |
| My Destiny                 | 7                 | 10/9/92  |
| Still In Love              | 7                 | 1/17/97  |

\* With Diana Ross

*Did You Know?* Lionel Richie originally intended to be a lawyer.

# 10,000 Maniacs

## *MORE than THIS*

—\$—

*The FIRST SINGLE from  
the NEW ALBUM  
LOVE AMONG the RUINS*

*Produced by FRED MAHER Mixed by CHRIS LORD-ALGE  
Management by PETER LEAK for THE NEW YORK END, LTD.*

### TOP 40

BDS: 1328 (+202)

R&R Top 40: 29 — 25

Monitor Chart: 32\* - 29\*

### HOT AC

BDS: 1078 (+264)

#3 Greatest Gainer

Adult Top 40 Monitor: 19\* - 17\*

R&R Hot AC: 14

Modern Adult Monitor: 15\*

Video ADDED to  LARGE



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# Why AC Is 'America's Format'

Eight of the industry's leading consultants and researchers assess Adult Contemporary's present temperature — discussing past history and what could be lurking ahead

## Mike McVay

**M**cVay Media President Mike McVay is universally regarded as AC's leading and most influential consultant. A look at his track record, history in the format, and successful client roster only serves to support that perception.

There's fierce competition among consultants and, as McVay points out, "Many consultants work harder to get the business than keep it. We have 115 clients, and 70% of my business has been with me for more than four years. The only way you do that is by having success with your clients. Many of our clients are walk-ins, which may explain why a lot of our business is in medium and smaller markets."

The first time McVay became familiar with AC was approximately 1975, when he came across an article on "Soft Rock." "It was curious to me, and I watched that format as it evolved from Easy Listening."

Just months earlier, AC was beginning its evolution from MOR. "The original format was more contemporary than [what] it evolved to. In the mid to late '70s, CHR was so broad that Roger Whitaker and Exile were on the same chart. The biggest evolution was when AC got to FM in the late '70s and early '80s. AC was primarily a music format and pretty much one-dimensional until about 1983.

"A number of programmers, including WVOR/Rochester's Jay Meyers, KVIL/Dallas's Ron Chapman, and me [working for WMJI/Cleveland at the time] were putting personality on AC. That's when AC took off. Research that I'd seen showed that adults would listen to a big CHR morning show. When ACs started building morning shows that rivaled CHR morning shows, they started to begin multi-dimensional stations."

### 'Celine Dion Is Elvis To Us'

There were very few consultants in the industry when McVay started parttime in 1979 at WAKY/Louisville. He didn't get involved with the format on FM until 1982. "At that time, the biggest AC guy was George Johns. I really appreciate what he was able to do in furthering the format and creating the KVIL mystique and the 'Classy' formats that were popular in the early '80s. I looked at him as the number-one AC guy in the country and wanted to do what he did — only better."

Oldies-based AC KMJI/Denver was one of the first major ACs that McVay consulted in 1982. "KXKL came on doing all-Oldies with a high-profile morning show and big personalities and just killed us. I thought that, if we were one-dimensional, there was no loyalty. We started building loyalty with personalities."

That fragmentation, of course, continues today. "We have Mainstream AC and, in some cases, it can be argued that it's also Soft AC. We also have Hot AC and [Pop/Alternative]. Mainstream AC and Soft AC are basically the same, and Hot AC and [Pop/Alternative] are basically the same. The differences between those two is how much older music a station plays and if the presentation is more like CHR. That's where the subdivision has become."

In these deregulation days, McVay has been encountering more broadcasters who'd previously never dealt with AC. "AC is much more readily accepted in the industry today and much more the darling of the advertising community than it was a few years ago, and that's great. I've sat in conference rooms with Rock and CHR guys who snap their fingers and want to pick it up and make it sound alive. I have to explain that Celine Dion is Elvis to us.

"Overall, the industry is more accepting of AC. But there's a new generation of people coming into the format wanting to make the same mistakes we made before. I've tried mixing [Pop/Alternative] currents with Michael Bolton and it doesn't work. You're either going to play Bolton or Paula Cole, but it's hard playing them back-to-back."

### Looking At The Big Picture

In addition to fostering success at the station level, McVay has been involved with some bigger-picture formative elements. One of his creations is Car Tunes, for AC's uptempo afternoon ride home. "We copyrighted it a number of years ago and it was absolutely great for us.

"I was also involved with the creation of 'Delilah After Dark' and the show was recently sold to Broadcast Programming. Delilah is to 'Love Songs' shows what Rush Limbaugh was for AM radio."

To those AC programmers who reject doing Love Songs shows, McVay declares, "They have high testosterone levels and want to do requests and party shows at night. I'm here to tell you that they just don't work on AC. Adults aren't looking for that at night. If they are, they're listening to CHR or Rock stations."

Having experimented with two-person afternoon shows, McVay admits, "It hasn't been successful so far. It might be a little ahead of its time, but I haven't given up on it. It's really entertaining when an afternoon talent can [interact] with the traffic person and news person. When it becomes a clear two-person show, it loses focus and listeners may not want that much talk. They can't pay attention to it. We tried it a few years ago when we consulted WMYI/Greenville, SC. We also tried a two-person afternoon show at WWWM/Toledo and it did not meet with any real success.

"What's really neat is that artists like Barry Manilow and Lionel Richie are becoming hip again. Nobody likes AC except the listeners. That's the way it is with Manilow and artists like him."

## Guy Zapoleon

**J**ust as Mike McVay is considered AC's leading consultant, Zapoleon Media Strategies President Guy Zapoleon rightfully holds that same distinction in Hot AC circles.

Included on the client list of the masterful programmer who launched Hot AC KHMV/Houston are such familiar Hot AC and Pop/Alternative call letters as KYSR/Los Angeles, WPNT/Chicago, WYXR/Philadelphia, WKQI/Detroit, KDMX/Dallas, KZZP/Phoenix, and WTIC-FM/Hartford, as well as Bright AC KIOI/San Francisco and Mainstream AC WASH/Washington.

"You can do music tests in any market and you'll see that Pop/Alternative is the number one music style for white females 25-34," Zapoleon points out. "Star (KYSR) has been number one in that cell seven consecutive books.

"That's the good news. People said we couldn't play Pop/Rock on KHMV/Houston five or six years ago. There's no doubt whatsoever that Pop/Alternative is the leading edge music for the new generation of women 25-34."

### Understanding The 'Fuzzy Line'

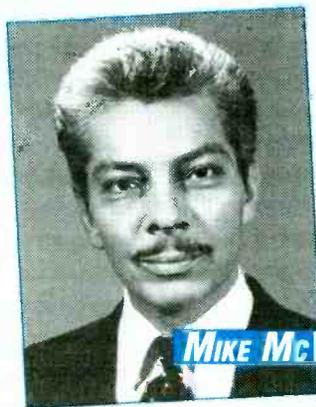
The secret is understanding how far a station goes and when it stops being Pop/Alternative and starts becoming Rock/Alternative. "That's a very fuzzy line. But stations must be very careful not to cross it because they'll go past the point of no return. Pop/Alternative is giving Hot AC new life and is Hot AC's new evolution. Every market, however, is different."

For those looking for the proper mix, Zapoleon advises, "Our musical recipe is Pop/Alternative first and Pop/Rock second. Stations that are [exclusively] Pop/Alternative, or Pop/Alternative first and dabble in Rock/Alternative as their second musical recipe, will wind up being today's 'Arrow' format."

It's Zapoleon's belief that Pop/Alternative's slant on Hot AC is a trend — not a fad. "Pop/Alternative music definitely justifies the slant Hot AC is taking. It's listener-driven music for females 25-34; however, in a year, it won't be. It will have to take out its nearest competitor. When Pop/Alternative fades, it will be like the Arrow.

"When '70s music no longer had the luster, Arrow had to move into a Classic Hits stance to win and take out the Classic Rock, which is what

**Continued on Page 60**



MIKE McVAY



GUY ZAPOLEON



Continued from Page 59

happened in Los Angeles [with Arrow KCBS-FM and Classic Rock KLSX]. The same is true with the Pop/Alternatives that go too far into Alternative. They will have to take out the Alternative stations. Alan Burns, Jon Coleman, and Dave Shakes have done a magnificent job with [Pop/Alternative KZZO/Sacramento]. KSFM is the closest CHR competitor, but is rhythmic. So [The Zone] has the Alternative, the Pop/Alternative, and the white CHR positions."

Heritage Hot ACs will survive, Zapoleon maintains, if they encompass leading edge Pop/Alternative music but understand the balance and don't lose their pop edge. "The Mixes of the world will survive because they're programmed by great PDs like Pat Paxton and have strong morning shows and market heritage and are loved by the community."

#### AC's Biggest Hero

Mainstream ACs may benefit rather dramatically in places where Hot ACs have become Pop/Alternative. "[Historically], the more pop-CHR music becomes AC five years later," Zapoleon explains. "Mainstream AC will encompass the new generation of pop hits that were on CHR. Mainstream AC and Pop/Alternative are not compatible musical styles, so Mainstream AC will do well."

Some have prognosticated that we'll see one Pop/Alternative station in each market. But, as Zapoleon jokes, "I probably could've made a million dollars off WKTU/New York, but don't have any 'KTU clones. I could've done the same with KHMV/Houston and had very few Mix clones. They do what's right for the market. Every market will not do well with a Pop/Alternative, especially if it's an ethnic market."

"Consultants can do all the teaching in the world, but if the stations don't get it and aren't great broadcasters and competitors, you don't succeed. WTIC-FM/Hartford is a classic Pop/Alternative because it has the right musical recipe. It also has other great elements like a great morning show and a great group of people."

Zapoleon is hardly limited to Hot AC — he has just launched a Soft AC in Syracuse (WLTJ) and is a Soft AC proponent. "We're contemporary music specialists and took a lot of the formula from WGAY/Washington and put it on WLTJ (formerly NAC WXCD). It's going to be a banner year for Soft AC — it already is in many markets, but it's going to be one of the superstar formats. While still being the softest station on the dial, Soft AC will evolve and continue having workplace benefits. Soft AC will be AC's biggest hero."

According to Zapoleon, many Mainstream ACs will discard some of their artists in favor of Soft AC core artists. "The softer Whitney Houston songs, Mariah Carey ballads, and Neil Diamond, Barry Manilow, and Barbra Streisand tracks will

still be a huge part of it. If you own an extreme position, it's the easiest for the prospect to remember."

#### Alan Burns

Believing Pop/Alternative is more of a trend than a fad, Alan Burns & Associates President Alan Burns states, "All it really is, is Pop/Rock making a resurgence with new artists who are making some great music."

"Pop/Rock's been with us for a long time. With the exception of a few markets, the non-ethnic part of the society really grew up with rock tastes. Fads come and go in a hurry. They can also stick around for a bit. Then, when things revert to the historic norm, people see the historic norm as a fad. It's all relative. Like any other form of contemporary music, it will have good and bad years. I don't see Pop/Rock going away."

Stations, he maintains, get themselves in trouble when they start thinking in terms of format. "People get distracted by fads, and there's a real tendency to program stations for the industry and not listeners. It's 1997, and I can't believe that I'm still saying that, but it's true."

#### Keeping Up With The Times

"It won't bother me at all to read that Pop/Alternative, for example, is dead. Stations that I work with will have evolved into whatever's happening at that time. It's actually a badge of honor to be in a format that people think is going to die. If everybody wants to leave it for my clients and me, I'm very happy."

He also believes Hot AC isn't something relatively new. "Almost 20 years ago, KSTP-FM/Minneapolis changed from automated Bright AC to Hot AC. Relative to the time, that was a pretty hot station with Chuck Knapp as PD. About 10 years ago, Hot ACs began dropping '60s music; in the early '90s, Hot ACs dropped the '70s. It's just evolution running its course."

And, in that context, Burns suggests that Third Eye Blind is really Creedence Clearwater Revival. "If I went into the studio sometime, I wouldn't be surprised to see John Fogerty. In the last two or three years, Hot AC has become more contemporary and is keeping up with the times."

"Hot AC's future is very good. It needs to decide if it wants to block or narrow the hole for a Pop/Alternative, or if it wants to be more of an '80s station. The key factor is knowing the station's expectations. You either have to live up to those expectations or change them."

#### Program To The Listeners

An example of that happened last summer in Orlando, according to Burns. "When WSHE/Orlando became Pop/Alternative, WOMX became somewhat hotter and then pulled back to listener expectations. When they did that, they immediately went back to being No. 1, 25-54."

"On the other hand, [Hot AC] WWMX/Baltimore decided to move closer to Pop/



Alternative. They're close to that format, but still play Celine Dion. In some markets, those decisions won't be forced."

A Burns client recently got itself in trouble when a crosstown competitor positioned the Burns stations as being dull and boring. "They were, and that was their position," Burns explains. "But when people in the industry said they were dull and boring, they changed and their ratings went down. I kept reminding them that they need to go back to their position. They thought if they were softer and older, they'd be boring. I agreed that they would be boring — to them."

#### Differentiating AC Styles

While there are no hard and fast rules to differentiate one form of AC from another, Burns offers these guidelines. A station, he says, is Mainstream AC, "if its target audience is 30-39; it plays about five '80s songs an hour by artists like Whitney Houston, Billy Joel, and Elton John; and is having trouble getting [Wallflowers'] 'One Headlight' to test."

"You're probably Hot AC if your target audience is 25-34, you play two or three '80s songs an hour, and you're not playing artists like Whitney Houston, Billy Joel, and Elton John."

The difference between Adult Top 40 and Hot AC, he says is that, "Adult Top 40s add artists like Gina G and Spice Girls to the Hot AC mix."

The former seven-year WRQX/Washington PD and WLS/Chicago MD says tempo is what separates Soft AC from Mainstream AC. "Soft ACs have been creeping up a little more lately. On a five-point scale, a Soft AC is about 2.4, Mainstream AC is probably 2.8, and Hot AC is about 3.1."

Commenting that consolidation could slow down the evolution of formats, he remarks, "[For those who will own their competition], there will be less incentive to drive, change, and find a way around that other guy."

#### Bob Lowry

Among R. M. Lowry & Company President Bob Lowry's 30 clients are AC leaders WALK/Long Island (14 years) and KSFI/Salt Lake City (11 years). Wise opera-

Continued on Page 61



ALAN BURNS



BOB LOWRY

Continued from Page 60

tors, he says, are getting much more specific in the kinds of research questions they'll ask.

"Days of the large, almost generic, market-wide surveys are passé because they don't take anybody anywhere anymore. If we do a perceptual, we don't want to get back a generic market overview that tells us interesting — but unactionable information. Studies have become smaller in length and number of people and more focused."

Focus groups might not be coming back, but certainly have their place. "You can use a station's fans almost like an advisory council, and that can be very valuable. Instead of dancing around things, you can address issues head-on."

Adult Contemporary and Hot AC have garnered reputations for being overly researched. "They've forgotten that research is just a tool," notes Lowry. "They fall into the trap of letting it be the guiding light. For years, I've preached the idea that radio stations have to decide on their format box, and research helps define what goes in the box. You get in trouble when you let research define the box. Stations read this stuff and think it comes from on high and don't use common sense."

"If we've lost anything in this business, it's the ability for programmers to make decisions based on common sense and experience. And that's unfortunate."

#### Hip 'Safe List'

With his clients, Lowry does indeed rely on a fair amount of common sense. "I've been in the business for 33 years and doing consulting for 20. At this point, if I haven't figured out what some normal reactions and basics are, I probably shouldn't be doing this anymore."

Stations are always interested in a researcher's "Safe List." Lowry comments, "The surprise over the last few years is how current this list has become. Several years ago, this was all '70s and '80s. I'm hesitant to use the term 'safe list,' but that's what it is. At least a third of the songs are from the last few years. In this format, that's a pretty major change."

#### Jack Taddeo

In most markets, '60s music has been completely pulled. But, as Jack Taddeo Communications President Jack Taddeo observes, "There seems to be a pull back — specifically toward Motown music — in some markets. That stuff seems to be coming back."

"I've seen that in a handful of markets, and we'd stopped even testing it. Maybe some Soft ACs were missing a quotient of romance or something with a sultry feel that works very well with Vanessa Williams, Toni Braxton, and Seal. Lo and behold, some of these '60s songs seem compatible, and are back on some Soft ACs."

Having consulted KYSR/Los Angeles (Star 98.7), Taddeo knows a little something about Pop/Alternative. "In the early '90s, Star was a more mainstream Hot AC that played Mariah Carey and Whitney Hous-

ton. We also tested and played Soft Cell, Tears For Fears, Wang Chung, and all the old '80s retro music. [Mainstream AC] thought it was too hot, CHR's disposed of it, so '80s gold wasn't being played anywhere. More rhythmic artists are off the format and it's become a non-ethnic, non-rhythmic Hot AC."

#### Jumping On The Bandwagon?

Now more than halfway through the year, Taddeo acknowledges, "I'm not sure that, in and of itself, it's a format. Look at the numbers and you might find one [success story]. These guys are sneaking in Everything But The Girl's 'Missing' and everything else they can squeeze in that makes it a little friendlier. I understand they're all trying to 'sell' a format, but there are too many operators jumping on the bandwagon and I worry that it will be another 'Arrow' format."

Conversely, Taddeo feels Soft AC has settled down in the last five years, with few changes. "Some stations found they could afford to increase the percentage of '90s and current music. I'm not sure that the percentage of '70s music went down that much. In 1997, there seems to be more '90s music on Soft ACs than in 1987 with '80s music."

#### Randy Lane

Randy Lane made an indelible mark on Pop/Alternative Hot AC as PD of KYSR (Star 98.7)/Los Angeles. Upon leaving the station, he's become one of the format's leading consultants. His conversations with researchers such as Jon Coleman and Richard Harker have convinced Lane that Pop/Alternative-style music is the most popular form out there today.

"That's particularly true when you apply that to Anglos and assimilated minorities," he states. "Because of that, most traditional Hot AC playlists are dominated by that kind of music. That's still a viable concept — it just depends on a market's dynamics."

As a pure format, Pop/Alternative Hot AC is very strong today "mainly because of the popularity of the music," Lane says. "There's been an explosion of creative product and Pop/Alternative's in a very strong position. But it's tougher to gain 25-54 ground in markets with a strong — and an especially mainstream — CHR."

In some situations, Hot ACs may get squeezed by Pop/Alternatives. "They also might get pushed upscale to the 35-44 demo," notes Lane. "It might become Mainstream AC and there's nothing wrong with that."

#### Gary Berkowitz

Viewing the emergence of major morning shows as one of Adult Contemporary's most significant develop-

ments over the last 10 years, Gary Berkowitz notes, "Many music-driven stations today support non-music-based morning shows. AC's more vibrant and alive today with personality and presentation than ever. It's hard to find a highly rated AC that sounds anything like yesterday's [B/EZ]. AC has figured out how to play more music and still present it in a way that has fun and personality. If the music's right, 75% of the battle is won. It's that 25% difference that really takes stations to the top."

Contained elsewhere in this special are Top 20 "Safe Lists" for AC, Hot AC, and Pop/Alternative Hot AC. Berkowitz remarks, "Ten years ago, you could've taken and plugged in a safe list from just about any market and done well with it. But every market has different music tastes in terms of eras and individual songs. You no longer can use safe lists and win. It's more important to reflect choices of listeners in your market."

Seeing AC as the country's popular music choice for 25-54s, Berkowitz predicts, "AC will continue developing highly listened-to morning shows and will still be the overwhelming choice for at-work listening. Especially among 35-44s, AC is the version of the [CHR] music they grew up with."

#### John Lund

An AC consulting specialist since 1980, San Francisco-based The Lund Consultants President John Lund remarks, "Adult Contemporary is the country's favorite format combining adult appeal with contemporary music. It's the format that can make adults feel young with the spirited fun and excitement of [CHR], or sophisticated with familiar, relaxing, soft music designed as an office companion."

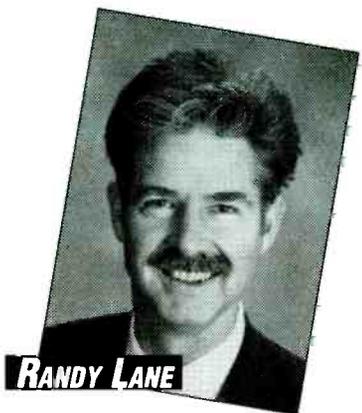
Hot AC, he opines, grew from CHR's negative perceptions. "It built a ratings and revenue track record repositioning Top 40 with no rap or hard rock, having relatable air talent, and programming a format focused on attracting and satisfying adult listeners."

Stressing that today's leading ACs are programmed and positioned to superserve their target audience, Lund says, "Carefully choosing the audience, narrowing the focus, playing the right songs, and implementing exceptional non-musical elements contribute to dominating the market."

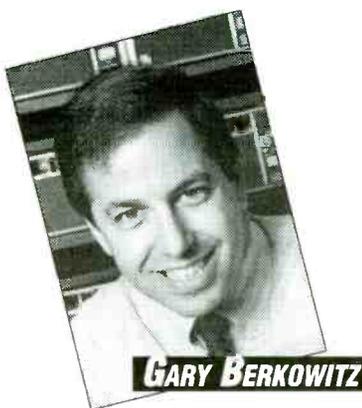
"AC can be tailor-made demographically and psychographically to fit markets with the wide-range of options from soft to mainstream and hot to pop. There's no wonder it's America's format."



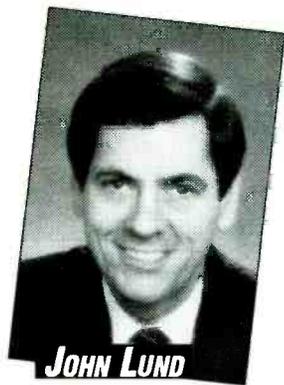
JACK TADDEO



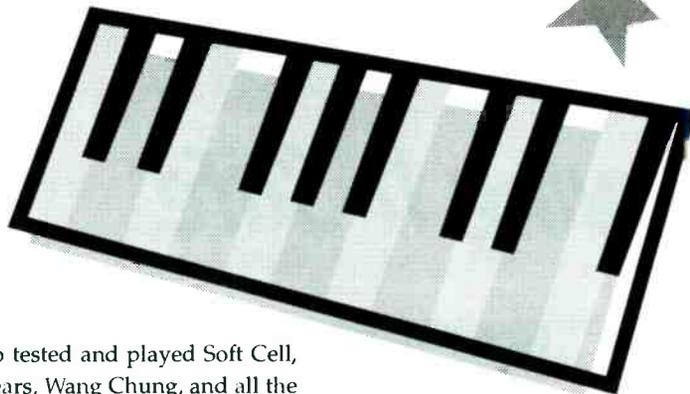
RANDY LANE



GARY BERKOWITZ



JOHN LUND



# Playing It Safe

My thanks to **Paragon Research** Managing Partner Mike Henry for supplying the following "Safe Lists" for Soft AC/Mainstream AC, Hot AC, and Pop/Alternative Hot AC.

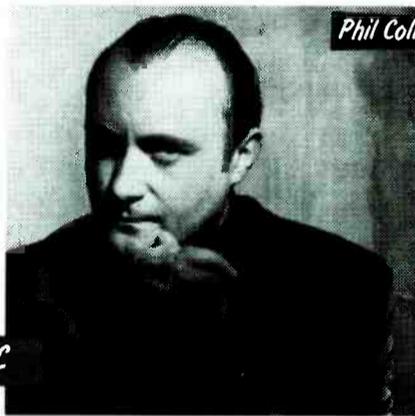
Any conjecture or haggling is left to you, however, here are two noteworthy parameters: According to Henry, songs were tested at least three times between June 1996 - May 1997, and a song's final score is determined on the basis of burn and familiarity. These are the Top 20 songs for each format, based on Paragon's national format list.



Righteous Brothers

Soft AC/Mainstream AC

- 1 **RIGHTEOUS BROTHERS**  
Unchained Melody (Philles)
- 2 **PERCY SLEDGE**  
When A Man Loves A Woman (Atlantic)
- 3 **WHITNEY HOUSTON**  
I Will Always Love You (Arista)
- 4 **CELINE DION**  
Because You Loved Me (550 Music)
- 5 **MICHAEL BOLTON**  
When A Man Loves A Woman (Columbia)
- 6 **DARYL HALL & JOHN OATES**  
You've Lost That Lovin' Feelin' (RCA)
- 7 **BETTE MIDLER**  
The Rose (Atlantic)
- 8 **BETTE MIDLER**  
Wind Beneath My Wings (Atlantic)
- 9 **RIGHTEOUS BROTHERS**  
You've Lost That Lovin' Feelin' (Philles)
- 10 **ROD STEWART**  
Have I Told You Lately (Live) (Warner Bros.)
- 11 **BILL MEDLEY & JENNIFER WARNES**  
(I've Had) The Time Of My Life (RCA)
- 12 **BEN E. KING**  
Stand By Me (Atlantic)
- 13 **RICHARD MARX**  
Right Here Waiting (EMI)
- 14 **BRYAN ADAMS**  
(Everything I Do) I Do It For You (A&M)
- 15 **FOREIGNER**  
I Want To Know What Love Is (Atlantic)
- 16 **ERIC CLAPTON**  
Wonderful Tonight (RSO)
- 17 **JACKSON BROWNE**  
Stay (Asylum)
- 18 **SIMPLY RED**  
If You Don't Know Me By Now (Elektra)
- 19 **KENNY G**  
Forever In Love (Arista)
- 20 **COMMODORES**  
Three Times A Lady (Motown)



Phil Collins

Hot AC

- 1 **RIGHTEOUS BROTHERS**  
Unchained Melody (Philles)
- 2 **BETTE MIDLER**  
Wind Beneath My Wings (Atlantic)
- 3 **PHIL COLLINS**  
Against All Odds  
(Take A Look At Me Now) (Atlantic)
- 4 **JOURNEY** Lights (Columbia)
- 5 **MICHAEL BOLTON**  
When A Man Loves A Woman (Columbia)
- 6 **JOURNEY**  
Faithfully (Columbia)
- 7 **DARYL HALL & JOHN OATES**  
You've Lost That Lovin' Feelin' (RCA)
- 8 **JOURNEY**  
Open Arms (Columbia)
- 9 **EMOTIONS**  
Best Of My Love (Columbia)
- 10 **LUTHER VANDROSS**  
Always And Forever (LV/Epic)
- 11 **FLEETWOOD MAC**  
Dreams (Warner Bros.)
- 12 **PHIL COLLINS**  
In The Air Tonight (Atlantic)
- 13 **ELTON JOHN**  
Your Song (Uni)
- 14 **WHITNEY HOUSTON**  
I Will Always Love You (Arista)
- 15 **MADONNA**  
Into The Groove (Sire/WB)
- 16 **ROD STEWART**  
Have I Told You Lately (Live) (Warner Bros.)
- 17 **ELTON JOHN**  
Candle In The Wind (MCA)
- 18 **CHICAGO**  
Hard To Say I'm Sorry (Full Moon/WB)
- 19 **GENESIS**  
In Too Deep (Atlantic)
- 20 **EDDIE MONEY**  
Baby Hold On (Columbia)



No Doubt

Pop/Alternative Hot AC

- 1 **NO DOUBT**  
Don't Speak (Trauma/Interscope)
- 2 **R.E.M.**  
Losing My Religion (Warner Bros.)
- 3 **TOM PETTY**  
Free Fallin' (MCA)
- 4 **ERIC CLAPTON**  
Tears In Heaven (Reprise)
- 5 **SPIN DOCTORS**  
Two Princes (Epic)
- 6 **RED HOT CHILI PEPPERS**  
Under The Bridge (Warner Bros.)
- 7 **U2**  
I Still Haven't Found What I'm Looking For (Island)
- 8 **ALANIS MORISSETTE**  
Head Over Feet (Maverick/Reprise)
- 9 **COLLECTIVE SOUL**  
December (Atlantic)
- 10 **R.E.M.** The One I Love (I.R.S.)
- 11 **SIMPLE MINDS**  
Don't You (Forget About Me) (A&M)
- 12 **MEN AT WORK**  
Down Under (Columbia)
- 13 **MODERN ENGLISH**  
I Melt With You (Sire)
- 14 **PETER GABRIEL**  
In Your Eyes (Geffen)
- 15 **CARS**  
Just What I Needed (Elektra)
- 16 **EURYTHMICS**  
Sweet Dreams (Are Made Of This) (RCA)
- 17 **ALANIS MORISSETTE**  
You Learn (Maverick/Reprise)
- 18 **CLASH**  
Should I Stay Or Should I Go? (Epic)
- 19 **ALANIS MORISSETTE**  
Ironic (Maverick/Reprise)
- 20 **BLUES TRAVELER**  
Run-Around (A&M)

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# Wire Shannon: Modern Day Paladin

**Straight-talking, sometimes tough, this veteran programmer/personality**

**practices 'no excuses' radio — and succeeds**

**"I**t's funny, I've always considered myself to be Paladin — a 'Have Gun, Will Travel'-type guy. I love to take on situations that people consider to be difficult."

In addition to being one of the country's highest-profile and esteemed programmers, Scott Shannon is also one of the format's sharpest personalities. He takes this Richard Boone-like programming style and innate skill and brings it to each station — with great success a majority of the time.

There are, most assuredly, some mornings when he'd much rather sleep than hit the alarm at 3:18am. But Shannon claims he still enjoys the *early* early-morning routine and commute. By 4:30am, he arrives at Hot AC WPLJ/New York and readies himself to answer the 5am bell with tag-team partner Todd Pettingill.

On-air PDs have two different jobs, with each role creating its own special challenges and time considerations. It's important, Shannon stresses, that people enjoy programming and/or being on the air or they won't be able to do either job well. "In the last few years, it seems to have become chic for people to write books about how to be successful and find what you love and not what you fell into by mistake early in your life.

"I've always preached to friends and people around me that, if you're not doing what you love, you won't be very good at it. You can probably do anything you set your mind to. But it's better to play at your natural position rather than one that's been assigned to you."

## *Making Radio His Life*

It's been nearly 30 years since Shannon got his first big radio break working for Bernie Dittman at WABB/Mobile. His official responsibility was doing a 7pm-midnight airshift, but the eager Shannon arrived at the station at noon and helped out in a variety of ways. "I took the 'Boss Thirty' surveys out and dropped them off at the record stores; went out on sticker patrol in the van; did the news

for the afternoon drive personality; and did promos after my shift.

"Radio was my job, my hobby, and my life. It was fulltime, spare time, and *all* the time. I surrounded myself with people who loved radio. I'm sure I wasn't the only radio guy who did things like that. But I've noticed that people who didn't do it like that aren't in the business anymore."

While Scott Shannon's name conjures up winning radio stations, he candidly talks about the one that didn't go as planned. "The most difficult period in my life was the two years I spent in Los Angeles [as PD/morning man at Pirate Radio, KQLZ]. That just wasn't a wise decision, but I made it and lived with it. I was proud of the staff we put together and the things we accomplished and certainly don't hang my head for what was done. It just wasn't an enjoyable time for me personally and eventually affected the product."

To this day, people talk about Pirate Radio's dramatic sign-on and imaging. But given the negative personal feelings associated with the Los Angeles experience, one might assume that — if he were able to re-live the experience — Shannon wouldn't make the move. "I wouldn't go so far to say that," he concedes. "I don't have any problems with what we accomplished and still get e-mail and letters from people who remember me from that era.

"A sad part of our business is that so many broadcasters are insecure. To make themselves feel good, they wish failure on others. It's pretty sad and unfortunate. Most radio people have had at least one unfortunate experience. For me, Pirate Radio wasn't *that* bad. By other people's standards, it wasn't a disaster."

In the mid-'70s, he was hired to "bring back WQXI-AM/Atlanta from the dead" and also programmed WQXI-FM. "That was a very enjoyable time in my life, and I made many good friends. People forget about the two years I spent at WPGC/Washington — at another time WPGC was number one."

## *Hitting The High Life*

If Los Angeles was the low point in his professional career, Shannon has three much more positive periods that he cites as personal favorites. Topping his list was the building of CHR "Q105" WRBQ/Tampa. "To me, that was one of the ultimate stations," he remarks. "It was a Hot AC dressed in Top 40 clothing — a magnificent ship built to last a long time. Unfortunately, it sank before its time, and I was very sad to see it happen. It wasn't all [crosstown CHR WFLZ] the Power Pig's

fault. Much of it was internal error.

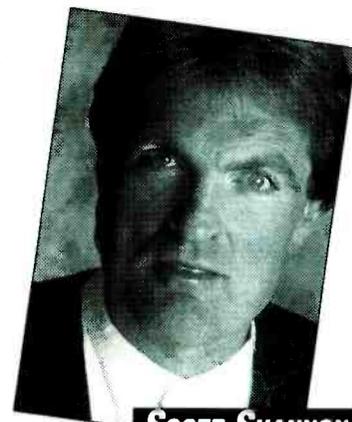
"In my opinion, that was a great radio station. We had an incredibly talented staff and a great management team. Anyone lucky enough to hear that station came away with some good memories. That was a wonderful time for me."

The "worst-to-first" launch of CHR "Z100" WHTZ/New York is a classic and, naturally, makes the renowned programmer's list. "I vividly remember sitting in a Secaucus, NJ hotel room with [GM] Dean Thacker. The two of us looked at each other and wondered what we were going to do with the signal we were about to sign on. That whole station was designed on the top floor of the Meadowlands Hilton."

Thacker was imported from Cleveland and Shannon brought aboard from Tampa. This duo suddenly found themselves in market number one overseeing the construction of the physical facility and transmitter which was being built atop the Empire State Building. "I had to design a format and hire a staff that would make some sort of impact on New York City radio," Shannon recalls. He modestly adds, "It somehow turned out all right.

"It's fun to look back at all the lives we touched, both in and out of the business. I talk to many young kids who actually got interested in radio by listening to Z100 in the early-'80s. I made many friends and have so many fond memories about working there."

A friend of his from that time, Cutting Edge Technologies/Cleveland's Frank Foti, recently stopped by to see Shannon and the two started talking about a particular incident that happened before the station signed on. "He was working in the control room trying to get us on the air on time. I



**SCOTT SHANNON**

was looking out the window at the New Jersey swamps and he remembers that I said to him, 'Frank, radio history will be made in this room. I want you to remember this moment.'

"I felt I was given a wonderful opportunity to build a great radio station in America's number one market. It wasn't pretty or sophisticated, but we got the job done. To this day, it's still a bit difficult for me to listen to the station, but Z100 will always be a part of me — it was my baby. I don't think that station would work today. I really believe in evolution and revolution. You have to progress, but it sounds better right now than it has in many years."

WHTZ's success is, of course, well-documented. But, try for a moment to imagine the station back then being called something other than Z100. "I actually had to *fight* to call it that because ownership wanted to call it 'Hits 100.' I said I didn't like it and wouldn't take the job if that's what they called the station. I'm a big believer in phonetic magic. In order to cut through in New York, you have to be lean, mean, and impactful. That station was custom built for one radio market — New York.

"It was meant to be loud, proud, arrogant, fast, and borderline obnoxious. The one thing I didn't want to risk was being ignored in New York. Like a moron, I put my job on the line several times and said I'd walk away."

The third segment of Shannon's highlight reel is what he feels has been his toughest assignment: WPLJ's turnaround. "At times, people thought it couldn't be done. I remember hearing comments like, 'Well, he's over now.' 'It's a dead radio station and he won't be able to revive it.' Luckily, we were able to pull it off."

## *No Need For Instant Gratification*

Whereas Z100 was a fairly quick worst-to-first scenario, WPLJ's rebirth was slower to develop. But Shannon remained patient. "Sometimes in this world, there's a need for instant gratification. People get very frustrated when things don't happen right away and they try to change or give up, but we didn't do that at 'PLJ. We hung in there, took all the criticism, stuck to the game plan, and it finally was a success."

Once the strategy was put in place, change wasn't a consideration at the ABC Radio Hot AC. "When I first came here,

*Did You Know?* WHTZ/New York was going to be called "Hits 100" until Shannon threatened to leave if it wasn't given the now famous "Z100" moniker?

**Continued on Page 77**



# Reflecting On A Rich Radio Background

This 30-year vet enjoys the best of both worlds: programming and an airshift

Taking time out only for meals, sleep, and wardrobe changes, KMXZ/Tucson PD/morning personality Bobby Rich has been behind a microphone for 30 years. He's also programmed most of the stations he's worked for, with KFMB-FM ("B100")/San Diego — considered by many to be the prototypical Hot AC — certainly his greatest legacy.

Many of those 30 years were spent in Top 40 and CHR wars. His first AC experience — or "MOR" as it was called in 1974 — was at KFMB-AM/San Diego. Rich arrived there after being a personality at fabled Top 40 KHJ/Los Angeles.

"The first thing I noticed was that I had to adjust my air age up because I needed to be perceived as older and more mature than I felt I was. My image of MOR/AC at that time was that it was for older people."

## Perception Problem

But even in 1974, this format was split in terms of perception. "For its time, KFMB-AM was pretty uptempo and had some energy," Rich recalls. "I played my airchecks for a longtime Top 40 friend of mine [Michael O'Shea] who was also in the format, and he said, 'That's not MOR.'"

"Look today at the wide swath between gold-based AC and Hot AC. It wouldn't make sense to have 13 different pages in R&R for each AC variation, but that's what makes our format so interesting, fascinating, diverse, and complicated."

For years, people have been telling Rich that he needs to make a choice between programming and being on the air. And for equally as long, he's said that he can't. "It would be impossible for me to give up one or the other. I absolutely love being on the radio and love overseeing and helping put something together. I've never done it all by myself. I've always had help on both sides. I've usually been part of a team on the air and always been part of a team off the air."

"It's a perfect situation for me because I

Changes in AC specifically and the business generally are leaving many broadcasters in the dust. "The format's moving so fast that you have to double check yourself to make sure you're in the right place," Rich remarks. "I feel sorry for people temporarily forced out of the business because things are changing so rapidly."

Those walking into Rich's KMXZ control room might wonder what happened to the music. "We're already in our second year of digital. We boxed up and threw away 1000 carts because we couldn't find anybody to take them off our hands. The only reason we have music CDs in the building is because that's the way they arrive to be transferred into the digital audio system."

## Good Old Vinyl Days

Those of us who aren't ashamed of showing our age actually miss the days of cuing up vinyl records and complaining about cue burns at the front of every song. As Rich recalls, "There used to be something fun and rewarding about holding a stack of 45s on your hand with your first two fingers going through the middle hole and holding onto the outside of those cardboard shucks with your thumb."

Like many of us from that era, Rich initially didn't favor the vinyl-to-cart transition. "But with carts, you could stack your show — complete with jingles, stagers and spots — right in front of you," he reasons. "The harder change for me was going from cart to CD. I really had a hard time because it took so much control out of things."

Technological changes can turn some people off, intimidate others, and make others bitter and long for the "good old

pre-mix segues and make things sound exactly right. We can combine the talents we've nurtured over the years with these latest nuances."

The vast majority of AC programmers are demo-driven and hardly ever even look at 12+ numbers. Rich, who formerly was VP/GM for KMGI/Seattle, points out, "I've always believed AC is the best format because it's the broadest. It's a format that can — and should — be No. 1 12+ because we have the ability to appeal to the widest possible audience. We can span generations by focusing on and superserving a rather narrow target. If done right, and the competitive nature of the market is favorable, you can still take a commanding lead over everybody else in town."

## Looking for 'Legitimate' Hits

In the 17 years we've known each other, it's safe for me to say that Bobby Rich is a huge proponent of playing the hits. In fact, "K-Hits" was the handle used on the Los Angeles station (KHTZ) he once programmed.

*"Look at the wide swath between gold-based AC and Hot AC. It wouldn't make sense to have 13 different pages for each AC variation, but that's what makes our format so interesting, fascinating, diverse, and complicated."*

*"There used to be something fun and rewarding about holding a stack of 45s on your hand with your first two fingers going through the middle hole and holding onto the outside of those cardboard shucks with your thumb."*

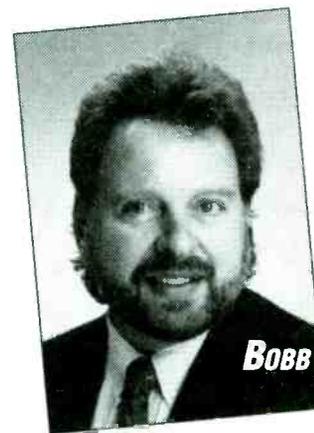
get to be involved with day-to-day programming elements I enjoy, while others take care of the more analytical areas. I know that I'm just plain lucky. Stations should find the right combination of duties to be shared so that the end result is the best possible product and the people enjoy themselves and do what they're good at and what they like doing."

days." Instead, Rich encourages people to "challenge themselves to find ways to make things fun. I love what I do, and like these changes."

"On one hand, it's less fun to have everything on hard disc because all you have is a screen with a bunch of lines on it. You click, drag, and link together. What makes it interesting, though, is you can go in and

Rich says that number has decreased from 50 a year to about 15-20. "It's frightening that in one recent year, we only had 12 titles that stayed in the system after running their life cycles as currents. In our case, it's not because we're too narrow — we're a broad-based Mainstream AC."

"There've been fewer titles that have been standout selections for AC. I've al-



**BOBBY RICH**

ways been a great believer in current music. But, for the first time in my AC career, I've had to cut back on the number of currents we play because there just aren't enough acceptable hits for our audience."

Regarding consolidation, Rich observes, "Some companies are clustering most or all the significant players of a particular format in a market. As a result of owning the format in a market, they can play the game anyway they'd like. That's pretty frightening and could take away what has always inspired us to be competitive."

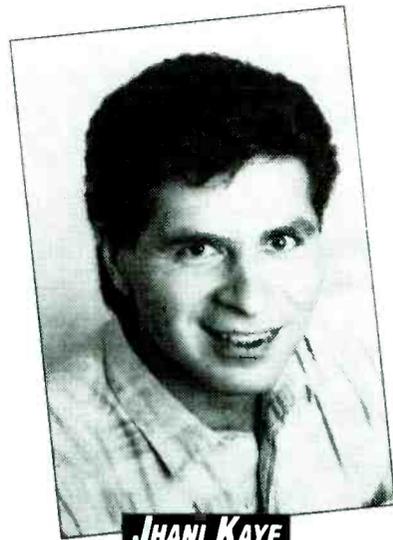
The bulk of Rich's programming resume includes major-market stints in New York (where he programmed WXLO for GM Erica Farber), Los Angeles, Philadelphia, Seattle, and San Diego. In a business dominated by egos, it's refreshing to meet those like Rich who have their egos totally in check. He raised some industry eyebrows when he landed in market No. 60, but emphasizes that he and his wife Debbie are in Tucson because they "want to be here and have no intentions of going anywhere else."

"People think I'm here because I couldn't cut it anymore in bigger markets. I'm fortunate to have had all my opportunities. After nearly six years in Tucson, I find myself being very blessed to be in a city I love, and my family life is so very good."



# Still KOSTing After All These Years

The station's longtime airstaff and programming consistency keep this L.A. mainstay on top



JHANI KAYE

It's been nearly 15 years (November 14, 1982, to be exact) since a significant event in both Los Angeles radio history and the Adult Contemporary format took place.

That's when B/EZ KOST/Los Angeles evolved to AC and would eventually take its place as one of our format's most influential stations.

"We saw a big hole because the only AC in the market at that time [KHTZ] became sleepy, tiring, and boring," reflects KOST Station Manager/PD Jhani Kaye. "We saw an opportunity to be brighter, have a little more energy, and create one significant sound — and that's what we set out to do."

Those were rather anxious times for Kaye personally because Los Angeles is his hometown, and he felt even greater pressure to win. "This was the *one* place where I couldn't afford to fail. Luckily, it proved to be the best thing that ever happened to me."

## Nice Guys Finish First

KOST's format change came with only a few weeks remaining in the fall book. When the results came out in early January, Kaye remembers, "We beat [KHTZ] 2.8 to 2.7 [12+]. One of our salespeople slipped a note through the handle of my car door that read 'Finally, a nice guy finishes first.' It made me feel terrific! Since then, we've never lost Los Angeles's 12+ AC ratings race."

A sign hangs over KOST's control room window, tracking the station's number-one AC string. It's a tradition that started with the third successive book and is changed when the new numbers are released — the current total is 59 straight sweeps.

While the winning streak continues, KOST's huge shares have eroded a bit. Spanish outlets KLAX and KLVE appear to be primary culprits. "There's been a great dose of reality, but no panic," says Kaye. "This is the competitive marketplace we live in, and it's how we must do business."

Holding the distinction of being the longest-running programmer in Los Angeles music radio, Kaye notes, "Bob Hamilton held the record before me when he was at KRTH, and I just completed 15 years."

Kaye has witnessed very little on-air staff turnover in his tenure as KOST's only AC PD. "Bryan Simmons did the first ID and replaced me on the air in afternoon drive; Mike Sakellarides has been doing middays since the inception of the format; and Ted Ziegenbusch (10pm - 2am) has also been with us since the beginning." Morning stars Mark Wallengren and Kim Amidon have been with the Cox station 11 years.

## Special Place In The Heart

A word association game involving KOST would definitely trigger "Love Songs" as an instant response. That long-form show has always been a special part of KOST 103's entire image. Hardly a newcomer, Karen Sharp has been hosting the 6-10pm portion of the show the past eight years. She was preceded in that slot by Jan Marie, Liz Kiley, and Laurie Sanders.

According to Kaye, "KOST's original consultant, Mary Catherine Sneed, told us about a show being done in the Midwest called 'Pillow Talk.' She said that we might want to take a look at it. She'd send me airchecks, and I just couldn't hear that show being done on the West Coast. But we knew we had to

address the issue and developed Love Songs together — it's been an ongoing part of KOST ever since. We continually do research in all areas of the radio station. Love Songs is as strong as ever, [in terms of being] a KOST attribute."

In assessing his career at the station, Kaye believes Love Songs and Bill Drake's famous "Christmas Wish" promotion are perhaps his two brightest-shining stars. "I know we've saved marriages through Love Songs. We've made countless anniversaries and marriage proposals incredibly special, and I was lucky enough to be one of the architects of all this. You like to think you were put on the earth to do something good, and this will always hold a very special place in my heart."

"Christmas Wish has been very special because it really connects with the audience. Some other Los Angeles stations have tried it, but there's a special way of doing it correctly — we have that ability. It's a thrill to grant people wishes and hear that you've had an effect on their lives."

## Consistently Evolving

It's well-known that station owners and managers have "secretly" come to Los Angeles, holing themselves up in hotel rooms to "steal" KOST's programming secrets. "They still come and visit," says Kaye. But these days, they identify themselves, tell us they're here, and ask if we can have lunch."

Even Kaye acknowledges that KOST was extremely conservative musically in its early AC stages. "There was a time we wouldn't even consider playing Genesis's 'Tonight, Tonight, Tonight' because it sounded over-

produced for us. It now tests very well in our research, and we can include it on the station. We're finding that songs with a lot of production and some tempo test very well in our format over time. In AC's heyday, we could claim many artists as our own. People like Michael Bolton, Gloria Estefan, and Whitney Houston launched their hits at AC. We don't have special artists like that in our format any longer — hopefully, that will change.

"I'd like to think that this music is cyclical. The format's waning a little bit because we need our own set of new core artists.

When AC was at its peak, great ACs could be used as background and foreground. Since we've lost those artists, we're more in the background mode. In the immediate future, I believe we will continue operating as a background service. But when that cycle comes around, as it always does, we'll once again become more successful."

Whether in terms of airstaff or music, consistency has been one of KOST's greatest attributes. "The great radio stations of all time have that in common," explains Kaye. "Listeners know before they turn on the radio what to expect from us. Every time they flip on the switch, they aren't disappointed."

## Friendly Rivalry?

There's a widespread consensus indicating that consolidation has taken some of the fun out of our business. "These properties have become so expensive and so important to the owners," remarks Kaye. "They must generate profits — it's very much a business, and you can see that at conventions. Those of us who are radio

veterans have seen Levi's and t-shirts replaced by business attire. That's permeated into the everyday operation of the radio station as well. "Successful operators address goals and bottom lines. Cox Broadcasting Chairman Nick Trigony and Cox President/CEO Bob Neil have given us more tools than we could've ever wished for. We've got research, marketing — everything we need to make the property work."

At times friendly and other times bitter, the main crosstown format rivalry supplied to KOST has come from Bonneville Bright AC KBIG. "They've certainly taken marketing and on-air shots at us the past few years," Kaye points out. "It's a station that has a difficult time positioning itself. Along with [NAC/Smooth Jazz] KTWV, KOST owns all the market's soft attributes; [Pop/Alternative Hot AC] KYSR and [CHR] KIIS own the hotter attributes; and you wonder what's left for KBIG."

"There isn't that much sharing between KOST and KTWV. The Wave's a unique Los Angeles station as is [Oldies] KRTH. Both do well because they have their own audiences. We were intrigued that a format was created from music that has such a loyal following. I give them a lot of credit for discovering the music and giving it time to polish and redefine the format."

## Sad Memories. Bright Hopes

There have been many celebrations at KOST's studios in the last 15 years, but a several-day period 11 years ago still clouds much of the happiness.

In June 1986, KOST's Bruce Wayne was the dean of Los Angeles' airborne traffic reporters. "We suddenly lost communication with him and got reports there was a cloud of smoke a few blocks from the Fullerton Airport," recalls Kaye. "We found out that he crashed that morning — two months away from being the first air traffic reporter in history to report traffic for 25 years."

As tragic as that was, the news worsened. KOST GM Don Dalton was serving as acting GM of Cox's Miami properties and had been there for a few months. Ironically, he was coming back to Los Angeles the day Wayne was killed.

"We contacted him at the Miami Airport and told him about the crash. All the staff

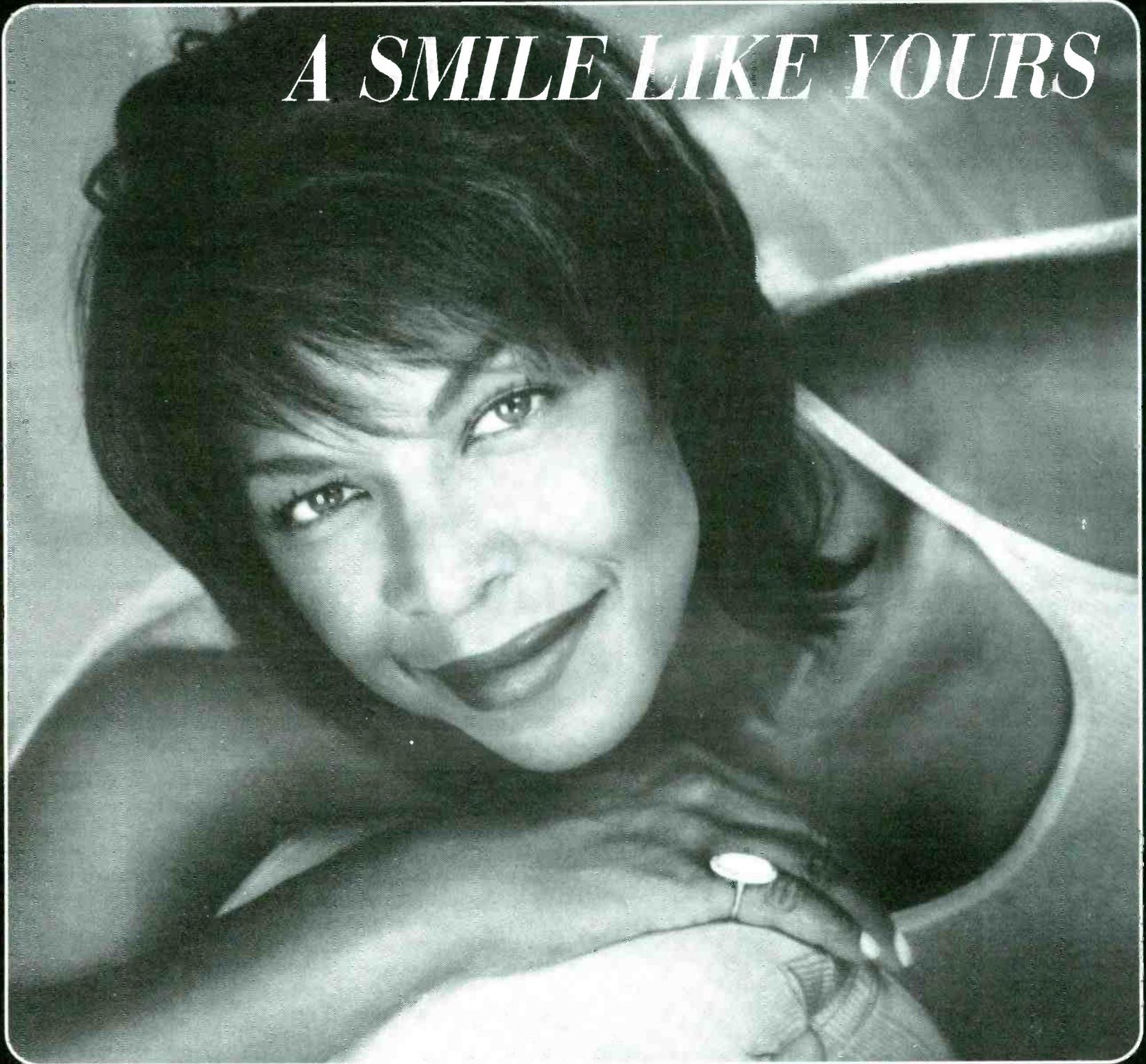
Continued on Page 77

# KOST 103.5 FM



# NATALIE COLE

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# Viacom's New York Learning Experience

Lite AC WLTW may not always be the center of attention, but its strong programming, marketing strategy, and staff keep it on top in market No. 1

In a sign of consolidation times, Viacom's Radio Division is no more. Pop/Alternative Hot AC KYSR/Los Angeles and the company's two Lite ACs, WLTW/New York and WLIT/Chicago, are now part of Chancellor Media's empire.

Viacom Radio Division President Bill Figenshu makes the transition in a new capacity. Here's a refreshingly candid conversation Figenshu and I had about WLTW's birth, growth, and development.

**R&R:** What's your new role with Chancellor?

**BF:** I'm going with the new company and am really excited about it. Beyond that, I can't reveal anything else right now.

**R&R:** How did Country WKHK/New York wind up being Lite AC WLTW?

**BF:** In summer of 1983, we experimented with the format at [WLAK/Chicago, which is now WLIT]. We hired a PD named Jack Taddeo to execute it. Jack and I sat in a hotel room and put the format together in about three days with no sleep. We then stuck it on the radio.

The funny part at the time was that Viacom, which had just bought the [then B/EZ] station, wouldn't let us change format. They wanted to know where the format was successful and we really didn't have any solid track record. WLAK had a four-share [12+] and a 19 share [55+]. We asked if we could just de-emphasize the instrumentals. They agreed that we could make some adjustments and WLAK was born as a Soft AC.

We put it on six months later in January, 1984 on what became WLTW.

**R&R:** What kind of research did you look at?

**BF:** The Research Group was testing music and Schulke came out with tested music, which was a big deal back then. We were invited to a research presentation which showed tested music. They showed us actual test scores and all the top-testing songs were vocals. We asked ourselves why we weren't playing vocals. That's how it started — we wanted to play the real songs.

**R&R:** What was the initial reaction?

**BF:** After we went on the air, Scott Shannon was quoted in *The New York Times* as saying we'd be out of the format in six months. The response was less than overwhelming for this Beautiful Music station for young people. WYNY at the time was a very big — and very good — AC. Also, Love Songs WPIX [which later became NAC/SJ WQCD] was on the air. [On the B/EZ side], WPAT-FM was there, as was WRFM [which later became WNSR, WMXV, and now WDBZ].

**R&R:** Former WLIT/Chicago GM Phil Redo was WLTW's first PD. Why did you hire him for the job?

**BF:** We promoted him from a parttime talent position. Phil had an attitude about him that nobody else had. He looked at the format differently. Remember, everybody wanted to do CHR — nobody wanted to do this. In 1983, Z100 [CHR WHTZ/New York] went from worst to first and Top 40 was revived again. Hot Hits was happening then and we trained Phil from zero. He stayed for a few years and left to program WMJX/Boston.

**R&R:** One of the most important elements in radio is consistency — which seems to be evident at WLTW. Even with the great numbers, it doesn't seem to get that much attention.

**BF:** We essentially have the same airstaff as when we went on the air. Valerie Smaldone and Steve Royce were there the first day and still do middays and afternoons, respectively.

Soft AC is the format that nobody likes — except the people. It's not cool, and the record companies and air personalities hate it. Lite FM has consistently been the big AC in New York. With all the press the other stations get, sometimes you'd never believe it.

**R&R:** WLTW and WLIT weren't immediate "worst to first" situations. How difficult was it to make an impact?

**BF:** Very few Soft ACs blow in at number one. We had no grand design on what the hell we were doing. We just learned things along the way. Everybody looks at WLTW and WLIT, which are both No. 1 25-54, and think it's incredible. But my God, it only took us 13 years.

**R&R:** What kind of frustrations were there in WLTW's early days?

**BF:** I like to think that we stunted our own growth. There are a lot of talented people who've worked for us there. People like Bob McNeil, Gary Nolan, Dale Parsons, and

Kurt Johnson have contributed to the success of the station.

We limited ourselves by saying "that's too soft," or "that's not soft enough." We made certain assumptions about the station that were absolutely wrong. We assumed the station's total usage was office. Don't get me wrong, office is a very large part of Lite FM. But people actually like the songs and actively listen to the format.

We incorrectly assumed that it was a background station. You do simple mail-in or fax contests on these stations — which isn't the easiest thing to do in New York City — and you end up with 20,000-30,000 entries. This is obviously not your basic background station. In reality, this is a very active, up-front station. It only took us a few years to realize that, and after we finally got that through our heads, we started opening up the station.

**R&R:** You did that with personalities and special programming.

**BF:** We have the ability to do interesting kinds of contests and different kinds of specials like Number One Weekends, Five at 5, and Love Songs shows at night. These are things that regular radio stations do. By doing that, we suddenly became more active. And the more active we became, the bigger our cume became. We were more than a radio station — we were a place that was warm, friendly, and active.

**R&R:** That must have been extremely satisfying.

**BF:** Well, it was a big relief because it opened up a whole new place for the sales and marketing people. It gave us more spreading room. We had artificially limited ourselves. We had massive fights about things that we now think don't matter. We'd have three- and four-hour conversations about whether or not we should play Bruce Springsteen's "I'm On Fire." As anal as we were, we thought we were the keepers of this sound. A bunch of middle-aged white guys were deciding what that "sound" was. We realized that we had to reapproach the format from a whole different place. Like everything else, we made mistakes and we learned from them.

**R&R:** What did Lite ACs WLTW and WLIT mean to Viacom?

**BF:** Look at what Viacom sold for. The



**BILL FIGENSHU**

presence of WLTW in New York and WLIT in Chicago helped make Viacom a blue chip radio company.

By the way, it taught us a lot about AC. Viacom has always been somewhat experimental within adult radio like the things we're doing at Star [KYSR/Los Angeles]. Everybody holds it up to the candle — we don't know what the hell we're doing. We set out to play the oldies that KROQ couldn't play. In building ACs, we're willing to experiment.

**R&R:** How similar are WLTW and WLIT?

**BF:** They're very different from each other. We thought what was good for one would be good for the other, but again, we were terribly wrong. These markets are very different. Basic premise and usages are the same, the images are there, but when it comes to programming [WLIT PD] Mark Edwards and [WLTW PD] Jim Ryan are very different people and we expected them to be. When we stopped trying to make [the stations] alike, they really started to grow.

**R&R:** Viacom was well-known as a big marketing proponent.

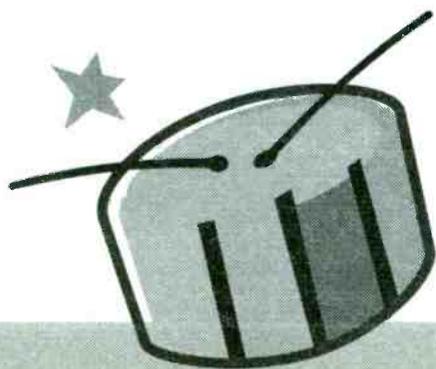
**BF:** You simply can't back off from it. In 10 years at this job — and I suspect I'll do it in my next lifetime — I would've been nuts if I didn't market the stations. It's too crowded out there. If you don't market a radio station today, you're crazy. All of us took a position very early on that we weren't going to let these stations hang out there. We couldn't assume people would get the images. Chancellor will continue marketing these stations like you won't believe. People think we're nuts — we think it's normal.

**R&R:** With the changes in New York radio, where is WLTW positioned today?

**BF:** Eighteen months ago, this was the ugliest town in America for us. When WKTU came in, they really took the market by storm. There was a lot of sampling that went over there. We were eaten on one side when WRKS/New York came on with a very solid Urban AC format. We had to respond to that and create our own share.

**Continued on Page 77**

106.7  
Litefm



# KVIL: A Big Deal In Big D

PD Bill Curtis's strategy of giving listeners what they want

— music, traffic, information — enables the station to stay ahead of competitors

The howling, relentless winds off Lake Superior make winters in Michigan Upper Peninsula communities from Houghton to Marquette to Sault Ste. Marie bitter cold and excruciatingly long.

Having graduated from Northern Michigan University/Marquette, I can also personally attest that — on the upside — this area happens to be as lovely and pristine as one could hope to find in America.

While the U.P. is a long way from Dallas, Sault Ste. Marie native Bill Curtis sits in the programming chair of KVIL/Dallas — quite simply, year in and year out, one of America's Adult Contemporary powerhouses.

AC is the only format in which Curtis, who has been in radio since he was 15, has worked as a PD/air talent. It would be extremely difficult to program a better AC model than KVIL, a station that's represented the format so well since 1969. He became a KVIL student long before going there as PD in 1992.

## Evolving Helps Longevity

Legendary morning star Ron Chapman was KVIL's first PD, debuting on the air in January 1969. He's celebrated countless number one books, but according to Curtis, his show today differs from those he did in the '70s and '80s. "Ron's more sensitive to the changes in the lifestyle and priorities of today's adults. My generation is instant gratification. We grew up with microwaves, overnight express, and fax machines. We've never had to wait for anything.

"Ron executes the show in a way that's sensitive in getting the information to listeners now. We probably play a little more music than we did in the past and don't do the kind of character bits that were so common and sought after in the '80s. Changes in Ron's show [reflect] changes in the lifestyle of today's adult listeners; time is their most precious commodity."

Entertainment and humor levels are also a little different. "We went through the era of morning zoos with lots of people, characters, and bells and whistles," Curtis recalls. "There's still a place for that, but we're probably a little more 'one-to-one.' Ron had been doing his show successfully one way for many years and deserves credit for re-inventing himself and evolving the morning show. He's become much more in-touch

with the lifestyle, wants, and needs of today's busy adults."

KVIL has had seven programmers in its 28-year AC history. Chapman was succeeded by Larry Dixon, Ken Barnett, Chuck Rhodes, Tom Watson, Michael Hedges, and Curtis. In addition to Curtis and Chapman, Dixon and Barnett are still at the station in on-air capacities.

"There's no question we're a music station," remarks Curtis. "We're also probably one of the few mainstream ACs in the country with very big information, news, traffic, and weather images.

"We certainly have high-profile personalities in Ron Chapman, Larry Dixon, and Ken Barnett. Without getting out the rubber arm, we're probably a little more Full Service than most other ACs — while still playing a lot of music. That's a tightrope walk. We all know the days of being all things to all people are gone. We do a pretty good job of being first and foremost a music station."

Music familiarity is still critical to KVIL's audience. "In its purest form, Adult Contemporary will always survive and typically outlast any and all trends. It's pop music that's a blend of older and newer songs. Adults tend to like what they know, and AC is musically as strong as ever."

Fine-tuning music and non-music elements is something KVIL's constantly done the last 28 years. "We probably don't talk as much as we once did," Curtis reveals. "But that isn't at the expense of being relatable, entertaining, and having high-profile personalities.

"There was a time when we probably did more newscasts a day than we do now. We have dual anchors in morning and afternoon drive. There aren't many ACs doing dual anchor newscasts at the top and bottom of the hour in afternoon drive. We work hard on our information image because it's a big part of who we are. The audience has come to expect that from us."

## More Than Just Music

Equipped with its own traffic helicopter, the CBS Radio outlet also places a high priority in owning the metroplex's traffic image. "It's one of the single most important pieces of information for today's busy Dallas-Ft. Worth adult," comments Curtis. "Commute time and road issues/road construction are more important than ever. As this market has exploded in population, the need for traffic information has heightened. It's not what you do — it's what you get credit for.

"We've always done great traffic and are probably doing a better job than ever of showcasing it and taking credit for the job we do. We continue building the station based on the wants and needs of our adult listeners."

Those listener needs and wants are attempting to be satisfied in a booming market. "Dallas has shown double-digit percentage growth every year for the last five years. It's a \$235 million market this year: 10 years ago, it was \$100 million. This is the No. 5 revenue market in America and No. 7 in population."

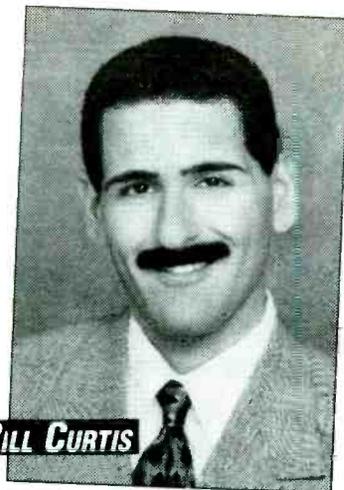
Mirroring AC, KVIL wouldn't likely be accused of trendiness, but Curtis is more than content to program a consistently No. 1-rated station. "Not many people are willing to dedicate 29 years to the same format. AC is certainly able to capture the most important demos for today's advertisers. If you're No. 1 among women 25-54 or adults 25-54, you have a lucrative audience that today's advertisers truly want to reach.

"From a financial and business standpoint, AC is probably one of the most stable and greatest revenue-generating formats. The influx of revenue to radio is absolutely staggering. News/Talk does well because they have more commercials and can sell and sponsor more talk elements."

## Killing The Competition

KVIL's Adult Contemporary challengers have historically used all the familiar AC format handles, with few realizing much success. Historian Curtis recalls, "'Cozy' [KQZY], 'Lite' [WLRX], 'Magic' [KMGC], and 'Star' [KRSR] have all come and gone. While still here, Hot AC 'Mix' [KDMX] is clearly a different station than it was and has stopped running at us."

SFX's KBFB (89.9) is the latest to provide format opposition, having jettisoned its Classic Hits format (as KRRW) to Soft AC. "There's been a lot of competition and some stations have done a very good job," admits Curtis. "We respect that they're here, but



BILL CURTIS

believe KVIL's built on a foundation that listeners have given us.

"One sure-fire way to stay successful is really staying in touch with and satisfying audience wants. By doing so, they probably won't change. If you're not, they'll run — not walk — to somebody else."

A case could easily be made that music-intensive, women-targeted KVIL's decision several years ago to become the Dallas Cowboys flagship station was a controversial one. The deal happened about a year before Curtis's arrival. "One of our biggest learning issues is that it's a completely different audience for the game. It's like a seafood restaurant having a pizza buffet Sunday afternoons. When you know that, you can treat it accordingly."

Rather than doing a Monday night coach's show and Friday night player interviews, Curtis explains, "We do game-day broadcasts and keep things very separate. We don't start talking about and hyping football Monday through Friday to our core AC music fans, who frankly are less than interested about that.

"We enjoy the big Sunday come th that happens in the fall for what it is. We enjoy listener tune-in, but don't have any illusions of trying to convert football fans to Monday-Friday listeners if they're not fans of the format. Conversely, we don't shove football down the throats of our format fans Monday through Friday."

The biggest challenge facing Curtis when he took the programming job in 1992 was to change KVIL — without changing it. "The first years were tough work. The station had clearly taken on some water. It was being squeezed a bit with Soft AC [KLRX] on one side and Hot AC [KDMX] on the other.

"We learned some things in the first year of football that may have, in reality, hurt the station. We had our work cut out for us. KVIL in 1991 was in the unfamiliar position of being third among women and adults and sixth or seventh 12+; the station had a tough revenue year. But some pieces were absolutely perfect and we had to identify those pieces."

# KVIL

## 103.7fm

## The Bill Curtis File

|              |  |
|--------------|--|
| 1979-1984    | WSMM/Sault Ste. Marie, MI On-air           |
| 1984-1986    | WFMK/Lansing, MI On-air/Promotion Director |
| 1986-1987    | WNNS/Springfield, IL PD/mornings           |
| 1987-1988    | WSNY/Columbus MD/middays                   |
| 1988-1989    | WJQI/Norfolk PD/mornings                   |
| 1989-1992    | WWDE/Norfolk PD/middays                    |
| 1992-present | KVIL/Dallas PD                             |

# Chicago's Lite FM Makes Its Mark

Attention to detail, a **determination to win**, and pleasing listeners have propelled the **station to No. 1**

Chicago native/parttime Elvis imitator Mark Edwards started his radio career at the tender age of 15, running Sunday morning religious shows on WGRT/Danville, IN.

More than 20 years later, Edwards is proof positive that you *can* go home again. Irregardless of format, the personable Edwards has proven himself to be one of the industry's most respected programmers, logging number one ratings as PD of "Lite FM," WLIT/Chicago.

The route for Edwards' return to his beloved Chicago (and his equally beloved Cubs) was via Worcester, MA, where he guided WTAG-AM & WSRS-FM to great success in the heart of the Commonwealth. "Many people thought I wouldn't make it in Chicago, but I'd programmed in a bigger market [at WTPI/Indianapolis in 1984] before Worcester.

"[WTAG & WSRS are] licensed to Worcester, but we were very proud that our stations sounded as good as anything in Boston. We competed with Boston stations, so we had to sound as good as all of them. I enjoyed working for Knight Quality Stations and it was a tremendous experience to transform a legendary 65-year-old station [WTAG] from Full Service AC to Talk. WSRS started out as a B/EZ and transitioned to AC. The Knight people were very intense, serious broadcasters."

That's a description fitting someone else



WFYR probably sounded closest to WLIT. "It was very well-programmed and a pretty good station, but didn't have the resources to make it happen. The history of their frequency [103.5] was not in their favor. It'd been Oldies and many other formats and had owners who weren't totally committed. It was the first to fall away and became hard rock ['The Blaze'] and is now [Rock] WRCX — where Mancow lives. WLOO was one of the last major market B/EZs to change to Soft AC and was softer than WLIT. They were very flat and went away to become Hot AC WPNT."

WKQX was a personality-based, foreground AC with a huge morning show, "Murphy In The Morning." "It was well-programmed, but didn't have a lot of listener interest. They became an Alternative station with the same calls. WTMX was brighter, more foreground in presentation than WLIT, and did a lot of contesting. The contesting brought cume, but no TSL to speak of. There've been a number of morning shows through there, and it became Hot AC several years ago."

*"We dedicated ourselves to making this a successful station. We sharpened the on-air product and marketing and made it clear to everyone that we were here to stay. We're a seven-year overnight sensation."*

many of us have come to respect who had a positive Edwards influence. "When I was a kid, the only major market PD who ever took my call was John Gehron at WLS/Chicago. He ran a great radio station and I'll never forget him for what he did."

## AC Overload

When Edwards returned to Chicago in January 1990, he walked into a station that was 14th in the demo. In addition to WLIT, Chicago's AC landscape then consisted of WFYR, WKQX, WLOO, and WTMX. "The reason AC never did especially well here was there were too damn many of them," Edwards says. "Everybody was trying to do a slightly different AC version. It was really a nightmare. But, I was young, stupid, and had just come from Worcester — what did I know?"

By doing things right and paying attention to details, Edwards honestly felt WLIT would win. "We dedicated ourselves to making this a successful station. We sharpened the on-air product and marketing and made it clear to everyone that we were here to stay. When [former] GM Phil [Redo] and I talked with people, we said the goal was to be No. 1; it didn't happen overnight. It was a hard battle, but we made it to No. 1 [persons 25-54 and 35-64] in the Winter 1997 book [and repeated it this Spring]. We're a seven-year overnight sensation."

Feeling the key to victory is outdoing everyone else, Edwards recalls, "We

outprogrammed, outpromoted, and outexecuted the competition. ACs won't zoom to No. 1 like dance stations can. Lite FMs are stations that people have to be comfortable with and always have to do what we do best."

## New Life & Attitude

Lite/Soft ACs 10 years ago were quiet background stations, but Edwards maintains they now have some life and attitude. "They understand their target audience is different from what they were like 10 years ago. Today's 40 year old isn't like a 40 year



MARK EDWARDS

Turner. We might not have touched some of these artists 10-15 years ago. We're looking at the songs and not the artists as much. In many cases, if the song's right, the artist doesn't matter.

"If you do good radio, your station will be successful and you'll bill above your share. Stations like WLTW/New York,

*"The reason AC never did especially well here was that there were too damn many of them. It was really a nightmare. But, I was young, stupid, and had just come from Worcester — what did I know?"*

old in 1978. Winning stations have reflected their changes in lifestyles and tastes. You have to do different things to make them happy."

The often-heard knock on Lite/Soft AC is that it isn't hip. "Nobody likes it — but the listeners," Edwards remarks. "I have 856,000 people a week listening to a station that many of my friends think is totally uncool. But this very uncool station is No. 1 25-54 and sells records for acts ranging from the Bee Gees to Elton John to Bob Carlisle.

"Soft AC has become the only mainstream format of the '90s. As Hot ACs splinter, Soft

ACs have become the broad-based radio stations that appeal to many different people. They're not so tightly focused that they exclude people from the radio station the way that many more uptempo AC versions do. Only on Soft AC can you hear Chicago, Eric Clapton, Phil Collins, Elton John, Journey, Kenny Loggins, Rod Stewart, and Tina

WLIT/Chicago, KOIT/San Francisco, and WMJX/Boston are very successful, are big radio stations, and are huge mainstream players."

Edwards is constantly re-evaluating everything on Lite FM, and reminds fellow PDs to remember their listeners. "We don't change what doesn't need to be changed, but we do look at everything all the time. I don't play *my* favorite songs — if I did, we'd have a one-share. We constantly focus on listener needs and give them the information they need and the music they want. That's how you get to be No. 1, and you always have to pay attention to that."

One change Edwards must face is one in station ownership, as Viacom's WLIT has been acquired by Chancellor Media. "Viacom was great to us," he states. "They brought us in, in 1990, and told us to make WLIT No. 1. We had a very good — but not an extreme — research budget so we continued to talk to our listeners all the time. They gave us a huge marketing budget which gave us the leading share voice in television for a very long time. At times, we were able to tap into MTV and have them do our creative. Viacom gave us other marketing power that enabled us to do things that our competition is *still* unaware of.

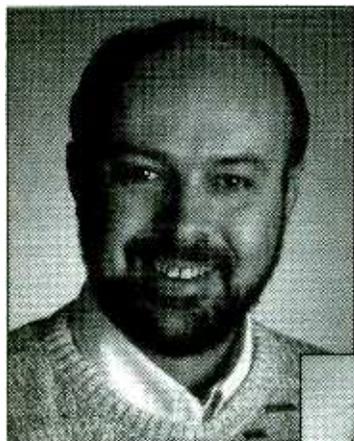
"They let us do the first direct-mail video in radio history, tying together WLIT with 'Entertainment Tonight' and other Viacom entities. It was incredibly successful, but we couldn't have done it without the support and resources that a company like Viacom could give."



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# Format's Open, Aggressive Stance Exciting To Label Execs

AC, Hot AC, Pop/Alternative offer more opportunities for new artists to break out



**SCOTT EMERSON**

Since record promotion executives are talking with radio programmers every day, we solicited valuable input from various label people to get their take on the format's climate.

Here are some representative insights concerning Adult Contemporary, Hot AC, and Pop/Alternative Hot AC.

## Scott Emerson

*AGM National AC Promotion Director*

My first AC project was for a company that had an AC division a whopping six months before they decided there was no money in it.

Since then, the format's undergone some major changes. With the institution of R&R's Hot AC and Pop/Alternative charts, it appears almost anything goes. Just when I think a song's too hot or too left of center, somebody plays it.

Hot AC plays Blues Traveler, Sheryl Crow, DelAmitti, and Dishwalla — and plays them a lot. Many record labels are taking notice and paying much more attention to the format and the way they approach it. It's now not uncommon to start projects at Hot AC and cross them to CHR — which was almost unheard of a few years ago.

Some very aggressive programmers aren't waiting to be told what the next hit will be. They're finding and championing them with a passion [usually displayed] by Alternative guys. I no longer think about going back to CHR to get into the action — there's plenty of it right here.

## Mark Rizzo

*Arista VP/AC Promotion*

I'm very proud to see the format grow. It's satisfying to watch someone like Sarah McLachlan, who after 10 years is finally at the point where she's considered a huge artist. She's on the Hot AC chart, and people at mainstream AC are asking about her — even before an impact date.

ACs aren't as rigid and are open to playing music that was once considered off-limits or too pop. It reflects the contemporary growth of the format, without it playing rap or heavy dance influences. Much of the music we tried bringing along 10 years ago was met with resistance. It's nice to see that what we thought would work for adults is finally panning out.

Hot AC's a different splinter of adult radio. It has its own place, and I'd like to see it mature. I appreciate their enthusiasm for

the music, but I'm concerned that some Hot ACs aren't real ratings market leaders.

Part of AC's bad rap is that it's a dead format. People have lost jobs at labels because it isn't a profit center. I hope the format grows and re-defines itself to what we know it can be.

## Mary Conroy

*Atlantic Director/National AC Promotion*

Some stations are too hip for the room and quickly dismiss artists who were core to the format as recently as five years ago. This is dangerous for AC because familiarity to adult listeners is crucial.

While we all benefit when stations play new artists, stations shouldn't be so cavalier in dismissing still viable artists. As we continue supporting artists from the recent past, programmers must understand the need to develop a current crop of new artists. We need to make new friends for listeners so they'll be old friends in 10 years.

## Elaine Locatelli

*Columbia VP/AC Promotion*

With consolidation, programmers don't have as much time these days to spend with record people. They're usually programming more than one station. It's important that a promotion person knows each radio station.

Marketing and promotion are extremely important today. We're building artists' careers, and it doesn't stop with getting their music added. There's a thin line among formats: Adult Contemporary, Hot AC, and [Pop/Alternative]. What we all have to remember is a hit is still a hit. We all try maximizing artist exposure and Columbia has crossed artists like Shawn Colvin, Dog's Eye View, Savage Garden, and Toad The Wet Sprocket across formats.

## Linde Thurman

*Elektra Sr. Director/National AC Promotion*

The inception of Hot AC and Pop/Alternative is the biggest change I've seen in the format in the eight years I've been doing AC promotion.

These two new formats have allowed many great artists to be heard on AC and introduced artists to female buyers. As Hot AC and Pop/Alternative embrace new artists, Mainstream AC has been able to focus on core AC artists.



## John Boulos

*Epic Sr. VP/Promotion*

Adult Contemporary is a very viable and successful format with a bright future. There's a diversity from Adult Top 40 to Pop/Alternative, and these stations have the ability to break many records.

We've had great success with mainstream artists like Gloria Estefan and Luther Vandross. The open nature of the format has allowed us to break new ground with Indigo Girls and future stars like Amanda Marshall.

## Bob Catania

*Geffen VP/Promotion*

Having aggressive Hot ACs really gives us outlets that we didn't have a few years ago. Our company made a conscious effort about six months ago to try to take away the parameters of trade reporting status with radio stations. We decided to take the broader view of adult radio, whether it is CHR, Hot AC, or Pop/Alternative. We work those stations within the context of the pop department. Hot ACs or Pop/Alternatives were never treated with any less enthusiasm than CHR. We've been promotionally more active with Hot AC and they're responding to that increased enthusiasm that we have for them. The format has seasoned, veteran PDs and it's nice to see that they've become aggressive again.

## John Fagot

*Hollywood Sr. VP/Promotion*

There are many different AC versions, and most AC stations do a pretty good job serving their target audience.

With all the research that's been done, you can't tell AC programmers anything about their audience that they don't already know. But they're over-reliant on research and underestimate their audience's desire for new music. AC's conservative nature is unnecessary.

Adult Contemporary stations serve a function and their audience will sample them. But I'm also sure that their listeners get a little bored and push other buttons on the dial in order to hear some fresh new music.

Continued on Page 74



**MARK RIZZO**



**ELAINE LOCATELLI**



**LINDE THURMAN**



**JOHN BOULOS**



**BOB CATANIA**



**JOHN FAGOT**

# CALLAHAN & ASSOCIATES

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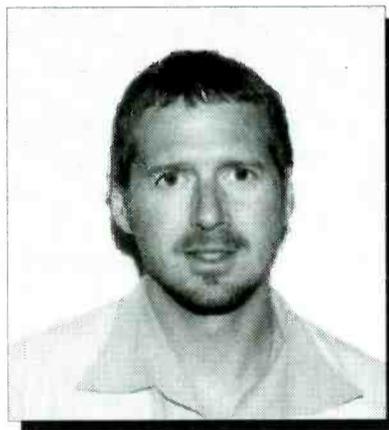
“Your record deserves the best” Scott Talyor - OM KOSI - Denver

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“How many times can you schedule “lunch” when Tom calls...How many “meetings” can you have...Sooner or later you have to talk with him. I gotta get caller ID” Scott Miller–MD WDOK – Cleveland

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Continued from Page 72

**Debbie Cerchione***Island Director/AC Promotion*

When I started working in the format, all ACs were basically the same. The only difference was that some ACs played more currents than others.

AC is going through what CHR and Rock experienced the last few years. These formats redefine their positions in an ever-changing marketplace. Many ACs will have to re-evaluate their target demos. For some, it will mean updating their gold and increasing currents. Others will stay on the same musical course, but will become more of an information source.

New artists now have a better chance of breaking in AC. Stations are becoming more concerned about the sound of a record, rather than the artist.

**Kerry Wood***Mercury VP/AC Promotion*

Record companies now have more places to go with their music. Hot AC — and now Pop/Alternative — target hipper adult females. The exciting part is that Hot AC attracts active listeners who buy CDs and go to concerts.

We saw Hot AC as a natural evolution when several key CHR programmers came to the format and found an opportunity to focus on adult females. They successfully snatched away a significant chunk of CHR listeners. We're very happy to see R&R's new Pop/Alternative sub-chart because it more clearly defines what's going on at Hot AC. There will always be a need for Mainstream AC and it's become more important than ever. Mainstream AC programmers play and break artists other formats perceive as ap-

pealing to older demos.

Exciting things will continue happening for adult formats. Today's adults grew up as active concert-goers and music buyers. When we saturate markets with airplay, we certainly notice a difference in sales.

**Jennifer Henry***Reprise Director/AC Promotion*

For the first time in the last six months, there seems to be a definite separation between Mainstream AC and Hot AC. A true identity has emerged in both music style and on-air approach. Each now has a comfortable niche which is especially nice in markets having more than one AC. This niche allows each of these stations to continue being successful at maintaining adult demos and to generate ad dollars.

Working the format is more exciting than ever. Listeners are letting their stations know that they do want to know more about new music, and PDs are responding. Possibly for the first time ever, label heads are also taking note. Those of us who've been in the format for many years know we don't have to argue too hard to prove there is a correlation between AC airplay and sales.

**Ed Mascolo***River North Nashville VP/GM*

Adult Contemporary radio seems to be taking on a completely new attitude with a very wide variety of music from Toni Braxton, Bob Carlisle, Shawn Colvin, Jewel, and even country sensation LeAnn Rimes.

Blending that with Bryan Adams, Bee Gees, Peter Cetera, and Natalie Cole, it's become a very diverse format that captures listeners from 18-54. The trend to continue playing superstars and blending them with younger acts seems to be working quite well. The state of AC is very healthy at this time.

**Michael Plen***Virgin Sr. VP/Promotion*

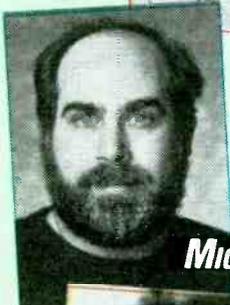
From a small format, Pop/Alternative has solidified itself and become much broader and healthier. Programmers have seen that there are many artists out there who can fit. It's, ultimately, exposing many great artists [who aren't compatible] with Rock-leaning Alternatives or mainstream CHRs. The format has opened up many more stations to play new music.

ACs are still slow to come to terms with new product, but still play the format's classic artists. They're carrying the torch for standard core artists. Hot ACs are asking if they want to lean with heritage-type acts, or play more Pop/Alternative music. Hot ACs must decide what's alternative and what's hip. The audience isn't as judgmental.

**Valarie Moses***Warner Brothers  
National Director/AC Promotion*

In radio's ever-changing state, there's always been one constant: AC. While AC isn't a format that's been the avenue for breaking new artists, it does bring artists to their listeners who may be considered on the cutting-edge.

As an industry, we should view AC as the format that exposes artists to adults — which isn't easy in an industry which relies primarily on the youthful market.

**KERRY WOOD****JENNIFER HENRY****ED MASCOLO****MICHAEL PLEN****VALARIE MOSES**

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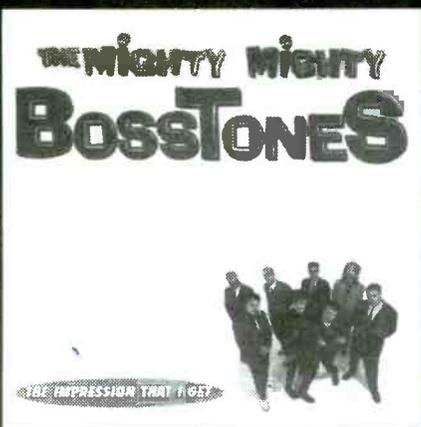
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R&R Pop Alternative **19** – **16**

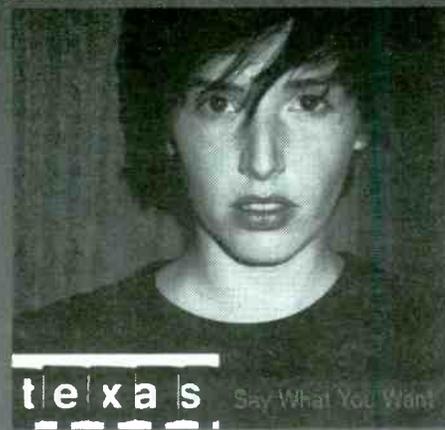
Monitor Modern Adult 21\* – 17\*

#4 Most Added Hot AC

|          |          |          |
|----------|----------|----------|
| WDBZ Add | WBMX Add | WLNK Add |
| KFMB 54x | KLLC Add | KALC Add |
| KBBT 39x | WALC 48x | WLUP 24X |

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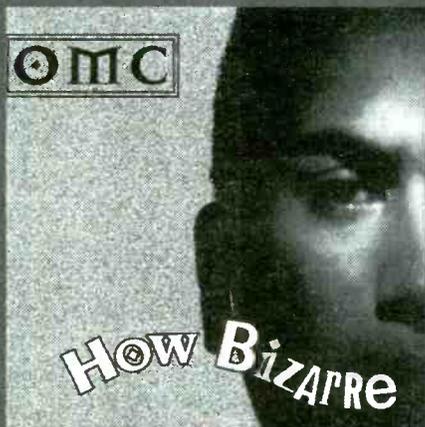
*“Say What You Want”*

Early Believers:

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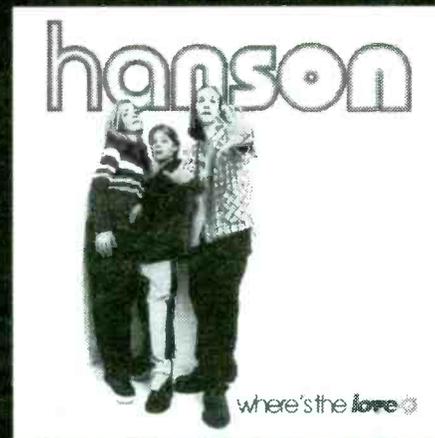
*“How Bizarre”*

R&R Hot AC **14** – **10**

Monitor Adult Top 40 13\* 1400 Spins

Monitor Modern Adult 10\*

R&R Pop Alternative **12**



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# Polling The Programmers

You've seen format "Safe Lists," but we asked programmers what songs they think best define Adult Contemporary and Hot AC. Here are the results of that exclusive R&R poll.

early three of every four AC programmers (73.5%) said Elton John is an artist who best defines the format, while six of 10 Hot AC PDs (59.5%) claimed Hootie & The Blowfish best typifies that format. Only Celine Dion crossed over to both Top 10 defining artists lists.



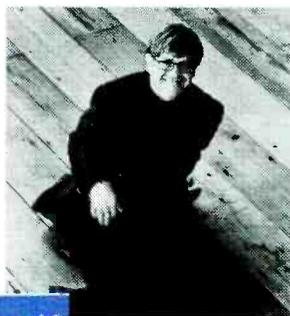
## Artists Who Best Define Hot AC

- |    |                                  |       |
|----|----------------------------------|-------|
| 1  | <b>HOOTIE &amp; THE BLOWFISH</b> | 59.5% |
| 2  | <b>SHERYL CROW</b>               | 54.7% |
| 3  | <b>ALANIS MORISSETTE</b>         | 45.2% |
| 4  | <b>JEWEL</b>                     | 26.1% |
| 5  | <b>CELINE DION</b>               | 16.6% |
|    | (tie) <b>GIN BLOSSOMS</b>        | 16.6% |
|    | (tie) <b>JOHN MELLENCAMP</b>     | 16.6% |
| 8  | <b>NATALIE MERCHANT</b>          | 11.9% |
|    | (tie) <b>R.E.M.</b>              | 11.9% |
| 10 | <b>MELISSA ETHERIDGE</b>         | 9.5%  |
|    | (tie) <b>JOURNEY</b>             | 9.5%  |



## Songs That Best Define Hot AC

- |   |  |       |
|---|--|-------|
| 1 | <b>WALLFLOWERS</b>                     |       |
|   | One Headlight                          | 21.4% |
| 2 | <b>HOOTIE &amp; THE BLOWFISH</b>       |       |
|   | Only Wanna Be With You                 | 19.0% |
| 3 | <b>CELINE DION</b>                     |       |
|   | Because You Loved Me                   | 16.6% |
|   | (tie) <b>HOOTIE &amp; THE BLOWFISH</b> |       |
|   | I Go Blind                             | 16.6% |
|   | (tie) <b>ALANIS MORISSETTE</b>         |       |
|   | Ironic                                 | 16.6% |
|   | (tie) <b>ALANIS MORISSETTE</b>         |       |
|   | You Learn                              | 16.6% |
|   | (tie) <b>DUNCAN SHEIK</b>              |       |
|   | Barely Breathing                       | 16.6% |
| 8 | <b>SHERYL CROW</b>                     |       |
|   | All I Wanna Do                         | 14.2% |
|   | (tie) <b>JEWEL</b>                     |       |
|   | You Were Meant For Me                  | 14.2% |
|   | (tie) <b>NO DOUBT</b>                  |       |
|   | Don't Speak                            | 14.2% |



## Artists Who Best Define AC

- |    |                         |       |
|----|-------------------------|-------|
| 1  | <b>ELTON JOHN</b>       | 73.5% |
| 2  | <b>WHITNEY HOUSTON</b>  | 69.1% |
| 3  | <b>CELINE DION</b>      | 64.7% |
| 4  | <b>PHIL COLLINS</b>     | 54.4% |
| 5  | <b>ROD STEWART</b>      | 41.1% |
| 6  | <b>MARIAH CAREY</b>     | 39.7% |
| 7  | <b>GLORIA ESTEFAN</b>   | 33.8% |
| 8  | <b>MICHAEL BOLTON</b>   | 30.8% |
|    | (tie) <b>BILLY JOEL</b> | 30.8% |
| 10 | <b>TONI BRAXTON</b>     | 16.1% |

Once again, Dion proves to be a favorite of both formats in the defining songs category. Her smash "Because You Loved Me" from the film "Up Close And Personal" can be found on both the AC and Hot AC lists.



## Songs That Best Define AC

- |    |  |       |
|----|--|-------|
| 1  | <b>CELINE DION</b>                       |       |
|    | Because You Loved Me                     | 55.8% |
| 2  | <b>WHITNEY HOUSTON</b>                   |       |
|    | I Will Always Love You                   | 25.0% |
| 3  | <b>RIGHTEOUS BROTHERS</b>                |       |
|    | Unchained Melody                         | 23.5% |
| 4  | <b>ERIC CLAPTON</b>                      |       |
|    | Change The World                         | 17.6% |
| 5  | <b>ROD STEWART</b>                       |       |
|    | Have I Told You Lately (Live)            | 13.2% |
| 6  | <b>MICHAEL BOLTON</b>                    |       |
|    | When A Man Loves A Woman                 | 11.7% |
| 7  | <b>BRYAN ADAMS</b>                       |       |
|    | Everything I Do (I Do It For You)        | 10.2% |
|    | (tie) <b>PHIL COLLINS</b>                |       |
|    | Against All Odds (Take A Look...)        | 10.2% |
| 9  | <b>BILL MEDLEY &amp; JENNIFER WARNES</b> |       |
|    | (I've Had) The Time Of My Life           | 8.8%  |
| 10 | <b>BILLY JOEL</b>                        |       |
|    | Just The Way You Are                     | 7.3%  |
|    | (tie) <b>ELTON JOHN</b>                  |       |
|    | Can You Feel The Love Tonight            | 7.3%  |
|    | (tie) <b>POLICE</b>                      |       |
|    | Every Breath You Take                    | 7.3%  |

A huge percentage of ACs air "Love Songs"-type programming, so we thought you'd like to see the country's Top 10 most-requested songs from those shows, based on our programmers' poll.



## Most Requested Love Songs

- |   |                                    |       |
|---|------------------------------------|-------|
| 1 | <b>WHITNEY HOUSTON</b>             |       |
|   | I Will Always Love You             | 50.9% |
| 2 | <b>RIGHTEOUS BROTHERS</b>          |       |
|   | Unchained Melody                   | 47.1% |
| 3 | <b>BRYAN ADAMS</b>                 |       |
|   | Everything I Do (I Do It For You)  | 37.7% |
| 4 | <b>CELINE DION</b>                 |       |
|   | Because You Loved Me               | 35.8% |
| 5 | <b>HEATWAVE</b>                    |       |
|   | Always & Forever                   | 26.4% |
| 6 | <b>BETTE MIDLER</b>                |       |
|   | Wind Beneath My Wings              | 24.5% |
| 7 | <b>BOB CARLISLE</b>                |       |
|   | Butterfly Kisses                   | 20.7% |
| 8 | <b>CHRIS DEBURGH</b>               |       |
|   | The Lady In Red                    | 13.2% |
| 9 | <b>MICHAEL BOLTON</b>              |       |
|   | When A Man Loves A Woman           | 11.3% |
|   | (tie) <b>MARY CHAPIN CARPENTER</b> |       |
|   | Grow Old With Me                   | 11.3% |
|   | (tie) <b>JOURNEY</b>               |       |
|   | Open Arms                          | 11.3% |

## Wire Shannon: Modern Day Paladin

Continued from Page 64

[GM] Mitch [Dolan] and [VP/Programming] Tom [Cuddy] said they'd stave off the wolves long enough to get the job done and they did. Many companies wouldn't have given their stations that much time to accomplish what we wanted to.

"Even people who aren't fond of me will tell you that my work ethic and character won't allow me to accept 'no' as an answer. If you want something badly enough and put your mind to it, you can accomplish anything you want."

Scott & Todd needled each other recently about a rarity for them — a particularly weak morning show. "We knew we were the worst show on the dial that morning. You just cut and run and can't let it eat you. We don't analyze it and try to figure out why it went that way. We didn't have anything for the 'Best Of' reel that day. Those shows usually feel like six hours rather than four."

It's no secret that Shannon enjoys doing national radio, an angle he and Pettingill are pursuing

"We're syndicating our morning show and it seems to be working pretty well. We're ready to announce a few more affiliates in the next 30 days. I'm in a very good place and enjoy working with Todd; I'm having fun."

WPLJ's Hot AC take is much like that of an, 'old line Top 40,' Shannon suggests. "If you go back to the '70s, Top 40 stations played oldies and didn't 'ram jam' you through it too much. We're a full-blown, personality Top 40 station for adults. Some people will argue that you're not CHR unless you play every CHR hit. We play the things that we think will work for us."

To those who don't know the man, Shannon could be perceived as self-centered. That would be an unfortunate assumption — not to mention far from the truth. Over the years, he's been quick to spread credit for his success and understands that he can't allow his dual programming and on-air careers to stagnate. The best example of initiating credit involves morn-

ing partner Pettingill. "You have to surround yourself with people who won't allow you to live in the past. For me, that person is Todd Pettingill. He's tough to work with because he's just as opinionated and as driven as I am. He also hates losing just as much as I do."

"I'm tough on people and don't worry if they like me. If they do, that's a bonus. But I want someone to walk away from our experience as a better person and want them to have learned about radio and about themselves. I try to teach radio just for the day so people can accomplish more in life — not just something on the air."

Shannon is not a heavy-detail person. "I write with a big pencil and don't like long conversations. Radio is simple and gets difficult when people try complicating it. You must practice 'no excuse' radio to succeed. If you can find a programmer who explains away failure, you'll find a PD who will continue to fail. I don't understand failure. You really have to be obsessed by winning and want it so badly that there is no 'Plan B.' Somebody's winning — why can't it be me?"

## Still KOSTing After All These Years

Continued from Page 66

was at the station. When Don came here, he walked the halls saying hello to everyone. He told [then APD/Love Songs Host] Liz Kiley that he missed 'his kids' [the KOST staff]. A short while later, Liz called

me and said to get to the parking lot. Don was going home and opened his car door and said he felt dizzy. In front of many of the staff, he had a brain aneurysm. We lost him a few days later."

Saying he has no plans to leave the scene, Kaye remarks, "This is where I wanted to make an impact, and I believe I've done that. The initial challenge was to get the format on the air and make it work. The secondary challenge was to maximize it, and we did that. The hardest challenge is to maintain it the best we can."

## Viacom's New York Learning Experience

Continued from Page 68

After we whined for about 20 minutes and wished they weren't there, they still were there and still strong.

One assumes a 30-year-old spends all their time with CHR or a Rhythmic station. But clearly,

people want to relax with a station like ours.

**R&R:** What are your thoughts about the future of Soft AC in general?

**BF:** The music's been relatively

strong lately. The Celine Dions of the world have been delightful and very helpful. Viacom Soft ACs have never strayed from their basic mission and won't be swayed by trends. There'll always be a market for relaxing radio of some sort and there'll always be a format that sets a feeling, mood, or pace. There will also be an at-work station.

## Acknowledgements

"Thank yous" must start with always gracious and precisely focused Team R&R Captain Erica Farber for wholeheartedly supporting this project and for maintaining a wonderfully creative work environment.

Appreciation also goes to R&R's second-to-none editorial staff, including Ron Rodrigues, Kevin McCabe, Anthony Acampora, Jeff Axelrod, Julie Gidlow, Wendy Hermanson, and Adam Jacobson. Special kudos to Margo Ravel, who flawlessly repeated her role from last month's epic CHR special as editorial/production liaison.

Vibrant colors and production design came from a team headed by Gary van der Steur, Carl Harmon, and Tim Kummerow. More than 100 programmers participated in a special poll and 40+ interviewees were kind enough to share their input. All have my deepest thanks, as does R&R's sales staff.

I've worked with some great broadcasters over the last 28 years. But my true role models — "Soup & Rose" in Worcester, MA — will forever hold my utmost respect and sincerest gratitude. My wife Rhonda is a constant source of encouragement and support (her rendition of "Hello" would make even Lionel Richie proud).

Thanks to all our readers and advertisers, and we promise you won't have to wait another 1206 issues before R&R's next AC special!

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PRIMING

With Music Link Software (303) 922-5600

| 3W    | 2W | LW | TW | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|-------|----|----|----|---|-------------|------|------|------|---------------------|
|       |    |    |    |   | TW          | LW   | 2W   | 3W   |                     |
| 3     | 1  | 1  | 1  | <b>1</b> MICHAEL BOLTON Go The Distance (Columbia)                        | 2265        | 2177 | 2205 | 2065 | 100/1               |
| 1     | 2  | 2  | 2  | <b>2</b> CHICAGO Here In My Heart (Reprise)                               | 2027        | 1991 | 2176 | 2241 | 97/0                |
| 6     | 5  | 3  | 3  | <b>3</b> SHAWN COLVIN Sunny Came Home (Columbia)                          | 2005        | 1848 | 1846 | 1714 | 86/2                |
| 8     | 8  | 6  | 4  | <b>4</b> JAMES TAYLOR Little More Time With You (Columbia)                | 1823        | 1693 | 1682 | 1615 | 89/1                |
| 7     | 7  | 7  | 5  | <b>5</b> PETER CETERA Do You Love Me That Much? (River North)             | 1809        | 1687 | 1689 | 1680 | 92/2                |
| 4     | 3  | 4  | 6  | TONI BRAXTON I Don't Want To (LaFace/Arista)                              | 1681        | 1800 | 1903 | 1931 | 86/0                |
| 10    | 10 | 8  | 7  | <b>7</b> MONICA For You I Will (Warner Sunset/Atlantic)                   | 1641        | 1543 | 1430 | 1284 | 86/4                |
| 5     | 4  | 5  | 8  | BEE GEES Alone (Polydor/A&M)  | 1530        | 1735 | 1854 | 1829 | 78/0                |
| 14    | 11 | 10 | 9  | <b>9</b> PAUL CARRACK For Once In Our Lives (Ark 21)                      | 1518        | 1317 | 1180 | 1002 | 84/3                |
| 2     | 6  | 9  | 10 | BOB CARLISLE Butterfly Kisses (DMG/Jive)                                  | 1227        | 1434 | 1822 | 2105 | 83/0                |
| 9     | 9  | 11 | 11 | JEWEL You Were Meant For Me (Atlantic)                                    | 1226        | 1282 | 1476 | 1550 | 74/1                |
| 17    | 14 | 12 | 12 | <b>12</b> AZ YET Hard To Say I'm Sorry (LaFace/Arista)                    | 1213        | 1041 | 932  | 835  | 77/5                |
| 21    | 17 | 13 | 13 | <b>13</b> NATALIE COLE A Smile Like Yours (Elektra/EEG)                   | 1192        | 969  | 863  | 662  | 82/4                |
| 11    | 12 | 14 | 14 | BRYAN ADAMS I'll Always Be Right There (A&M)                              | 893         | 967  | 1117 | 1247 | 61/0                |
| 13    | 13 | 15 | 15 | KENNY LOGGINS For The First Time (Columbia)                               | 881         | 890  | 1028 | 1107 | 56/1                |
| 25    | 25 | 21 | 16 | <b>16</b> LEANN RIMES How Do I Live (MCG/Curb)                            | 800         | 684  | 538  | 388  | 56/5                |
| 24    | 23 | 19 | 17 | <b>17</b> STYX Paradise (CMC)   | 778         | 685  | 634  | 581  | 52/6                |
| 20    | 19 | 18 | 18 | <b>18</b> KATHY TROCCOLI He'll Never Leave Me (Reunion)                   | 732         | 696  | 686  | 663  | 58/1                |
| 12    | 16 | 17 | 19 | RICHARD MARX Until I Find You Again (Capitol)                             | 664         | 721  | 915  | 1114 | 52/1                |
| 15    | 15 | 16 | 20 | JIM BRICKMAN Picture This (Windham Hill)                                  | 592         | 771  | 920  | 930  | 46/0                |
| —     | —  | 26 | 21 | <b>21</b> KENNY LOGGINS I Am Not Hiding (Columbia)                        | 526         | 332  | 156  | 43   | 44/12               |
| 29    | 26 | 24 | 22 | <b>22</b> SWING OUT SISTER Somewhere In The World (Pure/Mercury)          | 475         | 390  | 347  | 291  | 43/4                |
| —     | 28 | 25 | 23 | <b>23</b> MICHAEL ENGLISH Why Didn't I (Curb)                             | 404         | 344  | 301  | 250  | 38/5                |
| 22    | 21 | 22 | 24 | WHITNEY HOUSTON My Heart Is Calling (Arista)                              | 335         | 623  | 649  | 621  | 29/0                |
| DEBUT | —  | 29 | 25 | <b>25</b> BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive)       | 327         | 189  | 129  | 56   | 24/7                |
| —     | —  | 29 | 26 | <b>26</b> MICHAEL LINGTON & BOBBY CALDWELL Tell It Like It Is (Nu Groove) | 295         | 220  | 170  | 155  | 31/7                |
| 28    | 27 | 27 | 27 | <b>27</b> HANSON Mmm Bop (Mercury)  | 293         | 266  | 306  | 299  | 14/0                |
| 30    | 29 | 28 | 28 | <b>28</b> PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)          | 276         | 249  | 236  | 288  | 15/0                |
| DEBUT | —  | —  | 29 | <b>29</b> JEWEL Foolish Games (Atlantic)                                  | 211         | 51   | —    | —    | 16/11               |
| DEBUT | —  | —  | 30 | <b>30</b> R. KELLY Gotham City (Jive)                                     | 203         | 167  | 132  | 53   | 17/4                |

This chart reflects airplay from July 14-20. Songs ranked by total plays. Highlighted songs indicate Breaker. 105 AC reporters. 93 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

### NEW & ACTIVE

**AMY GRANT** Takes A Little Time (A&M)  
Total Stations: 10, Adds: 9, Plays: 138, WMAS 16 (7), WMJQ 28, WAFY 12, WTCB 16, WPEZ 10, WRVR 16, WLTS 15, WRVF 1, WQLR 14, KWAV 10.

**ALL-4-ONE** I Turn To You (Blitz/Arista)  
Total Stations: 16, Adds: 5, Plays: 123, WWLI 10 (5), WYJB 5, WLIF 5 (5), WKWK 5, WGSY 7 (7), WTCB 7, WGNI 16, WDEF 10 (10), WAHR 10 (5), KMGL 5, KQXT 7 (7), WGLM 7 (7), WSWT 5 (5), KELO 5 (5), KWAV 5 (5), KSLB 14 (15).

**LIGHTHOUSE FAMILY** Lifted (A&M)  
Total Stations: 14, Adds: 4, Plays: 118, WWLI 10 (5), WSRS 5 (5), WLEV 14 (5), WVAF 11 (11), WAFY 13 (14), WGSY 10 (5), WOOF 8, KMGL 5, KQXT 5 (5), WGLM 3, WMMN 17, KELO 5 (5), KWAV 5 (5), KISC 7 (7).

**K. D. LANG** The Joker (Warner Bros.)  
Total Stations: 15, Adds: 2, Plays: 114, WWLI 10 (10), WMAS 7, WKWK 10 (10), WGSY 7 (5), WLRQ 8 (8), WFOG 10 (10), WTVR 6 (6), KQXT 7 (7), WFMK 10 (10), KEZG 5, KGBX 8 (8), KOSI 2 (2), KWAV 3 (3), KKCW 14 (8), KISC 7 (7).

**NO MERCY** When I Die (Arista)  
Total Stations: 19, Adds: 4, Plays: 114, WWLI 10 (10), WSRS 5 (5), WLEV 7 (3), WLIF 5, WVAF 5 (5), WKWK 5 (5), WARM 6, WGSY 10 (5), WTCB 3, WTVR 5 (5), WEAT 6, WDEF 5 (5), KQXT 7 (7), WFMK 10 (10), WGLM 5 (5), WSWT 5 (5), WQLR 7 (7), KELO 5 (5), KWAV 3 (3).

**JOOSE** Your Love Is So Nice (Flavor Unit/EastWest/EEG)  
Total Stations: 16, Adds: 3, Plays: 113, WRCH 7 (7), WWLI 5, WSRS 5, WLEV 7 (5), WLIF 5 (5), WKWK 5 (5), WGSY 7 (7), WDEF 10 (10), WOOF 8, WAHR 10 (10), KQXT 7 (7), WGLM 7 (7), WSWT 5 (5), KELO 5 (5), KWAV 5 (5), KSLB 15 (13).

**CINNAMON** Me As Helen Of Troy (Soap/Island)  
Total Stations: 12, Adds: 0, Plays: 94, WWLI 10 (10), WLEV 7 (5), WVAF 5 (5), WKWK 5 (5), WGSY 7 (10), WTVR 8 (8), WDEF 5 (5), KQXT 7 (7), WFMK 10 (10), WSWT 16 (16), KWAV 5 (5), KISC 9 (9).

**BELINDA CARLISLE** In Too Deep (Ark 21)  
Total Stations: 10, Adds: 4, Plays: 67, WLEV 3, WLIF 5 (5), WKWK 5, WGSY 7 (7), WTCB 7 (7), WOOF 8, WAHR 10 (10), KQXT 7 (7), WGLM 5 (5), KLYF 10.

**KENNY ROGERS** Write Your Name Across My Heart (Magnatone)  
Total Stations: 10, Adds: 10, Plays: 51, WWLI 5, WLEV 3, WKWK 5, WGSY 7, WOOF 8, KQXT 5, WCRZ 7, WAJI 5, WGLM 3, KOSI 3.

Songs ranked by total plays.  
Station call letters followed by number of plays.

### BREAKERS®

No Songs Qualified For Breaker Status This Week

### MOST ADDED®

| ARTIST TITLE LABEL(S)                                   | ADDS |
|---|------|
| KENNY LOGGINS I Am Not Hiding (Columbia)                | 12   |
| JEWEL Foolish Games (Atlantic)                          | 11   |
| KENNY ROGERS Write Your Name (Across...) (Magnatone)    | 10   |
| AMY GRANT Takes A Little Time (A&M)                     | 9    |
| BACKSTREET BOYS Quit Playing Games (With...) (Jive)     | 7    |
| BILLY JOEL To Make You Feel My Love (Columbia)          | 7    |
| MICHAEL LINGTON & BOBBY CALDWELL Tell It... (Nu Groove) | 7    |
| ATLANTA RHYTHM SECTION Alien (Southern Tracks)          | 6    |
| STYX Paradise (CMC)                                     | 6    |
| ALL-4-ONE I Turn To You (Blitz/Arista)                  | 5    |
| AZ YET Hard To Say I'm Sorry (LaFace/Arista)            | 5    |
| MICHAEL ENGLISH Why Didn't I (Curb)                     | 5    |
| LEANN RIMES How Do I Live (MCG/Curb)                    | 5    |
| SUPERTRAMP Live To Love You (Silver Cab/Oxygen)         | 5    |

### MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                | TOTAL PLAY INCREASE |
|--|---------------------|
| NATALIE COLE A Smile Like Yours (Elektra/EEG)        | +223                |
| PAUL CARRACK For Once In Our Lives (Ark 21)          | +201                |
| KENNY LOGGINS I Am Not Hiding (Columbia)             | +194                |
| AZ YET Hard To Say I'm Sorry (LaFace/Arista)         | +172                |
| JEWEL Foolish Games (Atlantic)                       | +160                |
| SHAWN COLVIN Sunny Came Home (Columbia)              | +157                |
| BACKSTREET BOYS Quit Playing Games (With...) (Jive)  | +138                |
| AMY GRANT Takes A Little Time (A&M)                  | +131                |
| JAMES TAYLOR Little More Time With You (Columbia)    | +130                |
| PETER CETERA Do You Love Me That Much? (River North) | +122                |

### HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                                   |
|---|
| R. KELLY I Believe I Can Fly (Jive)                     |
| TONI BRAXTON Un-break My Heart (LaFace/Arista)          |
| DUNCAN SHEIK Barely Breathing (Atlantic)                |
| JIM BRICKMAN w/MARTINA McBRIDE Valentine (Windham Hill) |
| BRUCE SPRINGSTEEN Secret Garden (Columbia)              |
| ERIC CLAPTON Change The World (Reprise)                 |
| CELINE DION All By Myself (550 Music)                   |
| JOURNEY When You Love A Woman (Columbia)                |
| WHITNEY HOUSTON I Believe In You And Me (Arista)        |
| JON SECADA Too Late, Too Soon (Virgin)                  |

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



# WeatherVane

## ROLL LIKE THUNDER

Rolling For Adds  
July 21<sup>st</sup>  
With  
Roll Like Thunder



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FOR PROMOTIONS CONTACT:

TOM CALLAHAN 303-545-0232 • LESLIE MARQUEZ 818-584-7020 • DONNA BRAKE 615-297-5969 • JUDI VALSI 330-638-4941

# We Salute The Marconi Award Nominees “AC Station Of The Year”

**KKCW**

Portland, Oregon  
Jacor

**KVIL**

Dallas, Texas  
CBS

**WASH**

Washington, DC  
Chancellor-Evergreen

**WLHT**

Grand Rapids, Michigan  
Patterson

**WBEB**

Philadelphia, Pennsylvania  
Jerry Lee

We are honored and thrilled to have been nominated  
in such illustrious company.  
It's an achievement for a lone independent station to be up there  
with the big groups  
My thanks to everyone.



WBEB FM PHILADELPHIA

# AC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE

**106.7 Litefm** MARKET #1  
WLTW/New York (212) 258-7000 Ryan

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                     |
|-------|----|----|----|----|----------------------------------|
| 14    | 14 | 14 | 14 | 14 | TONI BRAXTON/Un-break My Heart   |
| 14    | 14 | 14 | 14 | 14 | BRICKMAN & MCBRIDE/Valentine     |
| 14    | 14 | 14 | 14 | 14 | KENNY LOGGINS/For The First Time |
| 14    | 14 | 14 | 14 | 14 | R. KELLY/ Believe I Can Fly      |
| 14    | 14 | 14 | 14 | 14 | BRYAN ADAMS/I'll Always Be...    |
| 14    | 14 | 14 | 14 | 14 | CHICAGO/Here In My Heart         |
| 14    | 14 | 14 | 14 | 14 | TONI BRAXTON/ Don't Want To      |
| 14    | 14 | 14 | 14 | 14 | MICHAEL BOLTON/Go The Distance   |
| 14    | 14 | 14 | 14 | 14 | SHAWN COLVIN/Sunny Came Home     |
| 14    | 14 | 14 | 14 | 14 | MONICA/For You I Will            |
| 12    | 12 | 12 | 12 | 12 | BRUCE SPRINGSTEEN/Secret Garden  |
| 12    | 12 | 12 | 12 | 12 | ABYSS/How Come, How Long         |
| 12    | 12 | 12 | 12 | 12 | AZ YET/Hard To Say I'm...        |
| 12    | 12 | 12 | 12 | 12 | JAMES TAYLOR/Little More Time... |
| 12    | 12 | 12 | 12 | 12 | KENNY LOGGINS/ Am Not Hiding     |
| 12    | 12 | 12 | 12 | 12 | BILLY JOEL/ Make You Feel...     |
| 12    | 12 | 12 | 12 | 12 | BACKSTREET BOYS/Quit Playing...  |
| 6     | 6  | 6  | 6  | 6  | BRUCE SPRINGSTEEN/Secret Garden  |
| 6     | 6  | 6  | 6  | 6  | ABYSS/How Come, How Long         |
| 6     | 6  | 6  | 6  | 6  | CELINE DION/It's All Coming...   |
| 14    | 14 | 14 | 14 | 14 | KENNY G/Havana                   |
| 14    | 14 | 6  | 6  | 6  | BOB CARLISLE/Butterfly Kisses    |

**KBIG 104** MARKET #2  
KBIG/Los Angeles (213) 874-7700 Ervin/Verdery

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 28    | 28 | 28 | 28 | 28 | R. KELLY/ Believe I Can Fly        |
| 28    | 28 | 28 | 28 | 28 | MDNCA/For You I Will               |
| 23    | 23 | 23 | 23 | 23 | WHITNEY HOUSTON/ Believe In You... |
| 28    | 28 | 28 | 28 | 28 | TONI BRAXTON/Un-break My Heart     |
| 28    | 27 | 27 | 27 | 27 | BRUCE SPRINGSTEEN/Secret Garden    |
| 28    | 26 | 26 | 26 | 26 | ABYSS/How Come, How Long           |
| 28    | 27 | 27 | 27 | 27 | ROD STEWART/ We Fall In...         |
| 23    | 23 | 23 | 23 | 23 | JEWEL/You Were Meant...            |
| 23    | 23 | 23 | 23 | 23 | DUNCAN SHEIK/Barely Breathing      |
| 23    | 23 | 23 | 23 | 23 | NO DOUBT/Don't Speak               |
| 23    | 23 | 19 | 19 | 19 | BOB CARLISLE/Butterfly Kisses      |
| 23    | 22 | 22 | 22 | 22 | TONI BRAXTON/ Don't Want To        |
| 23    | 22 | 22 | 22 | 22 | JOURNEY/When You Love...           |
| 16    | 16 | 16 | 16 | 16 | SHAWN COLVIN/Sunny Came Home       |
| 16    | 16 | 16 | 16 | 16 | WALLFLOWERS/One Headlight          |
| 16    | 16 | 16 | 16 | 16 | PAULA COLE/Where Have All...       |
| 16    | 16 | 16 | 16 | 16 | PHIL COLLINS/Dance Into The Light  |
| 10    | 10 | 10 | 10 | 10 | CHICAGO/Here In My Heart           |
| 10    | 10 | 10 | 10 | 10 | MICHAEL BOLTON/Go The Distance     |
| 10    | 10 | 10 | 10 | 10 | PETER CETERA/Do You Love Me...     |
| 10    | 10 | 10 | 10 | 10 | AZ YET/Hard To Say I'm...          |
| 10    | 10 | 10 | 10 | 10 | NATALIE COLE/A Smile Like Yours    |
| 10    | 10 | 10 | 10 | 10 | ERIC CLAPTON/Change The World      |
| 10    | 10 | 10 | 10 | 10 | DONNA LEWIS/ Love You Always...    |
| 10    | 10 | 10 | 10 | 10 | CELINE DION/Because You Loved Me   |
| 10    | 10 | 10 | 10 | 10 | CELINE DION/It's All Coming...     |
| 10    | 10 | 10 | 10 | 10 | TONY RICH PROJECT/Nobody Knows     |
| 10    | 10 | 10 | 10 | 10 | TRACY CHAPMAN/Give Me One Reason   |
| 10    | 10 | 10 | 10 | 10 | CELINE DION/All By Myself          |
| 10    | 10 | 10 | 10 | 10 | ALANIS MORISSETTE/Head Over Feet   |

**WLTW/Chicago** MARKET #3  
WLTW/Chicago (312) 329-9002 Edwards

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 19    | 19 | 19 | 19 | 19 | BEE GEES/Alone                      |
| 19    | 19 | 19 | 19 | 19 | MICHAEL BOLTON/Go The Distance      |
| 17    | 17 | 17 | 17 | 17 | TONI BRAXTON/ Don't Want To         |
| 19    | 19 | 19 | 19 | 19 | CHICAGO/Here In My Heart            |
| 19    | 19 | 19 | 19 | 19 | JAMES TAYLOR/Little More Time...    |
| 11    | 11 | 11 | 11 | 11 | AZ YET/Hard To Say I'm...           |
| 17    | 17 | 17 | 17 | 17 | PETER CETERA/Do You Love Me...      |
| 11    | 11 | 11 | 11 | 11 | NATALIE COLE/A Smile Like Yours     |
| 11    | 11 | 11 | 11 | 11 | MONICA/For You I Will               |
| 10    | 10 | 10 | 10 | 10 | KATHY TROCCOLI/He'll Never Leave Me |
| 10    | 10 | 10 | 10 | 10 | PAUL CARRACK/For Once In Our...     |
| 10    | 10 | 10 | 10 | 10 | ERIC MARTINI/ Love The Way...       |
| 10    | 10 | 10 | 10 | 10 | LEANN RIMES/How Do I Live...        |
| 10    | 10 | 10 | 10 | 10 | BACKSTREET BOYS/Quit Playing...     |
| 10    | 10 | 10 | 10 | 10 | JIM BRICKMAN/Picture This           |
| 10    | 10 | 10 | 10 | 10 | STYX/Paradise                       |
| 17    | 10 | 10 | 10 | 10 | TINA TURNER/On Silent Wings         |
| 19    | 19 | 19 | 19 | 19 | BOB CARLISLE/Butterfly Kisses       |
| 8     | 8  | 8  | 8  | 8  | CELINE DION/All By Myself           |
| 8     | 8  | 8  | 8  | 8  | RICHARD MARX/Until I Find You...    |
| 8     | 8  | 8  | 8  | 8  | JON SECADA/Too Late, Too Soon       |
| 8     | 8  | 8  | 8  | 8  | BRUCE SPRINGSTEEN/Secret Garden     |

**K101 101.3 FM** MARKET #4  
K101/San Francisco (415) 538-1013 Street

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 27    | 27 | 27 | 27 | 27 | SHAWN COLVIN/Sunny Came Home       |
| 35    | 35 | 35 | 35 | 35 | R. KELLY/ Believe I Can Fly        |
| 35    | 35 | 35 | 35 | 35 | KENNY LOGGINS/For The First Time   |
| 32    | 32 | 32 | 32 | 32 | BRICKMAN & MCBRIDE/Valentine       |
| 35    | 35 | 35 | 35 | 35 | JEWEL/You Were Meant...            |
| 28    | 28 | 28 | 28 | 28 | NO DOUBT/Don't Speak               |
| 36    | 36 | 36 | 36 | 36 | CHICAGO/Here In My Heart           |
| 32    | 32 | 32 | 32 | 32 | BRYAN ADAMS/I'll Always Be...      |
| 32    | 32 | 32 | 32 | 32 | WHITNEY HOUSTON/ Believe In You... |
| 25    | 25 | 25 | 25 | 25 | HANSON/Mmm Mmm                     |
| 25    | 25 | 25 | 25 | 25 | SPICE GIRLS/Say You'll Be There    |
| 21    | 21 | 21 | 21 | 21 | LEANN RIMES/How Do I Live          |
| 36    | 36 | 36 | 36 | 36 | MONICA/For You I Will              |
| 29    | 29 | 29 | 29 | 29 | BACKSTREET BOYS/Quit Playing...    |
| 25    | 25 | 25 | 25 | 25 | BOB CARLISLE/Butterfly Kisses      |
| 25    | 25 | 25 | 25 | 25 | ERIC CLAPTON/Change The World      |
| 25    | 25 | 25 | 25 | 25 | TONI BRAXTON/Un-break My Heart     |
| 15    | 15 | 15 | 15 | 15 | CELINE DION/It's All Coming...     |
| 21    | 21 | 21 | 21 | 21 | DONNA LEWIS/ Love You Always...    |

**KVIL 103.7fm** MARKET #7  
KVIL/Dallas (214) 691-1037 Curtis/O'Neal

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 7     | 23 | 23 | 23 | 23 | LEANN RIMES/How Do I Live           |
| 15    | 23 | 23 | 23 | 23 | JEWEL/You Were Meant...             |
| 23    | 23 | 23 | 23 | 23 | TONI BRAXTON/Un-break My Heart      |
| 22    | 22 | 22 | 22 | 22 | BRICKMAN & MCBRIDE/Valentine        |
| 21    | 21 | 21 | 21 | 21 | ERIC CLAPTON/Change The World       |
| 20    | 20 | 20 | 20 | 20 | STREISAND & ADAMS/ Finally Found... |
| 20    | 20 | 20 | 20 | 20 | CELINE DION/It's All Coming...      |
| 20    | 20 | 20 | 20 | 20 | JIM BRICKMAN/Angel Eyes             |
| 15    | 15 | 15 | 15 | 15 | MICHAEL BOLTON/Go The Distance      |
| 7     | 14 | 15 | 15 | 15 | MONICA/For You I Will               |
| 15    | 15 | 15 | 15 | 15 | PETER CETERA/Do You Love Me...      |
| 7     | 14 | 14 | 14 | 14 | AZ YET/Hard To Say I'm...           |
| 15    | 15 | 15 | 15 | 15 | BOB CARLISLE/Butterfly Kisses       |
| 13    | 13 | 13 | 13 | 13 | BRYAN ADAMS/Let's Make A...         |
| 13    | 13 | 13 | 13 | 13 | JOURNEY/ He Shout...                |
| 9     | 9  | 9  | 9  | 9  | BEE GEES/Alone                      |
| 9     | 9  | 9  | 9  | 9  | KATHY TROCCOLI/He'll Never Leave Me |
| 7     | 7  | 7  | 7  | 7  | PAUL CARRACK/For Once In Our...     |
| 8     | 8  | 8  | 8  | 8  | SWING OUT SISTER/Somewhere In...    |
| 8     | 8  | 8  | 8  | 8  | BARRY MANILOW/ I'd Really Love...   |
| 14    | 14 | 7  | 7  | 7  | JIM BRICKMAN/Picture This           |
| 5     | 5  | 5  | 5  | 5  | STYX/Paradise                       |
| 5     | 5  | 5  | 5  | 5  | R. KELLY/ Believe I Can Fly         |
| 5     | 5  | 5  | 5  | 5  | MADONNA/You'll See                  |
| 5     | 5  | 5  | 5  | 5  | KENNY G/The Moment                  |
| 5     | 5  | 5  | 5  | 5  | TONY RICH PROJECT/Nobody Knows      |
| 5     | 5  | 5  | 5  | 5  | CELINE DION/Because You Loved Me    |

**MAGIC 106.7** MARKET #10  
WMJX/Boston (617) 542-0241 Kelley/Laurence

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                     |
|-------|----|----|----|----|----------------------------------|
| 26    | 26 | 26 | 26 | 26 | TONI BRAXTON/Un-break My Heart   |
| 25    | 25 | 25 | 25 | 25 | SHAWN COLVIN/Sunny Came Home     |
| 26    | 26 | 26 | 26 | 26 | JEWEL/You Were Meant...          |
| 15    | 23 | 25 | 25 | 25 | R. KELLY/ Believe I Can Fly      |
| 26    | 25 | 25 | 25 | 25 | MONICA/For You I Will            |
| 26    | 25 | 25 | 25 | 25 | BRUCE SPRINGSTEEN/Secret Garden  |
| 14    | 14 | 15 | 15 | 15 | JAMES TAYLOR/Little More Time... |
| 25    | 15 | 14 | 14 | 14 | BOB CARLISLE/Butterfly Kisses    |
| 14    | 14 | 13 | 13 | 13 | BRYAN ADAMS/I'll Always Be...    |
| 15    | 13 | 13 | 13 | 13 | CELINE DION/All By Myself        |
| 13    | 12 | 12 | 12 | 12 | ERIC CLAPTON/Change The World    |
| 12    | 12 | 12 | 12 | 12 | RICHARD MARX/Until I Find You... |
| 14    | 12 | 11 | 11 | 11 | BRICKMAN & MCBRIDE/Valentine     |
| 11    | 11 | 11 | 11 | 11 | MARIAH CAREY/Always Be My Baby   |
| 11    | 12 | 11 | 11 | 11 | CELINE DION/Because You Loved Me |
| 11    | 11 | 11 | 11 | 11 | CELINE DION/It's All Coming...   |
| 11    | 11 | 11 | 11 | 11 | DONNA LEWIS/ Love You Always     |
| 8     | 10 | 10 | 10 | 10 | MARIAH CAREY/Forever             |
| 8     | 8  | 8  | 8  | 8  | CHICAGO/Here In My Heart         |
| 4     | 4  | 4  | 4  | 4  | KENNY G/Havana                   |
| 4     | 4  | 4  | 4  | 4  | JIM BRICKMAN/Picture This        |
| 1     | 1  | 1  | 1  | 1  | TONI BRAXTON/ Don't Want To      |
| 1     | 1  | 1  | 1  | 1  | NATALIE COLE/A Smile Like Yours  |
| 1     | 1  | 1  | 1  | 1  | KENNY LOGGINS/For The First Time |

**peach 94.9** MARKET #12  
WPCH/Atlanta (404) 367-0949 Dillard/Joy

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 13    | 13 | 13 | 13 | 13 | JAMES TAYLOR/Little More Time...    |
| 11    | 11 | 9  | 9  | 9  | CHICAGO/Here In My Heart            |
| 13    | 13 | 13 | 13 | 13 | PAUL CARRACK/For Once In Our...     |
| 13    | 13 | 13 | 13 | 13 | BOB CARLISLE/Butterfly Kisses       |
| 8     | 13 | 11 | 11 | 11 | MICHAEL BOLTON/Go The Distance      |
| 13    | 11 | 11 | 11 | 11 | BRUCE SPRINGSTEEN/Secret Garden     |
| 13    | 11 | 11 | 11 | 11 | BEE GEES/Alone                      |
| 11    | 11 | 11 | 11 | 11 | TONI BRAXTON/ Don't Want To         |
| 8     | 9  | 9  | 9  | 9  | MONICA/For You I Will               |
| 8     | 11 | 11 | 11 | 11 | PETER CETERA/Do You Love Me...      |
| 8     | 9  | 9  | 9  | 9  | JEWEL/You Were Meant...             |
| 8     | 9  | 9  | 9  | 9  | SHAWN COLVIN/Sunny Came Home        |
| 8     | 9  | 9  | 9  | 9  | STYX/Paradise                       |
| 5     | 7  | 9  | 9  | 9  | TRISHA YEARWOOD/How Do I Live       |
| 11    | 9  | 9  | 9  | 9  | JON SECADA/Too Late, Too Soon       |
| 5     | 7  | 7  | 7  | 7  | AZ YET/Hard To Say I'm...           |
| 8     | 7  | 7  | 7  | 7  | KATHY TROCCOLI/He'll Never Leave Me |
| 8     | 9  | 9  | 9  | 9  | JIM BRICKMAN/Picture This           |
| 5     | 5  | 5  | 5  | 5  | NATALIE COLE/A Smile Like Yours     |
| 8     | 9  | 9  | 9  | 9  | ATLANTA RHYTHM / Alien              |
| 8     | 9  | 9  | 9  | 9  | R. KELLY/ Believe I Can Fly         |
| 13    | 6  | 6  | 6  | 6  | RICHARD MARX/Until I Find You...    |
| 8     | 6  | 6  | 6  | 6  | BRYAN ADAMS/I'll Always Be...       |
| 6     | 6  | 6  | 6  | 6  | KENNY LOGGINS/For The First Time    |
| 6     | 6  | 6  | 6  | 6  | CELINE DION/All By Myself           |
| 6     | 6  | 6  | 6  | 6  | BOZ SCAGGS/Love Letters             |

**92.5 KLSY** MARKET #13  
KLSY/Seattle (206) 454-1540 Irwin/Brooks

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 26    | 26 | 26 | 26 | 26 | KENNY LOGGINS/For The First Time    |
| 26    | 26 | 26 | 26 | 26 | BRYAN ADAMS/I'll Always Be...       |
| 26    | 26 | 26 | 26 | 26 | BEE GEES/Alone                      |
| 24    | 24 | 24 | 24 | 24 | MONICA/For You I Will               |
| 18    | 24 | 24 | 24 | 24 | JEWEL/You Were Meant...             |
| 24    | 24 | 24 | 24 | 24 | BOB CARLISLE/Butterfly Kisses       |
| 24    | 24 | 24 | 24 | 24 | MICHAEL BOLTON/Go The Distance      |
| 24    | 24 | 24 | 24 | 24 | TONI BRAXTON/ Don't Want To         |
| 24    | 24 | 24 | 24 | 24 | PETER CETERA/Do You Love Me...      |
| 24    | 24 | 24 | 24 | 24 | CHICAGO/Here In My Heart            |
| 24    | 24 | 24 | 24 | 24 | LEANN RIMES/How Do I Live           |
| 18    | 24 | 24 | 24 | 24 | PAUL CARRACK/For Once In Our...     |
| 26    | 18 | 18 | 18 | 18 | R. KELLY/ Believe I Can Fly         |
| 18    | 18 | 18 | 18 | 18 | TONI BRAXTON/Un-break My Heart      |
| 18    | 18 | 18 | 18 | 18 | JOURNEY/When You Love...            |
| 18    | 18 | 18 | 18 | 18 | STREISAND & ADAMS/ Finally Found... |
| 9     | 13 | 18 | 18 | 18 | SHAWN COLVIN/Sunny Came Home        |
| 13    | 13 | 13 | 13 | 13 | RICHARD MARX/Until I Find You...    |
| 8     | 13 | 13 | 13 | 13 | STYX/Paradise                       |
| 18    | 12 | 12 | 12 | 12 | JIM BRICKMAN/Picture This           |
| 18    | 12 | 12 | 12 | 12 | BRUCE SPRINGSTEEN/Secret Garden     |
| 8     | 4  | 4  | 4  | 4  | AZ YET/Hard To Say I'm...           |
| 8     | 4  | 4  | 4  | 4  | JAMES TAYLOR/Little More Time...    |

**WALK 97.5** MARKET #15  
WALK/Long Island (516) 475-5200 Michaels/Sombardu/Miller

| PLAYS | 3W | 2W | 1W | TW | ARTIST/TITLE                      |
|-------|----|----|----|----|-----------------------------------|
| 30    | 15 | 15 | 15 | 15 | KENNY LOGGINS/For The First Time  |
| 30    | 15 | 15 | 15 | 15 | BOB CARLISLE/Butterfly Kisses     |
| 30    | 15 | 15 | 15 | 15 | HANSON/Mmm Mmm                    |
| 30    | 15 | 15 | 15 | 15 | SHAWN COLVIN/Sunny Came Home      |
| 30    | 15 | 15 | 15 | 15 | PAULA COLE/Where Have All...      |
| 30    | 15 | 15 | 15 | 15 | MICHAEL BOLTON/Go The Distance    |
| 10    | 5  | 5  | 5  | 5  | SPICE GIRLS/Say You'll Be There   |
| 10    | 5  | 5  | 5  | 5  | R. KELLY/ Believe I Can Fly       |
| 10    | 5  | 5  | 5  | 5  | CHICAGO/Here In My Heart          |
| 10    | 5  | 5  | 5  | 5  | BARRY MANILOW/ I'd Really Love... |
| 10    | 5  | 5  | 5  | 5  | JAMES TAYLOR/Little More Time...  |
| 5     | 5  | 5  | 5  | 5  | BACKSTREET BOYS/Quit Playing...   |
| 5     | 5  | 5  | 5  | 5  | ART GARFUNKEL/Daydream            |
| 5     | 5  | 5  | 5  | 5  | DIANA KING/ Say A Little...       |
| 5     | 5  | 5  | 5  | 5  | BILLY JO                          |

Stations and their adds listed alphabetically by market

## AC

|   |  |  |   |   |
|---|--|--|---|---|
| <b>WYJB/Albany, NY</b><br>MD: Pat Ryan<br>5 ALL-4-ONE "Turn"  | <b>WLIT/Chicago, IL</b><br>PD/MO: Mark Edwards<br>10 BACKSTREET BOYS "Playing"<br>10 STYX "Parade"   | <b>WCRZ/Flint, MI</b><br>OM/PP: J. Patrick<br>MD: George McIntyre<br>7 KENNY ROGERS "Write"  | <b>WVGN/Madison, WI</b><br>VP/Prog: Pat O'Neill<br>MD: Kim Morris<br>17 LIGHHOUSE FAMILY "Lined"<br>17 MICHAEL BOLTON "Distance"<br>17 NATALIE COLE "Smile" | <b>KSFI/Salt Lake City, UT</b><br>PD: Dan Craig<br>MD: Lynn Morris<br>17 PAUL CARACK "Once"<br>17 NATALIE COLE "Smile"                          |
| <b>WLEF/Allentown, PA</b><br>OM/PP: J. Davis<br>AP/DMD: Bill Marvin<br>14 SISTER HAZEL "All"<br>3 BELINDA CARLISLE "Deep"<br>3 ATLANTA RHYTHM "Amen"<br>3 SUPERTRAMP "Live"<br>3 KENNY ROGERS "Write" | <b>WRRM/Cincinnati, OH</b><br>PD/MO: T.J. Holland<br>No Adds   | <b>WINK/Ft. Myers, FL</b><br>PD/MO: Bob Griesinger<br>38 BILLY JOEL "Feel"<br>38 KENNY LOGGINS "Hiding"  | <b>KQXT/San Antonio, TX</b><br>OM/PP: Mike Scott<br>MD: Bill Norris<br>7 SUPERTRAMP "Live"<br>5 KENNY ROGERS "Write"<br>5 ATLANTA RHYTHM "Amen"             | <b>KQXT/San Antonio, TX</b><br>OM/PP: Mike Scott<br>MD: Bill Norris<br>7 SUPERTRAMP "Live"<br>5 KENNY ROGERS "Write"<br>5 ATLANTA RHYTHM "Amen" |
| <b>WRDE/Appleton, WI</b><br>PD/MO: Dan Larkin<br>10 STYX "Parade"<br>10 KENNY LOGGINS "Hiding"<br>10 SWING OUT SISTER "Somewhere"   | <b>WDOC/Cleveland, OH</b><br>PD: Sue Wilson<br>MD: Scott Miller<br>13 JEWEL "Foolish"  | <b>WAJI/Ft. Wayne, IN</b><br>OM: Lee Tobin<br>PD: Barb Richards<br>5 R. KELLY "Gotham"<br>5 SWING OUT SISTER "Somewhere"<br>5 KENNY ROGERS "Write" | <b>KIOI/San Francisco, CA</b><br>VP/Prog: Steve Streit<br>21 BACKSTREET BOYS "Playing"  | <b>KSBL/Santa Barbara, CA</b><br>PD/MO: Peter Ble<br>No Adds  |
| <b>WPCH/Atlanta, GA</b><br>OM/PP: Vance Dillard<br>AP/DMD: Steve Goss<br>MD: David Joy<br>7 ATLANTA RHYTHM "Amen"<br>5 BOZ SCAGGS "Ladies"  | <b>WTCB/Columbia, SC</b><br>PD/MO: Brent Johnson<br>16 AMY GRANT "Time"<br>7 ALL-4-ONE "Turn"<br>7 BUCKSHOT LEFONQUE "Day"<br>3 NICKY HOLLAND "Girl"<br>3 NO MERCY "When"        | <b>WAFY/Frederick, MD</b><br>PD: John Fieseler<br>MD: Norman Henry Schmidt<br>12 AMY GRANT "Time"  | <b>KZST/Santa Rosa, CA</b><br>PD: Brent Farris<br>MD: Pat Schaffer<br>2 KENNY LOGGINS "Hiding"<br>1 LINGTON & CALDWELL "Till"                               | <b>KLSY/Seattle, WA</b><br>PD: Bobby Irwin<br>MD: Bob Brooks<br>6 AZ YET "Sorry"<br>6 JAMES TAYLOR "Little"                                     |
| <b>WBBQ/Augusta, GA</b><br>PD/MO: John Patrick<br>18 BILLY JOEL "Feel"  | <b>WGSY/Columbus, GA</b><br>OM/PP: David McLanahan<br>AP/DMD: J.J. Hemingway<br>15 SUPERTRAMP "Live"<br>7 KENNY ROGERS "Write"<br>7 ATLANTA RHYTHM "Amen"<br>7 R. KELLY "Gotham" | <b>WMAG/Greensboro, NC</b><br>PD/MO: Nick Allen<br>9 PAUL CARACK "Once"  | <b>WVVR/Memphis, TN</b><br>OM/PP: Joel Burke<br>MD: Kay Manley<br>16 AMY GRANT "Time"<br>7 BILLY JOEL "Feel"  | <b>KELO/Sioux Falls, SD</b><br>PD/MO: Reid Hosen<br>5 BACKSTREET BOYS "Playing"   |
| <b>KKM/Austin, TX</b><br>OM: Stan Main<br>PD: Nolan Cruise<br>7 NATALIE COLE "Smile"  | <b>WSNY/Columbus, OH</b><br>PD: Chuck Knight<br>MD: Bob Nunnally<br>15 SHAWN COLVIN "Sunny"  | <b>WSPN/Greenville, SC</b><br>OM: Jim Kirtland<br>PD/MO: Greg McKinney<br>11 LEANN RIMES "How"   | <b>WOBM/Monmouth-Ocean, NJ</b><br>PD/MO: Jeff Rafter<br>18 STYX "Parade"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WLFJ/Baltimore, MD</b><br>OM/PP: Gary Balaban<br>MD: Mark Thoner<br>5 NO MERCY "When"<br>3 BACKSTREET BOYS "Playing"   | <b>WVIL/Dallas, TX</b><br>PD: Bill Curtis<br>MD: Allyn O'Neal<br>7 STYX "Parade"   | <b>KSSK/Honolulu, HI</b><br>OM/MD: Michael Shihoko<br>PD: Dick Weirwright<br>No Adds   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WMJJ/Birmingham, AL</b><br>OM: John Jenkins<br>PD/MO: John Stuart<br>11 KENNY LOGGINS "Hiding"<br>11 NATALIE COLE "Smile"  | <b>WLOF/Dayton, OH</b><br>PD: Mary Flesner<br>MD: Steven Scott<br>No Adds  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WMJX/Boston, MA</b><br>PD: Don Kelley<br>MD: Mark Laurence<br>5 KENNY G "Havana"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WEZN/Bridgeport, CT</b><br>PD/MO: Steve Marcus<br>5 KENNY LOGGINS "First"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WMJQ/Buffalo, NY</b><br>PD: Rob Lucas<br>MD: Roger Christian<br>28 AMY GRANT "Time"<br>14 BILLY JOEL "Feel"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WHBC/Canton, OH</b><br>PD: Terry Skimmons<br>MD: Bruce Lewis<br>18 JEWEL "Foolish"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>KDAR/Cedar Rapids, IA</b><br>PD: Richard W. Stadler<br>MD: Tom Cook<br>9 LEANN RIMES "How"<br>7 SISTER HAZEL "All"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |
| <b>WVAF/Charleston, WV</b><br>PD: Rick Johnson<br>MD: Arnie Nutter<br>No Adds   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   |

## HOT AC

|   |   |   |  |  |
|---|---|---|--|--|
| <b>WKDD/Akron, OH</b><br>PD/MO: Chuck Collins<br>18 SARAH MCLACHLAN "Mystery"<br>14 BACKSTREET BOYS "Playing"<br>12 SAVAGE GARDEN "Moon"  | <b>WDAO/Danbury, CT</b><br>PD: Bill Trota<br>MD: Kelly Nash<br>12 WALLFLOWERS "Difference"<br>12 LIGHHOUSE FAMILY "Lined"<br>12 JEWEL "Foolish" | <b>WMXL/Lexington, KY</b><br>OM/PP: Doug Hamand<br>AP/DMD: Barry Fox<br>No Adds   | <b>WOMX/Orlando, FL</b><br>PD: David Irsell<br>MD: Tim Baldwin<br>18 BILLY JOEL "Feel"                           | <b>KISN/Salt Lake City, UT</b><br>PD/MO: Burke Allen<br>15 JEWEL "Foolish"   |
| <b>KKOB/Albuquerque, NM</b><br>OM: John Forsythe<br>PD/MO: Mike Parsons<br>MD: Bill Norris<br>24 SHERYL CROW "Change"<br>21 WHITE TOWN "Woman"<br>12 PAULA COLE "Wait"<br>9 JEWEL "Foolish" | <b>WMMX/Dayton, OH</b><br>PD: Jeff Ballentine<br>MD: Dean Taylor<br>No Adds   | <b>KURB/Little Rock, AR</b><br>OM/PP: Randy Cain<br>MD: Kevin Miller<br>31 JEWEL "Foolish"<br>19 NIGHT RANGER "Forever" | <b>WXIL/Parkersburg, WV</b><br>PD: Larry E. Hughes<br>MD: Jack Horton<br>29 PAULA COLE "Wait"<br>22 TONIC "Coud" | <b>KSMG/San Antonio, TX</b><br>PD: Andy Holt<br>MD: Darla Thomas<br>25 JEWEL "Foolish"<br>5 SPICE GIRLS "Become"   |
| <b>KMXX/Anchorage, AK</b><br>PD: Mark Carlson<br>AP/DMD: Roly Lannox<br>5 MATCHBOX 20 "Push"  | <b>KALC/Denver, CO</b><br>PD: Gregg Cassidy<br>MD: Cha Cha<br>3 10,000 MANIACS "More"   | <b>KYSR/Los Angeles, CA</b><br>Interim PD: Angela Perelli<br>AP/DMD: Chris Ebbott<br>25 WALLFLOWERS "Difference"        | <b>KZZP/Phoenix, AZ</b><br>AP/DMD: Dave Cooper<br>No Adds  | <b>KFMB/San Diego, CA</b><br>AP/DMD: Greg Stevens<br>31 FOOLS GARDEN "Lemon"<br>11 SNEAKER PIMP "E"<br>10 IMANI "Legend"<br>8 SUGAR RAY "Fly"                          |
| <b>KAMX/Austin, TX</b><br>PD: Dusty Hayes<br>MD: Jack Stevens<br>25 MATCHBOX 20 "Push"<br>25 ABRA MOORE "Clove"   | <b>KSTZ/Des Moines, IA</b><br>PD: Jim Schaefer<br>MD: Carol Vonn<br>14 INDIGO GIRLS "Shame"   | <b>WMC/Memphis, TN</b><br>PD: Russ Morley<br>MD: Bruce Wayne<br>6 WALLFLOWERS "Difference"<br>6 MEXICO 70 "Wait"        | <b>WYXR/Philadelphia, PA</b><br>OM/PP: Dave Allan<br>MD: Rich Davis<br>31 BACKSTREET BOYS "Playing"              | <b>KLLC/San Francisco, CA</b><br>PD: Louis Kaplan<br>MD: Julia Stocidal<br>10 LIVE "Turn"<br>10 MIGHTY MIGHTY "Impression"   |
| <b>WWMX/Baltimore, MD</b><br>PD: Adam Goodman<br>MD: Greg Carpenter<br>30 JEWEL "Foolish"<br>30 OMC "Bizarre"   | <b>WKQI/Detroit, MI</b><br>PD/MO: Tom O'Brien<br>10 JEWEL "Foolish"<br>8 BILLY JOEL "Feel"  | <b>WWTY/Pittsburgh, PA</b><br>PD: Bruce Gilbert<br>MD: Scott Alexander<br>19 BRYAN ADAMS "Always"                       | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"                          | <b>KRUZ/Santa Barbara, CA</b><br>PD: Duncan Payton<br>AP/DMD: Scott Alexander<br>7 DAVE MATTHEWS BAND "Tippin'"<br>7 SARAH MCLACHLAN "Mystery"<br>7 ABRA MOORE "Clove" |
| <b>WMJY/Biloxi, MS</b><br>PD: Walter Brown<br>MD: Angie Thompson<br>7 MEXICO 70 "Wait"<br>7 JEWEL "Foolish"   | <b>KATF/Dubuque, IA</b><br>PD: Tim Dillon<br>MD: Jackie Livingston<br>28 10,000 MANIACS "More"  | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"                                 | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"                          | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  |
| <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"   | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"                                 | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"                          | <b>WVTV/Raleigh, NC</b><br>PD: Tom Furd<br>5 JEWEL "Foolish"<br>5 KATELIE KEINIG "Half"  |
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JULY 18, 1997

| 3W             | 2W | 1W | TW | ARTIST TITLE LABEL(S)  | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|----|--|-------------|------|------|------|---------------------|
|                |    |    |    |  | TW          | LW   | 2W   | 3W   |                     |
| 2              | 1  | 1  | 1  | <b>SHAWN COLVIN</b> Sunny Came Home ( <i>Columbia</i> )                | 3036        | 2933 | 3093 | 3167 | 80/0                |
| 3              | 3  | 2  | 2  | <b>SISTER HAZEL</b> All For You ( <i>Universal</i> )                   | 3014        | 2853 | 2803 | 2727 | 81/0                |
| 1              | 2  | 3  | 3  | <b>WALLFLOWERS</b> One Headlight ( <i>Interscope</i> )                 | 2752        | 2851 | 3048 | 3189 | 77/0                |
| 6              | 5  | 4  | 4  | <b>SHERYL CROW</b> A Change Would Do You Good ( <i>A&amp;M</i> )       | 2595        | 2381 | 2313 | 2262 | 76/1                |
| 4              | 4  | 5  | 5  | <b>DUNCAN SHEIK</b> Barely Breathing ( <i>Atlantic</i> )               | 2280        | 2338 | 2481 | 2573 | 71/0                |
| 11             | 7  | 7  | 6  | <b>VERVE PIPE</b> The Freshmen ( <i>RCA</i> )                          | 2136        | 1970 | 1926 | 1787 | 63/1                |
| 5              | 6  | 6  | 7  | <b>HANSON</b> Mmm Bop ( <i>Mercury</i> )                               | 2069        | 2183 | 2272 | 2320 | 61/0                |
| 12             | 12 | 9  | 8  | <b>THIRD EYE BLIND</b> Semi-Charmed Life ( <i>Elektra/EEG</i> )        | 2066        | 1783 | 1769 | 1643 | 64/3                |
| 7              | 8  | 8  | 9  | <b>SAVAGE GARDEN</b> I Want You ( <i>Columbia</i> )                    | 1909        | 1836 | 1891 | 2144 | 63/0                |
| 18             | 15 | 14 | 10 | <b>OMC</b> How Bizarre ( <i>Mercury</i> )                              | 1751        | 1397 | 1156 | 943  | 59/6                |
| 10             | 11 | 10 | 11 | <b>DAVE MATTHEWS BAND</b> Crash Into Me ( <i>RCA</i> )                 | 1747        | 1653 | 1773 | 1788 | 53/1                |
| 8              | 9  | 11 | 12 | <b>JEWEL</b> You Were Meant For Me ( <i>Atlantic</i> )                 | 1622        | 1606 | 1813 | 1993 | 61/0                |
| 13             | 13 | 13 | 13 | <b>INDIGO GIRLS</b> Shame On You ( <i>Epic</i> )                       | 1532        | 1508 | 1451 | 1265 | 56/3                |
| 22             | 19 | 15 | 14 | <b>10,000 MANIACS</b> More Than This ( <i>Geffen</i> )                 | 1456        | 1239 | 959  | 709  | 63/6                |
| 9              | 10 | 12 | 15 | <b>PAULA COLE</b> Where Have All The Cowboys Gone? ( <i>Imago/WB</i> ) | 1400        | 1524 | 1781 | 1980 | 54/0                |
| 16             | 14 | 16 | 16 | <b>MEREDITH BROOKS</b> Bitch ( <i>Capitol</i> )                        | 1306        | 1191 | 1187 | 1111 | 43/0                |
| <b>BREAKER</b> |    |    | 17 | <b>JEWEL</b> Foolish Games ( <i>Atlantic</i> )                         | 1168        | 766  | 401  | 199  | 52/21               |
| 17             | 17 | 17 | 18 | <b>COUNTING CROWS</b> Daylight Fading ( <i>DGC/Geffen</i> )            | 1008        | 1066 | 1056 | 1044 | 45/0                |
| —              | 28 | 24 | 19 | <b>SARAH MCLACHLAN</b> Building A Mystery ( <i>Arista</i> )            | 828         | 619  | 489  | 292  | 36/8                |
| 21             | 20 | 19 | 20 | <b>BLESSID UNION OF SOULS</b> I Wanna Be There ( <i>Capitol</i> )      | 777         | 850  | 846  | 847  | 28/0                |
| —              | 25 | 23 | 21 | <b>TONIC</b> If You Could Only See ( <i>Polydor/A&amp;M</i> )          | 759         | 660  | 586  | 408  | 36/5                |
| —              | —  | 26 | 22 | <b>WALLFLOWERS</b> The Difference ( <i>Interscope</i> )                | 728         | 561  | 386  | 312  | 32/8                |
| —              | —  | 30 | 23 | <b>PAULA COLE</b> I Don't Want To Wait ( <i>Imago/WB</i> )             | 726         | 472  | 218  | —    | 39/9                |
| —              | —  | 29 | 24 | <b>ABRA MOORE</b> Four Leaf Clover ( <i>Arista Austin/Arista</i> )     | 606         | 489  | 382  | 345  | 35/9                |
| 28             | 26 | 27 | 25 | <b>MEXICO 70</b> I Want You ( <i>Big Pop/Red Ant</i> )                 | 601         | 555  | 560  | 507  | 31/4                |
| 25             | 24 | 25 | 26 | <b>SPICE GIRLS</b> Say You'll Be There ( <i>Virgin</i> )               | 567         | 612  | 603  | 608  | 22/0                |
| 23             | 23 | 21 | 27 | <b>JON BON JOVI</b> Midnight In Chelsea ( <i>Mercury</i> )             | 565         | 696  | 722  | 685  | 31/0                |
| 14             | 18 | 22 | 28 | <b>BOB CARLISLE</b> Butterfly Kisses ( <i>DMG/Jive</i> )               | 553         | 685  | 1030 | 1241 | 23/0                |
| <b>DEBUT</b>   |    |    | 29 | <b>MATCHBOX 20</b> Push ( <i>Lava/Atlantic</i> )                       | 538         | 449  | 356  | 283  | 26/6                |
| 27             | 27 | 28 | 30 | <b>MONICA</b> For You I Will ( <i>Warner Sunset/Atlantic</i> )         | 487         | 551  | 532  | 532  | 17/0                |

This chart reflects airplay from July 14-20. Songs ranked by total plays. Highlighted songs indicate Breaker. 85 Hot AC reporters. 79 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

## NEW &amp; ACTIVE

**SAVAGE GARDEN** To The Moon And Back (*Columbia*)

Total Stations: 27. Adds: 3. Plays: 477. WDAQ 12, WTIC 18 (18), WKEE 18 (20), WHUD 4, WOSM 15 (15), WBBE 21 (22), WKYE 17 (13), WPTI 21 (21), WSHE 19 (19), WMBX 25 (6), WAKS 17 (8), WIML 16 (15), KURB 35 (35), WMC 6 (6), KKYS 16, KDMX 20 (12), KHM 30 (27), KZPP 28 (27), WKDD 12, WQAL 40 (40), WKQI 10 (10), KMXB 10 (1), KBBE 7 (6), KISN 23 (15), KMXS 5 (5), KPLZ 21 (21), KEYW 11 (11).

**DEPECHE MODE** It's No Good (*Mute/Reprise*)

Total Stations: 19. Adds: 1. Plays: 433. WDMZ 23 (26), WCGO 13 (11), WOSM 22 (22), WBBE 5, WPLL 28 (32), WPTI 28 (28), WSHE 29 (29), WMBX 22 (23), WJDX 5 (5), KAMX 42 (42), KSMG 6 (9), WKQI 17 (17), KMXB 37 (37), KYSR 37 (37), KYSR 20 (6), KBBT 5 (5), KFMB 55 (26), KLLC 29 (35), KRUZ 10 (10).

**MIGHTY MIGHTY BOSSTONES** The Impression That I Get (*Big Rig/Mercury*)

Total Stations: 12. Adds: 7. Plays: 363. WBMX 34, WXL 18, WDBZ 21, WLNK 27, WKZL 41, KTNP 17 (17), KALC 55 (56), KYSR 37 (37), KOSO 10, KBBT 39 (25), KFMB 54 (20), KLLC 10.

**LUSCIOUS JACKSON** Naked Eye (*Grand Royal/Capitol*)

Total Stations: 9. Adds: 0. Plays: 356. WTIC 27 (27), WPTI 49 (49), KZPP 45 (45), WKQI 48 (47), KVVU 35 (35), KALC 24 (24), KYSR 62 (29), KFMB 34 (16), KLLC 32.

**DUNCAN SHEIK** She Runs Away (*Atlantic*)

Total Stations: 21. Adds: 4. Plays: 349. WBMX 10 (4), WTIC 15 (15), WXL 23 (23), WJLK 20 (15), WDBZ 21 (21), WHUD 6 (5), WQZ 26 (19), WOSM 10 (10), WKYE 7, WPLL 31 (20), WMTX 7 (8), WMC 18 (6), WMXS 21 (21), WTMX 53 (52), WQAL 17, WAZY 8, KMXS 5 (5), KBBT 5, KLLC 18 (12), KRUZ 7 (7), KPLZ 21 (21).

**BACKSTREET BOYS** Quit Playing Games (With My Heart) (*Jive*)

Total Stations: 19. Adds: 6. Plays: 346. WDAQ 13 (12), WSNE 30 (20), WKEE 32 (29), WPLJ 26 (17), WYXR 31, WOSM 19 (19), WKYE 7, WAKS 41 (41), WMTX 5, WMXL 16 (15), KURB 10 (10), KDOB 6 (2), WKDD 14, WNNK 6, WKQI 12 (12), WKTI 21 (21), WMYX 28, KMAJ 14 (14), KEYW 15 (13).

**AZ YET** Hard To Say I'm Sorry (*LaFace/Arista*)

Total Stations: 12. Adds: 2. Plays: 278. WHUD 15 (13), WYXR 7 (7), WBBE 23, WMXL 21 (21), WMC 6 (6), WMXS 21 (21), WKDD 20 (20), WNNK 35 (47), WMYX 28 (28), KATF 44 (44), KMAJ 28, KISN 30 (31).

**NIGHT RANGER** Forever All Over Again (*Legacy*)

Total Stations: 15. Adds: 3. Plays: 277. WSNE 15 (15), WKEE 17, WRQX 24 (24), WKYE 10 (10), WRAL 27 (11), WJDX 21 (21), KURB 19, WMC 20 (13), WTMX 32 (31), WKQI 10 (10), WENS 30 (30), WAZY 4, WKTI 20 (19), KSTP 23 (14), KYKY 5 (5).

**JAMES TAYLOR** Little More Time With You (*Columbia*)

Total Stations: 11. Adds: 0. Plays: 268. WBMX 19 (19), WSNE 20 (20), WPLJ 20 (10), WHUD 19 (19), WLNK 32 (30), WKYE 31 (31), WMJY 7 (7), WMXS 35 (35), WAZY 29 (26), KATF 28 (28), KMAJ 28 (28).

**SNEAKER PIMPS** 6 Underground (*Virgin*)

Total Stations: 10. Adds: 1. Plays: 197. WBMX 7 (6), WXL 21 (21), WDBZ 6 (6), WPTI 21 (21), WTMX 31 (32), KVVU 22 (22), KALC 5 (5), KYSR 36 (35), KYSR 37 (17), KFMB 11.

**MICHAEL BOLTON** Go The Distance (*Columbia*)

Total Stations: 9. Adds: 0. Plays: 191. WSNE 15 (15), WHUD 19 (20), WKYE 5 (5), WXIL 29 (29), WMJY 18 (18), WMXS 35 (35), WAZY 26 (24), KATF 44 (28).

**ROBYN** Do You Know (What It Takes) (*RCA*)

Total Stations: 9. Adds: 1. Plays: 188. WKEE 32 (30), WBBE 21 (23), WMXL 21 (21), KURB 9 (10), WKDD 17 (14), WNNK 26 (11), WKTI 25 (25), KMAJ 30 (28), KBBE 7.

**LIGHTHOUSE FAMILY** Lifted (*A&M*)

Total Stations: 9. Adds: 3. Plays: 118. WDAQ 12, WJAZ 16 (14), WOSM 10, WKYE 15 (13), WMXS 21 (21), KKYS 17 (21), KMXS 5 (5), KPLZ 17 (21), KEYW 5.

Songs ranked by total plays. Station call letters followed by number of plays.

## BREAKERS®

## JEWEL

Foolish Games (*Atlantic*)

TOTAL PLAYS/INCREASE: 1168/402  
TOTAL STATIONS/ADDS: 52/21  
CHART: 17

## MOST ADDED®

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| JEWEL Foolish Games ( <i>Atlantic</i> )                              | 21   |
| PAULA COLE I Don't Want To Wait ( <i>Imago/WB</i> )                  | 9    |
| ABRA MOORE Four Leaf Clover ( <i>Arista Austin/Arista</i> )          | 9    |
| SARAH MCLACHLAN Building A Mystery ( <i>Arista</i> )                 | 8    |
| WALLFLOWERS The Difference ( <i>Interscope</i> )                     | 8    |
| MIGHTY MIGHTY BOSSTONES The Impression... ( <i>Big Rig/Mercury</i> ) | 7    |
| 10,000 MANIACS More Than This ( <i>Geffen</i> )                      | 6    |
| BACKSTREET BOYS Quit Playing Games (With...) ( <i>Jive</i> )         | 6    |
| MATCHBOX 20 Push ( <i>Lava/Atlantic</i> )                            | 6    |
| OMC How Bizarre ( <i>Mercury</i> )                                   | 6    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| JEWEL Foolish Games ( <i>Atlantic</i> )                              | +402                |
| OMC How Bizarre ( <i>Mercury</i> )                                   | +354                |
| THIRD EYE BLIND Semi-Charmed Life ( <i>Elektra/EEG</i> )             | +283                |
| PAULA COLE I Don't Want To Wait ( <i>Imago/WB</i> )                  | +254                |
| 10,000 MANIACS More Than This ( <i>Geffen</i> )                      | +217                |
| SHERYL CROW A Change Would Do You Good ( <i>A&amp;M</i> )            | +214                |
| SARAH MCLACHLAN Building A Mystery ( <i>Arista</i> )                 | +209                |
| MIGHTY MIGHTY BOSSTONES The Impression... ( <i>Big Rig/Mercury</i> ) | +187                |
| WALLFLOWERS The Difference ( <i>Interscope</i> )                     | +167                |
| VERVE PIPE The Freshmen ( <i>RCA</i> )                               | +166                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)  |
|--|
| NO DOUBT Don't Speak ( <i>Trauma/Interscope</i> )              |
| CARDIGANS Lovefool ( <i>Mercury</i> )                          |
| SHERYL CROW Everyday Is A Winding Road ( <i>A&amp;M</i> )      |
| R. KELLY I Believe I Can Fly ( <i>Jive</i> )                   |
| KYLE VINCENT Wake Me Up (When...) ( <i>Carport/Hollywood</i> ) |
| COUNTING CROWS A Long December ( <i>DGC/Geffen</i> )           |
| SARAH MCLACHLAN Possession ( <i>Nettwerk/Arista</i> )          |
| HOOTIE & THE BLOWFISH I Go Blind ( <i>Reprise</i> )            |
| TONI BRAXTON Un-break My Heart ( <i>LaFace/Arista</i> )        |
| WHITE TOWN Your Woman ( <i>Chrysalis/EMI</i> )                 |

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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# HOT AC PLAYLISTS

## FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE

**BUZZ 105.1FM** MARKET #1  
WDBZ/New York (212) 704-1051 Weed/Silver

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 40    | 40 | 40 | 40 | 40 | SISTER HAZEL/All For You             |
| 28    | 40 | 40 | 40 | 40 | VERVE PIPE/The Freshmen              |
| 28    | 40 | 40 | 40 | 40 | OMC/How Bizarre                      |
| 28    | 40 | 40 | 40 | 40 | THIRD EYE BLIND/Semi-Charmed Life    |
| 21    | 28 | 28 | 28 | 28 | 10,000 MANIACS/More Than This        |
| 40    | 28 | 28 | 28 | 28 | DUNCAN SHEIK/Barely Breathing        |
| 40    | 28 | 28 | 28 | 28 | SHAWN COLVIN/Sunny Came Home         |
| 40    | 28 | 28 | 28 | 28 | WALLFLOWERS/One Headlight            |
| 28    | 28 | 28 | 28 | 28 | BETTER THAN EZRA/Desperately Wanting |
| 28    | 28 | 28 | 28 | 28 | TORI AMOS/Silent All These...        |
| 21    | 28 | 28 | 28 | 28 | KYLE VINCENT/Wake Me Up              |
| 28    | 28 | 28 | 28 | 28 | COUNTING CROWS/Daylight Fading       |
| 28    | 28 | 28 | 28 | 28 | SHERYL CROW/A Change Would Do        |
| 28    | 28 | 28 | 28 | 28 | SUBLIME/Santana                      |
| 21    | 14 | 21 | 21 | 21 | MATCHBOX 20/Push                     |
| -     | 21 | 21 | 21 | 21 | PAULA COLE/Don't Want To Wait        |
| -     | 10 | 21 | 21 | 21 | WALLFLOWERS/The Difference           |
| -     | 21 | 21 | 21 | 21 | DUNCAN SHEIK/She Runs Away           |
| 21    | 21 | 21 | 21 | 21 | MEXICO 70/1 Want You                 |
| -     | 10 | 21 | 21 | 21 | JEWEL/Foolish Games                  |
| -     | 10 | 21 | 21 | 21 | MIGHTY MIGHTY /The Impression        |
| -     | 10 | 21 | 21 | 21 | AMANDA MARSHALL/Let It Rain          |
| 21    | 21 | 21 | 21 | 21 | JON BON JOVI/Midnight In Chelsea     |
| 10    | 10 | 10 | 10 | 10 | SUSANNA HOFFS/Bee Keeper's Blues     |
| -     | 10 | 10 | 10 | 10 | SAVAGE GARDEN/Where Have All...      |
| -     | 10 | 10 | 10 | 10 | SHERYL CROW/Everyday Is...           |
| 10    | 10 | 10 | 10 | 10 | PAULA COLE/Where Have All...         |
| -     | 10 | 10 | 10 | 10 | CARDIGANS/Lovefool                   |
| -     | 10 | 10 | 10 | 10 | JEWEL/You Were Meant...              |
| 6     | 10 | 6  | 6  | 6  | ABRA MOORE/Four Leaf Clover          |

**95.5 WPLJ NEW YORK** MARKET #1  
WPLJ/New York (212) 613-8900 Cuddy/Shannon/Mascari

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                      |
|-------|----|----|----|----|-----------------------------------|
| 44    | 43 | 40 | 48 | 48 | HANSON/Mmm Bop                    |
| 42    | 43 | 46 | 46 | 46 | WALLFLOWERS/One Headlight         |
| 40    | 40 | 46 | 46 | 46 | DUNCAN SHEIK/Barely Breathing     |
| 30    | 31 | 27 | 44 | 44 | SAVAGE GARDEN/Where Have All...   |
| 31    | 42 | 24 | 42 | 42 | MEREDITH BROOKS/Bitch             |
| 41    | 36 | 30 | 42 | 42 | OMC/How Bizarre                   |
| 43    | 41 | 25 | 42 | 42 | SHAWN COLVIN/Sunny Came Home      |
| 29    | 29 | 17 | 33 | 33 | DAVE MATTHEWS BAND/Crash Into Me  |
| 39    | 39 | 13 | 33 | 33 | SHERYL CROW/A Change Would Do     |
| 38    | 30 | 17 | 33 | 33 | PAULA COLE/Where Have All...      |
| 26    | 32 | 19 | 32 | 32 | SISTER HAZEL/All For You          |
| 46    | 26 | 18 | 32 | 32 | THIRD EYE BLIND/Semi-Charmed Life |
| 43    | 41 | 17 | 30 | 30 | JEWEL/You Were Meant...           |
| 27    | 34 | 22 | 30 | 30 | GINA G'ONN/Ash Just               |
| 15    | 26 | 17 | 29 | 29 | VERVE PIPE/The Freshmen           |
| -     | 15 | 27 | 29 | 29 | INDIGO GIRLS/Shame On You         |
| -     | 15 | 27 | 29 | 29 | 10,000 MANIACS/More Than This     |
| -     | 15 | 26 | 26 | 26 | MATCHBOX 20/Push                  |
| -     | 15 | 17 | 26 | 26 | BACKSTREET BOYS/Quit Playing...   |
| 19    | 19 | 11 | 20 | 20 | NO DOUBT/Don't Speak              |
| -     | 19 | 11 | 20 | 20 | JAMES TAYLOR/Little More Time     |
| 23    | 16 | 10 | 20 | 20 | JON BON JOVI/Midnight In Chelsea  |
| 15    | 16 | 10 | 16 | 16 | NO MERCY/Where Do You Go          |
| 16    | -  | 15 | 16 | 16 | DONNA LEWIS/Love You Always...    |
| -     | 16 | 14 | 15 | 15 | HANSON/Mmm Bop                    |
| -     | 16 | 14 | 15 | 15 | BOB CARLISLE/Butterfly Kisses     |
| 16    | 10 | 9  | 14 | 14 | HOOTIE & BLOWFISH/Go Blind        |
| 12    | 15 | 10 | 13 | 13 | DEL AMITRI/Roll To Me             |
| -     | 13 | 10 | 13 | 13 | BLUES TRAVELER/Run-Around         |
| 22    | 18 | 10 | 13 | 13 | PAUL MCCARTNEY/The World Tonight  |

**STAR 94.1 FM** MARKET #2  
KYSR/Los Angeles (818) 955-7000 Perelli/Ebbott

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 62    | 62 | 35 | 63 | 63 | PAULA COLE/Where Have All...       |
| 37    | 62 | 35 | 63 | 63 | MEREDITH BROOKS/Bitch              |
| 61    | 62 | 35 | 62 | 62 | SHAWN COLVIN/Sunny Came Home       |
| 36    | 35 | 29 | 62 | 62 | LUSCIOUS JACKSON/Naked Eye         |
| 40    | 36 | 30 | 62 | 62 | THIRD EYE BLIND/Semi-Charmed Life  |
| 63    | 36 | 20 | 37 | 37 | WALLFLOWERS/One Headlight          |
| 18    | 23 | 17 | 37 | 37 | SNEAKER PIMPS/Underground          |
| 35    | 35 | 19 | 36 | 36 | SISTER HAZEL/All For You           |
| 36    | 34 | 20 | 35 | 35 | VERVE PIPE/The Freshmen            |
| 36    | 34 | 20 | 35 | 35 | OMC/How Bizarre                    |
| 61    | 62 | 23 | 34 | 34 | DUNCAN SHEIK/Barely Breathing      |
| 62    | 61 | 23 | 33 | 33 | DAVE MATTHEWS BAND/Crash Into Me   |
| -     | 20 | 13 | 33 | 33 | 10,000 MANIACS/More Than This      |
| 22    | 23 | 9  | 30 | 30 | SHERYL CROW/A Change Would Do      |
| 23    | 22 | 9  | 26 | 26 | SARAH MCLACHLAN/Building A Mystery |
| -     | 15 | 26 | 26 | 26 | JEWEL/Foolish Games                |
| 18    | 33 | 15 | 25 | 25 | TONIC/If You Could Only...         |
| 26    | 33 | 16 | 25 | 25 | INDIGO GIRLS/Shame On You          |
| -     | 26 | 19 | 25 | 25 | MATCHBOX 20/Push                   |
| -     | 26 | 19 | 25 | 25 | WALLFLOWERS/The Difference         |
| -     | 20 | 6  | 20 | 20 | DEPECHE MODE/It's No Good          |
| 28    | 18 | 7  | 20 | 20 | JAMIROQUAI/Virtual Insanity        |
| 16    | 18 | 18 | 18 | 18 | COUNTING CROWS/A Long December     |
| 15    | 15 | 9  | 17 | 17 | COLLECTIVE SOUL/Listen             |
| 16    | 15 | 9  | 17 | 17 | MEXICO 70/1 Want You               |
| 14    | 16 | 16 | 16 | 16 | TORI AMOS/Silent All These...      |
| 14    | 16 | 16 | 16 | 16 | CARDIGANS/Lovefool                 |
| 16    | 15 | 15 | 15 | 15 | ALANIS MORISSETTE/Head Over Feet   |
| 15    | 15 | 15 | 15 | 15 | JEWEL/Who Will Save...             |

**101.9 FM TODAY'S ROCK MIX** MARKET #3  
WTMX/Chicago (312) 946-1019 James/Kartak

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 31    | 53 | 53 | 53 | 53 | 10,000 MANIACS/More Than This       |
| 45    | 53 | 52 | 53 | 53 | DUNCAN SHEIK/She Runs Away          |
| 53    | 52 | 53 | 52 | 52 | SISTER HAZEL/All For You            |
| 45    | 46 | 45 | 46 | 46 | PAUL MCCARTNEY/The World Tonight    |
| 52    | 45 | 44 | 46 | 46 | SHAWN COLVIN/Sunny Came Home        |
| 12    | 44 | 46 | 45 | 45 | THIRD EYE BLIND/Semi-Charmed Life   |
| -     | 45 | 45 | 45 | 45 | SARAH MCLACHLAN/Building A Mystery  |
| 45    | 45 | 45 | 45 | 45 | INDIGO GIRLS/Shame On You           |
| 32    | 45 | 46 | 44 | 44 | MEXICO 70/1 Want You                |
| 32    | 32 | 32 | 32 | 32 | BLESS'D UNION OF /I Wanna Be There  |
| 44    | 32 | 31 | 32 | 32 | VERVE PIPE/The Freshmen             |
| 32    | 31 | 31 | 32 | 32 | NIGHT RANGER/Forever All Over       |
| 13    | 31 | 32 | 31 | 31 | SNEAKER PIMPS/Underground           |
| -     | 32 | 31 | 31 | 31 | PAULA COLE/Don't Want To Wait       |
| 12    | 14 | 14 | 14 | 14 | ABRA MOORE/Four Leaf Clover         |
| -     | 13 | 13 | 13 | 13 | TEXAS/Say What You Want             |
| -     | 14 | 13 | 13 | 13 | BIG HEAD TODD /Please Don't Tell... |
| 12    | 14 | 12 | 13 | 13 | JON BON JOVI/Midnight In Chelsea    |
| 12    | 12 | 12 | 13 | 13 | MATCHBOX 20/Push                    |
| 45    | 11 | 9  | 12 | 12 | SHERYL CROW/A Change Would Do...    |
| 46    | 11 | 12 | 12 | 12 | SAVAGE GARDEN/Where Have All...     |
| 53    | 45 | 13 | 12 | 12 | WALLFLOWERS/One Headlight           |
| 14    | 11 | 12 | 12 | 12 | AMANDA MARSHALL/Let It Rain         |
| 44    | 12 | 12 | 9  | 9  | CRANBERRIES/When You're Gone        |

**Alice @ 97.3** MARKET #4  
KLLC/San Francisco (415) 765-4097 Kaplan/Stoekel

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 46    | 47 | 47 | 49 | 49 | INDIGO GIRLS/Shame On You          |
| 30    | 39 | 48 | 48 | 48 | SHAWN COLVIN/Sunny Came Home       |
| 32    | 39 | 46 | 48 | 48 | VERVE PIPE/The Freshmen            |
| 24    | 25 | 40 | 47 | 47 | DAVE MATTHEWS BAND/Crash Into Me   |
| -     | 25 | 40 | 47 | 47 | OMC/How Bizarre                    |
| 43    | 40 | 34 | 44 | 44 | SHERYL CROW/A Change Would Do      |
| 25    | 28 | 28 | 44 | 44 | THIRD EYE BLIND/Semi-Charmed Life  |
| 41    | 42 | 42 | 33 | 33 | CARDIGANS/Lovefool                 |
| -     | 42 | 33 | 32 | 32 | BLESS'D UNION OF /I Wanna Be There |
| 42    | 33 | 32 | 32 | 32 | TONIC/If You Could Only            |
| -     | 42 | 32 | 32 | 32 | LUSCIOUS JACKSON/Naked Eye         |
| 25    | 37 | 40 | 32 | 32 | MEREDITH BROOKS/Bitch              |
| 32    | 38 | 30 | 30 | 30 | ALISHA'S ATTIC/Am I Feel           |
| 46    | 46 | 47 | 30 | 30 | SISTER HAZEL/All For You           |
| 20    | 26 | 30 | 30 | 30 | DEL AMITRI/Not Where It's At       |
| 47    | 46 | 41 | 30 | 30 | HONA APPLE/Step To Dream           |
| 33    | 32 | 35 | 29 | 29 | DEPECHE MODE/It's No Good          |
| 13    | 30 | 35 | 28 | 28 | 10,000 MANIACS/More Than This      |
| 33    | 34 | 31 | 28 | 28 | DISHWALLA/Counting Blue Cars       |
| 15    | 12 | 30 | 24 | 24 | WALLFLOWERS/The Difference         |
| 31    | 30 | 24 | 24 | 24 | MONACO/What Do You Want            |
| 15    | 12 | 22 | 23 | 23 | LAUREN CHRISTY/Breast              |
| 17    | 20 | 17 | 22 | 22 | SARAH MCLACHLAN/Building A Mystery |
| -     | 15 | 21 | 21 | 21 | PAULA COLE/Don't Want To Wait      |
| -     | 15 | 21 | 21 | 21 | DUNCAN SHEIK/She Runs Away         |
| -     | 15 | 21 | 21 | 21 | LEAH ANDREONE/Mother Tongue        |
| -     | 20 | 19 | 18 | 18 | AMANDA MARSHALL/Let It Rain        |
| 31    | 25 | 22 | 10 | 10 | BETTIE SERVE/RT/Rudder             |
| -     | 10 | 10 | 10 | 10 | LIVE/Turn My Head                  |

**STAR 102.9** MARKET #5  
WYXR/Philadelphia (610) 668-0750 Allan/Davis

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 30    | 30 | 31 | 32 | 32 | JEWEL/You Were Meant...            |
| -     | 31 | 32 | 32 | 32 | BACKSTREET BOYS/Quit Playing...    |
| 30    | 31 | 32 | 30 | 30 | BOB CARLISLE/Butterfly Kisses      |
| 29    | 28 | 30 | 30 | 30 | SARAH MCLACHLAN/Building A Mystery |
| 29    | 27 | 26 | 29 | 29 | BARBAGE/Everyday Is...             |
| 20    | 27 | 27 | 27 | 27 | DUNCAN SHEIK/Barely Breathing      |
| 26    | 31 | 27 | 27 | 27 | SHAWN COLVIN/Sunny Came Home       |
| 27    | 26 | 27 | 26 | 26 | WALLFLOWERS/One Headlight          |
| 25    | 20 | 26 | 26 | 26 | MONICA/For You I Will              |
| 27    | 27 | 26 | 26 | 26 | PAULA COLE/Where Have All...       |
| 26    | 27 | 26 | 26 | 26 | JOURNEY/When You Love              |
| 26    | 26 | 25 | 25 | 25 | KENNY LOGGINS/For The First Time   |
| 24    | 25 | 25 | 25 | 25 | HANSON/Mmm Bop                     |
| 27    | 20 | 20 | 21 | 21 | SPICE GIRLS/Say You'll Be There    |
| 15    | 19 | 19 | 19 | 19 | NO DOUBT/Don't Speak               |
| 16    | 19 | 19 | 19 | 19 | DONNA LEWIS/Love You Always        |
| 15    | 19 | 19 | 19 | 19 | BRUCE SPRINGSTEEN/Secret Garden    |
| -     | 17 | 17 | 17 | 17 | CARDIGANS/Lovefool                 |
| -     | 17 | 17 | 17 | 17 | CELINE DION/Because You Loved Me   |
| 19    | 12 | 19 | 12 | 12 | TONI BRAXTON/Un-break My Heart     |
| 16    | 12 | 13 | 13 | 13 | WHITNEY HOUSTON/I Believe In You   |
| -     | 7  | 7  | 7  | 7  | BRAYNEE/How Come, How Long         |
| 32    | 7  | 7  | 7  | 7  | AZ YET/Hard To Say I'm             |
| 7     | 7  | 7  | 7  | 7  | BRYAN ADAMS/It's Always Be         |

**Q95 FM** MARKET #6  
WKQI/Detroit (810) 967-3750 O'Brien

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 49    | 49 | 49 | 49 | 49 | SHAWN COLVIN/Sunny Came Home       |
| 47    | 47 | 49 | 49 | 49 | WALLFLOWERS/One Headlight          |
| 38    | 36 | 49 | 49 | 49 | VERVE PIPE/The Freshmen            |
| 37    | 47 | 48 | 49 | 49 | DUNCAN SHEIK/Barely Breathing      |
| 43    | 47 | 48 | 48 | 48 | LUSCIOUS JACKSON/Naked Eye         |
| 50    | 50 | 47 | 48 | 48 | HANSON/Mmm Bop                     |
| 28    | 31 | 46 | 48 | 48 | MEREDITH BROOKS/Bitch              |
| 35    | 35 | 38 | 38 | 38 | SPICE GIRLS/Say You'll Be There    |
| 25    | 25 | 34 | 38 | 38 | OMC/How Bizarre                    |
| 35    | 37 | 35 | 35 | 35 | DAVE MATTHEWS BAND/Crash Into Me   |
| 23    | 23 | 35 | 35 | 35 | SHERYL CROW/A Change Would Do...   |
| 32    | 32 | 34 | 35 | 35 | SISTER HAZEL/All For You           |
| 20    | 20 | 33 | 35 | 35 | BLESS'D UNION OF /I Wanna Be There |
| 10    | 10 | 32 | 35 | 35 | JON BON JOVI/Midnight In Chelsea   |
| 46    | 46 | 34 | 34 | 34 | SAVAGE GARDEN/Where Have All...    |
| 34    | 34 | 34 | 34 | 34 | GINA G'ONN/Ash Just                |
| 29    | 29 | 32 | 32 | 32 | KYLE VINCENT/Wake Me Up            |
| 28    | 28 | 32 | 32 | 32 | THIRD EYE BLIND/Semi-Charmed Life  |
| 26    | 26 | 26 | 26 | 26 | 10,000 MANIACS/More Than This      |
| 21    | 21 | 26 | 26 | 26 | MATCHBOX 20/Push                   |
| 18    | 18 | 18 | 18 | 18 | TONIC/If You Could Only            |
| 16    | 16 | 18 | 18 | 18 | INDIGO GIRLS/Shame On You          |
| 48    | 17 | 17 | 17 | 17 | JEWEL/You Were Meant...            |
| 17    | 17 | 17 | 17 | 17 | EN VOUGUE/Don't Let Go (Love)      |
| 14    | 14 | 17 | 17 | 17 | DEPECHE MODE/It's No Good          |
| 8     | 8  | 16 | 16 | 16 | JAMIE WALTERS/It'd Do Anything     |
| 8     | 8  | 14 | 14 | 14 | PAULA COLE/Where Have All...       |
| 8     | 8  | 14 | 14 | 14 | SUBLIME/Santana                    |
| 12    | 12 | 12 | 12 | 12 | BACKSTREET BOYS/Quit Playing...    |
| 8     | 8  | 10 | 10 | 10 | BILLY MANN/Killed By A Flower      |

**MLX 102.9** MARKET #7  
KOMX/Dallas (214) 991-1029 Ashley/Thomas

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 30    | 28 | 26 | 34 | 34 | DUNCAN SHEIK/Barely Breathing      |
| 24    | 29 | 26 | 32 | 32 | AMANDA MARSHALL/Let It Rain        |
| 29    | 31 | 28 | 30 | 30 | SISTER HAZEL/All For You           |
| 18    | 20 | 25 | 30 | 30 | JEWEL/You Were Meant...            |
| 32    | 23 | 23 | 29 | 29 | DISHWALLA/Give                     |
| 21    | 25 | 29 | 28 | 28 | HANSON/Mmm Bop                     |
| 23    | 22 | 25 | 27 | 27 | SHAWN COLVIN/Sunny Came Home       |
| 20    | 19 | 25 | 25 | 25 | OMC/How Bizarre                    |
| 19    | 23 | 24 | 24 | 24 | SISTER HAZEL/All For You           |
| 29    | 30 | 26 | 24 | 24 | JOURNEY/If He Should...            |
| 23    | 23 | 22 | 22 | 22 | THIRD EYE BLIND/Semi-Charmed Life  |
| 28    | 29 | 21 | 21 | 21 | WALLFLOWERS/One Headlight          |
| 16    | 17 | 14 | 21 | 21 | SHERYL CROW/A Change Would Do...   |
| 18    | 23 | 21 | 20 | 20 | DAVE MATTHEWS BAND/Crash Into Me   |
| 11    | 14 | 15 | 20 | 20 | VERVE PIPE/The Freshmen            |
| -     | 16 | 12 | 20 | 20 | SAVAGE GARDEN/Where Have All...    |
| 12    | 16 | 15 | 17 | 17 | SARAH MCLACHLAN/Building A Mystery |
| -     | 16 | 15 | 17 | 17 | WALLFLOWERS/The Difference         |
| 22    | 23 | 12 | 13 | 13 | TORI AMOS/Silent All These...      |
| -     | 1  |    |    |    |                                    |



CALVIN GILBERT

## A Silver Anniversary For Oldies

□ **WCBS-FM/New York reflects on 25 years of touching the city's heart and soul**

At 6am on July 7, 1972, listeners accustomed to hearing their favorite AOR cuts on **WCBS-FM/New York** were greeted with Dion's "Donna The Prima Donna." Instead of a temporary blast from the past, it signaled the station's flip to Oldies.

Last week, 'CBS-FM celebrated its 25th anniversary in the format when morning veteran Harry Harrison originated his broadcast from the Museum Of Television And Radio. The station had good reason to celebrate: For the past 15 years, it's consistently landed in the top five of the 25-54 demo in the nation's largest market.

### Music And Personalities

What's the key to the station's longtime success? PD **Joe McCoy** says, "It's not like the cookie-cutter Oldies stations that appear across the

country, to some degree. It's a very touchy-feely radio station, much in the same way that WMCA and WABC used to be. Everything we do is geared to touching New York's heart and soul."

Aside from concentrating on the music created by New York-area artists, the biggest part of touching the Big Apple's heart and soul is the result of its legendary airstaff: Harrison, Bruce "Cousin Brucie" Morrow, Dan Daniel, Bobby Jay, Ron Lundy, Norm N. Nite, Bob Shannon, Bill Brown, and Don K. Reed. VP/GM **Moira Mason** observes,



"Harry Harrison has been doing mornings [in New York City] for 30 years. Bill Brown has been here for over 25 years. I still look at Bob Shannon as the rookie, but he's been here for 13 years. Cousin Brucie is probably the flagship of our disc jockeys. That's what the station is known for."

Explaining that the playlist is atypical of an Oldies station, McCoy says, "We play things into the '80s, albeit only once every three hours. You may hear Billy Joel's 'The Longest Time' or you may hear a few Hall & Oates songs. If it fits with what we do, we will play it."

New York, of course, is a competitive market. But WCBS has felt the pinch from Oldies stations cropping up in outlying areas. McCoy says, "Although we don't have another Oldies station in New York City, there are stations out in the suburbs. That makes our job a little harder, because people are finding a new way to listen to Oldies."

While he admits that those competitors can play the music, McCoy suggests, "If you want the magic and



**READY FOR ACTION** — WCBS-FM/New York personalities Harry Harrison (l) and Ron Lundy share a moment during last week's on-air celebration at the Museum Of Television And Radio.

the memories — and that little spice that goes along with it — then you tune into WCBS."

### Remebering Great Times Of Youth

Don K. Reed and Bill Brown are the only current air personalities who were at WCBS when it flipped from a progressive AOR station. Reed grew up watching Buddy Holly, Jackie Wilson, and other stars on Alan Freed's all-star rock 'n' roll shows during the '50s.

Convinced that Oldies had a place in New York, Reed notes, "I had seen reaction to Richard Nader's oldies

revival shows, which started in '69. People always wanted to go back and remember that great time of their youth. I thought this music would do that ... and it has. I didn't have a crystal ball, but I just had a feeling that it would be successful.

"It took two ratings book, which was six months time, and we were the most-listened to FM station in the country. It was kind of scary that it happened that quickly."

Reed has hosted the "Doo Wop Shop" — one of the station's most popular specialty shows — for the past 22 years. Admitting that doo wop was always more popular in the big city, Reed jokes, "If you took my show and put it in the middle of Kansas, I'm not saying they wouldn't like it, but they'd say, 'What is this?'"

Over the years, Reed's "Doo Wop Shop" guests have included superstars, including Paul Simon. Of the genre's continued popularity, Brown points to the station's annual Top 500, voted on by the listeners. "The Five Satins' 'In the Still Of The Night' has come up No. 1 every time listeners have voted it in the past 25 years. That's a clue right there that tells you a little bit about the audience."

Prior to switching formats, WCBS was one of the first AOR sta-



**TERRIFIC TRIO** — Having joined WCBS-FM only 16 years ago, PD Joe McCoy (c) has the least tenure of anyone seated at the table. Air personalities Don K. Reed (l) and Bill Brown were at the station when it flipped to Oldies in 1972.

☐

**We play things into the '80s, albeit only once every three hours. You may hear Billy Joel's 'The Longest Time' or you may hear a few Hall & Oates songs. If it fits with what we do, we will play it.**

—Joe McCoy

☐

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**CELEBRITY SUPPORT** — When WCBS-FM celebrated its 25th anniversary as New York's Oldies station, the artists weren't the only ones showing their appreciation. The theatrical community was represented by "Bermuda Avenue Triangle"'s Joe Bologna (l) and Renee Taylor (c). Morning host Harrison smiles on the right.

tions in New York. Brown says, "We were playing album product right out of the box, so we had artists living here to get their music on the air. We were more or less an artistic success. We were never a commercial success." Of course, it had to compete with the likes of WNEW-FM, WOR-FM, and WABC-FM (later WPLJ) to compete for listeners.

The station's first Oldies PD was **John Guerin**, who arrived from WCAU-FM/Philadelphia. Brown recalls, "He had some very set ideas on how it should be done, how the music could and should be tracked. One of the most important things in taking care of an Oldies station is to avoid repetition of music. With seven DJs you can have seven different radio stations if you don't have a way to rotate it properly."

When it came to commercials, the station initially had a self-imposed limitation of eight minutes an hour. Brown says, "We have increased the commercial load slightly, but we're still not playing nearly as many as most radio stations."

Regarding listener loyalty, Brown says, "New York is one of the few places in the U.S. that rewards longevity. New Yorkers don't like change. If there's somebody they're fond of, they let you

know it in the ratings."

### From Blenders To Platters

Before Mason arrived at the station in 1980 as a novice AE, she says, "I was selling blenders in Buffalo." Actually, she was a sales rep for Waring, the kitchen products company that provided her first job out of college.

Named VP/GM in 1990, WCBS has been her only radio employer. She says, "It's hard to believe, but 17 years ago no one even consid-



**The audience is so responsive. Maybe it's because we're exclusive, maybe it's because of the disc jockeys, and maybe it's that passionate tie to the music. But if you turned WCBS-FM off in New York, there would be riots.**

—Moir Mason



ered a job selling media. When you were out of school, you went for your MBA." Her father, who was in the advertising business, encouraged her to seek work in TV or radio.

When the station went Oldies, Mason notes, "It was an automatic ratings success. It became the most-listened-to FM station in America, but they had a hard time selling it."

Recalling the first bank which ever advertised on the station, Mason says, "We were the first FM they ever purchased. If it was a bank, an airline, or a car, they historically bought News/Talk or Beautiful Music. As far as they would go on the FM band was Beautiful Music. Now those are our base accounts."

Describing the bias, Mason says, "The quantitative numbers were there — the number of people they could reach with their message. But it was really overcoming a bias. It wasn't founded. When you looked at the Scarborough information ... education, home ownership, stock ownership ... we would skew as high as the News stations. But the perception was that the qualitative wasn't the same. It was that way in all the major agencies — where the bulk of the money was coming from."

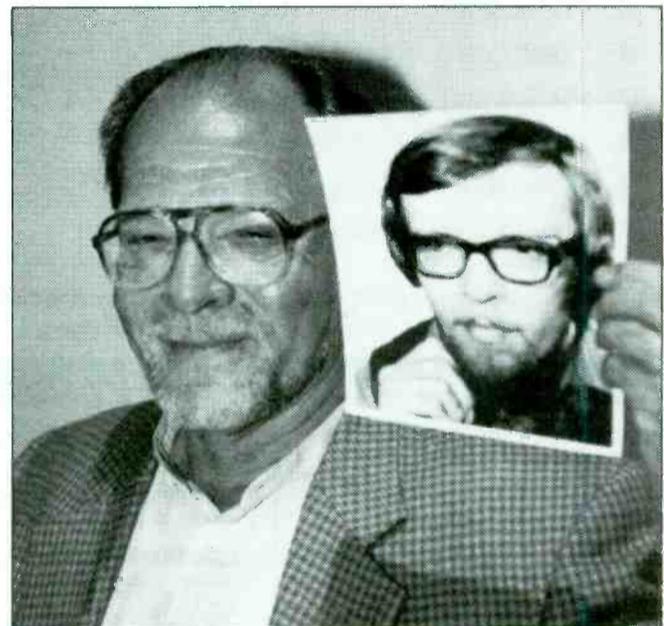
When she was named VP/GM, her first goal was to maintain the station's dominance in the 25-54 demo. She says, "I know 'maintain' doesn't sound that driven, but it is not easy to maintain dominance in this marketplace."

The station's future is based on its history. Mason says, "It is known and readily identified in the marketplace as the Oldies station. Obviously, much of that comes from the consistency and reliability. People know when they hit 101.1, they're going to hear 'Runaround Sue' or 'Lightning Strikes.' It does what it says it does: Oldies and good times."

"The audience is so responsive. Maybe it's because we're exclusive, maybe it's because of the disc jockeys, and maybe it's that passionate tie to the music. But I really see that sustaining it. If you turned WCBS-FM off in New York, there would be riots."



**SUPREME PRESENCE** — In April, 'CBS-FM sold out three nights at Radio City Music Hall for an anniversary concert featuring Frankie Valli & The Four Seasons, Dion, Little Anthony & The Imperials, Ronnie Spector, and Felix Cavaliere's Rascals. Last week, the station headed to Brooklyn to kick off its summer concert series. Turning work into pleasure are legendary New York radio personality Bruce "Cousin Brucie" Morrow and Mary Wilson of the Supremes.



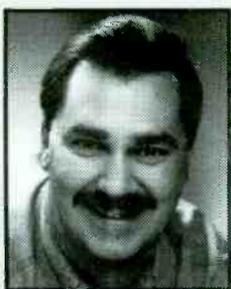
**NOW AND THEN** — Afternoon jock Bill Brown proves that he hasn't aged at all after more than a quarter-century at WCBS.

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Operations Manager

**5.2 Share**  
**WVGO FM - Richmond**



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Arbitron: March, April, May '97 Trends.  
Adults 25-54. 6a-M. Metro.

**R&R TOP 20 OVERVIEW**

R&R's exclusive sub-chart combining airplay from Hot AC, Alternative, Adult Alternative, and CHR/Pop

| RANK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | TOTAL STATIONS/ADDS |
|------|--|-------------|---------------------|
| 1    | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)             | 1297        | 31/0                |
| 2    | <b>SHERYL CROW</b> A Change Would Do You Good (A&M)                | 1109        | 30/0                |
| 3    | <b>SISTER HAZEL</b> All For You (Universal)                        | 1108        | 27/1                |
| 4    | <b>VERVE PIPE</b> The Freshmen (RCA)                               | 1092        | 29/0                |
| 5    | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia)                     | 1058        | 28/0                |
| 6    | <b>DAVE MATTHEWS BAND</b> Crash Into Me (RCA)                      | 888         | 24/0                |
| 7    | <b>WALLFLOWERS</b> One Headlight (Interscope)                      | 884         | 25/0                |
| 8    | <b>TONIC</b> If You Could Only See (Polydor/A&M)                   | 796         | 26/0                |
| 9    | <b>MEREDITH BROOKS</b> Bitch (Capitol)                             | 762         | 21/0                |
| 10   | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                            | 735         | 28/3                |
| 11   | <b>INDIGO GIRLS</b> Shame On You (Epic)                            | 720         | 22/0                |
| 12   | <b>OMC</b> How Bizarre (Mercury)                                   | 717         | 21/1                |
| 13   | <b>SARAH MCLACHLAN</b> Building A Mystery (Arista)                 | 705         | 27/2                |
| 14   | <b>WALLFLOWERS</b> The Difference (Interscope)                     | 690         | 25/2                |
| 15   | <b>10,000 MANIACS</b> More Than This (Geffen)                      | 672         | 29/2                |
| 16   | <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... (Big Rig/Mercury) | 647         | 21/6                |
| 17   | <b>DUNCAN SHEIK</b> Barely Breathing (Atlantic)                    | 638         | 20/0                |
| 18   | <b>ABRA MOORE</b> Four Leaf Clover (Arista Austin/Arista)          | 518         | 25/4                |
| 19   | <b>COUNTING CROWS</b> Daylight Fading (DGC/Geffen)                 | 473         | 18/0                |
| 20   | <b>JEWEL</b> Foolish Games (Atlantic)                              | 451         | 17/4                |

This sub-chart is ranked by total plays and combined from the custom chart function on R&R ONLINE. © 1997, R&R Inc.

**PERSPECTIVE**

BY

*Paul Peterson*

My biggest concern with the Pop/Alternative format is the plethora of unproven female artists. I'm honestly not playing many of them — I just refuse to be a part of it and see it as a real danger.

Because of the success of Jewel, Alanis Morissette, and Sheryl Crow, I don't see an end in sight to this problem. Record companies are out beating the bushes to find the next Alanis. I'll only play the best ones that we can "hear."

It's not that they aren't good songs, in fact, I'd like to stress some are really great. But, only a few of these artists have busted out of the pack and the audience doesn't know who they are.

As you'd expect, our research is showing that this soundlike music is coming back as being unfamiliar. There's no problem playing Sneaker Pimps because you know it's just quirky enough with a little urban thing going on that works. This reminds me a great deal of what happened when M.C. Hammer got hot in CHR and we had 68,000 rap records that all sounded the same. We all know what happened in that format. I see a tremendous danger in the rush to add all these records.

Country also experienced this by getting overzealous with new artists. I'm all for playing new music, but we're looking for something that's interesting enough to possibly become a hit.

Paul Peterson is PD for KZON "The Zone" Phoenix.



Forward-thinking executives lend their perspectives about Pop/Alternative music and formatics each week.



**New & Active**

**DEPECHE MOOE** It's No Good (Mute/Reprise)  
Total Plays: 359, Total Stations: 13, Adds: 0

**MEXICO 70** I Want You (Big Pop/Red Ant)  
Total Plays: 321, Total Stations: 12, Adds: 0

**PAULA COLE** I Don't Want To Wait (Imago/WB)  
Total Plays: 301, Total Stations: 16, Adds: 2

**SNEAKER PIMPS** 6 Underground (Virgin)  
Total Plays: 290, Total Stations: 14, Adds: 1

**DAVE MATTHEWS BAND** Tripping Billies (RCA)  
Total Plays: 282, Total Stations: 13, Adds: 1

**FIONA APPLE** Criminal (Work)  
Total Plays: 241, Total Stations: 13, Adds: 1

**MONACO** What Do You Want From Me? (Polydor/A&M)  
Total Plays: 232, Total Stations: 12, Adds: 0

**SUGAR RAY** Fly (Lava/Atlantic)  
Total Plays: 209, Total Stations: 10, Adds: 1

**LIVE** Turn My Head (Radioactive)  
Total Plays: 205, Total Stations: 13, Adds: 5

**DUNCAN SHEIK** She Runs Away (Atlantic)  
Total Plays: 200, Total Stations: 12, Adds: 2

Songs ranked by total plays

**Contributing Stations**

KAMX/Austin, TX (HAC)  
WBMX/Boston, MA (HAC)  
WLNK/Charlotte, NC (HAC)  
WLUP/Chicago, IL (HAC)  
WTMX/Chicago, IL (HAC)  
KDGE/Dallas, TX (Alt)  
KALC/Denver, CO (HAC)  
KXPK/Denver, CO (AA)  
WHYT/Detroit, MI (Alt)  
KVSF/Fresno, CA (HAC)  
WJBY/Ft. Myers, FL (AA)  
KMXB/Las Vegas, NV (HAC)

WLIR/Long Island, NY (Alt)  
KYSR/Los Angeles, CA (HAC)  
WPLL/Miami, FL (HAC)  
KOSO/Modesto, CA (HAC)  
WDBZ/New York, NY (HAC)  
WPTE/Norfolk, VA (HAC)  
KTNP/Omaha, NE (HAC)  
WSHE/Orlando, FL (HAC)  
WPLY/Philadelphia, PA (Alt)  
KZON/Phoenix, AZ (Alt)  
KZZP/Phoenix, AZ (HAC)  
KBBT/Portland, OR (HAC)

WDCG/Raleigh, NC (CHR/P)  
KZZO/Sacramento, CA (HAC)  
KENZ/Salt Lake City, UT (AA)  
KFMB/San Diego, CA (HAC)  
KLLC/San Francisco, CA (HAC)  
KRUZ/Santa Barbara, CA (HAC)  
WVRV/St. Louis, MO (AA)  
WHPT/Tampa, FL (AA)  
WXLO/Worcester, MA (HAC)

33 Total Stations

HAC -- Hot AC Alt-Alternative AA-Adult Alternative CHR/P-CHR/Pop

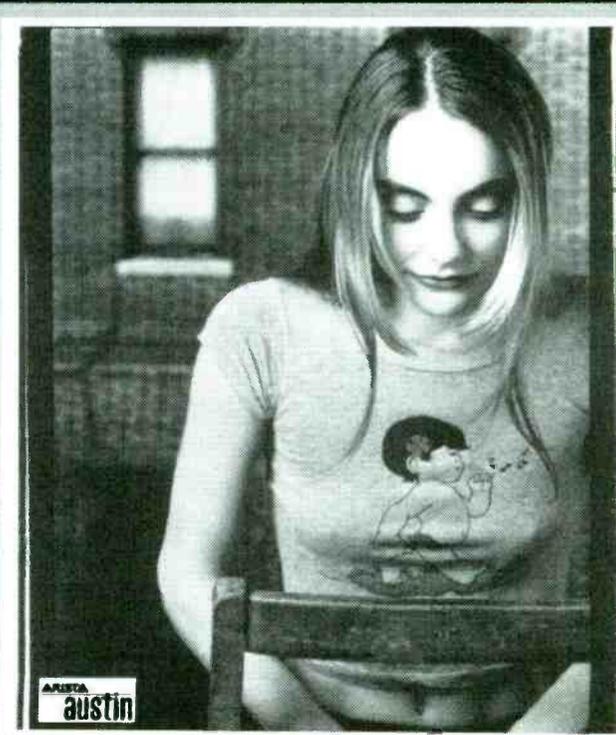
**abra moore**  
**"four leaf clover"**

**#1 Adult Alternative**  
**breaking through to Pop/Alternative!**

**18 + 50**

**New This Week: KAMX WPTA KTNP KRUZ**

|      |     |      |     |      |     |      |     |      |     |
|------|-----|------|-----|------|-----|------|-----|------|-----|
| WJBY | 39X | KBBT | 38X | KVSF | 35X | KLLC | 33X | KZZP | 28X |
| WVRV | 28X | WLNK | 27X | KALC | 27X | WBMX | 26X | WXLO | 23X |
| WHPT | 22X | WSHE | 20X | WPLY | 18X | KZON | 18X | KXPK | 15X |
| KOSO | 15X | WTMX | 14X | KDGE | 11X | KENZ | 11X | WLIR | 7X  |
|      |     |      |     |      |     |      |     | WDBZ | 6X  |



## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES JULY 18, 1997

CALLOUT AMERICA<sup>®</sup> song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of June 23-29.

| ARTIST TITLE LABEL(S)   | CHR/POP                                   |      |      |      | TOTAL% FAMILIARITY | TOTAL% BURN |
|---|---|------|------|------|--------------------|-------------|
|   | TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5) |      |      |      |                    |             |
|   | TW  | LW   | 2W   | 3W   |                    |             |
| <b>PUFF DADDY...</b> I'll Be Missing You ( <i>Bad Boy/Arista</i> )          | 4.01                                      | 3.97 | 3.87 | 3.81 | 66.7%              | 13.7%       |
| <b>VERVE PIPE</b> The Freshmen ( <i>RCA</i> )                               | 3.89                                      | 3.92 | 3.84 | 3.88 | 60.5%              | 13.5%       |
| <b>SHAWN COLVIN</b> Sunny Came Home ( <i>Columbia</i> )                     | 3.88                                      | 3.83 | 3.87 | 3.83 | 91.9%              | 20.3%       |
| <b>MEREDITH BROOKS</b> Bitch ( <i>Capitol</i> )                             | 3.77                                      | 3.70 | 3.85 | 3.60 | 90.0%              | 28.7%       |
| <b>DAVE MATTHEWS BAND</b> Crash Into Me ( <i>RCA</i> )                      | 3.75                                      | 3.55 | 3.67 | 3.61 | 53.7%              | 12.0%       |
| <b>OMC</b> How Bizarre ( <i>Mercury</i> )                                   | 3.75                                      | 3.63 | 3.58 | 3.62 | 72.1%              | 18.1%       |
| <b>TONIC</b> If You Could Only See ( <i>Polydor/A&amp;M</i> )               | 3.73                                      | 3.66 | 3.56 | —    | 41.2%              | 8.8%        |
| <b>MONICA</b> For You I Will ( <i>Warner Sunset/Atlantic</i> )              | 3.72                                      | 3.65 | 3.64 | 3.66 | 79.9%              | 24.3%       |
| <b>THIRD EYE BLIND</b> Semi-Charmed Life ( <i>Elektra/EEG</i> )             | 3.71                                      | 3.77 | 3.63 | 3.66 | 72.5%              | 15.9%       |
| <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... ( <i>Big Rig/Mercury</i> ) | 3.68                                      | 3.55 | 3.69 | 3.63 | 39.5%              | 9.1%        |
| <b>AZ YET</b> Hard To Say I'm Sorry ( <i>LaFace/Arista</i> )                | 3.66                                      | 3.79 | 3.74 | 3.91 | 71.3%              | 15.2%       |
| <b>BACKSTREET BOYS</b> Quit Playing Games (With My Heart) ( <i>Jive</i> )   | 3.65                                      | 3.65 | 3.51 | 3.56 | 50.0%              | 12.0%       |
| <b>BABYFACE</b> How Come, How Long ( <i>Epic</i> )                          | 3.63                                      | 3.80 | 3.54 | —    | 36.5%              | 10.0%       |
| <b>BLACKSTREET</b> Don't Leave Me ( <i>Interscope</i> )                     | 3.63                                      | 3.59 | 3.64 | 3.78 | 63.0%              | 19.1%       |
| <b>WHITE TOWN</b> Your Woman ( <i>Chrysalis/EMI</i> )                       | 3.61                                      | 3.43 | 3.47 | 3.58 | 78.4%              | 27.0%       |
| <b>BOB CARLISLE</b> Butterfly Kisses ( <i>DMG/Jive</i> )                    | 3.58                                      | 3.67 | 3.50 | 3.74 | 73.3%              | 27.9%       |
| <b>R. KELLY</b> Gotham City ( <i>Jive</i> )                                 | 3.57                                      | 3.52 | —    | —    | 46.8%              | 10.8%       |
| <b>HANSON</b> Mmm Bop ( <i>Mercury</i> )                                    | 3.54                                      | 3.60 | 3.53 | 3.76 | 90.2%              | 37.7%       |
| <b>SPICE GIRLS</b> Say You'll Be There ( <i>Virgin</i> )                    | 3.54                                      | 3.62 | 3.57 | 3.59 | 87.7%              | 31.1%       |
| <b>PAULA COLE</b> Where Have All The Cowboys Gone? ( <i>Imago/WB</i> )      | 3.53                                      | 3.47 | 3.50 | 3.52 | 76.5%              | 28.4%       |
| <b>BLESSID UNION OF SOULS</b> I Wanna Be There ( <i>Capitol</i> )           | 3.52                                      | 3.53 | 3.47 | 3.34 | 48.0%              | 12.3%       |
| <b>ROBYN</b> Do You Know (What It Takes) ( <i>RCA</i> )                     | 3.50                                      | 3.56 | 3.50 | 3.43 | 71.8%              | 20.8%       |
| <b>SISTER HAZEL</b> All For You ( <i>Universal</i> )                        | 3.50                                      | 3.61 | 3.47 | 3.47 | 56.1%              | 14.7%       |
| <b>MARK MORRISON</b> Return Of The Mack ( <i>Atlantic</i> )                 | 3.48                                      | 3.35 | 3.43 | 3.46 | 63.2%              | 21.1%       |
| <b>EN VOGUE</b> Whatever ( <i>EastWest/EEG</i> )                            | 3.42                                      | 3.58 | 3.33 | 3.34 | 50.5%              | 15.4%       |
| <b>SHERYL CROW</b> A Change Would Do You Good ( <i>A&amp;M</i> )            | 3.42                                      | 3.28 | 3.19 | 3.27 | 61.3%              | 19.6%       |
| <b>SAVAGE GARDEN</b> To The Moon And Back ( <i>Columbia</i> )               | 3.10                                      | 3.29 | 2.93 | —    | 18.9%              | 4.9%        |
| <b>COUNTING CROWS</b> Daylight Fading ( <i>DGC/Geffen</i> )                 | 3.09                                      | 3.17 | 3.07 | 3.21 | 35.8%              | 12.7%       |
| <b>GINA G</b> Gimme Some Love ( <i>Eternal/WB</i> )                         | 2.95                                      | 3.12 | 2.74 | 2.99 | 45.3%              | 16.7%       |
| <b>JON BON JOVI</b> Midnight In Chelsea ( <i>Mercury</i> )                  | 2.91                                      | 2.88 | 2.79 | 2.87 | 29.7%              | 10.5%       |

Total sample size is 400 respondents with a +/-5 margin of error. **Total average favorability** estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Boston, Buffalo, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

## CALLOUT AMERICA<sup>®</sup> Hot Scores

By TONY NOVIA

When I speak to any programmer — especially young programmers — I try to stress the importance of every song on their radio station. All winning radio stations have one thing in common: They consistently play hit records and, over time, have displayed the best average of picking and playing the hits. The experts in our format, some of whom I have interviewed in my columns, also agree on the importance of playing the hits because so much listening comes from so few people.

Core Call Out Research VP/GM Jodi Renk points out that for a typical station, core listeners represent 37% of the cume. This same core audience represents 72% of the station's average quarter-hour audience. In other words, *almost 75% of your AQH comes from less than 40% of your audience.*

Former Arbitron executive Rhody Bosley, who to date has tracked over 332,537 Arbitron diarykeepers, adds that First Preference Listeners (P1s) — who are crucial to any CHR station's success — average 35.7% of a station's cume and 68.7% of a station's quarter-hours. On average, 5.5% of a CHR's diary respondents are classified as heavy listeners, yet 29.3% of a station's quarter-hours come from heavy listeners.

From the record and retail perspective, Left Bank Management's Alan Kovac — through his extensive research — finds that 30% of the public is active and 70% of the public is passive ... sound familiar?

As you can see, these experts agree on one thing: Keeping your P1s happy is vital to your station's success. Renk defines callout research as "quite simply, the surveying of a targeted audience via telephone to get its reactions to today's hottest music." And that's quite simply our job every week with Callout America.

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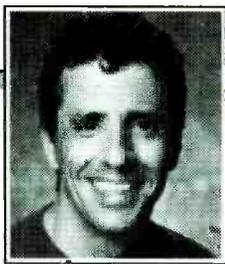
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TONY NOVIA

## THE KEYS TO WINNING IN MORNING DRIVE

# Why Some Shows Soar, While Others Just Snooze

Want to know how to get on-air job security? Become a key asset to your radio station. While success can certainly be accomplished in any daypart, the one most likely to drive fame, fortune, and job security is morning drive.

In these days of consolidation, it seems as though the gap is widening between the "haves" and the "have-nots." Key morning personalities such as KIIS/Los Angeles's Rick Dees, WPLJ/New York's Scott Shannon, KFMB-FM/San Diego's Jeff & Jer, KHKS/Dallas's Kidd Kraddick, KRBE/Houston's

Sam Malone, and WKQI/Detroit's Danny Bonaduce — to name a few — have created a bond with audiences that helps drive their stations' ratings and revenue success. Those types of personalities are becoming more valuable than ever.

In return (and rightfully so), they make the big bucks, get the shot at syndication, stock options, and more job stability — either at their current station or at one of the many looking to "steal" them.

What makes a morning show click with the audience? What helps drive ratings and revenue success? For some of the answers, I spoke with **Jack Silver**, who spent four years producing Rick Dees at KIIS, programmed WLUP-AM/Chicago and KKBH-FM/San Diego, and most recently produced and co-hosted the "Brian & Jack" morning show on KGB-FM/San Diego. His newest venture: founding a company called **Morning Shows Inc.**, a service by which he becomes a "personal trainer" to morning shows, air personalities, and morning show producers. (Presently, Silver is working with high-profile talent in New York, San Francisco, Chicago, Boston, San Diego, Charlotte, Phoenix, and San Jose.)

### Resist Cloning

One of the first items on Silver's checklist for morning show success: Create the blueprint for your own show — *don't* copy another show from another market. "When programmers hear about a successful morning show, their natural instincts take over. Managers try to

copy the show," says Silver. "The truth is that behind every winning morning show, there is a definite

blueprint for success. Every successful morning show has a unique blend of characters that must be molded in a specialized way. These unique qualities make 'cloning' winning morning shows a virtual impossibility." In order to build the foundation for your specific station, audience, and market, Silver advises dissecting a morning show into each of its various elements.

### Choose Your Leader

Start the process, Silver recommends, by listening to the main host — namely, the role he or she plays both on and off the air. "The morning show with a well-defined central character seems to be the one with the best ratings. With a well-defined show host, the listener can easily hook on to the premise of the show based on the lead player's personality. At WKTU/New York, RuPaul sets the on-air tone for the morning show. Ru's personality is driven by a positive vibe and natural upbeat delivery. There is no mistaking the radio station you have turned to when RuPaul is hosting the show.

And since ratings are 'perceived listening,' it makes sense that when a morning show features memorable characters, that is the show that listeners will write down in the diaries.

"KHKS's Kraddick is another example of a host that listeners can 'sink their teeth into.' Kidd's personality and off-air community involvement are elements that ultimately add to diary mentions.

"At KMEL/San Francisco, Sway stands out as the 'streetwise spokesman for the Bay Area's hip-hop generation.' Sway serves to direct the show with forward momentum and acts as the center of an ensemble cast."

### Create Habit

Another key element all the big ratings-driven morning shows have in common is the ability to make it easy for the audience to become habitual listeners. Silver points out, "PI listeners make no mistake about crediting the proper show when it comes down to recalled listening in morning drive. These top-of-mind morning hosts have a better chance of receiving credit for the hard work than shows that feature nondescript talent."

### The Other Players

As we see in so many winning morning shows, the co-host, producer, and support staff are integral to its success. "The natural interplay between host and sidekick is vital in getting the job done," says Silver. "There is a fine art in being a co-host, and an even finer art to being the 'third leg of the tripod.' The most successful shows seem to be the ones in which the other members of the show are able to add their personality to the on-air mix while keeping the show's momentum moving forward. Listen to Rick Dees's longtime co-host, Ellen K, or Joe Bohannon at WBBM-FM (B96)/Chicago. Listeners have come to count on these co-hosts to add good interplay with the host, have a strong personalities of their own, and handle distinct pieces of on-air business every morning."

Silver recommends that co-hosts use Howard Stern sidekick Robin Quivers as a good role model. "Check out Stern and Quivers on their E! [cable TV] show. Watch and listen — she never misses a beat in her role as partner, making sure her personality shines through in every comment she shares. Quivers is

## Sending The Kids To Camp

R&R is proud to invite you to join thousands of the best morning show people in America as a sponsor of this year's Morning Show Boot Camp, August 14-16 at the Westin Canal-Place Hotel in New Orleans. This year's special guest is Jay Thomas. For registration information, call (770) 926-7573.



### Topics include

- What to do after you've made it to No. 1
- Getting your show out of a rut
- Getting the most out of celebrity interviews
- Going one-on-one with new competition
- Adding show structure for added success
- Bringing the major-market sound to any size station
- Coming back from a down book
- Getting the absolute most from the Internet
- Making the jump from producer to co-host
- New toys for the control room
- What you need to know about service agreements
- Planning powerful and productive morning show meetings
- For women: Getting past the barriers

a perfect example of the ultimate show partner."

While not all morning shows have the resources to afford a morning show producer, the ones that do must maximize the position. "Behind the scenes of all winning morning shows, you will likely find a strong producer," remarks Silver. "We're not talking about the college intern who gets coffee for the host. A top-notch producer can take a premise, develop the idea for the hosts, add production elements for on-air play, and then catalog the bit for replay at a later date. High-level producers — like Paul Joseph at KIIS, Joey B at WKTU, and Leonard Ng at KMEL — also lead their troops with guest bookings, do strategic planning for the morning show, and act as a liaison between the morning show and the PD.

"Every programmer and morning show knows a strong producer is the final piece to the puzzle when putting a new morning show on the air. But I implore all producers to remember the role! When you apply for a producing job on 'Oprah,' the first question is, 'Do you want to be on TV?' If the applicant says 'yes,' the interview is over. They already have Oprah! That point should be made clear to any radio producer in their job description. If they end up becoming an on-air character, so be it. If not, there are plenty of things they could be doing to make the show better. Fred de Cordova, who produced the 'Tonight Show' with Johnny Carson, said, 'The role of the producer is to make the talent look good.' Making the morning show look and sound good should be the No. 1 job for any producer."

### Tell The World

If you have a good product, make sure you consistently tell your lis-

teners about it. "Once the show is together and all the elements are in place, marketing and promotion are vital to long-term success. The competitive nature of morning drive requires a plan of action that covers the entire year, keeping the morning show present in outside marketing at all times. How many times have we heard good morning shows getting bad ratings because nobody knows about them? McDonald's markets those burgers every day of the year ... programmers must follow the laws of successful marketing with their morning product."

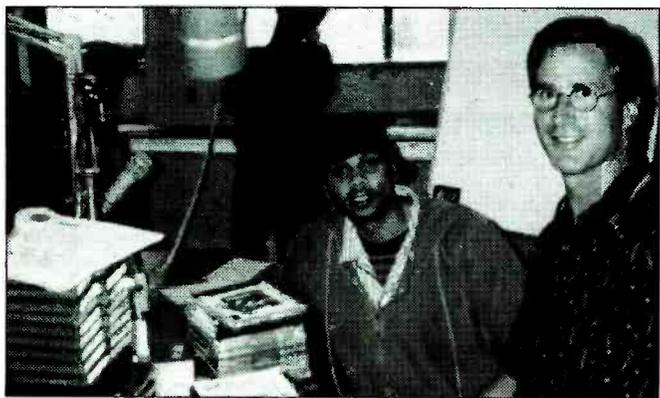
Winning big requires plenty of hard work and patience — not only from the morning team, but from the GMs and PDs. "Developing a winning morning show takes hard work and dedication day after day. Some shows fall into place more quickly based on market conditions. But overall, patience and guidance are virtues when it comes to bringing a morning show to maturity. It is the challenge to station managers to learn all they can about cultivating morning shows so they will reap the benefits of great morning ratings. There are only a handful of Rick Deeses, Scott Shannons, and Jonathon Brandmeiers.

"In order to build the next great morning show, programmers have to get into the heads of people who are driven to wake up at four in the morning and potentially entertain hundreds of thousands of people. Once you understand the unique nature of a morning show and the talent who make up the show, it's a day-to-day learning process that will help produce a winner."

Jack Silver can be reached at (619) 481-3350 or via e-mail: [MornShowZZ@aol.com](mailto:MornShowZZ@aol.com)

CHRAsst. Editor Jay Levy contributed to this column.

**KMEL 106 FM**  
**JAMS**



WKTU/NY morning driver RuPaul working with Jack Silver.

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| <b>KZZO 38x</b> | <b>WPTE 28x</b> | <b>WSHE 28x</b> | <b>WJLK 20x</b> | <b>KVUU 29x</b> |
| <b>KOSO 45x</b> | <b>WQSM 25x</b> | <b>WKEE 24x</b> | <b>WDAQ 38x</b> | <b>WQMZ 27x</b> |

JULY 18, 1997

| 3W             | 2W | LW | TW        | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|-----------|---|-------------|------|------|------|---------------------|
|                |    |    |           |   | TW          | LW   | 2W   | 3W   |                     |
| 4              | 3  | 2  | <b>1</b>  | <b>MEREDITH BROOKS</b> Bitch (Capitol)  | 5409        | 5199 | 5090 | 4886 | 117/2               |
| 7              | 6  | 4  | <b>2</b>  | <b>ROBYN</b> Do You Know (What It Takes) (RCA)                                | 5148        | 4871 | 4664 | 4445 | 124/1               |
| 10             | 8  | 7  | <b>3</b>  | <b>OMC</b> How Bizarre (Mercury)  | 5084        | 4502 | 4364 | 4098 | 120/1               |
| 3              | 2  | 3  | <b>4</b>  | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia)                                | 5052        | 4997 | 5235 | 4990 | 117/1               |
| 8              | 7  | 5  | <b>5</b>  | <b>VERVE PIPE</b> The Freshmen (RCA)  | 4824        | 4591 | 4500 | 4174 | 115/0               |
| 1              | 1  | 1  | 6         | <b>HANSON</b> Mmm Bop (Mercury)   | 4727        | 5337 | 6060 | 6572 | 117/0               |
| 15             | 12 | 9  | <b>7</b>  | <b>BACKSTREET BOYS</b> Quit Playing Games (With...) (Jive)                    | 4654        | 3993 | 3718 | 3285 | 125/2               |
| 5              | 4  | 6  | <b>8</b>  | <b>MARK MORRISON</b> Return Of The Mack (Atlantic)                            | 4533        | 4528 | 4772 | 4709 | 101/0               |
| 13             | 11 | 8  | <b>9</b>  | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)                        | 4409        | 4080 | 3791 | 3524 | 120/4               |
| 14             | 14 | 12 | <b>10</b> | <b>SISTER HAZEL</b> All For You (Universal)                                   | 4034        | 3678 | 3475 | 3337 | 108/0               |
| 12             | 10 | 13 | <b>11</b> | <b>AZ YET</b> Hard To Say I'm Sorry (LaFace/Arista)                           | 3674        | 3664 | 3865 | 3827 | 91/0                |
| 2              | 5  | 10 | 12        | <b>SPICE GIRLS</b> Say You'll Be There (Virgin)                               | 3405        | 3967 | 4665 | 5159 | 103/0               |
| 17             | 16 | 14 | <b>13</b> | <b>SHERYL CROW</b> A Change Would Do You Good (A&M)                           | 3281        | 3164 | 3084 | 2946 | 107/1               |
| 6              | 9  | 11 | 14        | <b>WALLFLOWERS</b> One Headlight (Interscope)                                 | 3263        | 3702 | 4120 | 4587 | 95/0                |
| —              | 41 | 23 | <b>15</b> | <b>SPICE GIRLS</b> 2 Become 1 (Virgin)  | 3073        | 2018 | 793  | 237  | 122/2               |
| 20             | 17 | 17 | 16        | <b>EN VOGUE</b> Whatever (EastWest/EEG)                                       | 2654        | 2810 | 2730 | 2701 | 106/1               |
| 11             | 13 | 16 | 17        | <b>SAVAGE GARDEN</b> I Want You (Columbia)                                    | 2628        | 2913 | 3483 | 3969 | 89/0                |
| <b>BREAKER</b> |    |    | <b>18</b> | <b>WILL SMITH</b> Men In Black (Columbia)                                     | 2565        | 1890 | 1487 | 1131 | 98/11               |
| 9              | 15 | 15 | 19        | <b>WHITE TOWN</b> Your Woman (Chrysalis/EMI)                                  | 2426        | 2922 | 3456 | 4140 | 81/0                |
| 27             | 23 | 18 | 20        | <b>R. KELLY</b> Gotham City (Jive)  | 2411        | 2419 | 2191 | 1807 | 96/1                |
| <b>BREAKER</b> |    |    | <b>21</b> | <b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)                          | 2189        | 1941 | 1814 | 1576 | 100/1               |
| <b>BREAKER</b> |    |    | <b>22</b> | <b>DAVE MATTHEWS BAND</b> Crash Into Me (RCA)                                 | 2157        | 1895 | 1662 | 1374 | 82/3                |
| <b>BREAKER</b> |    |    | <b>23</b> | <b>PUFF DADDY &amp; FAITH EVANS</b> F/112 I'll Be Missing... (Bad Boy/Arista) | 2141        | 1765 | 1437 | 1072 | 81/1                |
| 23             | 22 | 20 | 24        | <b>DUNCAN SHEIK</b> Barely Breathing (Atlantic)                               | 2088        | 2215 | 2301 | 2526 | 75/0                |
| <b>BREAKER</b> |    |    | <b>25</b> | <b>10,000 MANIACS</b> More Than This (Geffen)                                 | 2071        | 1837 | 1645 | 1259 | 103/5               |
| 16             | 18 | 19 | 26        | <b>MONICA</b> For You I Will (Warner Sunset/Atlantic)                         | 2039        | 2379 | 2721 | 2997 | 70/0                |
| —              | —  | 44 | <b>27</b> | <b>HANSON</b> Where's The Love (Mercury)                                      | 1978        | 841  | 174  | 59   | 120/38              |
| 25             | 24 | 21 | 28        | <b>GINA G</b> Gimme Some Love (Eternal/WB)                                    | 1978        | 2130 | 2071 | 2011 | 89/0                |
| 30             | 30 | 30 | 29        | <b>BABYFACE</b> How Come, How Long (Epic)                                     | 1796        | 1800 | 1726 | 1511 | 80/1                |
| 18             | 19 | 28 | 30        | <b>PAULA COLE</b> Where Have All The Cowboys... (Imago/WB)                    | 1689        | 1859 | 2456 | 2854 | 72/0                |
| —              | 50 | 39 | <b>31</b> | <b>WALLFLOWERS</b> The Difference (Interscope)                                | 1624        | 1112 | 549  | 110  | 91/14               |
| 21             | 20 | 25 | 32        | <b>BLACKSTREET</b> Don't Leave Me (Interscope)                                | 1532        | 1907 | 2437 | 2623 | 49/0                |
| 47             | 40 | 40 | <b>33</b> | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                                       | 1436        | 1073 | 828  | 654  | 88/20               |
| 40             | 38 | 38 | <b>34</b> | <b>TONIC</b> If You Could Only See (Polydor/A&M)                              | 1421        | 1137 | 994  | 811  | 78/8                |
| 24             | 25 | 32 | 35        | <b>BLESSID UNION OF SOULS</b> I Wanna Be There (Capitol)                      | 1407        | 1607 | 2033 | 2388 | 49/4                |
| —              | 47 | 41 | <b>36</b> | <b>MR. PRESIDENT</b> Coco Jamboo (Warner Bros.)                               | 1375        | 1052 | 610  | 326  | 79/14               |
| 38             | 37 | 37 | <b>37</b> | <b>DJ COMPANY</b> Rhythm Of Love (Crave)                                      | 1270        | 1183 | 1044 | 916  | 73/3                |
| 36             | 36 | 35 | <b>38</b> | <b>JAMIROQUAI</b> Virtual Insanity (Work)                                     | 1257        | 1206 | 1176 | 1045 | 71/1                |
| 26             | 27 | 33 | 39        | <b>COUNTING CROWS</b> Daylight Fading (DGC/Geffen)                            | 1250        | 1561 | 1846 | 1845 | 56/0                |
| —              | —  | 47 | <b>40</b> | <b>98 DEGREES</b> Invisible Man (Motown)                                      | 1236        | 805  | 465  | 77   | 79/11               |
| 42             | 39 | 42 | <b>41</b> | <b>NO MERCY</b> When I Die (Arista)   | 1147        | 1018 | 907  | 798  | 70/3                |
| <b>DEBUT</b>   |    |    | <b>42</b> | <b>JEWEL</b> Foolish Games (Atlantic)   | 892         | 191  | 48   | —    | 88/40               |
| 46             | 43 | 45 | <b>43</b> | <b>AEROSMITH</b> Hole In My Soul (Columbia)                                   | 885         | 834  | 745  | 698  | 55/2                |
| 43             | 42 | 46 | <b>44</b> | <b>FREAK NASTY</b> Da Dip (Power)   | 844         | 827  | 768  | 786  | 30/0                |
| 28             | 29 | 34 | 45        | <b>JON BON JOVI</b> Midnight In Chelsea (Mercury)                             | 809         | 1396 | 1735 | 1751 | 40/0                |
| <b>DEBUT</b>   |    |    | <b>46</b> | <b>PAULA COLE</b> I Don't Want To Wait (Imago/WB)                             | 795         | 449  | 56   | —    | 68/11               |
| —              | 48 | 48 | <b>47</b> | <b>LEANN RIMES</b> How Do I Live (MCG/Curb)                                   | 780         | 726  | 598  | 475  | 45/6                |
| 32             | 35 | 43 | 48        | <b>3RD PARTY</b> Can U Feel It (DVB/A&M)                                      | 704         | 945  | 1251 | 1327 | 30/0                |
| <b>DEBUT</b>   |    |    | <b>49</b> | <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... (Big Rig/Mercury)            | 667         | 535  | 476  | 402  | 52/10               |
| 22             | 26 | 36 | 50        | <b>BOB CARLISLE</b> Butterfly Kisses (DMG/Jive)                               | 588         | 1186 | 1934 | 2600 | 30/0                |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker.

131 CHR/Pop reporters. 129 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

## BREAKERS®

|   |                                  |                              |             |
|---|----------------------------------|------------------------------|-------------|
| <b>WILL SMITH</b><br>Men In Black (Columbia)                                      | TOTAL PLAYS/INCREASE<br>2565/675 | TOTAL STATIONS/ADDS<br>98/11 | CHART<br>18 |
| <b>SAVAGE GARDEN</b><br>To The Moon And Back (Columbia)                           | TOTAL PLAYS/INCREASE<br>2189/248 | TOTAL STATIONS/ADDS<br>100/1 | CHART<br>21 |
| <b>DAVE MATTHEWS BAND</b><br>Crash Into Me (RCA)                                  | TOTAL PLAYS/INCREASE<br>2157/262 | TOTAL STATIONS/ADDS<br>82/3  | CHART<br>22 |
| <b>PUFF DADDY &amp; FAITH EVANS</b> F/112<br>I'll Be Missing You (Bad Boy/Arista) | TOTAL PLAYS/INCREASE<br>2141/376 | TOTAL STATIONS/ADDS<br>81/1  | CHART<br>23 |
| <b>10,000 MANIACS</b><br>More Than This (Geffen)                                  | TOTAL PLAYS/INCREASE<br>2071/234 | TOTAL STATIONS/ADDS<br>103/5 | CHART<br>25 |

## MOST ADDED®

| ARTIST TITLE LABEL(S)                         | ADDS |
|---|------|
| JEWEL Foolish Games (Atlantic)                | 40   |
| HANSON Where's The Love (Mercury)             | 38   |
| WILD ORCHID Supernatural (RCA)                | 35   |
| LIVE Turn My Head (Radioactive)               | 20   |
| MATCHBOX 20 Push (Lava/Atlantic)              | 20   |
| MONACO What Do You Want From Me (Polydor/A&M) | 17   |
| MR. PRESIDENT Coco Jamboo (Warner Bros.)      | 14   |
| WALLFLOWERS The Difference (Interscope)       | 14   |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                      | TOTAL PLAY INCREASE |
|--|---------------------|
| HANSON Where's The Love (Mercury)                          | +1137               |
| SPICE GIRLS 2 Become 1 (Virgin)                            | +1055               |
| JEWEL Foolish Games (Atlantic)                             | +701                |
| WILL SMITH Men In Black (Columbia)                         | +675                |
| BACKSTREET BOYS Quit Playing Games (With My...) (Jive)     | +661                |
| OMC How Bizarre (Mercury)                                  | +582                |
| WALLFLOWERS The Difference (Interscope)                    | +512                |
| 98 DEGREES Invisible Man (Motown)                          | +431                |
| PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista) | +376                |
| MATCHBOX 20 Push (Lava/Atlantic)                           | +363                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                               | TOTAL PLAY INCREASE |
|---|---------------------|
| JEWEL You Were Meant For Me (Atlantic)              |                     |
| CARDIGANS Lovefool (Mercury)                        |                     |
| NO DOUBT Don't Speak (Trauma/Interscope)            |                     |
| EN VOGUE Don't Let Go (Love) (EastWest/EEG)         |                     |
| DONNA LEWIS I Love You Always Forever (Atlantic)    |                     |
| SPICE GIRLS Wannabe (Virgin)                        |                     |
| SHERYL CROW Everyday Is A Winding Road (A&M)        |                     |
| BABYFACE Every Time I Close My Eyes (Epic)          |                     |
| NO MERCY Where Do You Go (Arista)                   |                     |
| ALANIS MORISSETTE Head Over Feet (Maverick/Reprise) |                     |

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



# TONIC "If You Could Only See"

CHR/Top 40

R&R **38 - 34**

BB Top 40 43-41\*

New This Week:

Q106 WFLY WWSR  
WKSE WPST WWRW  
WSKS WZOK WMRV

TOP 5 CALLOUT in over  
20 markets!! — #1 in over 5!!

On tour with The Verve Pipe all summer long!



Live on  
David Letterman  
August 6th!



HAC

R&R **23 - 21**

BB Modern Adult 10-9\*  
BB Top 40 Adult 23-22\*

New This Week:

KDMX WQAL WSHE  
WMXB WQSM WXIL

A MULTI-FORMAT SMASH!!  
#1 Rock Big Picture for 5 Weeks!!

From the GOLD album,  
Scanning 30,000 a week!!



**NEW & ACTIVE**

**ABRA MOORE** Four Leaf Clover (*Arista Austin/Arista*)  
Total Plays: 528, Total Stations: 43, Adds: 4

**NU FLAVOR** Sweet Sexy Thing (*Reprise*)  
Total Plays: 511, Total Stations: 24, Adds: 1

**JOCK JAM** Jock Jam (*Tommy Boy*)  
Total Plays: 478, Total Stations: 17, Adds: 1

**GOD'S PROPERTY** Stomp (*B-Rite/Interscope*)  
Total Plays: 459, Total Stations: 35, Adds: 3

**LE CLICK** Call Me (*Logic*)  
Total Plays: 422, Total Stations: 20, Adds: 1

**FOOL'S GARDEN** Lemon Tree (*Universal*)  
Total Plays: 363, Total Stations: 23, Adds: 0

**ZIGGY MARLEY & THE MELODY MAKERS** People... (*Elektra/EEG*)  
Total Plays: 349, Total Stations: 35, Adds: 1

**ALISHA'S ATTIC** I Am, I Feel (*Mercury*)  
Total Plays: 329, Total Stations: 26, Adds: 0

**JONNY LANG** Lie To Me (*A&M*)  
Total Plays: 320, Total Stations: 28, Adds: 2

**U2** Last Night On Earth (*Island*)  
Total Plays: 293, Total Stations: 35, Adds: 4

**NIGHT RANGER** Forever All Over Again (*Legacy*)  
Total Plays: 271, Total Stations: 19, Adds: 4

**TRIO** Da Da Da... (*Mercury*)  
Total Plays: 233, Total Stations: 12, Adds: 2

**DUNCAN SHEIK** She Runs Away (*Atlantic*)  
Total Plays: 227, Total Stations: 31, Adds: 11

**K'S CHOICE** Not An Addict (*550 Music*)  
Total Plays: 218, Total Stations: 21, Adds: 0

**DIANA KING** I Say A Little Prayer (*Work*)  
Total Plays: 208, Total Stations: 21, Adds: 7

**LIVE** Turn My Head (*Radioactive*)  
Total Plays: 190, Total Stations: 33, Adds: 20

**BEBIE MAN FICHEVELLE FRANKLYN** Dancehall... (*Island Jamaica/Island*)  
Total Plays: 179, Total Stations: 25, Adds: 2

**DAMAGE** Love II Love (*Critique*)  
Total Plays: 170, Total Stations: 10, Adds: 0

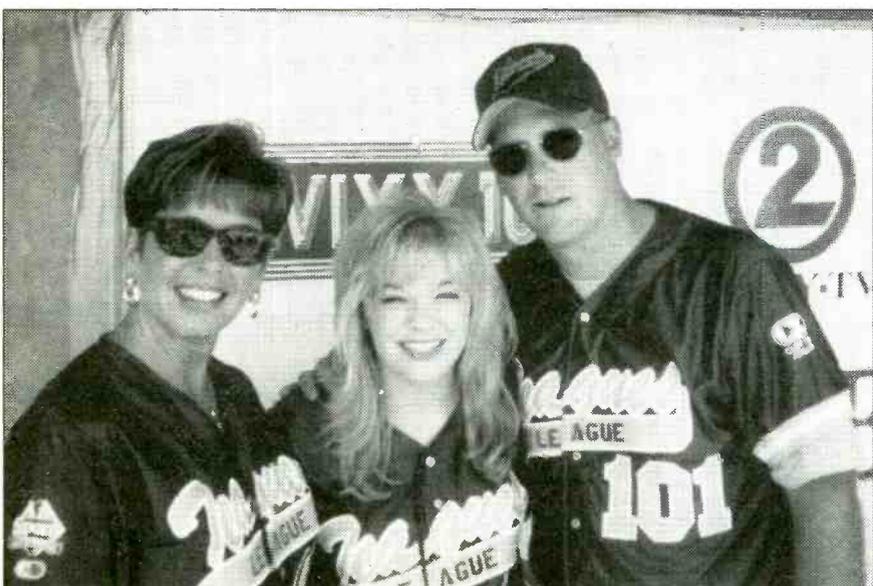
**JOCELYN ENRIQUEZ** A Little Bit... (*Classified/Timber/Tommy Boy*)  
Total Plays: 158, Total Stations: 7, Adds: 0

**CULTURE BEAT** Take Me Away (*Interhit*)  
Total Plays: 156, Total Stations: 7, Adds: 1

**Songs ranked by total plays**



**Z100 ALWAYS ENVOGUE** — WHTZ/New York and *En Vogue's* three divas held an exclusive champagne party at Tower Records for 40 lucky listeners. *En Vogue* and nine of their closest friends captured the spirit on film: (rear, l-r) Z100's Chris "Axi" Nemetz, Elektra Sr. Dir. Pop Promo Don Coddington, Z100's Sharon Dastur and PD Tom Poleman, *En Vogue's* Maxine Jones and Cindy Herron, Z100 MD Paul "Cubby" Bryant, EV's Terry Ellis, and Elektra Sr. VP Greg Thompson and Jeff Bardin; (front, l-r) Elektra VP Bill Pfordresher and Mark Snyder.



**LEANN RIMES UP TO BAT** — While cracking the CHR/Pop chart for the first time in her astounding career, Ms. Rimes swung by the WIXX/Green Bay-sponsored "George Teague Celebrity Softball Challenge" to sing the national anthem. Posing in between the high notes are: (l-r) WIXX morning gal Marti Spittell, Rimes, and WIXX's Murphy in the Morning.

**NEW RELEASES**

**ADDS JULY 22**

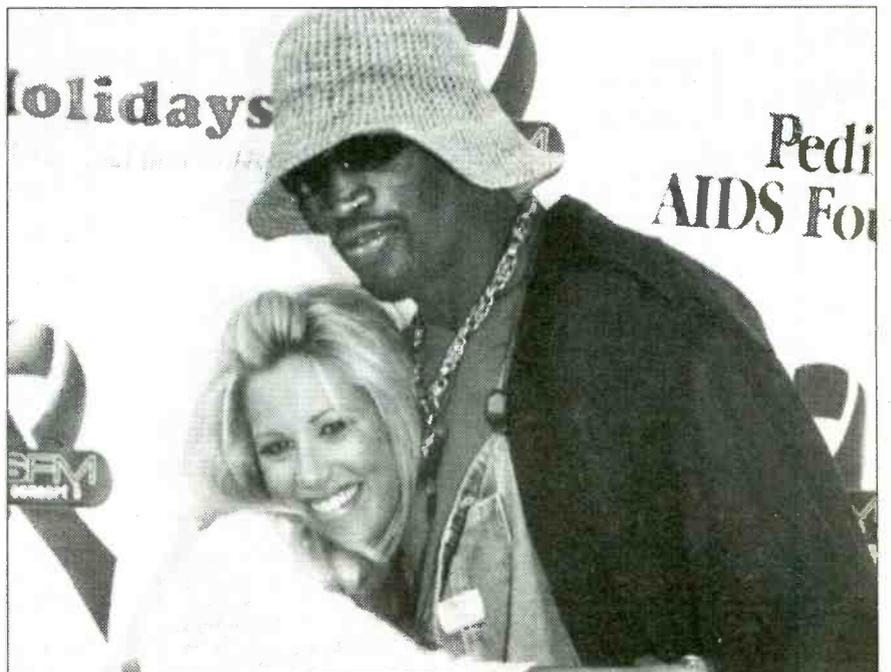
DJ TAZ "That's Right" (*Breakaway/Priority*)

SARAH MCLACHLAN "Building A Mystery" (*Arista*)

NOTORIOUS B.I.G. "Mo Money, Mo Problems" (*Bad Boy/Arista*)



**HE GAVE AND HE GAVE WITHOUT TAKING** — Oooh, Barry! Yes, the king of schmaltz (and 70's icon) Barry Manilow visited the crew at KRBE/Houston recently. With a surprise AC hit and an always-successful concert tour, he's still the man who "writes the songs the whole world sings." Pictured are (l-r) KRBE morning co-host Maria Todd, MD Jay Michaels, PD John Peake, Manilow, APD Scott Sparks, and Arista's June Colbert.



**JUST A (HUGGABLE) FREAK** — Dennis Rodman (r) dressed down for his appearance at the "KIIS Concert #5" recently in L.A. The concert went on in conjunction with a celebrity item auction, with all proceeds going to Pediatric AIDS Foundation. Here, morning madam and Playboy goddess Ellen K gives the Rod-man a squeeze for all his support. Later they exchanged fashion tips.

## Stations and their adds listed alphabetically by market

|  |  |   |  |  |  |   |  |  |
|--|--|---|--|--|--|---|--|--|
| <p><b>WFLY/Albany, NY</b><br/>                     PD: Michael Morgan<br/>                     MD: Ron Williams<br/>                     COOLIO FIAO THEVZ "There"<br/>                     DIANA KING "Say"<br/>                     WILD ORCHID "Super"<br/>                     TONIC "Could"<br/>                     WALLFLOWERS "Difference"</p>   | <p><b>WXKS/Boston, MA</b><br/>                     PD: John Ivey<br/>                     MD: David Corey<br/>                     6 SHAWN COLVIN "Mona"</p>   | <p><b>KDKJ/Eugene, OR</b><br/>                     PD/MD: Barry MacGuire<br/>                     HANSON "Where's"<br/>                     DAVE MATTHEWS BAND "Crash"<br/>                     U2 "Earth"<br/>                     MIGHTY MIGHTY... "Impression"</p>   | <p><b>KRBE/Houston, TX</b><br/>                     PD: John Peake<br/>                     APD: David Sparks<br/>                     MD: Jay Michaels<br/>                     17 ERASURE "Killing"<br/>                     THIRD EYE BLIND "Life"<br/>                     JEWEL "Foolish"<br/>                     PAULA COLE "Walt"<br/>                     WILD ORCHID "Super"</p> | <p><b>KIIS/Los Angeles, CA</b><br/>                     PD: Dan Kieley<br/>                     APD/MD: Tracy Austin<br/>                     21 HANSON "Where's"<br/>                     4 WILD ORCHID "Super"<br/>                     8 MR. PRESIDENT "Jamboo"<br/>                     SNEAKER PIMPS "6"</p>                                | <p><b>WEZB/New Orleans, LA</b><br/>                     PD: Joe Larson<br/>                     APD/MD: Joey G.<br/>                     MATCHBOX 20 "Push"</p>  | <p><b>WHTS/Quad Cities, IA-IL</b><br/>                     OM: Tony Witekus<br/>                     MD: Brian Scott<br/>                     5 WILL SMITH "Men"<br/>                     WALLFLOWERS "Difference"<br/>                     10,000 MANIACS "More"<br/>                     JAMIROQUAI "Insanity"<br/>                     JEWEL "Foolish"</p> | <p><b>KHTO/Springfield, MO</b><br/>                     OM: Dave Alexander<br/>                     PD: Ray Michaels<br/>                     WILD ORCHID "Super"</p>  | <p><b>KWTX/Waco, TX</b><br/>                     PD: Flash Phillips<br/>                     MD: Jeff Miles<br/>                     11 PAUL MCCARTNEY "World"<br/>                     9 HANSON "Where's"<br/>                     7 98 DEGREES "Invisible"<br/>                     ABRA MOORE "Clover"</p>  |
| <p><b>WAEB/Allentown, PA</b><br/>                     PD: Brian Check<br/>                     MD: Chuck McGee<br/>                     HANSON "Where's"<br/>                     LEANN RIMES "How"<br/>                     MICHAEL BOLTON "Distance"</p>   | <p><b>WKSE/Bufalo, NY</b><br/>                     PD: Sue D'Neil<br/>                     APD/MD: Dave Universal<br/>                     CULTURE BEAT "Take"<br/>                     TONIC "Could"</p>  | <p><b>WSTO/Evansville, IN</b><br/>                     PD: Barry Witherspoon<br/>                     MD: Tim Michaelson<br/>                     DUNCAN SHEIK "Runs"<br/>                     BLESSID UNION OF... "Wanna"</p>  | <p><b>WZYP/Huntsville, AL</b><br/>                     PD: Marc Summers<br/>                     MD: Chris Callaway<br/>                     7 JEWEL "Foolish"<br/>                     WILL SMITH "Men"<br/>                     10,000 MANIACS "More"</p>  | <p><b>WDJX/Louisville, KY</b><br/>                     PD: C.C. Matthews<br/>                     APD/MD: Karen Rife<br/>                     PAULA COLE "Walt"<br/>                     NIGHT RANGER "Forever"<br/>                     WALLFLOWERS "Difference"<br/>                     U2 "Earth"<br/>                     MONACO "Want"</p> | <p><b>WNVZ/Norfolk, VA</b><br/>                     PD: Don London<br/>                     MD: Jay West<br/>                     8 WILD ORCHID "Super"<br/>                     7 HANSON "Where's"<br/>                     LAURNEA "Let"<br/>                     JON B "Say"</p>  | <p><b>WDCG/Raleigh, NC</b><br/>                     OM: Brian Burns<br/>                     PD: Kip Taylor<br/>                     13 REEL BIG FISH "Set"<br/>                     5 SUBLIME "Wrong"</p>  | <p><b>WNTQ/Syracuse, NY</b><br/>                     PD: Tom Mitchell<br/>                     MD: Jimmy Olson<br/>                     16 WILL SMITH "Men"<br/>                     JEWEL "Foolish"<br/>                     DIANA KING "Say"<br/>                     MIGHTY MIGHTY... "Impression"</p>                      | <p><b>WWZZ/Washington, DC</b><br/>                     PD: Dale D'Brian<br/>                     APD/MD: Ron Ross<br/>                     29 DREAM WORLD "Movin'"<br/>                     10 GINUWINE "Doves"<br/>                     6 AQUA "Barbie"<br/>                     DIANA KING "Say"<br/>                     THIRD EYE BLIND "Life"</p> |
| <p><b>WQZ/Amariilo, TX</b><br/>                     PD: Eric Stevens<br/>                     LIVE "Turn"<br/>                     SUBLIME "Wrong"<br/>                     HANSON "Where's"<br/>                     MONACO "Want"<br/>                     WILD ORCHID "Super"<br/>                     AMBERSUNSHOWER "Running"<br/>                     MICHAEL BOLTON "Distance"<br/>                     SPICE GIRLS "Become"<br/>                     CAGNET "Deeper"</p> | <p><b>WRQK/Canton, OH</b><br/>                     Interim PD/MD: Todd Downard<br/>                     LIVE "Turn"</p>  | <p><b>KNCK/Fayetteville, AR</b><br/>                     PD: Bo Shannon<br/>                     MD: Mike Chase<br/>                     WILD ORCHID "Super"<br/>                     JOOSE "Nice"<br/>                     MONACO "Want"</p>   | <p><b>WZPL/Indianapolis, IN</b><br/>                     PD: Jay Shannon<br/>                     MD: Dave Decker<br/>                     WALLFLOWERS "Difference"<br/>                     BACKSTREET BOYS "Playing"<br/>                     HANSON "Where's"</p>   | <p><b>KZII/Lubbock, TX</b><br/>                     PD: Jay Shannon<br/>                     MD: Chris Kelly<br/>                     5 MISSY ELLIOTT "Rain"<br/>                     WILD ORCHID "Super"</p>  | <p><b>WKHQ/NW Michigan</b><br/>                     PD/MD: Ron Pritchard<br/>                     12 HANSON "Where's"<br/>                     8 98 DEGREES "Invisible"<br/>                     6 JEWEL "Foolish"</p>   | <p><b>WRFY/Reading, PA</b><br/>                     PD: Al Burke<br/>                     MD: Mike Browne<br/>                     10 MOTLEY CRUE "Afraid"<br/>                     JEWEL "Foolish"</p>   | <p><b>WWHT/Syracuse, NY</b><br/>                     PD: Ed Lacombe<br/>                     30 TONI BRAXTON "Want"<br/>                     4 HANSON "Where's"</p>  | <p><b>WFLC/Wausau, WI</b><br/>                     PD: Rod Phillips<br/>                     19 HANSON "Where's"<br/>                     12 WILL SMITH "Men"<br/>                     9 MATCHBOX 20 "Push"<br/>                     WILD ORCHID "Super"</p>   |
| <p><b>WGOT/Anchorage, AK</b><br/>                     OM: Mark Murphy<br/>                     PD: Paul Walker<br/>                     APD: Bill Stewart<br/>                     14 HANSON "Where's"<br/>                     12 MATCHBOX 20 "Push"<br/>                     12 DJ COMPANY "Rhythm"</p>  | <p><b>WSSX/Charleston, SC</b><br/>                     PD: Calvin Hicks<br/>                     MD: Christine Cross<br/>                     TEXAS "Say"</p>  | <p><b>WVSR/Charleston, WV</b><br/>                     PD: Bill Shahan<br/>                     MD: Mike Gibson<br/>                     7 TONIC "Could"<br/>                     6 MIGHTY MIGHTY... "Impression"<br/>                     2 JEWEL "Foolish"</p>  | <p><b>WYOY/Jackson, MS</b><br/>                     GM/MD: Dick D'Neil<br/>                     MD: Kevin Vaughn<br/>                     LEANN RIMES "How"<br/>                     LIVE "Turn"<br/>                     PAULA COLE "Walt"</p>  | <p><b>WMGB/Macon, GA</b><br/>                     PD/MD: James Gregory<br/>                     35 HANSON "Where's"<br/>                     35 MR. PRESIDENT "Jamboo"<br/>                     12 EN VOIGUE "Whatever"</p>  | <p><b>KJYO/Oklahoma City, OK</b><br/>                     MD: Jimmy Barreda<br/>                     22 JEWEL "Foolish"<br/>                     16 HANSON "Where's"<br/>                     6 WILL SMITH "Men"<br/>                     PAULA COLE "Walt"<br/>                     ABRA MOORE "Clover"<br/>                     WILD ORCHID "Super"<br/>                     SQUIRREL NUT ZIPPERS "Hell"</p> | <p><b>WRVQ/Richmond, VA</b><br/>                     PD: Lisa McCoy<br/>                     APD/MD: Billy Sarr<br/>                     7 HANSON "Where's"<br/>                     WILL SMITH "Men"<br/>                     SHERYL CROW "Change"</p>   | <p><b>WFLZ/Tampa, FL</b><br/>                     OM: B.J. Harris<br/>                     PD: Jeff Kapogi<br/>                     MD: Domine<br/>                     18 MONACO "Want"<br/>                     18 ANGELINA "Tide"<br/>                     JEWEL "Foolish"<br/>                     WILD ORCHID "Super"</p> | <p><b>KKRD/Wichita, KS</b><br/>                     PD: Jack Oliver<br/>                     MD: Craig Hubbard<br/>                     WILD ORCHID "Super"<br/>                     DUNCAN SHEIK "Runs"<br/>                     LIVE "Turn"</p>  |
| <p><b>WSTR/Atlanta, GA</b><br/>                     PD: Dan Bowen<br/>                     MD: J.R. Ammons<br/>                     LEANN RIMES "How"<br/>                     SARAH McLACHLAN "Mystery"</p>   | <p><b>WVWX/Charlotte, NC</b><br/>                     PD: Brian Bridgman<br/>                     MD: Maricle Crescente<br/>                     DJ COMPANY "Rhythm"</p>   | <p><b>WJMX/Florence, SC</b><br/>                     OM: Keith Mitchell<br/>                     MD: Jack Kahan<br/>                     HANSON "Where's"<br/>                     LIVE "Turn"<br/>                     SUBLIME "Wrong"<br/>                     MOTLEY CRUE "Afraid"<br/>                     MICHAEL JACKSON "Moscow"</p> | <p><b>WVAF/Jacksonville, FL</b><br/>                     OM/MD: Cat Thomas<br/>                     APD/MD: Tony Mann<br/>                     35 BLESSID UNION OF... "Wanna"<br/>                     JEWEL "Foolish"</p>   | <p><b>WZEE/Madison, WI</b><br/>                     Music Coord.: Tom Dean<br/>                     19 HANSON "Where's"<br/>                     15 JEWEL "Foolish"<br/>                     9 MATCHBOX 20 "Push"</p>  | <p><b>WXLK/Roanoke, VA</b><br/>                     DM/MD: Ross Brown<br/>                     MD: Lisa Jo Elliott<br/>                     LISA STANSFIELD "Never"<br/>                     DUNCAN SHEIK "Runs"<br/>                     LIVE "Turn"</p>  | <p><b>WPXY/Rochester, NY</b><br/>                     OM: Clarke Ingram<br/>                     APD/MD: J.J. Rice<br/>                     JEWEL "Foolish"<br/>                     SQUIRREL NUT ZIPPERS "Hell"</p>  | <p><b>WMGI/Terre Haute, IN</b><br/>                     Interim PD/MD: David Day<br/>                     40 WILL SMITH "Men"<br/>                     20 JEWEL "Foolish"<br/>                     MATCHBOX 20 "Push"</p>  | <p><b>WBHT/Wilkes-Barre, PA</b><br/>                     PD: Kiki Kelly<br/>                     APD/MD: Danny Ocasio<br/>                     LIVE "Turn"<br/>                     DJ COMPANY "Rhythm"<br/>                     NIGHT RANGER "Forever"</p>  |
| <p><b>WVAV/Atlantic City, NJ</b><br/>                     PD: Tommy Frank<br/>                     APD/MD: Paul Kelly<br/>                     45 OMC "Bizarre"<br/>                     HANSON "Where's"</p>  | <p><b>WZST/Chattanooga, TN</b><br/>                     PD: Robin Daniels<br/>                     APD/MD: Mike Gibson<br/>                     11 LIVE "Turn"<br/>                     1 MONACO "Want"<br/>                     1 WILD ORCHID "Super"<br/>                     98 DEGREES "Invisible"</p> | <p><b>WVWX/Charlotte, NC</b><br/>                     PD: Brian Bridgman<br/>                     MD: Maricle Crescente<br/>                     DJ COMPANY "Rhythm"</p>  | <p><b>WVAF/Jacksonville, FL</b><br/>                     OM/MD: Cat Thomas<br/>                     APD/MD: Tony Mann<br/>                     35 BLESSID UNION OF... "Wanna"<br/>                     JEWEL "Foolish"</p>   | <p><b>WZEE/Madison, WI</b><br/>                     Music Coord.: Tom Dean<br/>                     19 HANSON "Where's"<br/>                     15 JEWEL "Foolish"<br/>                     9 MATCHBOX 20 "Push"</p>  | <p><b>WXLK/Roanoke, VA</b><br/>                     DM/MD: Ross Brown<br/>                     MD: Lisa Jo Elliott<br/>                     LISA STANSFIELD "Never"<br/>                     DUNCAN SHEIK "Runs"<br/>                     LIVE "Turn"</p>  | <p><b>WPXY/Rochester, NY</b><br/>                     OM: Clarke Ingram<br/>                     APD/MD: J.J. Rice<br/>                     JEWEL "Foolish"<br/>                     SQUIRREL NUT ZIPPERS "Hell"</p>  | <p><b>WMGI/Terre Haute, IN</b><br/>                     Interim PD/MD: David Day<br/>                     40 WILL SMITH "Men"<br/>                     20 JEWEL "Foolish"<br/>                     MATCHBOX 20 "Push"</p>  | <p><b>WBHT/Wilkes-Barre, PA</b><br/>                     PD: Kiki Kelly<br/>                     APD/MD: Danny Ocasio<br/>                     LIVE "Turn"<br/>                     DJ COMPANY "Rhythm"<br/>                     NIGHT RANGER "Forever"</p>  |
| <p><b>WVAV/Atlantic City, NJ</b><br/>                     PD: Tommy Frank<br/>                     APD/MD: Paul Kelly<br/>                     45 OMC "Bizarre"<br/>                     HANSON "Where's"</p>  | <p><b>WZST/Chattanooga, TN</b><br/>                     PD: Robin Daniels<br/>                     APD/MD: Mike Gibson<br/>                     11 LIVE "Turn"<br/>                     1 MONACO "Want"<br/>                     1 WILD ORCHID "Super"<br/>                     98 DEGREES "Invisible"</p> | <p><b>WVWX/Charlotte, NC</b><br/>                     PD: Brian Bridgman<br/>                     MD: Maricle Crescente<br/>                     DJ COMPANY "Rhythm"</p>  | <p><b>WVAF/Jacksonville, FL</b><br/>                     OM/MD: Cat Thomas<br/>                     APD/MD: Tony Mann<br/>                     35 BLESSID UNION OF... "Wanna"<br/>                     JEWEL "Foolish"</p>   | <p><b>WZEE/Madison, WI</b><br/>                     Music Coord.: Tom Dean<br/>                     19 HANSON "Where's"<br/>                     15 JEWEL "Foolish"<br/>                     9 MATCHBOX 20 "Push"</p>  | <p><b>WXLK/Roanoke, VA</b><br/>                     DM/MD: Ross Brown<br/>                     MD: Lisa Jo Elliott<br/>                     LISA STANSFIELD "Never"<br/>                     DUNCAN SHEIK "Runs"<br/>                     LIVE "Turn"</p>  | <p><b>WPXY/Rochester, NY</b><br/>                     OM: Clarke Ingram<br/>                     APD/MD: J.J. Rice<br/>                     JEWEL "Foolish"<br/>                     SQUIRREL NUT ZIPPERS "Hell"</p>  | <p><b>WMGI/Terre Haute, IN</b><br/>                     Interim PD/MD: David Day<br/>                     40 WILL SMITH "Men"<br/>                     20 JEWEL "Foolish"<br/>                     MATCHBOX 20 "Push"</p>  | <p><b>WBHT/Wilkes-Barre, PA</b><br/>                     PD: Kiki Kelly<br/>                     APD/MD: Danny Ocasio<br/>                     LIVE "Turn"<br/>                     DJ COMPANY "Rhythm"<br/>                     NIGHT RANGER "Forever"</p>  |
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# CHR/POP PLAYLISTS

July 18, 1997 R&R • 93

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

| MARKET #1   |                                      |
|---|--------------------------------------|
| WHTZ/New York<br>(212) 239-2300<br>Poleman/Bryant |                                      |
| PLAYS   | ARTIST/TITLE                         |
| 3W 2W 1W  |                                      |
| 41 57 59  | 65 PUFF DADDY./I'll Be Missing You   |
| 63 64 59  | 65 MEREDITH BROOKS/Bitch             |
| 57 62 64  | 64 BACKSTREET BOYS/Quit Playing...   |
| 61 63 58  | 62 OMC/How Bizarre                   |
| 39 39 36  | 58 THIRD EYE BLIND/Semi-Charmed Life |
| 36 39 38  | 41 AZ YET/Hard To Say I'm...         |
| 17 31 38  | 40 WILL SMITH/Men In Black           |
| 60 59 58  | 40 SHAWN COLVIN/Sunny Came Home      |
| 29 36 34  | 38 VERVE PIPE/The Freshmen           |
| 40 36 34  | 37 MARK MORRISON/Return Of The Mack  |
| 37 37 36  | 36 ROBYN/Do You Know (What...)       |
| 41 38 40  | 34 WHITE TOWN/Your Woman             |
| 63 32 27  | 31 HANSON/Mmm Bop                    |
| 17 16 14  | 30 SISTER HAZEL/All For You          |
| 15 18 24  | 29 HANSON/Where's The Love           |
| 34 31 26  | 29 WALLFLOWERS/One Headlight         |
| 17 17 16  | 28 DJ COMPANY/Rhythm Of Love         |
| 36 32 24  | 27 DUNCAN SHEIK/Barely Breathing     |
| 13 24 24  | 26 LE CLIC/Kick Me                   |
| 26 26 19  | 25 BABYFACE/How Come, How Long       |
| 15 29 25  | 25 SPICE GIRLS/2 Become 1            |
| - - - 14  | 24 DAVE MATTHEWS BAND/Crash Into Me  |
| 28 23 13  | 23 JEWEL/You Were Meant...           |
| 23 23 22  | 22 BABYFACE/Every Time I...          |
| 15 14 13  | 21 R. KELLY/Gotham City              |
| - 18 20   | 21 10,000 MANIACS/More Than This     |
| - - - 19  | MR. PRESIDENT/Coco Jambo             |
| 18 17 16  | 19 JAMIROQUAI/Virtual Insanity       |
| 15 15 11  | 18 EN VOEGUE/Whatever                |
| - 13 15   | 98 DEGREES/Invisible Man             |
| 25 26 22  | 18 PAULA COLE/Where Have All...      |
| 29 19 12  | 16 SAVAGE GARDEN/Want You            |
| 15 - - -  | 16 NO DOUBT/Just A Girl              |
| - 15 13   | 16 NO DOUBT/Spiderwebs               |
| 17 14 11  | 15 SPICE GIRLS/Say You'll Be There   |
| - 14 13   | 15 CRUSH/Jellyhead                   |
| - 13 10   | 15 REAL MCCOY/One More Time          |
| - - - 15  | JOCK JAM/Jock Jam                    |
| - - - 14  | JEWEL/Foolish Games                  |
| 15 12 - -   | 14 LA BOUCHE/Be My Lover             |

| MARKET #2  |                                      |
|--|--------------------------------------|
| KISFM<br>102.7<br>KIS/Los Angeles<br>(818) 845-1027<br>Kieley/Austin |                                      |
| PLAYS  | ARTIST/TITLE                         |
| 3W 2W 1W   |                                      |
| 20 32 32   | 81 WILL SMITH/Men In Black           |
| 80 80 80   | 81 AZ YET/Hard To Say I'm...         |
| 41 81 81   | 80 SHAWN COLVIN/Sunny Came Home      |
| 18 28 28   | 80 PUFF DADDY./I'll Be Missing You   |
| 37 51 51   | 79 ROBYN/Do You Know (What...)       |
| 80 79 79   | 57 MARK MORRISON/Return Of The Mack  |
| 81 79 79   | 55 BABYFACE/Every Time I...          |
| 82 76 76   | 45 HANSON/Mmm Bop                    |
| 39 40 40   | 42 OMC/How Bizarre                   |
| 81 61 61   | 42 MONICA/For You I Will             |
| 37 39 39   | 41 EN VOEGUE/Whatever                |
| 32 38 38   | 40 BACKSTREET BOYS/Quit Playing...   |
| 8 14 14  | 38 BABYFACE/How Come, How Long       |
| 28 30 30   | 32 3RD PARTY/Can U Feel It           |
| 22 30 30   | 29 JOCK JAM/Jock Jam                 |
| 36 37 37   | 29 MEREDITH BROOKS/Bitch             |
| 28 25 25   | 28 R. KELLY/Gotham City              |
| 10 20 20   | 28 THIRD EYE BLIND/Semi-Charmed Life |
| - 20 20  | 28 SPICE GIRLS/2 Become 1            |
| 10 13 13   | 23 NU FLAVOR/Sweet Sexy Thing        |
| 18 18 18   | 98 DEGREES/Invisible Man             |
| 7 25 25  | 22 DJ COMPANY/Rhythm Of Love         |
| - - - 21   | HANSON/Where's The Love              |
| - 7 20   | JAMIROQUAI/Virtual Insanity          |
| - - - 20   | EN VOEGUE/Don't Let Go (Love)        |
| - 5 14   | 14 GOD'S PROPERTY/Stomp              |
| 22 19 19   | 13 WALLFLOWERS/One Headlight         |
| - 2 10   | VERVE PIPE/The Freshmen              |
| 37 38 38   | 10 TRIO/Do Da Da...                  |
| - - - 8  | WILD ORCHID/Supernatural             |
| 11 6 6   | 6 LE CLIC/Kick Me                    |
| - - - 6  | MR. PRESIDENT/Coco Jambo             |
| - - - 6  | SNEAKER PIMPS/Underground            |

| MARKET #3  |   |
|--|---|
| Q102<br>WIOQ/Philadelphia<br>(610) 667-8100<br>Kalina/Towers |   |
| PLAYS  | ARTIST/TITLE                            |
| 3W 2W 1W   |   |
| 51 61 71   | 71 BACKSTREET BOYS/Quit Playing...      |
| 32 32 71   | 68 ROBYN/Do You Know (What...)          |
| 25 25 45   | 68 PUFF DADDY./I'll Be Missing You      |
| 31 31 68   | 66 CULTURE BEAT/Take Me Away            |
| 80 60 69   | 65 AZ YET/Hard To Say I'm...            |
| 42 42 49   | 42 BABYFACE/Every Time I...             |
| 33 33 40   | 41 LIL' SUZY/Can't Get You Out...       |
| 20 20 32   | 40 FREAK NASTY/Da Dip                   |
| 30 30 42   | 39 ROCKELL/In A Dream                   |
| 60 60 37   | 38 HANSON/Mmm Bop                       |
| 49 49 66   | 37 REAL MCCOY/One More Time             |
| 31 31 27   | 37 3RD PARTY/Can U Feel It              |
| 47 47 45   | 37 MONICA/For You I Will                |
| 37 37 45   | 35 JOCELYN ENRIQUEZ/A Little Bit Of...  |
| 30 30 33   | 35 NOTORIOUS B.I.G./Mo Money, Mo...     |
| 33 33 31   | 34 GINA G/Gimme Some Love               |
| 51 31 46   | 34 EN VOEGUE/Whatever                   |
| 55 55 27   | 34 ROCKELL/In A Dream                   |
| 35 35 33   | 32 ACID FACTOR/Fantasy                  |
| 31 31 30   | 32 LE CLIC/Kick Me                      |
| 32 32 42   | 31 R. KELLY/Gotham City                 |
| 13 13 22   | 30 WILL SMITH/Men In Black              |
| - - - 17   | 29 SPICE GIRLS/2 Become 1               |
| - - - 29   | DAMAGE/Love U Love                      |
| - - - 26   | DIANA KING/Say A Little...              |
| 15 15 23   | 23 DJ COMPANY/Rhythm Of Love            |
| 25 20 22   | 20 NO MERCY/Where Do You Go             |
| 26 26 22   | 21 CARDIGANS/Lovefool                   |
| 32 34 21   | 21 SPICE GIRLS/Say You'll Be There      |
| 30 30 30   | 20 DENINE W/COLLAGEN/Love Of A Lifetime |
| 15 15 19   | 16 AMBER/This Is Your Night             |
| 31 31 30   | 16 SUMMER JUNKIES/I'm Gonna Love...     |
| 11 11 17   | 13 JOCELYN ENRIQUEZ/Do You Miss Me      |
| 18 18 15   | 12 EN VOEGUE/Don't Let Go (Love)        |
| 20 20 19   | 10 SPICE GIRLS/Wannabe                  |
| - - - 9  | WATERS & RODDMAN/Just A Freak           |
| 9 9 6  | 8 NO MERCY/When I Die                   |
| 16 16 5  | 7 KEITH SWEAT/Nobody                    |
| - - - 7  | MR. PRESIDENT/Coco Jambo                |
| - - - 7  | WILD ORCHID/Supernatural                |

| MARKET #4   |                                     |
|---|-------------------------------------|
| 106.1 KISSFM<br>KHKS/Dallas<br>(214) 891-3400<br>Lambert/Reynolds |                                     |
| PLAYS   | ARTIST/TITLE                        |
| 3W 2W 1W  |                                     |
| 80 77 73  | 81 MARK MORRISON/Return Of The Mack |
| 85 77 78  | 79 ROBYN/Do You Know (What...)      |
| 53 54 78  | 74 OMC/How Bizarre                  |
| 73 83 79  | 69 HANSON/Mmm Bop                   |
| 64 71 64  | 68 JEWEL/You Were Meant...          |
| 54 57 54  | 54 LE CLIC/Tonight Is The Night     |
| 48 44 51  | 50 BABYFACE/Every Time I...         |
| 24 29 30  | 49 WILL SMITH/Men In Black          |
| 45 52 50  | 49 BACKSTREET BOYS/Quit Playing...  |
| 44 46 48  | 49 KEITH SWEAT/Twisted              |
| 60 38 44  | 48 AZ YET/Hard To Say I'm...        |
| 43 42 46  | 46 MONICA/For You I Will            |
| 44 51 47  | 42 CARDIGANS/Lovefool               |
| 41 40 44  | 42 EN VOEGUE/Don't Let Go (Love)    |
| 36 42 39  | 41 MR. PRESIDENT/Coco Jambo         |
| 37 38 36  | 38 SPICE GIRLS/2 Become 1           |
| 29 39 33  | 38 JOCK JAM/Jock Jam                |
| 33 32 29  | 38 BLACKOUT ALLSTARS/I Like It      |
| 26 27 27  | 27 SPICE GIRLS/Wannabe              |
| 23 21 26  | 24 BLACKSTREET/No Diggity           |
| - - - 24  | ALLURE/All Cried Out                |
| 22 23 21  | 21 REAL MCCOY/Another Night         |
| - - - 21  | TRIO/Do Da Da...                    |
| 17 19 21  | 19 AMBER/This Is Your Night         |
| 22 22 19  | 19 PLANET SOUL/Set U Free           |
| 16 20 18  | 19 2 UNLIMITED/Get Ready For This   |
| 23 25 22  | 18 FREAK NASTY/Da Dip               |
| 19 19 20  | 17 NU FLAVOR/Sweet Sexy Thing       |
| 20 19 16  | 17 DONNA LEWIS/I Love You Always... |
| 18 18 18  | 16 LA BOUCHE/Be My Lover            |
| 14 17 13  | 15 DES'REE/You Gotta Be             |
| - - - 18  | TLC/Waterfalls                      |
| - - - 11  | DIANA KING/Say A Little...          |
| 35 38 11  | 11 EN VOEGUE/Whatever               |
| 39 22 30  | 10 GINA G/Gimme Some Love           |
| - 6 8   | 98 DEGREES/Invisible Man            |
| - - - 7   | SHAWN COLVIN/Sunny Came Home        |
| 6 6 7   | 7 R. KELLY/Gotham City              |

| MARKET #5   |                                     |
|---|-------------------------------------|
| WWZZ/Washington<br>(301) 899-1041<br>O'Brian/Ross |                                     |
| PLAYS   | ARTIST/TITLE                        |
| 3W 2W 1W  |                                     |
| 67 68 68  | 67 MARK MORRISON/Return Of The Mack |
| 37 44 47  | 67 WHITE TOWN/Your Woman            |
| 21 53 63  | 66 FREAK NASTY/Da Dip               |
| 32 43 66  | 66 OMC/How Bizarre                  |
| 66 66 66  | 66 AZ YET/Hard To Say I'm...        |
| 17 25 25  | 60 PUFF DADDY./I'll Be Missing You  |
| 53 53 53  | 50 SAVAGE GARDEN/Want You           |
| 20 15 15  | 50 BACKSTREET BOYS/Quit Playing...  |
| 52 51 51  | 49 SPICE GIRLS/Say You'll Be There  |
| 66 68 68  | 47 WALLFLOWERS/One Headlight        |
| 48 64 64  | 47 DJ COMPANY/Rhythm Of Love        |
| 45 44 44  | 47 3RD PARTY/Can U Feel It          |
| 16 32 44  | 44 ROBYN/Do You Know (What...)      |
| 67 67 67  | 43 LE CLIC/Kick Me                  |
| 47 44 44  | 42 GINA G/Gimme Some Love           |
| 64 68 60  | 42 LUSCIOUS JACKSON/Naked Eye       |
| 15 26 26  | 42 CULTURE BEAT/Take Me Away        |
| 31 27 27  | 36 LIVIN' JOY/Don't Stop Movin'     |
| 34 28 28  | 31 REAL MCCOY/One More Time         |
| - - - 29  | DREAM WORLD/Movin' On               |
| - - - 29  | 98 DEGREES/Invisible Man            |
| - 5 28  | HANSON/Where's The Love             |
| 48 49 49  | 24 EN VOEGUE/Whatever               |
| 31 29 29  | 22 ME & MY/Dub-I-Dub                |
| 20 25 22  | 22 WILL SMITH/Men In Black          |
| 66 32 32  | 22 JEWEL/You Were Meant...          |
| - 5 5   | 22 SPICE GIRLS/2 Become 1           |
| 68 51 51  | 16 HANSON/Mmm Bop                   |
| 5 14 16   | 16 MR. PRESIDENT/Coco Jambo         |
| 18 15 15  | 15 LA BOUCHE/Sweet Dreams           |
| 20 14 14  | 15 SUMMER JUNKIES/I'm Gonna Love... |
| 15 14 14  | 15 AMBER/This Is Your Night         |
| 14 17 17  | 15 CARDIGANS/Lovefool               |
| 15 14 14  | 15 NO MERCY/Where Do You Go         |
| 14 15 15  | 15 REAL MCCOY/Another Night         |
| 14 - - -  | 15 GINA G/Gimme Some Love           |
| 14 17 17  | 15 SPICE GIRLS/Wannabe              |
| - 13 13   | 10 LE CLIC/Tonight Is The Night     |
| - - - 10  | GINUWINE/When Doves Cry             |
| - - - 6   | AQUA/Barbie Girl                    |

| MARKET #6   |                                       |
|---|---------------------------------------|
| 104 KRBE<br>KRBE/Houston<br>(713) 266-1000<br>Peaker/Michaels |                                       |
| PLAYS   | ARTIST/TITLE                          |
| 3W 2W 1W  |                                       |
| 58 55 64  | 60 JOCELYN ENRIQUEZ/Do You Miss Me    |
| 37 51 57  | 58 DUNCAN SHEIK/Barely Breathing      |
| 59 54 56  | 57 HANSON/Mmm Bop                     |
| 26 40 62  | 52 WILL SMITH/Men In Black            |
| 42 43 56  | 51 AZ YET/Hard To Say I'm...          |
| 26 50 37  | 38 OMC/How Bizarre                    |
| 38 40 45  | 34 MARK MORRISON/Return Of The Mack   |
| 31 32 38  | 32 WHITE TOWN/Your Woman              |
| 19 32 39  | 30 ROBYN/Do You Know (What...)        |
| 55 51 33  | 30 SPICE GIRLS/Say You'll Be There    |
| 52 35 32  | 29 SAVAGE GARDEN/Want You             |
| 16 19 23  | 29 LEANN RIMES/How Do I Live          |
| 33 - - -  | 29 GINA G/Ooh Aah...Just...           |
| 57 41 34  | 29 CARDIGANS/Lovefool                 |
| 31 23 25  | 28 MEREDITH BROOKS/Bitch              |
| 15 17 28  | 27 VERVE PIPE/The Freshmen            |
| 22 15 23  | 27 DJ COMPANY/Rhythm Of Love          |
| 21 23 22  | 27 MR. PRESIDENT/Coco Jambo           |
| 17 29 31  | 24 SHAWN COLVIN/Sunny Came Home       |
| 24 24 22  | 21 EVERYTHING BUT...Missing           |
| - - - 19  | 19 LE CLIC/Kick Me                    |
| 13 17 22  | 19 PUFF DADDY./I'll Be Missing You    |
| 21 23 21  | 19 NO MERCY/When I Die                |
| - - - 19  | BACKSTREET BOYS/Quit Playing...       |
| 22 21 24  | 19 AMBER/This Is Your Night           |
| 25 23 23  | 19 TONY RICH PROJECT/Nobody Knows     |
| 20 21 22  | 18 LA BOUCHE/Be My Lover              |
| - - - 17  | ERASURE/Don't Say Your                |
| 11 15 17  | 18 BLACKSTREET/No Diggity             |
| 24 24 23  | 17 NO DOUBT/Don't Speak               |
| 32 25 16  | 17 JEWEL/You Were Meant...            |
| 18 21 18  | 16 EN VOEGUE/Don't Let Go (Love)      |
| 28 24 19  | 15 FAITHLESS/Insomnia                 |
| 13 12 19  | 14 SARAH MCLACHLAN/Building A Mystery |
| 15 15 - -   | 14 DONNA LEWIS/I Love You Always...   |
| 14 18 7   | 13 PAULA COLE/Where Have All...       |
| 8 15 12   | 13 10,000 MANIACS/More Than This      |
| 13 15 15  | 13 REAL MCCOY/Another Night           |

| MARKET #7   |   |
|---|---|
| Kiss 108fm<br>WXKS/Boston<br>(617) 396-1430<br>Ivey/Corey |   |
| PLAYS   | ARTIST/TITLE                            |
| 3W 2W 1W  |   |
| 59 60 57  | 60 DAVE MATTHEWS BAND/Crash Into Me     |
| 58 59 56  | 60 THIRD EYE BLIND/Semi-Charmed Life    |
| 50 59 62  | 59 VERVE PIPE/The Freshmen              |
| 43 53 57  | 57 JEWEL/You Were Meant...              |
| 58 62 62  | 54 MEREDITH BROOKS/Bitch                |
| 40 42 40  | 53 OMC/How Bizarre                      |
| 60 48 54  | 43 WHITE TOWN/Your Woman                |
| 58 59 47  | 42 WALLFLOWERS/One Headlight            |
| 40 34 43  | 38 SISTER HAZEL/All For You             |
| 18 16 26  | 38 BLESSID UNION OF.../I Wanna Be There |
| 42 39 37  | 37 SHAWN COLVIN/Sunny Came Home         |
| 42 36 39  | 37 TORI AMOS/Silent All These...        |
| - - - 26  | 33 DUNCAN SHEIK/Barely Breathing        |
| 42 46 40  | 32 HANSON/Mmm Bop                       |
| - - - 27  | PAULA COLE/Where Have All...            |
| 6 16 23   | 26 MATCHBOX 20/Push                     |
| 25 22 24  | 22 AEROSMITH/Hole In My Soul            |
| 20 18 12  | 22 HANSON/Where's The Love              |
| 20 20 17  | 21 COUNTING CROWS/Daylight Fading       |
| 6 5 8   | 16 MIGHTY MIGHTY.../The Impression...   |
| 13 14 21  | 16 WALLFLOWERS/The Difference           |
| 13 13 14  | 15 SARAH MCLACHLAN/Building A Mystery   |
| 15 17 14  | 14 JAMIROQUAI/Virtual Insanity          |
| 10 23 37  | 14 INDIGO GIRLS/Shame On You            |
| - - - 14  | JEWEL/Foolish Games                     |
| 14 15 13  | 14 10,000 MANIACS/More Than This        |
| 11 15 16  | 14 LEANN RIMES/How Do I Live            |
| - - - 14  | TOAD THE WET.../Crazy Love              |
| 14 14 12  | 13 ALISHA'S ATTIC/Am, I Feel            |
| 15 14 13  | 13 KIM RICHEVA/I Know                   |
| 13 11 18  | 11 LE CLIC/Kick Me                      |
| - - - 16  | 11 PAULA COLE/Don't Want To Wait        |
| 9 7 14  | 10 MURRAY CLOSE/You Could Only...       |
| 14 14 12  | 10 ROBYN/Do You Know (What...)          |
| 14 10 6   | 9 BACKSTREET BOYS/Quit Playing...       |
| 12 11 11  | 9 ABRA MOORE/Four Leaf Clover           |
| - - - 10  | 9 AMY GRANT/Takes A Little Time         |
| 7 7 11  | 8 SPICE GIRLS/2 Become 1                |
| 8 6 7   | 8 NIGHT RANGER/Forever All Over...      |

| MARKET #8   |                                       |
|---|---------------------------------------|
| ONE WORLD 100<br>WHYI/Miami<br>(305) 620-9299<br>Roberts/Chio |                                       |
| PLAYS   | ARTIST/TITLE                          |
| 3W 2W 1W  |                                       |
| 34 49 54  | 61 BACKSTREET BOYS/Quit Playing...    |
| 41 48 55  | 57 NO MERCY/When I Die                |
| 30 31 32  | 54 ROBYN/Do You Know (What...)        |
| 40 42 44  | 53 LE CLIC/Kick Me                    |
| 49 42 33  | 53 JOCK JAM/Jock Jam                  |
| 33 51 57  | 45 3RD PARTY/Can U Feel It            |
| 61 59 54  | 43 SAVAGE GARDEN/Want You             |
| 36 33 47  | 43 MEREDITH BROOKS/Bitch              |
| 33 30 34  | 37 MARK MORRISON/Return Of The Mack   |
| 33 33 34  | 37 GINA G/Gimme Some Love             |
| 28 31 35  | 35 OMC/How Bizarre                    |
| 34 33 35  | 35 SPICE GIRLS/Say You'll Be There    |
| 41 32 33  | 35 PAULA COLE/Where Have All...       |
| 60 41 21  | 29 HANSON/Mmm Bop                     |
| 13 23 25  | 25 NIGHT RANGER/Forever All Over...   |
| 25 26 25  | 25 THIRD EYE BLIND/Semi-Charmed Life  |
| 34 24 15  | 24 DUNCAN SHEIK/Barely Breathing      |
| 21 22 17  | 23 BLACKOUT ALLSTARS/I Like It        |
| - - - 16  | 23 JEWEL/Foolish Games                |
| 19 19 21  | 22 CELINE DION/To Love You More       |
| - 12 21   | 22 SPICE GIRLS/2 Become 1             |
| 12 19 22  | 20 SISTER HAZEL/All For You           |
| - - - 9   | 20 98 DEGREES/Invisible Man           |
| 16 20 20  | 20 SHERYL CROW/A Change Would Do...   |
| - - - 17  | 19 AQUA/Barbie Girl                   |
| 58 59 27  | 19 JEWEL/You Were Meant...            |
| 12 17 15  | 18 WILL SMITH/Men In Black            |
| 17 15 16  | 18 NO DOUBT/Don't Speak               |
| - - - 17  | HANSON/Where's The Love               |
| 22 17 14  | 17 CARDIGANS/Lovefool                 |
| - 15 14   | 17 PUFF DADDY./I'll Be Missing You    |
| 12 16 11  | 16 BABYFACE/How Come, How Long        |
| 19 20 18  | 16 AMBER/This Is Your Night           |
| 12 15 15  | 15 DISHWALLA/Counting Blue Cars       |
| 14 15 12  | 15 TONI BRAXTON/Un-break My Heart     |
| 19 20 15  | 15 GLORIA ESTEFAN/You'll Be Mine...   |
| 15 - - -  | 15 ALANIS MORISSETTE/Head Over Feet   |
| 19 - - -  | 14 JON SECOA/Too Late, Too Soon       |
| 12 11 10  | 14 SAVAGE GARDEN/To The Moon And Back |

| MARKET #9   |   |
|---|---|
| STAR 94<br>WSTR/Atlanta<br>(404) 261-2970<br>Bowen/Ammons |   |
| PLAYS   | ARTIST/TITLE                            |
| 3W 2W 1W  |   |
| 60 59 52  | 60 VERVE PIPE/The Freshmen              |
| 59 59 55  | 58 DUNCAN SHEIK/Barely Breathing        |
| 33 32 56  | 58 SHERYL CROW/A Change Would Do...     |
| 60 59 55  | 57 SHAWN COLVIN/Sunny Came Home         |
| 31 37 32  | 57 INDIGO GIRLS/Shame On You            |
| 60 56 50  | 56 WALLFLOWERS/One Headlight            |
| 25 29 39  | 39 WHITE TOWN/Your Woman                |
| 37 37 35  | 39 OMC/How Bizarre                      |
| 26 30 37  | 37 MATCHBOX 20/Push                     |
| - - - 24  | 36 HANSON/Where's The Love              |
| 35 33 35  | 35 COUNTING CROWS/Daylight Fading       |
| 35 37 30  | 34 JON BON JOVI/Midnight In Chelsea     |
| 34 27 35  | 33 JOHN MELLENCAMP/Just Another Day     |
| 60 57 53  | 33 HANSON/Mmm Bop                       |
| 35 31 34  | 33 BLESSID UNION OF.../I Wanna Be There |
| - 23 32   | 32 WALLFLOWERS/The Difference           |
| 28 31 32  | 32 COUNTING CROWS/A Long December       |
| 29 33 32  | 31 THIRD EYE BLIND/Semi-Charmed Life    |
| - 29 25   | 28 JEWEL/Foolish Games                  |
| 29 26 28  | 28 ROBYN/Do You Know (What...)          |
| - - - 28  | SISTER HAZEL/All For You                |
| 27 29 26  | 28 SAVAGE GARDEN/To The Moon And Back   |
| - - - 26  | PAULA COLE/Don't Want To Wait           |
| 18 18 25  | 25 TONIC/You Could Only...              |
| 22 22 19  | 19 EN VOEGUE/Whatever                   |
| 16 21 18  | 18 ALISHA'S ATTIC/Am, I Feel            |
| - 18 15   | 18 DAVE MATTHEWS BAND/Crash Into Me     |
| 12 12 12  | 13 EN VOEGUE/Don't Let Go (Love)        |
| - 12 10   | 13 TONI BRAXTON/You're Makin' Me...     |
| 13 13 11  | 12 NO MERCY/Where Do You Go             |
| - 10 12   | 12 CARDIGANS/Lovefool                   |
| 13 10 12  | 12 DUNCAN SHEIK/Barely Breathing        |
| 35 12 11  | 11 SAVAGE GARDEN/Want You               |
| - 11 12   | 11 DONNA LEWIS/I Love You Always...     |
| - - - 11  | LEANN RIMES/How Do I Live               |
| - - - 11  | SARAH MCLACHLAN/Building A Mystery      |

| MARKET #10  |                                      |
|---|--------------------------------------|
| Q106<br>KKLQ/San Diego<br>(619) 565-6006<br>Todd/Spicer |                                      |
| PLAYS   | ARTIST/TITLE                         |
| 3W 2W 1W  |                                      |
| 67 59 56  | 60 THIRD EYE BLIND/Semi-Charmed Life |
| 58 60 60  | 60 ROBYN/Do You Know                 |

# CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

**JAMMIN 92.3** MARKET #22  
WZJM/Cleveland (216) 621-9300 Eubanks/Jackson

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 49    | 49 | 67 | 70 |    | MEREDITH BROOKS/Bitch                |
| 62    | 65 | 66 | 67 |    | MARK MORRISON/Return Of The Mack     |
| 17    | 34 | 41 | 64 |    | WILL SMITH/Men In Black              |
| 60    | 57 | 67 | 60 |    | SPICE GIRLS/Say You'll Be There      |
| 29    | 45 | 42 | 60 |    | AZ YET/Hard To Say I'm...            |
| 34    | 37 | 31 | 60 |    | ROBYN/Do You Know (What...)          |
| 55    | 59 | 59 | 55 |    | BLACKSTREET/Don't Leave Me           |
| 64    | 66 | 60 | 45 |    | WHITE TOWN/Your Woman                |
| 51    | 59 | 61 | 37 |    | SUBLIME/Santera                      |
| 55    | 43 | 36 |    |    | OMC/How Bizarre                      |
| 27    | 47 | 41 | 36 |    | EN VOGUE/Whatever                    |
| 32    | 34 | 35 | 33 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 39    | 35 | 39 | 32 |    | BACKSTREET BOYS/Quit Playing...      |
| -     | 22 | 28 | 32 |    | MR. PRESIDENT/Coco Jamboo            |
| 24    | 29 | 27 | 31 |    | BABYFACE/How Come, How Long          |
| 9     | 22 | 25 | 31 |    | R. KELLY/Gotham City                 |
| 28    | 27 | 29 | 29 |    | GINA G/Gimme Some Love               |
| -     | 10 | 26 | 29 |    | 98 DEGREES/Invisible Man             |
| 57    | 34 | 30 | 26 |    | TONI BRAXTON/Don't Want To           |
| 16    | 19 | 17 | 24 |    | NU FLAVOR/Sweet Sexy Thing           |
| 33    | 29 | 21 | 24 |    | FREAK NASTY/Do Dip                   |
| 32    | 24 | 19 | 23 |    | WALLFLOWERS/One Headlight            |
| 45    | 34 | 30 | 21 |    | HANSON/Mmm Bop                       |
| 12    | 10 | 19 | 20 |    | DJ COMPANY/Rhythm Of Love            |
| 23    | 21 | 18 | 20 |    | TONY TONI TONE/Let's Get Down        |
| 21    | 11 | 18 | 19 |    | 3RD PARTY/Can U Feel It              |
| -     | 19 | 15 | 17 |    | SPICE GIRLS/2 Become 1               |
| 12    | 15 | 17 | 17 |    | PUFF DADDY.../I'll Be Missing You    |
| 14    | 17 | 15 | 17 |    | EN VOGUE/Don't Let Go (Love)         |
| 13    | 17 | 16 | 17 |    | SPICE GIRLS/Wannabe                  |
| -     | 8  | 16 |    |    | COOLIO F40 THEVZC U When U Get There |
| 19    | 25 | 22 | 16 |    | JAMIROQUAI/Virtual Insanity          |
| -     | 12 | 19 | 15 |    | DIANA KING/Say A Little...           |
| 16    | 18 | 16 | 15 |    | SAVAGE GARDEN/I Want You             |
| 10    | 13 | 10 | 15 |    | JEWEL/Foolish Games                  |
| 19    | 21 | 25 | 14 |    | ZIGGY MARLEY/People Get Ready        |
| 26    | 27 | 28 | 14 |    | BOB CARLISLE/Butterfly Kisses        |
| 7     | 12 | 16 | 14 |    | NO MERCY/When I Die                  |
| 13    | 11 | 14 | 14 |    | DONNA LEWIS/I Love You Always...     |
| 14    | 13 | 19 | 13 |    | BLACKSTREET/No Diggity               |

**700** MARKET #24  
KKRZ/Portland, OR (503) 226-0100 Benson/Austin

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 36    | 59 | 50 | 73 |    | OMC/How Bizarre                      |
| 72    | 63 | 45 | 72 |    | MEREDITH BROOKS/Bitch                |
| 27    | 31 | 28 | 71 |    | WILL SMITH/Men In Black              |
| 60    | 62 | 49 | 70 |    | AZ YET/Hard To Say I'm...            |
| 68    | 58 | 50 | 68 |    | SHAWN COLVIN/Sunny Came Home         |
| 72    | 44 | 33 | 50 |    | ROBYN/Do You Know (What...)          |
| 77    | 45 | 46 | 46 |    | MARK MORRISON/Return Of The Mack     |
| 13    | 19 | 23 | 46 |    | BLESSID UNION OF.../I Wanna Be There |
| 31    | 34 | 25 | 45 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 46    | 47 | 32 | 44 |    | WALLFLOWERS/One Headlight            |
| 70    | 52 | 33 | 38 |    | MONICA/For You I Will                |
| 34    | 36 | 23 | 37 |    | BLACKSTREET/Don't Leave Me           |
| 28    | 36 | 23 | 37 |    | BACKSTREET BOYS/Quit Playing...      |
| 35    | 35 | 23 | 35 |    | EN VOGUE/Whatever                    |
| -     | 16 | 21 | 35 |    | SPICE GIRLS/2 Become 1               |
| 44    | 31 | 20 | 32 |    | GINA G/Oh Aah...Just...              |
| 57    | 50 | 27 | 31 |    | HANSON/Mmm Bop                       |
| 46    | 40 | 24 | 31 |    | SPICE GIRLS/Say You'll Be There      |
| 17    | 25 | 17 | 30 |    | BLACKSTREET/No Diggity               |
| -     | 5  | 29 |    |    | HANSON/Where's The Love              |
| 22    | 26 | 20 | 28 |    | SAVAGE GARDEN/The Moon And Back      |
| 12    | 25 | 18 | 28 |    | SISTER HAZEL/All For You             |
| 38    | 41 | 28 | 28 |    | WHITE TOWN/Your Woman                |
| 22    | 24 | 14 | 26 |    | PUFF DADDY.../I'll Be Missing You    |
| 43    | 32 | 20 | 26 |    | SAVAGE GARDEN/I Want You             |
| 18    | 12 | 10 | 25 |    | FREAK NASTY/Do Dip                   |
| 27    | 24 | 15 | 24 |    | R. KELLY/Gotham City                 |
| 27    | 29 | 15 | 21 |    | KEITH SWEAT/Nobody                   |
| -     | 21 | 21 |    |    | EN VOGUE/Don't Let Go (Love)         |
| -     | 6  | 18 |    |    | JEWEL/Foolish Games                  |
| -     | 17 |    |    |    | DUNCAN SHEIK/Barely Breathing        |
| 12    | 17 | 22 | 16 |    | BOB CARLISLE/Butterfly Kisses        |
| 5     | 16 | 12 | 15 |    | JAMIROQUAI/Virtual Insanity          |
| 1     | 15 | 10 | 14 |    | NO DOUBT/Don't Speak                 |
| 20    | 19 | 13 | 14 |    | VERVE PIPE/The Freshmen              |
| -     | 19 | 13 |    |    | SPICE GIRLS/Wannabe                  |
| 25    | 17 | 9  | 13 |    | JEWEL/You Were Meant...              |
| 19    | 17 | 8  | 12 |    | GINA G/Gimme Some Love               |
| -     | 12 | 8  | 12 |    | R. KELLY/I Believe I Can Fly         |
| 6     | 10 | 10 | 12 |    | 10,000 MANIACS/More Than This        |

**Q102** MARKET #25  
WKRO/Cincinnati (513) 763-5500 Steal/Taylor

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 64    | 64 | 68 | 71 |    | OMC/How Bizarre                      |
| 50    | 48 | 63 | 71 |    | BLESSID UNION OF.../I Wanna Be There |
| 69    | 66 | 66 | 70 |    | JEWEL/You Were Meant...              |
| 44    | 44 | 65 | 69 |    | MEREDITH BROOKS/Bitch                |
| 63    | 64 | 66 | 68 |    | DAVE MATTHEWS BAND/Crash Into Me     |
| 51    | 50 | 48 | 53 |    | DUNCAN SHEIK/Barely Breathing        |
| 49    | 54 | 55 | 53 |    | VERVE PIPE/The Freshmen              |
| 48    | 52 | 50 | 52 |    | SISTER HAZEL/All For You             |
| 49    | 49 | 50 | 52 |    | SAVAGE GARDEN/I Want You             |
| 39    | 36 | 51 | 51 |    | TONIC/You Could Only                 |
| 49    | 49 | 53 | 51 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 49    | 61 | 54 | 48 |    | BETTER THAN EZRA/Desperately Wanting |
| 49    | 61 | 54 | 48 |    | BACKSTREET BOYS/Quit Playing...      |
| 36    | 36 | 41 | 44 |    | MIGHTY MIGHTY.../The Impression...   |
| 19    | 33 | 33 | 42 |    | 10,000 MANIACS/More Than This        |
| -     | 37 | 40 | 39 |    | PAULA COLE/I Don't Want To Wait      |
| -     | 37 | 40 | 39 |    | MATCHBOX 20/Push                     |
| 5     | 38 | 38 | 38 |    | BARENAKED LADIES/The Old Apartment   |
| 39    | 24 | 41 | 38 |    | SUBLIME/Santera                      |
| 37    | 35 | 39 | 37 |    | WHITE TOWN/Your Woman                |
| 51    | 40 | 44 | 36 |    | WALLFLOWERS/One Headlight            |
| -     | 20 | 35 |    |    | JEWEL/Foolish Games                  |
| 64    | 67 | 65 | 63 |    | CRANBERRIES/Dreams                   |
| 30    | 19 | 32 | 32 |    | PAULA COLE/Where Have All...         |
| 51    | 34 | 34 | 31 |    | HANSON/Mmm Bop                       |
| -     | 26 | 29 | 30 |    | K'S CHOICE/Not An Addict             |
| -     | 28 | 25 | 27 |    | SPICE GIRLS/2 Become 1               |
| 31    | 34 | 21 | 26 |    | WALLFLOWERS/The Difference           |
| 11    | 14 | 23 | 25 |    | SAVAGE GARDEN/The Moon And Back      |
| 28    | 25 | 25 | 25 |    | SHERYL CROW/It Makes You...          |
| -     | 21 | 25 |    |    | HANSON/Where's The Love              |
| 19    | 12 | 22 | 23 |    | SHERYL CROW/A Change Would Do...     |
| 28    | 8  | 17 | 19 |    | TORI AMOS/Silent All These...        |
| 25    | 27 | 16 | 19 |    | KYLE VINCENT/Wake Me Up              |
| 19    | 21 | 19 | 18 |    | ZIGGY MARLEY/People Get Ready        |
| -     | 9  | 15 |    |    | DUNCAN SHEIK/She Runs Away           |
| 9     | 6  | 10 |    |    | JONNY LANG/Lie To Me                 |
| 39    | 41 | 35 | 7  |    | ABRA MOORE/Four Leaf Clover          |
| -     | -  | -  | -  |    | MONACO/What Do You Want...           |

**Mix 93.3 FM** MARKET #27  
KMXV/Kansas City (816) 753-0933 Zellner

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 52    | 52 | 56 | 56 |    | MEREDITH BROOKS/Bitch              |
| 56    | 56 | 56 | 56 |    | WALLFLOWERS/One Headlight          |
| 50    | 50 | 52 | 56 |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 56    | 56 | 56 | 54 |    | DUNCAN SHEIK/Barely Breathing      |
| 38    | 46 | 50 | 54 |    | ROBYN/Do You Know (What...)        |
| 50    | 50 | 50 | 52 |    | SHAWN COLVIN/Sunny Came Home       |
| 52    | 52 | 54 | 52 |    | MARK MORRISON/Return Of The Mack   |
| 56    | 56 | 48 | 48 |    | HANSON/Mmm Bop                     |
| 36    | 34 | 44 | 46 |    | SHERYL CROW/A Change Would Do...   |
| 32    | 42 | 44 | 44 |    | VERVE PIPE/The Freshmen            |
| 54    | 54 | 46 | 42 |    | WHITE TOWN/Your Woman              |
| 32    | 32 | 38 | 40 |    | DAVE MATTHEWS BAND/Crash Into Me   |
| 22    | 24 | 28 | 38 |    | BACKSTREET BOYS/Quit Playing...    |
| 26    | 26 | 30 | 38 |    | SISTER HAZEL/All For You           |
| 46    | 46 | 40 | 36 |    | SPICE GIRLS/Say You'll Be There    |
| 48    | 48 | 38 | 36 |    | SAVAGE GARDEN/I Want You           |
| 24    | 24 | 26 | 28 |    | R. KELLY/Gotham City               |
| 20    | 22 | 26 | 28 |    | OMC/How Bizarre                    |
| 16    | 22 | 26 | 26 |    | MATCHBOX 20/Push                   |
| 20    | 22 | 22 | 26 |    | 10,000 MANIACS/More Than This      |
| -     | 18 | 24 | 24 |    | WALLFLOWERS/One Headlight          |
| -     | 14 | 22 |    |    | HANSON/Where's The Love            |
| -     | 16 | 18 |    |    | WALLFLOWERS/The Difference         |
| 18    | 18 | 18 | 18 |    | SAVAGE GARDEN/The Moon And Back    |
| -     | 14 | 16 |    |    | JEWEL/Foolish Games                |
| 14    | 7  | 10 | 12 |    | MIGHTY MIGHTY.../The Impression... |
| 10    | 10 | 10 | 10 |    | NIGHT RANGER/Forever All Over...   |
| 7     | 7  | 7  | 10 |    | JAMIROQUAI/Virtual Insanity        |
| -     | 7  | 7  | 7  |    | PAULA COLE/I Don't Want To Wait    |
| -     | 7  | 7  | 7  |    | ABRA MOORE/Four Leaf Clover        |

**92.1 FM** MARKET #31  
WPRO/Providence (401) 433-4200 Shebel/Morris

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 37    | 38 | 42 | 63 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 36    | 37 | 21 | 61 |    | BACKSTREET BOYS/Quit Playing...      |
| 57    | 62 | 35 | 61 |    | VERVE PIPE/The Freshmen              |
| 57    | 65 | 45 | 56 |    | MEREDITH BROOKS/Bitch                |
| 17    | 29 | 28 | 42 |    | WILL SMITH/Men In Black              |
| 52    | 57 | 31 | 56 |    | SHAWN COLVIN/Sunny Came Home         |
| 24    | 20 | 20 | 39 |    | NO MERCY/When I Die                  |
| -     | 20 | 20 | 37 |    | HANSON/Where's The Love              |
| 32    | 56 | 34 | 37 |    | BLESSID UNION OF.../I Wanna Be There |
| 25    | 26 | 20 | 37 |    | SHERYL CROW/A Change Would Do...     |
| 25    | 29 | 20 | 37 |    | SAVAGE GARDEN/The Moon And Back      |
| 59    | 62 | 35 | 36 |    | AZ YET/Hard To Say I'm...            |
| 23    | 24 | 21 | 36 |    | R. KELLY/Gotham City                 |
| -     | 19 | 18 | 35 |    | SPICE GIRLS/Say You'll Be There      |
| 26    | 35 | 33 | 35 |    | GINA G/Gimme Some Love               |
| 36    | 33 | 27 | 32 |    | SISTER HAZEL/All For You             |
| -     | 17 | 20 | 30 |    | TRIO/Do Da Da                        |
| -     | 23 | 28 | 28 |    | MR. PRESIDENT/Coco Jamboo            |
| 25    | 26 | 23 | 25 |    | JAMIROQUAI/Virtual Insanity          |
| 26    | 24 | 20 | 25 |    | DJ COMPANY/Rhythm Of Love            |
| -     | 15 | 25 |    |    | MIGHTY MIGHTY.../The Impression...   |
| -     | 15 | 25 |    |    | DAVE MATTHEWS BAND/Crash Into Me     |
| -     | 22 | 26 |    |    | MATCHBOX 20/Push                     |
| -     | 21 | 26 |    |    | WALLFLOWERS/The Difference           |
| -     | 21 | 26 |    |    | MONACO/What Do You Want...           |
| -     | 23 | 19 | 21 |    | 10,000 MANIACS/More Than This        |
| -     | 20 | 19 | 21 |    | 98 DEGREES/Invisible Man             |
| 3     | 13 | 12 | 20 |    | PUFF DADDY.../I'll Be Missing You    |
| -     | 13 | 19 |    |    | AEROSMITH/Hole In My Soul            |
| 60    | 44 | 34 | 16 |    | FAITHLESS/Insomnia                   |
| 13    | 11 | 7  | 14 |    | BABYFACE/How Come, How Long          |
| 24    | 22 | 33 | 14 |    | HANSON/Mmm Bop                       |
| 13    | -  | 10 | 12 |    | GINA G/Oh Aah...Just...              |
| 59    | 38 | 17 | 12 |    | WHITE TOWN/Your Woman                |
| -     | -  | 12 | 32 |    | SEAL/Fly Like An Eagle               |
| 35    | 16 | -  | 11 |    | DUNCAN SHEIK/Barely Breathing        |
| 14    | 15 | -  | 10 |    | PAULA COLE/Where Have All...         |
| -     | -  | -  | -  |    | DIANA KING/Say A Little...           |
| -     | -  | -  | -  |    | PAULA COLE/I Don't Want To Wait      |

**WNCI 97.9** MARKET #32  
WNCI/Columbus, OH (614) 224-9624 Dimick/Sharpe

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 42    | 46 | 61 | 67 |    | OMC/How Bizarre                      |
| 62    | 64 | 61 | 67 |    | HANSON/Mmm Bop                       |
| 41    | 44 | 59 | 65 |    | BLESSID UNION OF.../I Wanna Be There |
| 48    | 57 | 61 | 64 |    | WALLFLOWERS/One Headlight            |
| 54    | 54 | 56 | 63 |    | SHAWN COLVIN/Sunny Came Home         |
| 52    | 42 | 55 | 57 |    | SPICE GIRLS/Say You'll Be There      |
| 60    | 62 | 59 | 50 |    | MONICA/For You I Will                |
| 46    | 39 | 37 | 44 |    | DUNCAN SHEIK/Barely Breathing        |
| 17    | 19 | 40 | 42 |    | MARK MORRISON/Return Of The Mack     |
| 46    | 60 | 45 | 40 |    | SAVAGE GARDEN/I Want You             |
| 38    | 35 | 38 | 38 |    | GINA G/Oh Aah...Just...              |
| 20    | 30 | 39 | 38 |    | R. KELLY/Gotham City                 |
| 15    | 18 | 34 | 38 |    | SISTER HAZEL/All For You             |
| 43    | 49 | 31 | 36 |    | TONI BRAXTON/Un-break My Heart       |
| 39    | 38 | 35 | 35 |    | JEWEL/You Were Meant...              |
| 17    | 26 | 36 | 35 |    | JON BON JOVI/Midnight In Chelsea     |
| 57    | 46 | 34 | 33 |    | BOB CARLISLE/Butterfly Kisses        |
| 45    | 37 | 31 | 31 |    | CARDIGANS/Lovefool                   |
| 13    | 26 | 28 | 28 |    | RICHARD MARX/Until I Find You...     |
| 17    | 17 | 17 | 28 |    | ROBYN/Do You Know (What...)          |
| 38    | 35 | 36 | 22 |    | SPICE GIRLS/Wannabe                  |
| -     | 13 | 19 |    |    | HANSON/Where's The Love              |
| 19    | 18 | 18 | 18 |    | BACKSTREET BOYS/Quit Playing...      |
| 8     | 5  | 11 | 15 |    | SAVAGE GARDEN/The Moon And Back      |
| -     | 7  | 15 |    |    | SPICE GIRLS/2 Become 1               |
| 13    | 12 | 11 | 14 |    | GINA G/Gimme Some Love               |
| -     | 5  | 14 | 14 |    | 10,000 MANIACS/More Than This        |
| 14    | 12 | 11 | 11 |    | EN VOGUE/Whatever                    |
| -     | 8  | 10 |    |    | NIGHT RANGER/Forever All Over...     |
| 8     | 13 | 15 | 10 |    | PAUL MCCARTNEY/The World Tonight     |
| -     | 5  | 10 | 10 |    | BARENAKED LADIES/I Had A...          |
| -     | 9  | 10 |    |    | DUNCAN SHEIK/She Runs Away           |
| 12    | 12 | 12 | 8  |    | BABYFACE/How Come, How Long          |
| 7     | 9  | 8  | 6  |    | AZ YET/Hard To Say I'm...            |
| -     | 5  | 6  | 6  |    | 3RD PARTY/Can U Feel It              |
| -     | -  | -  | -  |    | MEREDITH BROOKS/Bitch                |
| -     | -  | -  | -  |    | THIRD EYE BLIND/Semi-Charmed Life    |

**Z104** MARKET #33  
WNW/Norfolk (804) 497-2000 London/West

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                    |
|-------|----|----|----|----|---------------------------------|
| 53    | 53 | 61 | 59 |    | BACKSTREET BOYS/Quit Playing... |
| 58    | 57 | 51 | 58 |    |                                 |

# CHR/POP PLAYLISTS

July 18, 1997 R&R • 95

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**theRiver**  
**107.5fm**

**MARKET #44**  
**WRW/Nashville**  
(615) 664-2400  
Quinn/Scooter

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 55    | 55 | 60 | 53 |    | HANSON/Mmm Bop                     |
| 42    | 53 | 55 | 51 |    | SHAWN COLVIN/Sunny Came Home       |
| 54    | 55 | 58 | 47 |    | MEREDITH BROOKS/Bitch              |
| 54    | 55 | 57 | 46 |    | SPICE GIRLS/Say You'll Be There    |
| 41    | 39 | 38 | 45 |    | DUNCAN SHEIK/Barely Breathing      |
| 37    | 44 | 57 | 44 |    | SAVAGE GARDEN/Want You             |
| 41    | 29 | 33 | 44 |    | WALLFLOWERS/One Headlight          |
| 20    | 20 | 21 | 37 |    | JEWEL/You Were Meant...            |
| 29    | 32 | 37 | 36 |    | SISTER HAZEL/All For You           |
| 28    | 37 | 36 | 36 |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 24    | 29 | 38 | 36 |    | PAULA COLE/Where Have All...       |
| 32    | 36 | 35 | 35 |    | WHITE TOWN/Your Woman              |
| 31    | 32 | 37 | 33 |    | ROBYN/Do You Know (What...)        |
| 20    | 22 | 22 | 32 |    | CARDIGANS/Lovefool                 |
| 24    | 24 | 22 | 30 |    | SHERYL CROW/A Change Would Do...   |
| 31    | 29 | 35 | 29 |    | VERVE PIPE/The Freshmen            |
| 29    | 32 | 37 | 29 |    | OMC/How Bizarre                    |
| 28    | 29 | 33 | 27 |    | SHERYL CROW/Everyday is...         |
| 28    | 23 | 24 | 26 |    | BACKSTREET BOYS/Quit Playing...    |
| 18    | 21 | 22 | 24 |    | COUNTING CROWS/Daylight Fading     |
| 22    | 18 | 19 | 24 |    | SAVAGE GARDEN/To The Moon And Back |
| 11    | -  | -  | 21 |    | NO DOUBT/Don't Speak               |
| 20    | 19 | 22 | 21 |    | JOHN MELLENCAMP/Just Another Day   |
| 19    | 20 | 22 | 20 |    | AMANDA MARSHALL/Fall From Grace    |
| -     | 12 | 18 | 20 |    | SPICE GIRLS/Wannabe                |
| 18    | 20 | 21 | 19 |    | DC TALK/Just Between You...        |
| 12    | 12 | 20 | 19 |    | DISHWALL/Counting Blue Cars        |
| 2     | 19 | 17 | 18 |    | EN VOGUE/Whatever                  |
| 2     | 12 | 17 | 14 |    | FOOL'S GARDEN/Lemon Tree           |
| -     | -  | -  | 14 |    | TONI BRAXTON/Un-break My Heart     |
| 14    | 15 | -  | 13 |    | COLLECTIVE SOUL/Listen             |
| 12    | 21 | 23 | 13 |    | R. KELLY/Gotham City               |
| 18    | 21 | 20 | 13 |    | NO MERCY/When I Die                |
| 16    | 16 | 12 | 12 |    | JAMIROQUAI/Virtual Insanity        |
| 6     | 13 | 14 | 12 |    | MR. PRESIDENT/Coco Jamboo          |
| -     | -  | -  | 11 |    | MATCHBOX 20/Push                   |
| 8     | 15 | -  | 11 |    | DAVE MATTHEWS BAND/Crash Into Me   |
| 21    | 15 | 16 | 11 |    | GINA G/Gimme Some Love             |
| -     | 10 | 16 | 11 |    | 10,000 MANIACS/More Than This      |
| -     | 11 | 12 | 11 |    | DONNA LEWIS/Love You Always...     |

**98 FM**  
**WPXY**

**MARKET #46**  
**WPXY/Rochester, NY**  
(716) 239-7440  
Ingram/Rice

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 38    | 50 | 58 | 61 |    | MEREDITH BROOKS/Bitch              |
| 36    | 51 | 56 | 55 |    | CARDIGANS/Lovefool                 |
| 61    | 58 | 55 | 55 |    | HANSON/Mmm Bop                     |
| 58    | 54 | 57 | 53 |    | JEWEL/You Were Meant...            |
| 59    | 40 | 48 | 47 |    | DUNCAN SHEIK/Barely Breathing      |
| 56    | 54 | 49 | 45 |    | SAVAGE GARDEN/Want You             |
| 29    | 25 | 38 | 44 |    | R. KELLY/ Believe I Can Fly        |
| 46    | 23 | 34 | 40 |    | SHERYL CROW/Everyday is...         |
| 26    | 22 | 32 | 35 |    | OMC/How Bizarre                    |
| -     | 14 | 31 | 32 |    | HANSON/Where's The Love            |
| 32    | 34 | 36 | 32 |    | BACKSTREET BOYS/Quit Playing...    |
| 28    | 34 | 36 | 32 |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 18    | 26 | 31 | 32 |    | SPICE GIRLS/2 Become 1             |
| 34    | 35 | 29 | 30 |    | GINA G/Ooh Aah...Just...           |
| 49    | 33 | 25 | 29 |    | WALLFLOWERS/One Headlight          |
| 41    | 44 | 33 | 28 |    | SPICE GIRLS/Say You'll Be There    |
| 10    | 13 | 22 | 27 |    | SISTER HAZEL/All For You           |
| 13    | 24 | 22 | 24 |    | DAVE MATTHEWS BAND/Crash Into Me   |
| 20    | 26 | 23 | 28 |    | CRUSH/Jellyhead                    |
| 28    | -  | 15 | 23 |    | REAL MCCOY/One More Time           |
| -     | -  | 9  | 22 |    | WALLFLOWERS/The Difference         |
| 25    | 20 | 20 | 21 |    | MARK MORRISON/Return Of The Mack   |
| 30    | 18 | 23 | 20 |    | WHITE TOWN/Your Woman              |
| -     | 22 | 23 | 20 |    | AMBER/Colour Of Love               |
| 5     | 14 | 24 | 20 |    | DJ COMPANY/Rhythm Of Love          |
| 17    | 17 | 16 | 20 |    | ALANIS MORISSETTE/You Learn        |
| 46    | 20 | 25 | 19 |    | NO DOUBT/Don't Speak               |
| 51    | 37 | 34 | 19 |    | PAULA COLE/Where Have All...       |
| 28    | 35 | 32 | 18 |    | BOB CARLISLE/Butterfly Kisses      |
| 17    | 16 | 16 | 18 |    | ALANIS MORISSETTE/Ironic           |
| 19    | 15 | 15 | 18 |    | ALANIS MORISSETTE/Head Over Feet   |
| 24    | 24 | 20 | 17 |    | SHAWN COLVIN/Sunny Came Home       |
| 30    | 30 | 22 | 17 |    | ROBYN/Do You Know (What...)        |
| 14    | 15 | 16 | 17 |    | ALANIS MORISSETTE/You Oughta Know  |
| 18    | 17 | 18 | 17 |    | NATALIE MERCHANT/Wonder            |
| -     | 5  | 13 | 16 |    | SHERYL CROW/A Change Would Do...   |
| 28    | 35 | 18 | 16 |    | BLESSID UNION OF..I Wanna Be There |
| 13    | 16 | 17 | 16 |    | NO MERCY/When I Die                |
| 7     | 15 | 17 | 16 |    | PUFF DADDY..I'll Be Missing You    |
| 20    | 16 | 17 | 16 |    | SPICE GIRLS/Wannabe                |

**G105**

**MARKET #48**  
**WDCG/Raleigh**  
(919) 361-1051  
Burns/Taylor

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 54    | 62 | 31 | 53 |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 59    | 61 | 33 | 53 |    | VERVE PIPE/The Freshmen               |
| 60    | 58 | 30 | 52 |    | WALLFLOWERS/One Headlight             |
| 57    | 52 | 28 | 47 |    | SISTER HAZEL/All For You              |
| 37    | 38 | 21 | 47 |    | TONI/If You Could Only...             |
| 35    | 33 | 19 | 43 |    | DAVE MATTHEWS BAND/Tipping Billies    |
| 20    | 37 | 13 | 38 |    | INOIGO GIRLS/Shame On You             |
| 43    | 34 | 22 | 36 |    | BARENAKED LADIES/Brian Wilson         |
| 54    | 61 | 31 | 33 |    | BARENAKED LADIES/The Old Apartment    |
| 20    | 30 | 13 | 30 |    | WALLFLOWERS/The Difference            |
| 21    | 27 | 13 | 28 |    | MIGHTY MIGHTY..The Impression...      |
| 29    | 37 | 18 | 27 |    | 10,000 MANIACS/More Than This         |
| 27    | 31 | 16 | 27 |    | SPICE GIRLS/2 Become 1                |
| 15    | 20 | 11 | 26 |    | SUGAR RAY/Fly                         |
| 27    | 25 | 12 | 25 |    | SHERYL CROW/A Change Would Do...      |
| 15    | 23 | 15 | 23 |    | EDWIN MCCAIN/See The Sky Again        |
| 43    | 18 | 9  | 22 |    | CRAVIN' MELON/Sweet Tea               |
| 23    | 34 | 14 | 21 |    | JAMIROQUAI/Virtual Insanity           |
| 11    | 18 | -  | 18 |    | DAVE MATTHEWS BAND/Crash Into Me      |
| 20    | 19 | 9  | 17 |    | CHEMICAL BROTHERS/Block Rockin' Beats |
| 13    | 17 | 9  | 17 |    | MATCHBOX 20/Push                      |
| 8     | 13 | 8  | 14 |    | LIVE/Turn My Head                     |
| 12    | 14 | 8  | 14 |    | COLLECTIVE SOUL/Listen                |
| -     | -  | -  | 13 |    | REEL BIG FISH/Sell Out                |
| 18    | 11 | -  | 12 |    | RED HOT CHILI..Love Rollercoaster     |
| 15    | 11 | -  | 12 |    | WHITE TOWN/Your Woman                 |
| -     | 11 | 6  | 11 |    | PAULA COLE/ Don't Want To Wait        |
| 5     | 12 | -  | 11 |    | SHAWN COLVIN/Sunny Came Home          |
| -     | 11 | -  | 10 |    | COUNTING CROWS/A Long December        |
| -     | 3  | 6  | 8  |    | DUNCAN SHEIK/She Runs Away            |
| -     | -  | -  | 5  |    | SUBLIME/Wrong Way                     |

**99.7 WDJX**  
Today's BEST Music

**MARKET #50**  
**WDJX/Louisville**  
(502) 589-4800  
Matthews/Rite

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 72    | 70 | 72 | 77 |    | MEREDITH BROOKS/Bitch              |
| 67    | 70 | 69 | 77 |    | MARK MORRISON/Return Of The Mack   |
| 36    | 73 | 76 | 75 |    | BLACKSTREET/Don't Leave Me         |
| 31    | 67 | 71 | 74 |    | OMC/How Bizarre                    |
| 33    | 63 | 69 | 74 |    | AZ YET/Hard To Say I'm...          |
| 25    | 60 | 62 | 63 |    | SHAWN COLVIN/Sunny Came Home       |
| -     | -  | 40 | 40 |    | SPICE GIRLS/2 Become 1             |
| 34    | 30 | 40 | 40 |    | R. KELLY/Gotham City               |
| 8     | 36 | 41 | 39 |    | BABYFACE/How Come, How Long        |
| 36    | 35 | 39 | 39 |    | ROBYN/Do You Know (What...)        |
| -     | 6  | 40 | 39 |    | 98 DEGREES/Invisible Man           |
| 29    | 35 | 43 | 38 |    | EN VOGUE/Whatever                  |
| -     | 7  | 37 | 36 |    | PUFF DADDY..I'll Be Missing You    |
| 24    | 24 | 34 | 31 |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 29    | 30 | 29 | 28 |    | VERVE PIPE/The Freshmen            |
| 7     | 7  | 26 | 26 |    | MR. PRESIDENT/Coco Jamboo          |
| -     | -  | -  | 26 |    | TRIO/Do Da Da...                   |
| 18    | 17 | 24 | 25 |    | NEW EDITION/One More Day           |
| -     | -  | -  | 24 |    | HANSON/Where's The Love            |
| 28    | 24 | 25 | 23 |    | GINA G/Gimme Some Love             |
| 7     | 8  | 21 | 21 |    | WILL SMITH/Men In Black            |
| -     | -  | -  | 20 |    | GOD'S PROPERTY/Stomp               |
| 71    | 20 | 19 | 20 |    | MONICA/For You I Will              |
| 65    | 37 | 17 | 20 |    | WALLFLOWERS/One Headlight          |
| 23    | 25 | 17 | 20 |    | BLESSID UNION OF..I Wanna Be There |
| 12    | 13 | 21 | 18 |    | SISTER HAZEL/All For You           |
| 33    | 36 | 15 | 18 |    | TONI BRAXTON/ Don't Want To        |
| 33    | 34 | 15 | 17 |    | BACKSTREET BOYS/Quit Playing...    |
| -     | 15 | 17 | 16 |    | DAVE MATTHEWS BAND/Crash Into Me   |
| -     | -  | -  | 11 |    | MATCHBOX 20/Push                   |
| 12    | 13 | 14 | 14 |    | NO MERCY/When I Die                |
| 14    | 14 | 14 | 14 |    | COLLECTIVE SOUL/Listen             |
| 12    | 12 | 11 | 13 |    | COUNTING CROWS/Daylight Fading     |
| 16    | 16 | 16 | 13 |    | DJ COMPANY/Rhythm Of Love          |
| 11    | 13 | 13 | 13 |    | MIGHTY MIGHTY..The Impression...   |
| 13    | 13 | 14 | 13 |    | JONNY LANG/Lie To Me               |
| 17    | 17 | 14 | 13 |    | JON BON JOVI/Midnight In Chelsea   |
| 11    | 12 | 14 | 12 |    | JAMIROQUAI/Virtual Insanity        |
| -     | 6  | 9  | 10 |    | ZIGGY MARLEY/People Get Ready      |
| 20    | 18 | 7  | 8  |    | SAVAGE GARDEN/To The Moon And Back |

**96.7 KHFI**  
All Music

**MARKET #51**  
**KHFI/Austin**  
(512) 474-9233  
Roberts/Ventura

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 72    | 71 | 72 | 73 |    | MARK MORRISON/Return Of The Mack    |
| 72    | 70 | 72 | 72 |    | BLACKSTREET/Don't Leave Me          |
| 20    | 35 | 73 | 72 |    | BABYFACE/How Come, How Long         |
| 43    | 48 | 70 | 69 |    | AZ YET/Hard To Say I'm...           |
| 69    | 71 | 71 | 67 |    | SPICE GIRLS/Say You'll Be There     |
| 43    | 44 | 44 | 47 |    | MEREDITH BROOKS/Bitch               |
| 26    | 29 | 46 | 47 |    | NU FLAVOR/Sweet Sexy Thing          |
| 37    | 30 | 19 | 47 |    | OMC/How Bizarre                     |
| 72    | 66 | 45 | 40 |    | SHAWN COLVIN/Sunny Came Home        |
| 36    | 37 | 38 | 39 |    | WALLFLOWERS/One Headlight           |
| 35    | 37 | 38 | 39 |    | NO DOUBT/Don't Speak                |
| 39    | 40 | 38 | 38 |    | DUNCAN SHEIK/Barely Breathing       |
| 34    | 36 | 37 | 36 |    | BACKSTREET BOYS/Quit Playing...     |
| 18    | 19 | 34 | 34 |    | DAVE MATTHEWS BAND/Crash Into Me    |
| 41    | 35 | 23 | 29 |    | HANSON/Mmm Bop                      |
| 41    | 48 | 47 | 29 |    | ROBYN/Do You Know (What...)         |
| -     | -  | -  | 28 |    | CARDIGANS/Lovefool                  |
| 20    | 23 | 26 | 27 |    | FREAK NASTY/Da Dip                  |
| 32    | 32 | 28 | 26 |    | BABYFACE/Every Time I...            |
| 23    | 21 | 24 | 26 |    | JOCELYN ENRIQUEZ/Do You Miss Me     |
| 17    | 18 | 22 | 25 |    | VERVE PIPE/The Freshmen             |
| -     | 5  | 16 | 24 |    | SPICE GIRLS/2 Become 1              |
| 19    | 23 | 25 | 23 |    | WILL SMITH/Men In Black             |
| 38    | -  | 7  | 23 |    | JEWEL/You Were Meant...             |
| 20    | 21 | 21 | 22 |    | JOCELYN ENRIQUEZ/A Little Bit Of... |
| -     | 8  | 21 | 23 |    | SPICE GIRLS/Wannabe                 |
| -     | 7  | 21 | 21 |    | TONI BRAXTON/Un-break My Heart      |
| -     | 8  | 19 | 19 |    | PUFF DADDY..I'll Be Missing You     |
| -     | 7  | 19 | 19 |    | TONI BRAXTON/Un-break My Heart      |
| -     | -  | -  | 13 |    | HANSON/Where's The Love             |
| -     | -  | -  | 7  |    | BLACKSTREET/No Diggity              |
| -     | -  | -  | 12 |    | JEWEL/Foolish Games                 |

**91.9**

**MARKET #52**  
**KJYO/Oklahoma City**  
(405) 840-5271  
McCoy/Barreda

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                      |
|-------|----|----|----|----|-----------------------------------|
| 55    | 69 | 69 | 71 |    | SHAWN COLVIN/Sunny Came Home      |
| 26    | 66 | 66 | 71 |    | VERVE PIPE/The Freshmen           |
| 71    | 71 | 71 | 71 |    | DUNCAN SHEIK/Barely Breathing     |
| 25    | 29 | 29 | 70 |    | AZ YET/Hard To Say I'm...         |
| 53    | 71 | 71 | 69 |    | THIRD EYE BLIND/Semi-Charmed Life |
| 71    | 71 | 71 | 66 |    | SAVAGE GARDEN/Want You            |
| 16    | 25 | 25 | 29 |    | SHERYL CROW/A Change Would Do...  |
| 13    | 21 | 21 | 29 |    | MEREDITH BROOKS/Bitch             |
| 26    | 24 | 24 | 28 |    | OMC/How Bizarre                   |
| 15    | 24 | 24 | 28 |    | DAVE MATTHEWS BAND/Crash Into Me  |
| 69    | 70 | 70 | 72 |    | SPICE GIRLS/Say You'll Be There   |
| 70    | 32 | 32 | 27 |    | HANSON/Mmm Bop                    |
| 19    | 23 | 23 | 27 |    | ROBYN/Do You Know (What...)       |
| 19    | 23 | 23 | 26 |    | SISTER HAZEL/All For You          |
| 17    | 17 | 17 | 26 |    | MONICA/For You I Will             |
| 8     | 16 | 16 | 25 |    | BACKSTREET BOYS/Quit Playing...   |
| 23    | 21 | 21 | 24 |    | EN VOGUE/Whatever                 |
| -     | -  | -  | 22 |    | JEWEL/Foolish Games               |
| -     | -  | -  | 17 |    | SPICE GIRLS/2 Become 1            |
| -     | -  | -  | 16 |    | HANSON/Where's The Love           |
| 7     | 13 | 13 | 13 |    | MIGHTY MIGHTY..The Impression...  |
| 12    | 13 | 13 | 13 |    | MARK MORRISON/Return Of The Mack  |
| 7     | 7  | 7  | 12 |    | AEROSMITH/Hole In My Soul         |
| 10    | 10 | 11 | 11 |    | TONI/If You Could Only...         |
| 8     | 8  | 8  | 8  |    | TOAD THE WET..Come Down           |
| -     | 5  | 5  | 7  |    | WALLFLOWERS/The Difference        |
| 7     | 7  | 7  | 7  |    | GINA G/Gimme Some Love            |
| -     | 5  | 5  | 7  |    | JONNY LANG/Lie To Me              |
| -     | 5  | 5  | 7  |    | MR. PRESIDENT/Coco Jamboo         |
| 5     | 7  | 7  | 7  |    | ALISHA'S ATT/Am I Feel            |
| -     | -  | -  | 7  |    | KIM RICHEY/I Know                 |
| -     | 5  | 5  | 7  |    | 98 DEGREES/Invisible Man          |
| 7     | 7  | 7  | 7  |    | RAHSAAN PATTERSON/Where You Are   |
| 5     | 7  | 7  | 7  |    | MATCHBOX 20/Push                  |
| 5     | 7  | 7  | 7  |    | SNEAKER PIMP'S Underground        |
| 5     | 7  | 7  | 7  |    | LEANN RIMES/How Do I Live         |
| 12    | 9  | 9  | 9  |    | NO MERCY/When I Die               |
| 7     | 7  | 7  | 7  |    | COLLECTIVE SOUL/Listen            |
| 7     | 7  | 7  | 7  |    | JAMIROQUAI/Virtual Insanity       |
| 7     | 7  | 7  | 7  |    | 10,000 MANIACS/More Than This     |

**WAPE-FM**  
95.1

**MARKET #53**  
**WAPE/Jacksonville**  
(904) 642-1055  
Thomas/Mann

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                 |
|-------|----|----|----|----|------------------------------|
| 62    | 64 | 63 | 61 |    | MEREDITH BROOKS/Bitch        |
| 55    | 56 | 57 | 60 |    | SHAWN COLVIN/Sunny Came Home |
| 37    | 40 | 59 | 58 |    | VERVE PIPE/The Freshmen      |
| 55    | 57 | 60 | 58 |    | OMC/How Bizarre              |
| 49    | 50 | 57 | 56 |    | DUNCAN SHEIK/Bare            |

JULY 18, 1997

| 3W             | 2W | LW | TW        | ARTIST TITLE LABEL(S)  | TOTAL PLAYS |    |    |    | TOTAL STATIONS/ADDS |
|----------------|----|----|-----------|--|-------------|----|----|----|---------------------|
|                |    |    |           |  | TW          | LW | 2W | 3W |                     |
|                |    |    | <b>1</b>  | <b>PUFF DADDY &amp; FAITH EVANS</b> I'll Be... (Bad Boy/Arista) 2471 2275 2360 2260 46/1 |             |    |    |    |                     |
| 15             | 8  | 3  | <b>2</b>  | <b>WILL SMITH</b> Men In Black (Columbia) 2107 1678 1301 857 43/2                        |             |    |    |    |                     |
| 2              | 2  | 2  | <b>3</b>  | <b>ROME</b> I Belong To You (Every...) (RCA) 2006 1930 2042 1943 42/1                    |             |    |    |    |                     |
| 5              | 4  | 5  | <b>4</b>  | <b>NOTORIOUS B.I.G.</b> Mo Money, Mo Problems (Bad Boy/Arista) 1414 1326 1503 1463 38/1  |             |    |    |    |                     |
| 6              | 3  | 4  | <b>5</b>  | <b>112 Cupid</b> (Bad Boy/Arista) 1371 1369 1535 1442 34/1                               |             |    |    |    |                     |
| 9              | 9  | 6  | <b>6</b>  | <b>CHANGING FACES</b> G.H.E.T.T.O.U.T. (Big Beat/Atlantic) 1324 1279 1249 1130 39/2      |             |    |    |    |                     |
| 4              | 6  | 8  | 7         | <b>BLACKSTREET</b> Don't Leave Me (Interscope) 1200 1223 1425 1514 31/0                  |             |    |    |    |                     |
| 7              | 7  | 9  | 8         | <b>EN VOGUE</b> Whatever (EastWest/EEG) 1153 1178 1348 1393 33/0                         |             |    |    |    |                     |
| 3              | 5  | 7  | 9         | <b>MARK MORRISON</b> Return Of The Mack (Atlantic) 1130 1245 1449 1606 28/0              |             |    |    |    |                     |
| 22             | 14 | 14 | <b>10</b> | <b>GOD'S PROPERTY</b> Stomp (B-Rite/Interscope) 1021 798 839 611 32/1                    |             |    |    |    |                     |
| 19             | 16 | 13 | <b>11</b> | <b>BACKSTREET BOYS</b> Quit Playing Games (With...) (Jive) 951 813 765 733 27/1          |             |    |    |    |                     |
| 10             | 10 | 10 | 12        | <b>ROBYN</b> Do You Know (What It Takes) (RCA) 911 1033 1106 1068 23/1                   |             |    |    |    |                     |
| 13             | 12 | 11 | 13        | <b>BONE THUGS-N-HARMONY</b> Look Into My Eyes (Ruthless/Relativity) 874 919 971 967 33/0 |             |    |    |    |                     |
| 29             | 21 | 18 | <b>14</b> | <b>MISSY ELLIOTT</b> The Rain (Supa Dupa Fly) (EastWest/EEG) 813 662 667 517 33/2        |             |    |    |    |                     |
| 27             | 23 | 19 | <b>15</b> | <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic) 724 645 614 527 31/1                          |             |    |    |    |                     |
| —              | 30 | 21 | <b>16</b> | <b>98 DEGREES</b> Invisible Man (Motown) 723 636 479 170 30/0                            |             |    |    |    |                     |
| 8              | 11 | 12 | 17        | <b>SPICE GIRLS</b> Say You'll Be There (Virgin) 688 881 1080 1230 21/0                   |             |    |    |    |                     |
| 12             | 13 | 15 | 18        | <b>SWV</b> Can We (Jive) 663 753 927 1032 19/0   |             |    |    |    |                     |
| 24             | 17 | 17 | 19        | <b>R. KELLY</b> Gotham City (Jive) 647 688 727 582 25/0                                  |             |    |    |    |                     |
| 17             | 26 | 20 | 20        | <b>NOTORIOUS B.I.G.</b> Hypnotize (Bad Boy/Arista) 619 640 569 824 20/0                  |             |    |    |    |                     |
| <b>BREAKER</b> |    |    | <b>21</b> | <b>INOJ</b> Love You Down (Columbia) 610 445 317 58 20/4                                 |             |    |    |    |                     |
| 11             | 15 | 16 | 22        | <b>NU FLAVOR</b> Sweet Sexy Thing (Reprise) 601 719 802 1040 16/0                        |             |    |    |    |                     |
| <b>BREAKER</b> |    |    | <b>23</b> | <b>LIL' KIM</b> Not Tonight (Undeas/Big Beat/Atlantic) 582 389 361 332 25/4              |             |    |    |    |                     |
| <b>BREAKER</b> |    |    | <b>24</b> | <b>SPICE GIRLS</b> 2 Become 1 (Virgin) 572 361 139 51 25/4                               |             |    |    |    |                     |
| 32             | 29 | 31 | <b>25</b> | <b>SCARFACE</b> Smile (Rap-A-Lot/Noo Trybe) 526 501 485 438 20/1                         |             |    |    |    |                     |
| 21             | 19 | 22 | 26        | <b>BABYFACE</b> How Come, How Long (Epic) 523 628 683 650 22/0                           |             |    |    |    |                     |
| 31             | 31 | 29 | <b>27</b> | <b>CORINA</b> Summertime Summertime (So So Def/Columbia) 520 512 469 452 17/1            |             |    |    |    |                     |
| 14             | 22 | 30 | 28        | <b>HANSON</b> Mmm Bop (Mercury) 504 510 649 874 12/0                                     |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>29</b> | <b>GINUWINE</b> When Doves Cry (550 Music) 498 164 — — 28/6                              |             |    |    |    |                     |
| 36             | 35 | 36 | <b>30</b> | <b>DRU HILL</b> Never Make A Promise (Island) 495 417 412 390 24/2                       |             |    |    |    |                     |
| 18             | 18 | 24 | 31        | <b>702</b> Get It Together (Biv 10/Motown) 489 570 690 758 16/0                          |             |    |    |    |                     |
| 16             | 20 | 23 | 32        | <b>BILLY LAWRENCE</b> Come On (EastWest/EEG) 488 608 672 832 19/0                        |             |    |    |    |                     |
| 28             | 27 | 27 | 33        | <b>SHADES</b> Serenade (Motown) 483 527 505 520 17/0                                     |             |    |    |    |                     |
| 42             | 36 | 35 | <b>34</b> | <b>K-CI &amp; JOJO</b> You Bring Me Up (MCA) 474 435 403 339 20/1                        |             |    |    |    |                     |
| 25             | 25 | 25 | 35        | <b>VERONICA I/CRAIG MACK</b> No One But You (H.O.L.A./Island) 470 541 597 570 17/0       |             |    |    |    |                     |
| 39             | 28 | 26 | 36        | <b>DANA HARRIS</b> As We Lay (Tony Mercedes/LaFace/Arista) 464 532 502 372 16/0          |             |    |    |    |                     |
| —              | 44 | 39 | <b>37</b> | <b>NO MERCY</b> When I Die (Arista) 438 366 335 279 16/0                                 |             |    |    |    |                     |
| —              | 37 | 42 | <b>38</b> | <b>SWV</b> Someone (RCA) 427 351 373 224 25/2  |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>39</b> | <b>JOE</b> The Love Scene (Jive) 425 176 30 46 24/8                                      |             |    |    |    |                     |
| —              | —  | 43 | <b>40</b> | <b>ADINA HOWARD</b> (Freak) And U Know It (Mecca Don/EastWest/EEG) 389 350 231 168 19/1  |             |    |    |    |                     |
| 23             | 32 | 33 | 41        | <b>DRU HILL</b> In My Bed (Island) 367 461 466 597 13/0                                  |             |    |    |    |                     |
| 20             | 24 | 28 | 42        | <b>DAMAGE</b> Love II Love (Critique) 363 512 609 694 16/0                               |             |    |    |    |                     |
| 45             | 40 | 41 | 43        | <b>ANGELINA</b> The Tide Is High (Upstairs) 354 356 359 320 10/1                         |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>44</b> | <b>COOLIO I/40 THEVZ</b> C U When U Get There (Tommy Boy) 353 202 108 73 14/0            |             |    |    |    |                     |
| —              | 47 | 44 | <b>45</b> | <b>MARY J. BLIGE</b> Everything (MCA) 346 316 302 234 8/1                                |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>46</b> | <b>BLACKSTREET</b> Fix (Interscope) 307 180 146 49 21/5                                  |             |    |    |    |                     |
| 33             | 38 | 48 | <b>47</b> | <b>ERYKAH BADU</b> Next Lifetime (Kedar/Universal) 306 281 365 414 8/0                   |             |    |    |    |                     |
| 37             | 42 | 46 | <b>48</b> | <b>FREAK NASTY</b> Da Dip (Power) 298 294 351 388 13/0                                   |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>49</b> | <b>MARY J. BLIGE</b> I Can Love You (MCA) 272 185 172 79 6/1                             |             |    |    |    |                     |
| 49             | —  | 49 | 50        | <b>BOB CARLISLE</b> Butterfly Kisses (DMG/Jive) 266 278 273 303 8/0                      |             |    |    |    |                     |

## BREAKERS®

| INOJ                     |                     |       |
|--------------------------|---------------------|-------|
| Love You Down (Columbia) |                     |       |
| TOTAL PLAYS/INCREASE     | TOTAL STATIONS/ADDS | CHART |
| 610/165                  | 20/4                | 21    |

| LIL' KIM                               |                     |       |
|--|---------------------|-------|
| Not Tonight (Undeas/Big Beat/Atlantic) |                     |       |
| TOTAL PLAYS/INCREASE                   | TOTAL STATIONS/ADDS | CHART |
| 582/193                                | 25/4                | 23    |

| SPICE GIRLS          |                     |       |
|----------------------|---------------------|-------|
| 2 Become 1 (Virgin)  |                     |       |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 572/211              | 25/4                | 24    |

## MOST ADDED®

| ARTIST TITLE LABEL(S)                                      | ADDS |
|--|------|
| JON B. Don't Say (Yab Yum/550 Music)                       | 16   |
| JOE The Love Scene (Jive)                                  | 8    |
| NASTYBOY KLICK Down For Yours (GlassNote/Mercury)          | 8    |
| WILD ORCHID Supernatural (RCA)                             | 8    |
| 702 All I Want (Capitol)                                   | 6    |
| GINUWINE When Doves Cry (550 Music)                        | 6    |
| BLACKSTREET Fix (Interscope)                               | 5    |
| MAXWELL Whenever Wherever Whatever (Columbia)              | 5    |
| PUFF DADDY & THE FAMILY It's All About... (Bad Boy/Arista) | 5    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                 | TOTAL PLAY INCREASE |
|---|---------------------|
| WILL SMITH Men In Black (Columbia)                    | +429                |
| GINUWINE When Doves Cry (550 Music)                   | +334                |
| JOE The Love Scene (Jive)                             | +249                |
| GOD'S PROPERTY Stomp (B-Rite/Interscope)              | +223                |
| SPICE GIRLS 2 Become 1 (Virgin)                       | +211                |
| PUFF DADDY & FAITH EVANS I'll Be... (Bad Boy/Arista)  | +196                |
| LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)       | +193                |
| INOJ Love You Down (Columbia)                         | +165                |
| COOLIO I/40 THEVZ C U When U Get There (Tommy Boy)    | +151                |
| MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG) | +151                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                                 | TOTAL PLAY INCREASE |
|---|---------------------|
| AZ YET Hard To Say I'm Sorry (LaFace/Arista)          | +429                |
| MONICA For You I Will (Warner Sunset/Atlantic)        | +334                |
| EN VOGUE Don't Let Go (Love) (EastWest/EEG)           | +249                |
| PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) | +223                |
| BABYFACE Every Time I Close My Eyes (Epic)            | +211                |
| TONI BRAXTON Un-break My Heart (LaFace/Arista)        | +196                |
| 112 Only You (Bad Boy/Arista)                         | +193                |
| NO DOUBT Don't Speak (Trauma/Interscope)              | +165                |
| KEITH SWEAT Nobody (Elektra/EEG)                      | +151                |
| KEITH SWEAT Twisted (Elektra/EEG)                     | +151                |

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker.

46 CHR/Rhythmic reporters. 45 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

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## HIP HOP TOP 20

| LW | TW | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |    | TOTAL STATIONS/ADDS |
|----|----|---|-------------|----|---------------------|
|    |    |   | TW          | LW |                     |
| 1  | 1  | <b>PUFF DADDY &amp; FAITH EVANS</b> (112 11 Be... (Bad Boy/Arista) <b>5333</b> <b>5468</b> <b>127/1</b>   |             |    |                     |
| 3  | 2  | <b>WILL SMITH</b> Men In Black (Columbia) <b>4040</b> <b>3357</b> <b>121/3</b>                            |             |    |                     |
| 2  | 3  | <b>NOTORIOUS B.I.G.</b> Mo Money, Mo Problems (Bad Boy/Arista) <b>3221</b> <b>3506</b> <b>104/3</b>       |             |    |                     |
| 5  | 4  | <b>MISSY ELLIOTT</b> The Rain (Supa Dupa Fly) (EastWest/EEG) <b>2906</b> <b>2431</b> <b>112/2</b>         |             |    |                     |
| 4  | 5  | <b>BONE THUGS-N-HARMONY</b> Look Into My Eyes (Ruthless/Relativity) <b>2730</b> <b>2749</b> <b>110/0</b>  |             |    |                     |
| 6  | 6  | <b>SCARFACE</b> Smile (Rap-A-Lot/Noo Trybe) <b>2365</b> <b>2259</b> <b>101/1</b>                          |             |    |                     |
| 7  | 7  | <b>LIL' KIM</b> Not Tonight (Undeas/Big Beat/Atlantic) <b>2213</b> <b>1804</b> <b>103/5</b>               |             |    |                     |
| 8  | 8  | <b>WYCLEF JEAN</b> We Trying To Stay Alive (Ruffhouse/Columbia) <b>1678</b> <b>1531</b> <b>83/2</b>       |             |    |                     |
| 9  | 9  | <b>HEAVY D</b> Keep It Comin' (Universal) <b>1527</b> <b>1384</b> <b>78/4</b>                             |             |    |                     |
| 17 | 10 | <b>PUFF DADDY &amp; THE FAMILY</b> It's All About... (Bad Boy/Arista) <b>1180</b> <b>692</b> <b>88/10</b> |             |    |                     |
| 10 | 11 | <b>ALLURE (L.L. COOL J)</b> No Question (Crave) <b>1095</b> <b>1145</b> <b>61/1</b>                       |             |    |                     |
| 14 | 12 | <b>SNOOP DOGGY DOGG</b> Midnight Love (Death Row/Interscope) <b>1089</b> <b>900</b> <b>68/2</b>           |             |    |                     |
| 15 | 13 | <b>MAGOO &amp; TIMBALAND</b> Up Jumps Da' Boogie (Atlantic) <b>1088</b> <b>864</b> <b>68/4</b>            |             |    |                     |
| —  | 14 | <b>NOTORIOUS B.I.G.</b> Lovin' You Tonight (Bad Boy/Arista) <b>1020</b> <b>592</b> <b>77/5</b>            |             |    |                     |
| 13 | 15 | <b>LOST BOYZ</b> Love, Peace & Nappiness (Group Home/Universal) <b>846</b> <b>926</b> <b>51/0</b>         |             |    |                     |
| 20 | 16 | <b>RAMPAGE</b> Take It To The Streets (EastWest/EEG) <b>800</b> <b>614</b> <b>71/13</b>                   |             |    |                     |
| 16 | 17 | <b>NOTORIOUS B.I.G.</b> Hypnotize (Bad Boy/Arista) <b>746</b> <b>814</b> <b>30/2</b>                      |             |    |                     |
| —  | 18 | <b>FOXY BROWN (DRU HILL)</b> Big Bad... (Violator/Def Jam/RAL/Mercury) <b>730</b> <b>79</b> <b>84/78</b>  |             |    |                     |
| 12 | 19 | <b>CHRISTION</b> Full Of Smoke (Roc-A-Fella/Def Jam/Mercury) <b>589</b> <b>1114</b> <b>32/0</b>           |             |    |                     |
| 11 | 20 | <b>JAY-Z</b> Who You Wit (Qwest/WB) <b>582</b> <b>1139</b> <b>37/0</b>                                    |             |    |                     |

This chart reflects airplay from July 7-13. Songs ranked by total plays. 46 CHR/Rhythmic reporters and 83 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R Inc.

## NEW & ACTIVE

### DJ COMPANY Rhythm Of Love (Crave)

Total Plays: 244, Total Stations: 9, Adds: 0

### DIANA KING I Say A Little Prayer (Work)

Total Plays: 220, Total Stations: 12, Adds: 0

### PUFF DADDY & THE FAMILY It's All About... (Bad Boy/Arista)

Total Plays: 213, Total Stations: 9, Adds: 5

### NASTYBOY KLICK Down For Yours (GlassNote/Mercury)

Total Plays: 190, Total Stations: 12, Adds: 8

### MR. PRESIDENT Coco Jambo (Warner Bros.)

Total Plays: 189, Total Stations: 14, Adds: 2

### RAMPAGE Take It To The Streets (EastWest/EEG)

Total Plays: 189, Total Stations: 13, Adds: 4

### MASTER P If I Could Change (No Limit/Priority)

Total Plays: 180, Total Stations: 12, Adds: 0

### OMC How Bizarre (Mercury)

Total Plays: 175, Total Stations: 6, Adds: 1

### MEREDITH BROOKS Bitch (Capitol)

Total Plays: 171, Total Stations: 3, Adds: 0

### BEENIE MAN... Dancehall... (Island Jamaica/Island)

Total Plays: 163, Total Stations: 14, Adds: 0

### LE CLICK Call Me (Logic)

Total Plays: 156, Total Stations: 5, Adds: 0

### JOCK JAM Jock Jam (Tommy Boy)

Total Plays: 150, Total Stations: 4, Adds: 0

### LISA STANSFIELD Never, Never Gonna Give You Up (Arista)

Total Plays: 139, Total Stations: 11, Adds: 0

### FOXY BROWN (DRU HILL) Big Bad... (Violator/Def Jam/RAL/Mercury)

Total Plays: 139, Total Stations: 6, Adds: 2

### JON B. Don't Say (Yab Yum/550 Music)

Total Plays: 138, Total Stations: 18, Adds: 16

### MAXWELL Whenever Wherever Whatever (Columbia)

Total Plays: 126, Total Stations: 17, Adds: 5

### MAGOO & TIMBALANO Up Jumps Da' Boogie (Atlantic)

Total Plays: 123, Total Stations: 4, Adds: 1

### WARREN G Smokin' Me Out (Def Jam/RAL/Mercury)

Total Plays: 122, Total Stations: 4, Adds: 0

### 4PM I Gave You Everything (Next Plateau)

Total Plays: 122, Total Stations: 2, Adds: 0

### MIA X F/MASTER P & FOXY BROWN The Party... (No Limit/Priority)

Total Plays: 119, Total Stations: 5, Adds: 2

### Songs ranked by total plays

## NEW RELEASES

ADDS JULY 22

### DJ TAZ

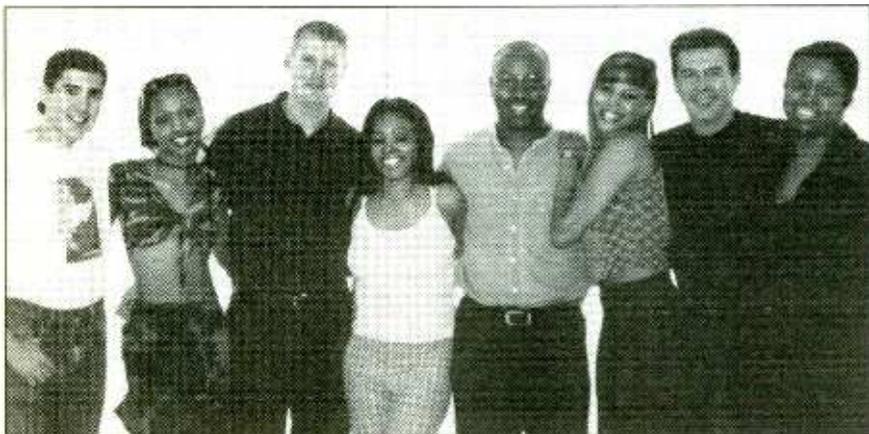
"That's Right" (Success/Priority)

### MARK MORRISON

"Crazy" (Atlantic)

### NEXT

"Butta Love" (Arista)



**AND NUTHIN' BUTTHATRUTH**— Priority artists Tha Truth serenaded the folks here at R&R with their seductive harmonies recently, making it difficult to get any work done afterward! Enjoying their company are (l-r) CHR Asst. Editor Jay Levy, Tha Truth's Cindy, Dir./Charts & Formats Kevin McCabe, Tha Truth's Teresa, sales guy Paul Colbert, Tha Truth's Jamie, Priority's Sean Lynch, and saleswoman extraordinaire Lanetta Kimons.

## CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

|   |  |  |  |  |   |   |   |
|---|--|--|--|--|---|---|---|
| <b>KKSS/Albuquerque, NM</b><br>PD: Randy Savage<br>MD: Jacque James<br>7 NASTYBOY KLICK "Down"<br>JON B "Say"<br>NU FLAVOR "Heaven"<br>PATTI LABELLE "When"<br>MAXWELL "Whenever"                         | <b>WBBM/Chicago, IL</b><br>PD: Todd Cavanah<br>MD: Erik Bradley<br>12 INOJ "Love"<br><b>KZFM/Corpus Christi, TX</b><br>PD: Ed Ocanas<br>MD: Tony Manero<br>5 GINUWINE "Teh"<br>JON B "Say"<br>OMC "Bizarre"<br>BLACKSTREET "Fix"             | <b>KIKI/Honolulu, HI</b><br>PD: Alan Dda<br>MD: Richie Agui<br>10 LIL' KIM "Tonight"   | <b>KLUC/Las Vegas, NV</b><br>PD: Cat Thomas<br>MD: Melissa Stefan<br>41 JON B "Say"  | <b>WKTU/New York, NY</b><br>PD: Frankie Blue<br>MD: Andy Shane<br>LIL' SUZY "Can't"<br>SPICE GIRLS "Became"<br>MICHAEL JACKSON "Moscow"<br>WILD ORCHID "Super"<br>DART PUNK "Ward"               | <b>WWKX/Providence, RI</b><br>PD: Joe Dawson<br>MD: Becky Ianonne<br>17 MARK MORRISON "Crazy"<br>5 BLACKSTREET "Fix"<br>LIL' SUZY "Can't"<br>WILD ORCHID "Super"<br>JON B "Say"<br>PATTI LABELLE "When"<br>PUFF DADDY & FAMILY "Benjamins"<br>NASTYBOY KLICK "Down" | <b>KTFM/San Antonio, TX</b><br>PD: Cliff Tredway<br>MD: Steve Chavez<br>NATASHA HAGEN "You"<br>NASTYBOY KLICK "Down"<br>JOE "Scene"<br>JON B "Say"  | <b>KUBE/Seattle, WA</b><br>PD: Mike Tierney<br>APD/MD: Bobby O<br>38 CORINA "Summerme"  |
| <b>KKXX/Bakersfield, CA</b><br>PD: Chris Squires<br>MD: Tony Manes<br>70ME "Beong"  | <b>KQKS/Denver, CO</b><br>PD: Mark Feather<br>MD: Lee Cagle<br>INOJ "Love"<br>CHANGING FACES "G H E T T"<br>LIL' KIM "Tonight"   | <b>KQMQ/Honolulu, HI</b><br>PD: Jamie Hyatt<br>Music Coordinator: Kool E<br>33 CHANGING FACES "I"<br>32 BLACKSTREET BOYS "Playing"<br>31 GINUWINE "Doves"<br>27 702 "Want"   | <b>KPWR/Los Angeles, CA</b><br>PD: Michelle Mercer<br>MD: Damiana Young<br>WIL' SMITH "Men"<br>PUFF DADDY & FAMILY "Benjamins"   | <b>WQHT/New York, NY</b><br>PD: Steve Smith<br>APD/MD: Tracy Cloherly<br>33 FOXY BROWN/DRU HILL "Mamma"<br>25 USHER "Wanna"<br>12 NAS "Esoba"  | <b>KWNZ/Reno, NV</b><br>PD: Jeff Davis<br>APD/MD: Bill Shakespeare<br>702 "Want"<br>ALLURE "Cred"<br>GINUWINE "Doves"<br>JOE "Scene"  | <b>KHTS/San Diego, CA</b><br>PD: Todd Shannon<br>APD/MD: Ron Geronimo<br>14 ROCKELL "It"<br>4 MISSY ELLIOTT "Rain"<br>4 WILD ORCHID "Super"<br>702 "Want"<br>RAHSAAN PATTERSON "Where"  | <b>KWIN/Stockton, CA</b><br>PD: Steve Wait<br>MD: Panama Jack<br>22 EVERYTHING EJT "Today"<br>21 JON B "Say"<br>20 INOJ "Love"<br>WILD ORCHID "Super"<br>ROCKELL "It"<br>PINAY "Real"                                 |
| <b>WERQ/Baltimore, MD</b><br>PD: Tom Calococi<br>MD: Coka<br>18 CHANGING FACES "I"<br>MAXWELL "Whenever"  | <b>WDRQ/Detroit, MI</b><br>PD: Lisa Rodman<br>SPICE GIRLS "Became"<br>WILD ORCHID "Super"  | <b>KBXX/Houston, TX</b><br>PD: Rob Scorpio<br>MD: Greg Head<br>8 MIA X/MASTER P/FOXY "Party"   | <b>WPOW/Miami, FL</b><br>PD: Kid Curry<br>MD: Phil Joaes<br>13 LOS UMBRELLLOS "Tengo"<br>3 ROBYN "Know"<br>FOXY BROWN/DRU HILL "Mamma"<br>MAXWELL "Whenever"   | <b>WQAT/Odessa-Midland, TX</b><br>PD/MD: Leo Caro<br>ANGELINA "Tide"<br>HANSON "Where's"<br>NASTYBOY KLICK "Down"<br>K-CI & JOJO "Bring"   | <b>KWVZ/Reno, NV</b><br>PD: Jeff Davis<br>APD/MD: Bill Shakespeare<br>702 "Want"<br>ALLURE "Cred"<br>GINUWINE "Doves"<br>JOE "Scene"  | <b>XHTZ/San Diego, CA</b><br>MD: Dale Solivan<br>15 GINUWINE "Doves"<br>13 PRINCE MARKIE DEE "Bounce"<br>BLACKSTREET "Fix"<br>MAXWELL "Whenever"<br>MR. PRESIDENT "Jamboo"  | <b>WPGC/Washington, DC</b><br>PD: Jay Stevens<br>MD: Albie D<br>21 MAGOO & TIMBALANO "Jumps"<br>20 PUFF DADDY & FAMILY "Benjamins"<br>19 LAURINA "Let"  |
| <b>WBHJ/Birmingham, AL</b><br>PD: Mickey Johnson<br>APD/MD: Daysha Parker<br>45 SAM SALTER "After"<br>44 JOE "Scene"<br>40 MIA X/MASTER P/FOXY "Party"<br>HEAVY D "Keep"                                  | <b>WDRQ/Detroit, MI</b><br>PD: Lisa Rodman<br>SPICE GIRLS "Became"<br>WILD ORCHID "Super"  | <b>WHHH/Indianapolis, IN</b><br>PD: Scott Wheeler<br>MD: Carl Frye<br>LIL' KIM "Tonight"<br>JON B "Say"<br>PATTI LABELLE "When"  | <b>KHTN/Modesto, CA</b><br>PD: Pete Jones<br>MD: Mark Medina<br>JON B "Say"<br>702 "Want"<br>WILD ORCHID "Super"<br>RAMPAGE "Streets"<br>DJ TAZ "Right"<br>NATASHA HAGEN "You"<br>COSMIA "Law Teofa" | <b>KCAQ/Oxnard, CA</b><br>PD/MD: Dan Garite<br>27 LIL' KIM "Tonight"<br>12 GINUWINE "Doves"<br>5 PUFF DADDY & FAMILY "Benjamins"<br>5 NASTYBOY KLICK "Down"<br>702 "Want"<br>DRU HILL "Promises" | <b>KWVZ/Reno, NV</b><br>PD: Jeff Davis<br>APD/MD: Bill Shakespeare<br>702 "Want"<br>ALLURE "Cred"<br>GINUWINE "Doves"<br>JOE "Scene"  | <b>XHTZ/San Diego, CA</b><br>MD: Dale Solivan<br>15 GINUWINE "Doves"<br>13 PRINCE MARKIE DEE "Bounce"<br>BLACKSTREET "Fix"<br>MAXWELL "Whenever"<br>MR. PRESIDENT "Jamboo"  | <b>KDGS/Wichita, KS</b><br>PD: Steve Dorrell<br>APD: Ricardo Cherry<br>MD: A.J. Jones<br>8 SNOOP DOGGY DOGG "Midnight"<br>8 JON B "Say"<br>WILD ORCHID "Super"<br>NASTYBOY KLICK "Down"<br>PRINCE MARKIE DEE "Bounce" |
| <b>WJMN/Boston, MA</b><br>PD: Cadillac Jack McCartney<br>APD/MD: Cat Collins<br>12 CHANGING FACES "G H E T T"<br>JON B "Say"  | <b>KBOS/Fresno, CA</b><br>PD: Mark Adams<br>MD: Marcus D<br>23 MARY J BLIGE "Everything"<br>15 SPICE GIRLS "Became"<br>JOE "Scene"   | <b>WJBT/Jacksonville, FL</b><br>PD: Dave Wynter<br>MD: Tiffany Green<br>12 MARY J BLIGE "Cat"<br>12 BLACKSTREET "Fix"<br>WU-TANG CLAN "Black"<br>28 WU-TANG CLAN "Reunited"<br>23 SNOOP DOGGY DOGG "Just"<br>20 RAMPAGE "Streets"<br>20 EPMD "Never" | <b>KDON/Monterey, CA</b><br>PD: Jennifer Wilde<br>18 JOE "Scene"<br>INOJ "Love"<br>JON B "Say"<br>SPICE GIRLS "Became"<br>MR. PRESIDENT "Jamboo"   | <b>KKFR/Phoenix, AZ</b><br>PD: Don Parker<br>MD: Mike Freeman<br>DRU HILL "Promises"<br>JON B "Say"<br>JON B "Say"   | <b>KWVZ/Reno, NV</b><br>PD: Jeff Davis<br>APD/MD: Bill Shakespeare<br>702 "Want"<br>ALLURE "Cred"<br>GINUWINE "Doves"<br>JOE "Scene"  | <b>KMEL/San Francisco, CA</b><br>PD: Michelle Santosuosso<br>APD/MD: Joe Arbagey<br>53 NOTORIOUS B.I.G. "Money"<br>31 PUFF DADDY "Missing"<br>23 112 "Cupid"<br>10 PUFF DADDY & FAMILY "Benjamins"<br>GOD'S PROPERTY "Stomp"<br>MAXWELL "Whenever"<br>JON B "Say" | <b>46 Total Reporters</b><br><b>46 Current Reporters</b><br><b>45 Current Playlists</b><br><b>Did Not Report, Playlist Frozen (1):</b><br><b>WBTT/Dayton, OH</b>  |
| <b>WKXJ/Chattanooga, TN</b><br>PD: Roy Jaynes<br>APD/MD: Bobby Corona<br>81 LEANN RIMES "How"<br>4 MISSY ELLIOTT "Rain"<br>2 ADINA HOWARD "Freak"<br>SWV "Someone"<br>JOE "Scene"<br>PATTI LABELLE "When" | <b>WJMH/Greensboro, NC</b><br>PD: Brian Douglas<br>MD: Mary Kay<br>54 WILL SMITH "Men"<br>54 SWV "Someone"<br>29 WU-TANG CLAN "Black"<br>28 WU-TANG CLAN "Reunited"<br>23 SNOOP DOGGY DOGG "Just"<br>20 RAMPAGE "Streets"<br>20 EPMD "Never" | <b>WJBT/Jacksonville, FL</b><br>PD: Dave Wynter<br>MD: Tiffany Green<br>12 MARY J BLIGE "Cat"<br>12 BLACKSTREET "Fix"<br>WU-TANG CLAN "Black"<br>28 WU-TANG CLAN "Reunited"<br>23 SNOOP DOGGY DOGG "Just"<br>20 RAMPAGE "Streets"<br>20 EPMD "Never" | <b>WFIN/New Bedford, MA</b><br>PD: Jim Reitz<br>MD: Kevin Patana<br>BLACKSTREET "Fix"<br>HANSON "Where's"<br>GINUWINE "Doves"  | <b>KPTY/Phoenix, AZ</b><br>PD: Rick Thomas<br>APD: Crazy Kid<br>MD: Eric Valdez<br>No Adds   | <b>KWVZ/Reno, NV</b><br>PD: Jeff Davis<br>APD/MD: Bill Shakespeare<br>702 "Want"<br>ALLURE "Cred"<br>GINUWINE "Doves"<br>JOE "Scene"  | <b>KYLD/San Francisco, CA</b><br>PD: Michael Martin<br>MD: Jazzy Jim<br>RAMPAGE "Streets"<br>NASTYBOY KLICK "Down"<br>KINSUI "Giddyap"<br>JON B "Say"   |   |

# CHR/RHYTHMIC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE

**KTU 103.5** MARKET #1  
WKTU/New York (201) 420-3700 Blue/Shane

| PLAYS | SW | ZW | LW                           | TW                                  | ARTIST/TITLE |
|-------|----|----|------------------------------|-------------------------------------|--------------|
| 58    | 66 | 60 | 62                           | LE CLICK/Call Me                    |              |
| 29    | 24 | 34 | 61                           | JOCK JAM/Jock Jam                   |              |
| 60    | 59 | 63 | 60                           | REAL MCCOY/One More Time            |              |
| 58    | 64 | 60 | LIVIN' JOY/Don't Stop Movin' |                                     |              |
| 30    | 30 | 39 | 48                           | TONI BRAXTON/Un-break My Heart      |              |
| 8     | 12 | 19 | 42                           | WILL SMITH/Men In Black             |              |
| 43    | 46 | 30 | 42                           | AZ YET/Hard To Say I'm...           |              |
| 52    | 60 | 32 | 37                           | MONICA/For You I Will               |              |
| 30    | 27 | 34 | 33                           | BACKSTREET BOYS/Quit Playing...     |              |
| 47    | 39 | 37 | 32                           | CARDIGANS/Lovefool                  |              |
| 25    | 24 | 23 | 31                           | OJ COMPANY/Rhythm Of Love           |              |
| 21    | 24 | 23 | 28                           | DIANA KING/Say A Little             |              |
| 13    | 15 | 23 | 23                           | 3RD PARTY/Can U Feel It             |              |
| 21    | 23 | 15 | 23                           | EN VOGUE/Whatever                   |              |
| -     | 12 | 14 | 22                           | PUFF DADDY.../I'll Be Missing You   |              |
| 37    | 39 | 23 | 21                           | R. KELLY/ Believe I Can Fly         |              |
| 10    | 12 | 27 | 18                           | JOCELYN ENRIQUEZ/A Little Bit Of... |              |
| -     | 6  | 11 | 16                           | CULTURE BEAT/Take Me Away           |              |
| -     | 6  | 10 | 15                           | MR. PRESIDENT/Coco Jamboo           |              |
| 19    | 19 | 23 | 14                           | GINA G/Gimme Some Love              |              |
| 11    | 13 | 12 | 14                           | GALA/Freed From Desire              |              |
| -     | 5  | 12 | 98                           | DEGREES/Invisible Man               |              |
| 9     | 7  | 13 | 12                           | SUMMER JUNKIES/I'm Gonna Love...    |              |
| -     | 5  | 11 | INOJ/ Love You Down          |                                     |              |
| 24    | 22 | 10 | 11                           | ROBYN/Do You Know (What...)         |              |
| -     | 7  | 14 | 7                            | CHANGING FACES/G.H.E.T.T.O.U.T.     |              |
| 9     | 7  | 14 | 7                            | NUYORICAN SOUL/Runaway              |              |
| 5     | 5  | 5  | 6                            | DAMAGE/ Love II Love                |              |
| 9     | 5  | 11 | 5                            | BEENIE MAN/FRANKLYN/Dancehall Queen |              |
| -     | -  | -  | -                            | LIL' SUZY/Can't Get You Out...      |              |
| -     | -  | -  | -                            | SPICE GIRLS/2 Become 1              |              |
| -     | -  | -  | -                            | MICHAEL JACKSON/Stranger In Moscow  |              |
| -     | -  | -  | -                            | WILD ORCHID/Supernatural            |              |
| -     | -  | -  | -                            | DAFT PUNK/Around The World          |              |

**HOT 97.3** MARKET #1  
WQHT/New York (212) 229-9797 Smith/Cloherly

| PLAYS | SW | ZW | LW | TW                                     | ARTIST/TITLE |
|-------|----|----|----|--|--------------|
| 39    | 40 | 23 | 43 | CHANGING FACES/G.H.E.T.T.O.U.T.        |              |
| 35    | 31 | 21 | 42 | MARY J. BLIGE/I Can Love You           |              |
| 22    | 42 | 26 | 41 | LOX/We'll Always Love...               |              |
| 41    | 39 | 25 | 40 | NOTORIOUS B.I.G./Mo Money, Mo...       |              |
| 38    | 37 | 24 | 39 | PUFF DADDY.../I'll Be Missing You      |              |
| 31    | 30 | 22 | 39 | REFUGEE CAMP.../The Sweetest Thing     |              |
| 43    | 41 | 24 | 38 | AALIYAH/4 Page Letter                  |              |
| 40    | 42 | 24 | 38 | JOE/Don't Wanna Be A...                |              |
| 23    | 35 | 23 | 34 | SWW/Someone                            |              |
| -     | 17 | 14 | 33 | SCARFACE/Smile                         |              |
| 32    | 41 | 24 | 33 | DRU HILL/Never Make A Promise          |              |
| -     | -  | -  | -  | FOXY BROWN/DRU HILL/Big Bad Mamma      |              |
| 41    | 32 | 20 | 32 | DRU HILL/In My Bed                     |              |
| 35    | 34 | 21 | 31 | MISSY ELLIOTT/The Rain (Supa...)       |              |
| 28    | 29 | 17 | 30 | NOTORIOUS B.I.G./Kick In The Door      |              |
| 42    | 42 | 24 | 30 | ERYKAH BADU/Next Lifetime              |              |
| 30    | 31 | 19 | 27 | ROME/1 Belong To You...                |              |
| 25    | 28 | 16 | 27 | PUFF DADDY & FAMILY/It's All About...  |              |
| -     | -  | -  | -  | USHER/You Make Me Wanna...             |              |
| 19    | 17 | 10 | 24 | 702/Get It Together                    |              |
| -     | 24 | 12 | 24 | BLACKSTREET/Fix                        |              |
| 22    | 21 | 12 | 22 | HEAVY D/Big Daddy                      |              |
| 19    | 20 | 9  | 20 | LIL' KIM/Not Tonight                   |              |
| 15    | 20 | 12 | 19 | LIL' KIM/Big Mama Thing                |              |
| 18    | 22 | 11 | 18 | ROCKWELL/In A Dream                    |              |
| 39    | 38 | 16 | 17 | RAMPAGE/Take It To...                  |              |
| 22    | 21 | 13 | 17 | WYCLEF JEAN/We Trying To Stay...       |              |
| 13    | 14 | 8  | 12 | WU-TANG CLAN/Whore                     |              |
| 16    | 14 | 8  | 12 | FOXY BROWN/III Na Na                   |              |
| -     | -  | -  | -  | BONE THUGS-N-HARMONY/Look Into My Eyes |              |
| 16    | 16 | 10 | 12 | KRS-ONE/A Friend                       |              |
| -     | -  | -  | -  | NAS/Esobar '97                         |              |

**POWER 106.7 FM** MARKET #2  
KPWR/Los Angeles (818) 953-4200 Mercer/Young

| PLAYS | SW | ZW | LW | TW                                     | ARTIST/TITLE |
|-------|----|----|----|--|--------------|
| 74    | 71 | 41 | 72 | PUFF DADDY.../I'll Be Missing You      |              |
| 72    | 72 | 37 | 71 | SCARFACE/Smile                         |              |
| 17    | 67 | 41 | 70 | NOTORIOUS B.I.G./Hypnotize             |              |
| 70    | 70 | 35 | 67 | NOTORIOUS B.I.G./Mo Money, Mo...       |              |
| 35    | 45 | 39 | 65 | ROME/1 Belong To You...                |              |
| 66    | 44 | 24 | 48 | SNOOP DOGGY DOGG/Midnight Love         |              |
| 44    | 46 | 25 | 47 | COMRADES/Homeboyz                      |              |
| 47    | 49 | 25 | 45 | CHANGING FACES/G.H.E.T.T.O.U.T.        |              |
| 24    | 27 | 25 | 45 | BLACKSTREET/Don't Leave Me             |              |
| 70    | 69 | 24 | 45 | NOTORIOUS B.I.G./Going Back To Cali    |              |
| 47    | 39 | 19 | 35 | SUGA FREE/H U Stay Ready               |              |
| 23    | 12 | 21 | 33 | WARREN G./Smokin' Me Out               |              |
| 30    | 30 | 22 | 32 | BONE THUGS-N-HARMONY/Look Into My Eyes |              |
| -     | -  | -  | -  | MISSY ELLIOTT/The Rain (Supa...)       |              |
| 25    | 25 | 12 | 26 | MACK 10 & OGG POUND/Nothin' But...     |              |
| 48    | 46 | 13 | 24 | SWW/Can We                             |              |
| -     | 24 | 13 | 23 | ANT BANKS/Big Thangs                   |              |
| 32    | 24 | 13 | 22 | LIL' KIM/Not Tonight                   |              |
| -     | 26 | 12 | 21 | 2PAC/All Bout U                        |              |
| 21    | 23 | 12 | 21 | MACAVELL/Hail Mary                     |              |
| -     | -  | -  | -  | MACK 10/Backyard Boogie                |              |
| 45    | 19 | 13 | 20 | NOTORIOUS B.I.G./Notorious Thugs       |              |
| -     | -  | -  | -  | WILL SMITH/Men In Black                |              |
| -     | -  | -  | -  | PUFF DADDY & FAMILY/It's All About...  |              |

**B96 CHICAGO** MARKET #3  
WBBM/Chicago (312) 944-6000 Cavanah/Bradley

| PLAYS | SW | ZW | LW | TW                                    | ARTIST/TITLE |
|-------|----|----|----|---------------------------------------|--------------|
| 15    | 28 | 49 | 72 | WILL SMITH/Men In Black               |              |
| 47    | 49 | 58 | 71 | BACKSTREET BOYS/Quit Playing...       |              |
| 45    | 56 | 66 | 67 | MARK MORRISON/Return Of The Mack      |              |
| 34    | 39 | 44 | 64 | BLACKSTREET/Don't Leave Me            |              |
| 66    | 69 | 65 | 62 | PUFF DADDY.../I'll Be Missing You     |              |
| 58    | 60 | 58 | 58 | BABYFACE/Every Time I...              |              |
| 27    | 29 | 34 | 48 | 3RD PARTY/Can U Feel It               |              |
| 31    | 39 | 45 | 43 | ROBYN/Do You Know (What...)           |              |
| 69    | 54 | 33 | 43 | JOCK JAM/Jock Jam                     |              |
| 40    | 31 | 25 | 36 | FREAK NASTY/Da Dip                    |              |
| -     | -  | -  | -  | CHANGING FACES/G.H.E.T.T.O.U.T.       |              |
| 30    | 45 | 55 | 30 | PUFF DADDY/Can't Nobody Hold...       |              |
| 63    | 59 | 48 | 30 | MONICA/For You I Will                 |              |
| 46    | 46 | 45 | 30 | SAVAGE GARDEN/I Want You              |              |
| 13    | 23 | 34 | 30 | OJ COMPANY/Rhythm Of Love             |              |
| 24    | 23 | 20 | 29 | ROBYN/Show Me Love                    |              |
| 27    | 30 | 20 | 29 | JEWEL/You Were Meant...               |              |
| 57    | 61 | 50 | 28 | AZ YET/Hard To Say I'm...             |              |
| -     | -  | -  | -  | SPICE GIRLS/2 Become 1                |              |
| 2     | 8  | 13 | 12 | NO MERCY/When I Die                   |              |
| -     | -  | -  | -  | WILD ORCHID/Supernatural              |              |
| -     | -  | -  | -  | INOJ/ Love You Down                   |              |
| 47    | 31 | 17 | 11 | EN VOGUE/Whatever                     |              |
| 9     | 16 | 20 | 9  | R. KELLY/Gotham City                  |              |
| -     | -  | -  | -  | ERASURE/Don't Say Your...             |              |
| -     | -  | -  | -  | COOLIO/F40 THEVZ/C U When U Get There |              |

**KMEL JAMS 105.1** MARKET #4  
KMEL/San Francisco (415) 538-1061 Santosuosso/Arbagey

| PLAYS | SW | ZW | LW | TW                                     | ARTIST/TITLE |
|-------|----|----|----|--|--------------|
| 48    | 54 | 56 | 59 | MARY J. BLIGE/Everything               |              |
| 21    | 30 | 45 | 58 | 3 X CRAZY/Keep It On The Real          |              |
| -     | -  | -  | -  | NOTORIOUS B.I.G./Mo Money, Mo...       |              |
| 46    | 52 | 50 | 53 | SCARFACE/Smile                         |              |
| 50    | 55 | 43 | 52 | ERYKAH BADU/Next Lifetime              |              |
| 47    | 44 | 38 | 52 | REFUGEE CAMP.../The Sweetest Thing     |              |
| 45    | 41 | 38 | 51 | FOXY BROWN/III Be                      |              |
| -     | -  | -  | -  | LE-EGIT/ City To City                  |              |
| 44    | 38 | 38 | 46 | ROME/1 Belong To You...                |              |
| 41    | 36 | 37 | 44 | CHANGING FACES/G.H.E.T.T.O.U.T.        |              |
| 24    | 27 | 35 | 43 | RAMPAGE/Take It To...                  |              |
| 49    | 50 | 48 | 42 | DRU HILL/In My Bed                     |              |
| -     | -  | -  | -  | PUFF DADDY.../I'll Be Missing You      |              |
| -     | -  | -  | -  | FOXY BROWN/DRU HILL/Big Bad Mamma      |              |
| 24    | 35 | 31 | 27 | AALIYAH/4 Page Letter                  |              |
| 32    | 29 | 27 | 25 | MISSY ELLIOTT/The Rain (Supa...)       |              |
| 28    | 29 | 26 | 24 | 112/Cupid                              |              |
| 22    | 22 | 25 | 22 | DRU HILL/Never Make A Promise          |              |
| -     | -  | -  | -  | GINUWINE/When Doves Cry                |              |
| 25    | 28 | 27 | 19 | CHRISTIAN/Full Of Smoke                |              |
| -     | -  | -  | -  | WILL SMITH/Men In Black                |              |
| -     | -  | -  | -  | TONI BRAXTON/Un-break My Heart         |              |
| 25    | 17 | 14 | 12 | DAMAGE/ Love II Love                   |              |
| 26    | 18 | 16 | 13 | EN VOGUE/Whatever                      |              |
| -     | -  | -  | -  | RAHSAAN PATTERSON/Where You Are        |              |
| 8     | 20 | 17 | 11 | BONE THUGS-N-HARMONY/Look Into My Eyes |              |
| 22    | 17 | 8  | 11 | LAURNEA/Can't Let Go                   |              |
| 15    | 24 | 11 | 11 | JAMIROQUAI/Virtual Insanity            |              |
| -     | -  | -  | -  | ANT BANKS/Big Thangs                   |              |
| -     | -  | -  | -  | PUFF DADDY & FAMILY/It's All About...  |              |
| 7     | 8  | 7  | 8  | WHORIDAS/Talkin' Bout New...           |              |
| -     | -  | -  | -  | ULTRA NATE/Free                        |              |
| -     | -  | -  | -  | LISA STANFIELD/Never, Never...         |              |
| -     | -  | -  | -  | BEENIE MAN/FRANKLYN/Dancehall Queen    |              |
| -     | -  | -  | -  | GOD'S PROPERTY/Stamp                   |              |
| -     | -  | -  | -  | MAXWELL/Whenever Wherever...           |              |
| -     | -  | -  | -  | JON B./Don't Say                       |              |

**WILD 94.9** MARKET #4  
KYLD/San Francisco (415) 391-1077 Martin/Jazzy Jim

| PLAYS | SW | ZW | LW | TW                                     | ARTIST/TITLE |
|-------|----|----|----|--|--------------|
| 21    | 32 | 55 | 64 | CORINA/Summertime                      |              |
| 35    | 65 | 38 | 64 | ROME/1 Belong To You...                |              |
| 46    | 56 | 57 | 64 | DJ TAZ/That's Right                    |              |
| 36    | 59 | 38 | 63 | 112/Cupid                              |              |
| 47    | 52 | 69 | 62 | NOTORIOUS B.I.G./Mo Money, Mo...       |              |
| 60    | 63 | 58 | 61 | PUFF DADDY.../I'll Be Missing You      |              |
| 14    | 38 | 55 | 52 | INOJ/ Love You Down                    |              |
| 45    | 34 | 36 | 40 | LIL' SUZY/Can't Get You Out...         |              |
| 49    | 62 | 51 | 38 | SCARFACE/Smile                         |              |
| 12    | 12 | 13 | 37 | WILL SMITH/Men In Black                |              |
| 21    | 33 | 43 | 36 | BACKSTREET BOYS/Quit Playing...        |              |
| -     | -  | -  | -  | FOXY BROWN/DRU HILL/Big Bad Mamma      |              |
| 34    | 31 | 34 | 32 | TOO SHORT & LIL' KIM/Call Me           |              |
| 39    | 36 | 39 | 31 | 702/Get It Together                    |              |
| 29    | 18 | 27 | 24 | VERONICA/CRAIG MACK/No One But You     |              |
| 48    | 48 | 37 | 19 | SWW/Can We                             |              |
| 18    | 29 | 39 | 19 | DANA HARRIS/As We Lay                  |              |
| 32    | 30 | 16 | 18 | BONE THUGS-N-HARMONY/Look Into My Eyes |              |
| 16    | 21 | 15 | 18 | SOMETHIN' FOR.../My Love Is The Shh... |              |
| -     | -  | -  | -  | ANT BANKS/Big Thangs                   |              |
| 35    | 30 | 23 | 14 | NU FLAVOR/Sweet Sexy Thing             |              |
| 37    | 14 | 18 | 13 | BILLY LAWRENCE/Come On                 |              |
| 49    | 37 | 27 | 13 | ANGELINA/The Tide Is High              |              |
| 13    | 18 | 14 | 13 | SWW/Someone                            |              |
| -     | -  | -  | -  | 98 DEGREES/Invisible Man               |              |
| 7     | 9  | 7  | 11 | NO MERCY/When I Die                    |              |
| 11    | 7  | 8  | 11 | LAURNEA/Can't Let Go                   |              |
| -     | -  | -  | -  | JOE/The Love Scene                     |              |
| -     | -  | -  | -  | GINUWINE/When Doves Cry                |              |
| -     | -  | -  | -  | MAXWELL/Whenever Wherever...           |              |
| 23    | 13 | 9  | 9  | MISSY ELLIOTT/The Rain (Supa...)       |              |
| -     | -  | -  | -  | CHANGING FACES/G.H.E.T.T.O.U.T.        |              |
| -     | -  | -  | -  | GOD'S PROPERTY/Stamp                   |              |
| -     | -  | -  | -  | RAMPAGE/Take It To...                  |              |
| -     | -  | -  | -  | NASTYBOY KLICK/Down For Yours          |              |
| -     | -  | -  | -  | KINSU/Goddyap Let's Ride               |              |
| -     | -  | -  | -  | JON B./Don't Say                       |              |

**DRQ 93.1 FM** MARKET #6  
WDRO/Detroit (810) 354-9300 Rodman

| PLAYS | SW | ZW | LW | TW                                | ARTIST/TITLE |
|-------|----|----|----|-----------------------------------|--------------|
| 55    | 55 | 51 | 49 | SPICE GIRLS/Say You'll Be There   |              |
| 49    | 33 | 42 | 45 | HANSON/Mmm Bop                    |              |
| 31    | 54 | 54 | 45 | MONICA/For You I Will             |              |
| 37    | 38 | 54 | 45 | SAVAGE GARDEN/I Want You          |              |
| 30    | 33 | 37 | 33 | ROBYN/Do You Know (What...)       |              |
| 15    | 35 | 29 | 32 | JOCELYN ENRIQUEZ/Do You Miss Me   |              |
| 24    | 16 | 19 | 31 | OJ COMPANY/Rhythm Of Love         |              |
| 19    | 13 | 17 | 30 | BACKSTREET BOYS/Quit Playing...   |              |
| 27    | 20 | 26 | 30 | ROCKWELL/I Fell In Love           |              |
| 37    | 33 | 16 | 30 | GINA G/Gimme Some Love            |              |
| 27    | 54 | 29 | 30 | EN VOGUE/Don't Let Go (Love)      |              |
| 24    | -  | -  | -  | TONI BRAXTON/Un-break My Heart    |              |
| -     | -  | -  | -  | AZ YET/Hard To Say I'm...         |              |
| 51    | 31 | 35 | 29 | MARK MORRISON/Return Of The Mack  |              |
| 32    | 33 | 37 | 29 | LE CLICK/Call Me                  |              |
| 26    | 33 | 29 | 26 | BABYFACE/Every Time I...          |              |
| 26    | 30 | 30 | 24 | R. KELLY/ Believe I Can Fly       |              |
| -     | -  | -  | -  | CULTURE BEAT/Take Me Away         |              |
| -     | -  | -  | -  | WILL SMITH/Men In Black           |              |
| -     | -  | -  | -  | ANT BANKS/Big Thangs              |              |
| 12    | 8  | 10 | 17 | 3RD PARTY/Can U Feel It           |              |
| 18    | 12 | 16 | 17 | 98 DEGREES/Invisible Man          |              |
| 15    | 16 | 12 | 17 | SPICE GIRLS/Wannabe               |              |
| 30    | 13 | 13 | 16 | NO MERCY/When I Die               |              |
| -     | -  | -  | -  | DIANA KING/Say A Little...        |              |
| -     | -  | -  | -  | PUFF DADDY.../I'll Be Missing You |              |
| -     | -  | -  | -  | LAURNEA/Can't Let Go              |              |
| -     | -  | -  | -  | R. KELLY/Gotham City              |              |
| 14    | 8  | 11 | 12 | EN VOGUE/Whatever                 |              |
| 15    | 10 | 10 | 10 | MR. PRESIDENT/Coco Jamboo         |              |
| -     | -  | -  | -  | SPICE GIRLS/2 Become 1            |              |
| -     | -  | -  | -  | WILD ORCHID/Supernatural          |              |

**WPGC JAMS 93.5 FM** MARKET #8  
WPGC/Washington (301) 441-3500 Stevens/Albe D

| PLAYS | SW | ZW | LW | TW                                     | ARTIST/TITLE |
|-------|----|----|----|--|--------------|
| 58    | 59 | 59 | 63 | PUFF DADDY.../I'll Be Missing You      |              |
| 34    | 44 | 44 | 59 | MISSY ELLIOTT/The Rain (Supa...)       |              |
| 46    | 48 | 59 | 59 | ROME/1 Belong To You...                |              |
| 23    | 38 | 38 | 54 | LIL' KIM/Not Tonight                   |              |
| 46    | 53 | 50 | 50 | CHANGING FACES/G.H.E.T.T.O.U.T.        |              |
| 48    | 57 | 49 | 49 | GOD'S PROPERTY/Stamp                   |              |
| -     | -  | -  | -  | MARY J. BLIGE/I Can Love You           |              |
| 37    | 39 | 39 | 48 | WILL SMITH/Men In Black                |              |
| 48    | 38 | 38 | 41 | MARY J. BLIGE/Everything               |              |
| 43    | 27 | 37 | 37 | ALLURE/All Cried Out                   |              |
| 46    | 32 | 32 | 34 | HEAVY D/Big Daddy                      |              |
| 26    | 25 | 25 | 33 | MONTELL JORDAN/What's On Tonight       |              |
| 28    | 19 | 31 | 30 | DRU HILL/Never Make A Promise          |              |
| 44    | 29 | 30 | 30 | BLACKSTREET/Don't Leave Me             |              |
| 55    | 55 | 55 | 30 | NOTORIOUS B.I.G./Mo Money, Mo...       |              |
| -     | -  | -  | -  | JOE/The Love Scene                     |              |
| 21    | 15 | 15 | 26 | COOLIO/F40 THEVZ/C U When U Get There  |              |
| 24    | 23 | 23 | 23 | MAXWELL/Whenever Wherever...           |              |
| 18    | 14 | 14 | 23 | BONE THUGS-N-HARMONY/Look Into My Eyes |              |
| -     | -  | -  | -  | MAGDO & TIMBALAND/Up Jumps Da' Boogie  |              |
| -     | -  | -  | -  | PUFF DADDY & FAMILY/It's All About...  |              |
| -     | -  | -  | -  | LAURNEA/Can't Let Go                   |              |
| 18    | 12 | 12 | 10 | WYCLEF JEAN/We Trying To Stay...       |              |

**97.9 FM THE BOX** MARKET #9  
KBXX/Houston (713) 623-2108 Scorpio/Head

| PLAYS | SW | ZW | LW | TW |
|-------|----|----|----|----|
|-------|----|----|----|----|

# URBAN PLAYLISTS

July 18, 1997 R&R • 99

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**MARKET #1**  
**WBLS/New York**  
(212) 592-0554  
Michaels/Campbell

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                     |
|-------|----|----|----|----|----------------------------------|
| 41    | 36 | 33 | 39 | 39 | KENNY LATTIMORE/For You          |
| 40    | 38 | 31 | 39 | 39 | CHANGING FACES/G.H.E.T.T.O.U.T.  |
| 38    | 36 | 35 | 38 | 38 | TONI BRAXTON/Love Me Some Him    |
| 19    | 16 | 14 | 37 | 37 | K-Ci & JOJO/You Bring Me Up      |
| 39    | 35 | 33 | 35 | 35 | TONY TON/TONE/Thinking Of You    |
| 24    | 25 | 26 | 35 | 35 | BROWNSTONE'S Miles To Empty      |
| 16    | 23 | 25 | 31 | 31 | GOD'S PROPERTY/Stomp             |
| 9     | 19 | 26 | 30 | 30 | O'JAYS/What's Stopping You       |
| 9     | 11 | 22 | 28 | 28 | WILL SMITH/Men In Black          |
| 12    | 26 | 28 | 28 | 28 | ZHANE/Crush                      |
| 20    | 24 | 27 | 27 | 27 | REFUGEE CAMP./The Sweetest Thing |
| -     | 15 | 24 | 24 | 24 | MINT CONDITION/Let Me Be The One |
| 18    | 19 | 24 | 24 | 24 | EN VOGUE/Whatever                |
| 18    | 23 | 24 | 24 | 24 | BILLY PORTER/Show Me             |
| 11    | 16 | 25 | 25 | 25 | TONY/What's Stopping You         |
| 8     | 11 | 22 | 22 | 22 | PUFF DADDY./I'll Be Missing You  |
| 15    | 15 | 18 | 18 | 18 | DEBORAH COX/Things Just Ain't... |
| 25    | 27 | 29 | 29 | 29 | PATTI LABELLE/When You Talk...   |
| 39    | 32 | 30 | 30 | 30 | ERYKAH BADU/Next Lifetime        |
| 20    | 26 | 32 | 32 | 32 | BADYFACE/How Come, How Long      |
| 30    | 30 | 16 | 16 | 16 | ROMIE/Bring To You...            |
| -     | 5  | 5  | 5  | 5  | LAURNEA/Can't Let Go             |
| -     | 5  | 17 | 17 | 17 | LISA STANFIELD/Never, Never...   |
| -     | -  | 6  | 15 | 15 | LIL' KIM/Not Tonight             |
| -     | -  | 14 | 14 | 14 | DRU HILL/Never Make A Promise    |
| -     | -  | 14 | 14 | 14 | MARY J. BLIGE/Can Love You       |
| -     | -  | 14 | 14 | 14 | 112/Will Be There                |
| -     | 5  | 7  | 14 | 14 | WYCLEF JEAN/We Trying To Stay... |
| 10    | 10 | 13 | 12 | 12 | ROME/Do You Like This            |
| 6     | 9  | 10 | 11 | 11 | RUDE BOYS/Nothing No One         |

**MARKET #2**  
**KKBT/Los Angeles**  
(213) 634-1800  
Austin/Snyder

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                           |
|-------|----|----|----|----|--|
| 48    | 50 | 52 | 52 | 52 | HEAVY D/Big Daddy                      |
| 32    | 42 | 51 | 51 | 51 | ERYKAH BADU/Next Lifetime              |
| 36    | 44 | 50 | 50 | 50 | ROME/Bring To You...                   |
| 44    | 38 | 49 | 49 | 49 | TONI BRAXTON/Love Me Some Him          |
| 46    | 48 | 48 | 48 | 48 | SCARFACE/Smile                         |
| 40    | 46 | 47 | 47 | 47 | NOTORIOUS B.I.G./Lovin' You Tonight    |
| 24    | 35 | 45 | 45 | 45 | NOTORIOUS B.I.G./Mo Money, Mo...       |
| 48    | 52 | 42 | 42 | 42 | CHANGING FACES/G.H.E.T.T.O.U.T.        |
| 12    | 15 | 29 | 29 | 29 | GOD'S PROPERTY/Stomp                   |
| 34    | 30 | 37 | 37 | 37 | PUFF DADDY./I'll Be Missing You        |
| 14    | 21 | 35 | 35 | 35 | DRU HILL/Never Make A Promise          |
| 7     | 23 | 34 | 34 | 34 | REFUGEE CAMP./The Sweetest Thing       |
| 25    | 25 | 35 | 35 | 35 | BONE THUGS-N-HARMONY/Look Into My Eyes |
| 27    | 27 | 33 | 33 | 33 | SUGA FREE/It's My Turn                 |
| 14    | 20 | 28 | 28 | 28 | MISSY ELLIOTT/The Rain (Supa...)       |
| 6     | 8  | 15 | 15 | 15 | GINUWINE/It Do Anything...             |
| -     | 5  | 18 | 25 | 25 | BLACKSTREET/Fix                        |
| 16    | 16 | 25 | 25 | 25 | MARY J. BLIGE/Can Love You             |
| 7     | 13 | 20 | 20 | 20 | LIL' KIM/Not Tonight                   |
| 9     | 11 | 17 | 17 | 17 | WARREN G./Smokin' Me Out               |
| 17    | 17 | 19 | 19 | 19 | COMFACED/How Come, How Long            |
| 8     | 10 | 15 | 15 | 15 | BADYFACE/How Come, How Long            |
| 10    | 12 | 14 | 14 | 14 | WHORIDAS/Talkin' 'Bout Bank            |
| -     | -  | 14 | 14 | 14 | ADINA HOWARD/(Freak) And U             |
| -     | -  | 12 | 13 | 13 | ANT BANKS/Back                         |
| 8     | 9  | 13 | 13 | 13 | SNOOP DOGGY DOGG/Midnight Love         |
| -     | 6  | 8  | 9  | 9  | LAURNEA/Can't Let Go                   |
| -     | 8  | 9  | 9  | 9  | SWV/Someone                            |
| -     | 8  | 9  | 9  | 9  | PUFF DADDY & FAMILY/It's All About...  |
| -     | 8  | 9  | 9  | 9  | AALIYAH/Hot Like Fire                  |

**MARKET #3**  
**WEJAM/Chicago**  
(312) 360-9000  
Alan

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                             |
|-------|----|----|----|----|--|
| 45    | 45 | 51 | 51 | 51 | LIL' KIM/Not Tonight                     |
| 50    | 50 | 50 | 50 | 50 | SCARFACE/Smile                           |
| -     | -  | 47 | 47 | 47 | NOTORIOUS B.I.G./Lovin' You Tonight      |
| 28    | 40 | 45 | 45 | 45 | PUFF DADDY & FAMILY/It's All About...    |
| 30    | 30 | 39 | 39 | 39 | DRU HILL/Never Make A Promise            |
| 30    | 30 | 47 | 47 | 47 | MARY J. BLIGE/Can Love You               |
| 37    | 36 | 40 | 40 | 40 | EN VOGUE/Whatever                        |
| 37    | 36 | 40 | 40 | 40 | MISSY ELLIOTT/The Rain (Supa...)         |
| 28    | 29 | 38 | 38 | 38 | WYCLEF JEAN/We Trying To Stay...         |
| 28    | 30 | 35 | 35 | 35 | K-Ci & JOJO/You Bring Me Up              |
| -     | -  | 21 | 34 | 34 | GINUWINE/It Do Anything...               |
| -     | -  | 34 | 34 | 34 | MIA X/MASTER P/FOXY/The Party Don't Stop |
| 35    | 37 | 37 | 37 | 37 | USHER/You Make Me Wanna...               |
| 35    | 35 | 35 | 35 | 35 | WU-TANG CLAN/Triumph                     |
| 41    | 36 | 31 | 31 | 31 | HEAVY D/Keep It Comin'                   |
| 28    | 30 | 31 | 31 | 31 | EIGHT BALL & M.J.G./Just Like Candy      |
| 14    | 15 | 16 | 16 | 16 | SWV/Someone                              |
| 44    | 44 | 43 | 43 | 43 | MAGOO & TIMBALAND/Up Jumps Da' Boogie    |
| 27    | 31 | 32 | 32 | 32 | SNOOP DOGGY DOGG/We Just Wanna...        |
| -     | -  | 29 | 29 | 29 | PUFF DADDY./I'll Be Missing You          |
| -     | -  | 29 | 29 | 29 | FOXY BROWN/DRU HILL/Big Bad Mamma        |
| 26    | 28 | 31 | 31 | 31 | WILL SMITH/Men In Black                  |
| 24    | 24 | 24 | 24 | 24 | BLACKSTREET/Fix                          |
| 41    | 42 | 45 | 45 | 45 | BONE THUGS-N-HARMONY/Look Into My Eyes   |
| -     | -  | 22 | 22 | 22 | AALIYAH/Hot Like Fire                    |
| -     | -  | 15 | 20 | 20 | LADY OF RAGE/Get With...                 |
| -     | -  | 12 | 12 | 12 | BIG BUB/Need Your Love                   |
| -     | -  | 5  | 5  | 5  | JOE/Don't Wanna Be A...                  |
| -     | -  | 5  | 5  | 5  | PUFF DADDY & FAMILY/It's All About...    |
| -     | -  | 5  | 5  | 5  | SNOOP DOGGY DOGG/Midnight Love           |

**MARKET #4**  
**WGCI/Chicago**  
(312) 427-4800  
Smith/Cologne

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                             |
|-------|----|----|----|----|--|
| 25    | 36 | 47 | 47 | 47 | WILL SMITH/Men In Black                  |
| 22    | 29 | 40 | 40 | 40 | MARY J. BLIGE/Can Love You               |
| 38    | 36 | 43 | 43 | 43 | EN VOGUE/Whatever                        |
| 46    | 40 | 41 | 41 | 41 | REFUGEE CAMP./The Sweetest Thing         |
| 39    | 41 | 42 | 42 | 42 | DRU HILL/In My Bed                       |
| 32    | 29 | 47 | 47 | 47 | SWV/Someone                              |
| 38    | 44 | 37 | 37 | 37 | CHANGING FACES/G.H.E.T.T.O.U.T.          |
| 38    | 36 | 31 | 31 | 31 | DIONNE FARRIS/Hopeless                   |
| 43    | 44 | 42 | 42 | 42 | PUFF DADDY./I'll Be Missing You          |
| 6     | 11 | 38 | 38 | 38 | MISSY ELLIOTT/The Rain (Supa...)         |
| 33    | 31 | 32 | 32 | 32 | KENNY LATTIMORE/For You                  |
| 24    | 22 | 26 | 26 | 26 | MIA X/MASTER P/FOXY/The Party Don't Stop |
| -     | 8  | 17 | 17 | 17 | PUFF DADDY & FAMILY/It's All About...    |
| 35    | 34 | 31 | 31 | 31 | SWV/Can We                               |
| 31    | 25 | 27 | 27 | 27 | STOKCYLE/Make Me Say It Again            |
| 30    | 27 | 29 | 29 | 29 | K-Ci & JOJO/You Bring Me Up              |
| 38    | 38 | 30 | 30 | 30 | GOD'S PROPERTY/Stomp                     |
| 27    | 25 | 27 | 27 | 27 | DRU HILL/Never Make A Promise            |
| 36    | 26 | 27 | 27 | 27 | ERYKAH BADU/Next Lifetime                |
| 11    | 27 | 23 | 23 | 23 | SIMONE HINES/Yeah! Yeah! Yeah!           |
| 15    | 19 | 23 | 23 | 23 | MARY J. BLIGE/Missing You                |
| 8     | 13 | 20 | 20 | 20 | WYCLEF JEAN/We Trying To Stay...         |
| 30    | 29 | 26 | 26 | 26 | ERYKAH BADU/Next Lifetime                |
| 21    | 18 | 20 | 20 | 20 | NOTORIOUS B.I.G./Mo Money, Mo...         |
| 22    | 21 | 22 | 22 | 22 | 112/Cupid                                |
| 18    | 19 | 18 | 18 | 18 | R. KELLY/Gotham City                     |
| 18    | 19 | 18 | 18 | 18 | ERIC BENET/Femininity                    |
| 16    | 15 | 20 | 20 | 20 | JOE/Don't Wanna Be A...                  |
| 25    | 20 | 20 | 20 | 20 | PATTI LABELLE/When You Talk...           |
| -     | 10 | 12 | 12 | 12 | ROME/Do You Like This                    |
| -     | 5  | 18 | 18 | 18 | SAM SALTER/After 12, Before 6            |

**MARKET #5**  
**WPHL/Philadelphia**  
(215) 44-9400  
Micio

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 56    | 69 | 66 | 66 | 66 | MARY J. BLIGE/Can Love You            |
| 18    | 57 | 63 | 63 | 63 | MISSY ELLIOTT/The Rain (Supa...)      |
| 54    | 66 | 63 | 63 | 63 | CHANGING FACES/G.H.E.T.T.O.U.T.       |
| 55    | 65 | 61 | 61 | 61 | NOTORIOUS B.I.G./Mo Money, Mo...      |
| 10    | 40 | 55 | 55 | 55 | MARY J. BLIGE/Everything              |
| 45    | 64 | 63 | 63 | 63 | GOD'S PROPERTY/Stomp                  |
| 55    | 62 | 61 | 61 | 61 | PUFF DADDY./I'll Be Missing You       |
| 55    | 62 | 65 | 65 | 65 | BLACKSTREET/Don't Leave Me            |
| 26    | 37 | 38 | 38 | 38 | ROME/Bring To You...                  |
| 55    | 60 | 51 | 51 | 51 | REFUGEE CAMP./The Sweetest Thing      |
| 5     | 32 | 43 | 43 | 43 | WILL SMITH/Men In Black               |
| 29    | 43 | 38 | 38 | 38 | SWV/Someone                           |
| 31    | 39 | 29 | 29 | 29 | EN VOGUE/Whatever                     |
| -     | -  | 28 | 28 | 28 | FOXY BROWN/DRU HILL/Big Bad Mamma     |
| 28    | 50 | 39 | 39 | 39 | LIL' KIM/Not Tonight                  |
| 48    | 45 | 38 | 38 | 38 | DRU HILL/In My Bed                    |
| 53    | 43 | 36 | 36 | 36 | HEAVY D/Big Daddy                     |
| -     | 26 | 31 | 31 | 31 | JAY-Z/Who You Wit                     |
| 34    | 40 | 26 | 26 | 26 | SWV/Can We                            |
| 18    | 41 | 36 | 36 | 36 | DRU HILL/Never Make A Promise         |
| 36    | 41 | 38 | 38 | 38 | BROWNSTONE'S Miles To Empty           |
| -     | 17 | 24 | 24 | 24 | GINUWINE/It Do Anything...            |
| 30    | 29 | 26 | 26 | 26 | ERYKAH BADU/Next Lifetime             |
| 36    | 45 | 40 | 40 | 40 | MONTELL JORDAN/What's On Tonight      |
| 5     | 26 | 19 | 19 | 19 | RAMPAGE/Take It To...                 |
| -     | 18 | 19 | 19 | 19 | BIG BUB/Need Your Love                |
| 14    | 18 | 19 | 19 | 19 | WYCLEF JEAN/We Trying To Stay...      |
| 25    | 31 | 28 | 28 | 28 | NOTORIOUS B.I.G./Lovin' You Tonight   |
| -     | 12 | 18 | 18 | 18 | PUFF DADDY & FAMILY/It's All About... |
| -     | 7  | 17 | 17 | 17 | O.C. FVYETTE./Far From Yours          |

**MARKET #5**  
**Power 99fm**  
**WUSL/Philadelphia**  
(215) 483-8900  
Young/Cooper

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 26    | 50 | 50 | 50 | 50 | PUFF DADDY & FAMILY/It's All About... |
| 23    | 50 | 50 | 50 | 50 | EN VOGUE/Whatever                     |
| 46    | 48 | 45 | 47 | 47 | NOTORIOUS B.I.G./Mo Money, Mo...      |
| 32    | 50 | 50 | 50 | 50 | MARY J. BLIGE/Everything              |
| 51    | 49 | 47 | 47 | 47 | PUFF DADDY./I'll Be Missing You       |
| 47    | 40 | 41 | 41 | 41 | LIL' KIM/Not Tonight                  |
| 47    | 40 | 41 | 41 | 41 | MARY J. BLIGE/Can Love You            |
| 47    | 47 | 46 | 46 | 46 | MISSY ELLIOTT/The Rain (Supa...)      |
| 6     | 6  | 12 | 12 | 12 | FOXY BROWN/DRU HILL/Big Bad Mamma     |
| 6     | 6  | 13 | 13 | 13 | DRU HILL/Never Make A Promise         |
| 57    | 54 | 53 | 53 | 53 | DRU HILL/In My Bed                    |
| 35    | 34 | 35 | 35 | 35 | CHANGING FACES/G.H.E.T.T.O.U.T.       |
| 5     | 33 | 39 | 39 | 39 | GINUWINE/It Do Anything...            |
| 36    | 32 | 21 | 21 | 21 | SWV/Someone                           |
| 33    | 32 | 27 | 27 | 27 | GOD'S PROPERTY/Stomp                  |
| 22    | 28 | 27 | 27 | 27 | GOD'S PROPERTY/Stomp                  |
| 15    | 29 | 26 | 26 | 26 | WILL SMITH/Men In Black               |
| 29    | 28 | 24 | 24 | 24 | ERYKAH BADU/Next Lifetime             |
| 48    | 24 | 24 | 24 | 24 | JAY-Z/Who You Wit                     |
| 39    | 29 | 24 | 24 | 24 | HEAVY D/Keep It Comin'                |
| 19    | 19 | 17 | 17 | 17 | GINUWINE/Pony                         |
| -     | -  | 16 | 16 | 16 | MAGOO & TIMBALAND/Up Jumps Da' Boogie |
| 14    | 8  | 16 | 16 | 16 | HEAVY D/Big Daddy                     |
| -     | 6  | 13 | 13 | 13 | NOTORIOUS B.I.G./Lovin' You Tonight   |
| -     | 6  | 13 | 13 | 13 | BLACKSTREET/No Diggity                |
| 12    | 10 | 9  | 9  | 9  | MONICA/For You I Will                 |
| 23    | 27 | 26 | 26 | 26 | KENNY LATTIMORE/For You               |
| 19    | 18 | 14 | 14 | 14 | 112/Only You                          |
| 23    | 18 | 13 | 13 | 13 | 702/Get It Together                   |
| -     | 7  | 13 | 13 | 13 | FOXY BROWN/Get Me Home                |

**MARKET #6**  
**WCHB/Detroit**  
(313) 871-0590  
Arnold/Preston

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 13    | 40 | 37 | 37 | 37 | REFUGEE CAMP./The Sweetest Thing      |
| 39    | 39 | 36 | 36 | 36 | GOD'S PROPERTY/Stomp                  |
| 14    | 40 | 36 | 36 | 36 | LIL' KIM/Not Tonight                  |
| 37    | 35 | 34 | 34 | 34 | K-Ci & JOJO/You Bring Me Up           |
| 10    | 42 | 34 | 34 | 34 | NOTORIOUS B.I.G./Mo Money, Mo...      |
| 6     | 9  | 25 | 25 | 25 | WYCLEF JEAN/We Trying To Stay...      |
| 20    | 12 | 25 | 25 | 25 | MARIO WINANS/Don't Know               |
| -     | -  | 33 | 33 | 33 | MYRON/Can Get Down                    |
| 33    | 31 | 27 | 27 | 27 | SNOOP DOGGY DOGG/Midnight Love        |
| -     | -  | 15 | 15 | 15 | PUFF DADDY & FAMILY/It's All About... |
| 31    | 35 | 33 | 33 | 33 | CHRISTIAN/Full Of Smoke               |
| -     | -  | 15 | 28 | 28 | LYRICS/Summertime                     |
| 26    | 30 | 27 | 27 | 27 | ZHANE/Crush                           |
| 25    | 30 | 26 | 26 | 26 | HEAVY D/Keep It Comin'                |
| 33    | 27 | 25 | 25 | 25 | PATTI LABELLE/When You Talk...        |
| 26    | 24 | 27 | 27 | 27 | BROWNSTONE'S Miles To Empty           |
| 28    | 33 | 28 | 28 | 28 | NOTORIOUS B.I.G./Lovin' You Tonight   |
| -     | -  | 7  | 22 | 22 | MISSY ELLIOTT/The Rain (Supa...)      |
| 35    | 40 | 42 | 42 | 42 | EN VOGUE/Whatever                     |
| -     | -  | 6  | 17 | 17 | NEXT/Butta Love                       |
| 10    | 18 | 21 | 21 | 21 | JAY-Z/Who You Wit                     |
| 20    | 18 | 13 | 13 | 13 | GINUWINE/It Do Anything...            |
| 14    | 8  | 16 | 16 | 16 | CHANGING FACES/G.H.E.T.T.O.U.T.       |
| 5     | 10 | 20 | 20 | 20 | DRU HILL/Never Make A Promise         |
| 41    | 39 | 36 | 36 | 36 | BIG MIKE/Dream                        |
| 16    | 15 | 16 | 16 | 16 | PHAJA/What Are You...                 |
| 15    | 15 | 14 | 14 | 14 | KENNY LATTIMORE/For You               |
| 12    | 21 | 23 | 23 | 23 | JOE/Don't Wanna Be A...               |
| -     | -  | 14 | 14 | 14 | AALIYAH/Hot Like Fire                 |
| 23    | 12 | 16 | 16 | 16 | MARY J. BLIGE/Love Is All We Need     |

**MARKET #6**  
**WJLB/Detroit**  
(313) 965-2000  
Saunders/Darcell

| PLAYS | 3W | 2W   | LW | TW | ARTIST/TITLE                     |
|-------|----|------|----|----|----------------------------------|
| 32    | 33 | 41   | 41 | 41 | ROME/Bring To You...             |
| 45    | 43 | 42   | 42 | 42 | GOD'S PROPERTY/Stomp             |
| 36    | 41 | 40   | 40 | 40 | REFUGEE CAMP./The Sweetest Thing |
| 34    | 21 | 40   | 40 | 40 | 112/Cupid                        |
| -     | -  | 22</ |    |    |                                  |



WALT LOVE

# The Sky's The Limit

Four women in radio discuss how they achieved their positions and the opportunities available for others just starting their careers

For some women in the industry, specifically our format, the ongoing consolidation activity has opened up some opportunities that perhaps would not have come about. I talked with four women working at major-market stations, who offered their first-hand experiences of working in this often male-dominated industry. Their attitude is simple: if you want it, go get it.

WDAS-FM/Philadelphia Asst. PD/MD **Daisy Davis** has been in the industry more than 15 years. Prior to her WDAS position, Davis was WBMX (now WVAZ)/Chicago MD and programmed at what is now WMYK/Norfolk. "For me as a person — not a female — I definitely want to program again. I want the opportunity again, and I want to see more women get that chance. For some reason there seems to be a stigma about women getting PD jobs, and for whatever reasons women seem to have made more advances on the sales side of our industry than in programming."



Daisy Davis

## Networking With Peers

Davis contends many people in the industry still seem to think programming is a position appropriate only for men. "That's not the case at all. And that thinking is not just in the radio business but every industry in our society." Davis suggests one way to make inroads is to network, something she feels a lot of women fail to do. "There are a number of women who I admire and look up to as professionals. Sometimes I don't reach out to them to talk with them to get information. "When it comes to your goals and

aspirations, gender doesn't have a whole lot to do with it. If there's something you want, your gender shouldn't hold you back and you shouldn't be judged by it to obtain a particular position. You should just go for it." For women getting their start in the business, Davis advises, "They should try and absorb as much information as they can — especially now with all of the mergers taking place. I truly believe these larger organizations are going to be looking for good people who can do the job better than some of the people they may inherit in a buy out.

"Now is the time to put your best foot forward and be recognized by those making the decisions. It's also wise to gain as much knowledge about the position you hope to have one day and become proficient in it while you continue to excel in your current job."

## Stay & Be Strong

WBLX-FM/Mobile PD **Niecy Davis**, an 11-year industry veteran,



Niecy Davis

has been in her current post just over a year. She also does the midday airshift. "There should be many more women in leadership roles within our industry," Davis says. "There are a few, but not enough. It's that old adage — the more things change, the more they stay the same. Unfortunately, when you say things like that you have people saying, 'Oh, here's another woman whining.' But it's very apparent what's happening, and there should be some changes made in the industry."

And change is exactly what Davis is intent on doing. She has worked with some respected names in the industry, including Skip Cheatham and Tony Brown. She's returning to the University of South Alabama to pursue her degree in Mass Communications. "One of my long-term goals is to become an owner. I'd like my own radio station someday. With all of the changes in our industry, when it comes to ownership I know

it's going to be more difficult. But that's still one of my dreams, and if there is any way I can do that ... I will."

Does Davis really want to be a part of the big corporate broadcasting industry? "As a matter of fact I do! I love Mobile and I would like to raise my children here someday. I'd love to be like the Walt 'Baby' Love of the next generation. Young black people like me look up to people like you who have paved a way for us to even get a chance to compete in this industry without being ashamed of who we are. I'm up for the challenge."

Davis stresses that women need not be intimidated by men in powerful positions — something she's observed at major radio/music conferences. "Don't give anybody permission to intimidate you. Stand for what you believe. Do what is in your heart if you know it's right, and go for it. If you fail. Try again!"

## Stay On Top Of Industry

WIZF-FM/Cincinnati MD **Laurie Jones** has been in her position



**Definitely read everything you can and research everything you can about this industry because it is changing every single day. That's the only way to keep up so you're able to compete on any level.**

—Laurie Jones

just under one year. Prior to this, she was WKKV/Milwaukee Asst. PD/middayer for several years. Jones, who earned her BA in Broadcast And Electronic Communications from Marquett University in Milwaukee, is very clear on her long-term goals. "My number one goal in radio is to grow and improve on-air. My number two goal is to move into a PD position. Hopefully I'll be able to do this with [WIZF parent company] Blue Chip Communications."

Her advice to peers is, "Definitely read everything you can and re-



**There should be many more women in leadership roles within our industry. It's that old adage — the more things change, the more they stay the same. Unfortunately, when you say things like that you have people saying, 'Oh, here's another woman whining.' But it's very apparent what's happening, and there should be some changes made in the industry.**

—Niecy Davis

search everything you can about this industry because it is changing every single day. That's the only way to keep up so you're able to compete on any level. I think you also have to be willing to learn new things and seek out people you feel



Laurie Jones

you can trust and take some guidance from. You should also listen carefully to the advice they give you and any constructive criticism they may have for you. Always be open to new opportunities, situations, and opinions which you may want to take advantage of if they seem positive and productive."

Jones does acknowledge women are making great strides in the industry, but it's still the "old boys network. As different women make it to leadership opportunities and roles in the industry, hopefully they'll be able to bring some other women up through the ranks."

How does Jones deal with managing her time as an on-air personality and handling MD duties? "Blue Chip VP/Programming Tony Fields oversees the programming of this station. But he works out of our station in Louisville, and on a good week he's here two days. So when he's not here I oversee the day-to-day programming duties and there's a lot I'm juggling. I try to establish what needs to be done then come in early enough to prep for my show and take care of that first. Then when I'm off the air, I deal with all the other things that are programming-oriented, like make sure we have the right researched music on the radio, creative promotions, and entertaining personalities."

## Learning Opportunity

**Kris Kelley** has been at WAMO-FM/Pittsburgh as MD/middays throughout her entire, seven-year career. The Philadelphia native says, "My goal is to get more into programming. I have an excellent opportunity to learn a lot about programming under Ron Atkins who's my PD here. I also have aspirations to pos-



Kris Kelley

sibly do some things in television, and there are some companies who own television stations as well as radio properties. I'm hoping there'll be some opportunities for some of us to move into TV as well.

"I want to learn about the business as a whole. Recently, I've started attending sales meetings so I can learn and understand more about that end of the business. I read an article about WMXD/Detroit PD Monica Starr, who talked about the importance of knowing more about the business as a whole as opposed to just programming. She also said you have to think more as a GM or as a GSM and incorporating that into the programming decisions we make."

And what would Kris tell another women who's looking to begin a



**If you set your sights on a particular goal, you'll definitely get there. It's a great time for women, and the opportunities are there.**

—Kris Kelley

career in the radio industry? "I'd tell her that it's all right here for you. I'd also tell her to roll up her sleeves and dig in because there's certainly enough here for everybody who's willing to work very hard. If you set your sights on a particular goal, you'll definitely get there. It's a great time for women, and the opportunities are there. When you look at the breakdown in personnel at radio stations and even at record companies, you see there are more women in power positions. That makes it easier for other women who are trying to break into the business, and I'd like to think that women are more open-minded about bringing other women into the business."

## TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 788-1667 or e-mail: babylove@rronline.com

**For some reason there seems to be a stigma about women getting PD jobs, and for whatever reasons women seem to have made more advances on the sales side of our industry than in programming.**

—Daisy Davis



**SWV**

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JULY 18, 1997

| 3W             | 2W | LW | TW        | ARTIST TITLE LABEL(S)  | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|-----------|--|-------------|------|------|------|---------------------|
|                |    |    |           |  | TW          | LW   | 2W   | 3W   |                     |
| 6              | 4  | 2  | <b>1</b>  | <b>EN VOGUE</b> Whatever (EastWest/EEG)  | 3122        | 2903 | 2701 | 2447 | 82/1                |
| 3              | 2  | 1  | 2         | <b>PUFF DADDY &amp; FAITH EVANS</b> I/112 I'll Be Missing You (Bad Boy/Arista)   | 2862        | 3193 | 3008 | 2699 | 81/0                |
| 7              | 6  | 4  | <b>3</b>  | <b>K-CI &amp; JOJO</b> You Bring Me Up (MCA)                                     | 2676        | 2525 | 2405 | 2356 | 78/1                |
| 13             | 10 | 6  | <b>4</b>  | <b>MARY J. BLIGE</b> I Can Love You (MCA)  | 2589        | 2347 | 2005 | 1677 | 79/1                |
| 11             | 11 | 8  | <b>5</b>  | <b>PATTI LABELLE</b> When You Talk About Love (MCA)                              | 2243        | 2158 | 1986 | 1889 | 75/0                |
| 2              | 3  | 5  | 6         | <b>GOD'S PROPERTY</b> Stomp (B-Rite/Interscope)                                  | 2239        | 2434 | 2907 | 3314 | 70/0                |
| 1              | 1  | 3  | 7         | <b>REFUGEE CAMP ALL-STARS</b> The Sweetest Thing (Columbia)                      | 2124        | 2550 | 3044 | 3336 | 67/0                |
| 24             | 17 | 12 | <b>8</b>  | <b>MISSY ELLIOTT</b> The Rain (Supa Dupa Fly) (EastWest/EEG)                     | 2093        | 1769 | 1564 | 1244 | 79/0                |
| 32             | 20 | 14 | <b>9</b>  | <b>DRU HILL</b> Never Make A Promise (Island)                                    | 2024        | 1736 | 1368 | 1132 | 81/3                |
| 36             | 21 | 15 | <b>10</b> | <b>WILL SMITH</b> Men In Black (Columbia)  | 1933        | 1679 | 1336 | 1044 | 78/1                |
| 50             | 32 | 17 | <b>11</b> | <b>SWV</b> Someone (RCA)   | 1866        | 1585 | 1174 | 734  | 83/0                |
| 14             | 12 | 10 | <b>12</b> | <b>BONE THUGS-N-HARMONY</b> Look Into My Eyes (Ruthless/Relativity)              | 1856        | 1830 | 1752 | 1643 | 77/0                |
| 15             | 13 | 13 | <b>13</b> | <b>SCARFACE</b> Smile (Rap-A-Lot/Noo Trybe)                                      | 1839        | 1758 | 1715 | 1625 | 81/0                |
| 22             | 18 | 16 | <b>14</b> | <b>R. KELLY</b> Gotham City (Jive)   | 1838        | 1666 | 1520 | 1269 | 71/0                |
| 8              | 7  | 7  | 15        | <b>NOTORIOUS B.I.G.</b> Mo Money, Mo Problems (Bad Boy/Arista)                   | 1807        | 2180 | 2254 | 2173 | 66/2                |
| 27             | 19 | 18 | <b>16</b> | <b>DANA HARRIS</b> As We Lay (Tony Mercedes/LaFace/Arista)                       | 1722        | 1547 | 1396 | 1203 | 67/0                |
| 5              | 8  | 11 | 17        | <b>CHANGING FACES</b> G.H.E.T.T.O.U.T. (Big Beat/Atlantic)                       | 1681        | 1789 | 2132 | 2498 | 51/0                |
| 38             | 26 | 19 | <b>18</b> | <b>LIL' KIM</b> Not Tonight (Undeas/Big Beat/Atlantic)                           | 1631        | 1415 | 1235 | 1008 | 78/1                |
| —              | 36 | 24 | <b>19</b> | <b>GINUWINE</b> I'll Do Anything/I'm Sorry (550 Music)                           | 1521        | 1291 | 1026 | 669  | 73/2                |
| 4              | 5  | 9  | 20        | <b>BROWNSTONE</b> 5 Miles To Empty (MJJ/Work)                                    | 1517        | 1972 | 2507 | 2552 | 56/0                |
| 25             | 23 | 21 | <b>21</b> | <b>HEAVY D</b> Keep It Comin' (Universal)  | 1505        | 1372 | 1318 | 1226 | 76/3                |
| —              | —  | 30 | <b>22</b> | <b>BLACKSTREET</b> Fix (Interscope)  | 1460        | 1162 | 616  | 87   | 76/0                |
| 34             | 33 | 23 | <b>23</b> | <b>WYCLEF JEAN</b> We Trying To Stay Alive (Ruffhouse/Columbia)                  | 1446        | 1305 | 1150 | 1082 | 69/2                |
| 23             | 22 | 20 | <b>24</b> | <b>RAY-J</b> Everything You Want (EastWest/EEG)                                  | 1408        | 1406 | 1321 | 1255 | 60/1                |
| 46             | 34 | 28 | <b>25</b> | <b>ROME</b> Do You Like This (RCA)   | 1401        | 1216 | 1069 | 824  | 75/3                |
| 30             | 25 | 22 | <b>26</b> | <b>DEBORAH COX</b> Things Just Ain't The Same (Arista)                           | 1355        | 1314 | 1244 | 1183 | 59/0                |
| 10             | 16 | 25 | 27        | <b>ERYKAH BADU</b> Next Lifetime (Kedar/Universal)                               | 1257        | 1285 | 1571 | 1960 | 44/0                |
| 40             | 35 | 31 | <b>28</b> | <b>ADINA HOWARD</b> (Freak) And U Know It (Mecca Don/EastWest/EEG)               | 1235        | 1139 | 1047 | 966  | 66/0                |
| 47             | 38 | 35 | <b>29</b> | <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic)                                       | 1221        | 1061 | 979  | 813  | 72/2                |
| <b>BREAKER</b> |    |    | <b>30</b> | <b>JOE</b> The Love Scene (Jive)   | 1163        | 825  | 342  | —    | 75/4                |
| <b>BREAKER</b> |    |    | <b>31</b> | <b>BIG BUB</b> Need Your Love (Kedar/Universal)                                  | 1040        | 861  | 686  | 285  | 70/4                |
| 42             | 37 | 34 | 32        | <b>ALLURE I/L.L. COOL J</b> No Question (Crave)                                  | 1038        | 1063 | 1003 | 894  | 57/1                |
| <b>BREAKER</b> |    |    | <b>33</b> | <b>SAM SALTER</b> After 12, Before 6 (LaFace/Arista)                             | 1030        | 880  | 746  | 542  | 70/0                |
| <b>DEBUT</b>   |    |    | <b>34</b> | <b>NOTORIOUS B.I.G.</b> Lovin' You Tonight (Bad Boy/Arista)                      | 989         | 586  | 64   | 53   | 76/5                |
| <b>DEBUT</b>   |    |    | <b>35</b> | <b>SNOOP DOGGY DOGG</b> Midnight Love (Death Row/Interscope)                     | 987         | 866  | 715  | 569  | 64/1                |
| <b>DEBUT</b>   |    |    | <b>36</b> | <b>PUFF DADDY &amp; THE FAMILY</b> It's All About The Benjamins (Bad Boy/Arista) | 967         | 538  | 20   | 26   | 79/5                |
| —              | —  | 47 | <b>37</b> | <b>MAGOO &amp; TIMBALAND</b> Up Jumps Da' Boogie (Atlantic)                      | 965         | 800  | 668  | 562  | 64/3                |
| —              | 42 | 38 | <b>38</b> | <b>AZ YET</b> That's All I Want (LaFace/Arista)                                  | 960         | 872  | 829  | 732  | 60/0                |
| —              | 45 | 43 | <b>39</b> | <b>O'JAYS</b> What's Stopping You (Volcano)                                      | 934         | 827  | 797  | 688  | 50/1                |
| —              | —  | 49 | <b>40</b> | <b>RAHSAAN PATTERSON</b> Where You Are (MCA)                                     | 909         | 732  | 647  | 608  | 51/2                |
| <b>DEBUT</b>   |    |    | <b>41</b> | <b>AALIYAH</b> Hot Like Fire (BlackGround/Atlantic)                              | 854         | 363  | —    | —    | 70/11               |
| <b>DEBUT</b>   |    |    | <b>42</b> | <b>ROBYN</b> Do You Know (What It Takes) (RCA)                                   | 826         | 682  | 699  | 678  | 41/1                |
| —              | 44 | 41 | 43        | <b>LOST BOYZ</b> Love, Peace & Nappiness (Group Home/Universal)                  | 789         | 851  | 800  | 714  | 47/0                |
| 26             | 24 | 29 | 44        | <b>702</b> No Doubt (Biv 10/Motown)  | 778         | 1205 | 1246 | 1204 | 39/0                |
| 9              | 9  | 26 | 45        | <b>NEW EDITION</b> One More Day (MCA)  | 777         | 1273 | 2044 | 2089 | 36/0                |
| <b>DEBUT</b>   |    |    | <b>46</b> | <b>BILLY PORTER</b> Show Me (DVS/A&M)  | 768         | 663  | 566  | 436  | 61/2                |
| 16             | 15 | 27 | 47        | <b>ZHANE</b> Crush (Illtown/Motown)  | 751         | 1246 | 1588 | 1590 | 38/0                |
| <b>DEBUT</b>   |    |    | <b>48</b> | <b>112</b> I Will Be There (Bad Boy/Arista)                                      | 749         | 650  | 500  | 175  | 60/1                |
| <b>DEBUT</b>   |    |    | <b>49</b> | <b>MINT CONDITION</b> Let Me Be The One (Perspective/A&M)                        | 742         | 590  | 204  | 5    | 68/8                |
| <b>DEBUT</b>   |    |    | <b>50</b> | <b>MYRON</b> We Can Get Down (Island)  | 707         | 312  | 19   | —    | 66/7                |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker.

83 Urban reporters. 81 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent.

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### NEW & ACTIVE

**RAMPAGE** Take It To The Streets (EastWest/EEG)

Total Plays: 611, Total Stations: 58, Adds: 9

**FRANKIE** If I Had You (Chuck Life/Epic)

Total Plays: 607, Total Stations: 56, Adds: 1

**FOXY BROWN & DRU HILL** Big Bad Mamma (Violator/Def Jam/Mercury)

Total Plays: 591, Total Stations: 78, Adds: 76

**LISA STANSFIELD** Never, Never Gonna Give You Up (Arista)

Total Plays: 572, Total Stations: 48, Adds: 0

**CORINA** Summertime Summertime (So So Def/Columbia)

Total Plays: 570, Total Stations: 34, Adds: 2

**RUDE BOYS** Nothing No One (Warlock)

Total Plays: 570, Total Stations: 42, Adds: 1

**TONYA** I'm Having An Affair (J-Town)

Total Plays: 561, Total Stations: 31, Adds: 2

**LADY OF RAGE** Get With Da Wickedness (Death Row)

Total Plays: 547, Total Stations: 54, Adds: 6

**ALL-4-ONE** I Turn To You (Blitzz/Atlantic)

Total Plays: 526, Total Stations: 49, Adds: 0

**USHER** You Make Me Wanna... (LaFace/Arista)

Total Plays: 517, Total Stations: 72, Adds: 69

**KEYSTONE** If It Ain't Love (Qwest/WB)

Total Plays: 484, Total Stations: 40, Adds: 1

**RONNIE HENSON** What Are We Gonna Do? (Motown)

Total Plays: 460, Total Stations: 45, Adds: 4

**IVORY** Relax & Party (Loud/RCA)

Total Plays: 449, Total Stations: 37, Adds: 0

**CRAIG MACK** Jockin' My Style (Street Life/All American)

Total Plays: 423, Total Stations: 29, Adds: 0

**TRINA BROUSSARD** Inside My Love (Columbia)

Total Plays: 388, Total Stations: 41, Adds: 5

Songs ranked by total plays.

### BREAKERS

JOE

The Love Scene (Jive)

TOTAL PLAYS/INCREASE: 1163/338  
TOTAL STATIONS/ADDS: 75/4  
CHART: 30

BIG BUB

Need Your Love (Kedar/Universal)

TOTAL PLAYS/INCREASE: 1040/179  
TOTAL STATIONS/ADDS: 70/4  
CHART: 31

SAM SALTER

After 12, Before 6 (LaFace/Arista)

TOTAL PLAYS/INCREASE: 1030/150  
TOTAL STATIONS/ADDS: 70/0  
CHART: 33

### MOST ADDED

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| FOXY BROWN... Big Bad Mamma (Violator/Def Jam/Mercury)         | 76   |
| USHER You Make Me Wanna... (LaFace/Arista)                     | 69   |
| MIA X (MASTER P & FOXY BROWN) The Party... (No Limit/Priority) | 46   |
| JON B. Don't Say (Yab Yum/550 Music)                           | 45   |
| MICHAEL JACKSON Stranger In Moscow (Epic)                      | 41   |
| ROOM SERVICE Ain't Nuthin' Wrong (EastWest/EEG)                | 39   |
| MAXWELL Whenever Wherever Whatever (Columbia)                  | 36   |
| TEDDY PENDERGRASS Give It To Me (Sure Fire)                    | 29   |
| O.C. I/YVETTE MICHELLE Far From Yours (Payday/FFRR)            | 21   |
| NASTYBOY KLICK Down For Yours (GlassNote/Mercury)              | 15   |

### MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                  | TOTAL PLAY INCREASE |
|--|---------------------|
| FOXY BROWN... Big Bad Mamma (Violator/Def Jam/Mercury) | +582                |
| USHER You Make Me Wanna... (LaFace/Arista)             | +496                |
| AALIYAH Hot Like Fire (BlackGround/Atlantic)           | +491                |
| PUFF DADDY & THE FAMILY It's All... (Bad Boy/Arista)   | +429                |
| NOTORIOUS B.I.G. Lovin' You Tonight (Bad Boy/Arista)   | +403                |
| MYRON We Can Get Down (Island)                         | +395                |
| JOE The Love Scene (Jive)                              | +338                |
| MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)  | +324                |
| BLACKSTREET Fix (Interscope)                           | +298                |
| DRU HILL Never Make A Promise (Island)                 | +288                |

### HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                                 |
|---|
| ROME I Belong To You (Every...) (RCA)                 |
| DRU HILL In My Bed (Island)                           |
| 112 Cupid (Bad Boy/Arista)                            |
| JOE Don't Wanna Be A Player (Jive)                    |
| JAY-Z Who You Wit (Qwest/WB)                          |
| CHRISTION Full Of Smoke (Roc-A-Fella/Def Jam/Mercury) |
| KENNY LATTIMORE For You (Columbia)                    |
| PHAJJA What Are You Waiting For? (Warner Bros.)       |
| HEAVY D Big Daddy (Universal)                         |
| MARK MORRISON Return Of The Mack (Atlantic)           |

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

Going for adds July 21!



KEEP ME LIFTED  
the new single from Chocolate Supa Highway



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MARKET #33 WOWI/Norfolk (757) 466-0009 Mauzone

MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

MARKET #34 KSJL/San Antonio (210) 271-9600 Andrews/Oliverdez

MARKET #36 WTLC/Indianapolis (317) 923-1456 Buchanan

MARKET #7 KRBB/Dallas (214) 630-3011 Bacote/Reynolds

MARKET #8 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Gilmore

MARKET #9 MAJIC102 KMJQ/Houston (713) 623-2108 Conner/Boatner

MARKET #37 WPEG/Charlotte (704) 333-0131 Carson/Quick

MARKET #38 WJHM/Orlando (407) 333-0072 Allen/Hollywood

MARKET #10 WILD AM 1090 Stereo WILD/Boston (617) 427-2222 Anderson/Gousby

MARKET #11 WHQT/Miami (305) 759-4311 Kidd/Michaels

MARKET #12 KISS 104.7 WALR/Atlanta (404) 688-0068 McClendon/Stevens

MARKET #39 WQVE/New Orleans (504) 827-6000 Stevens

MARKET #40 WBLK/Buffalo (716) 852-5955 Dillard/Sims

MARKET #17 KATZ/St. Louis (314) 692-5108 Atkins

MARKET #17 MIX 97.1 The Soul of St. Louis KXOK/St. Louis (314) 991-7797 Love/Scott

MARKET #18 Majik 107 KMJK/Phoenix (602) 265-2442 Jackson

| 3W             | 2W | LW | TW        | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |    |    |    | TOTAL STATIONS/ADDS |
|----------------|----|----|-----------|---|-------------|----|----|----|---------------------|
|                |    |    |           |   | TW          | LW | 2W | 3W |                     |
|                |    |    | 1         | <b>ERYKAH BADU</b> Next Lifetime (Kedar/Universal) <b>905</b> <b>944</b> <b>1029</b> <b>973</b> <b>35/0</b>         |             |    |    |    |                     |
| 6              | 3  | 3  | <b>2</b>  | <b>PATTI LABELLE</b> When You Talk About Love (MCA) <b>891</b> <b>849</b> <b>892</b> <b>792</b> <b>36/0</b>         |             |    |    |    |                     |
| 1              | 1  | 2  | 3         | <b>DIONNE FARRIS</b> Hopeless (Columbia) <b>789</b> <b>907</b> <b>1061</b> <b>1055</b> <b>33/0</b>                  |             |    |    |    |                     |
| 4              | 4  | 7  | <b>4</b>  | <b>KENNY LATTIMORE</b> For You (Columbia) <b>741</b> <b>727</b> <b>874</b> <b>906</b> <b>30/0</b>                   |             |    |    |    |                     |
| 5              | 5  | 4  | 5         | <b>REFUGEE CAMP ALL-STARS</b> The Sweetest Thing (Columbia) <b>740</b> <b>783</b> <b>871</b> <b>822</b> <b>29/1</b> |             |    |    |    |                     |
| 9              | 8  | 9  | <b>6</b>  | <b>GOD'S PROPERTY</b> Stomp (B-Rite/Interscope) <b>719</b> <b>690</b> <b>759</b> <b>638</b> <b>29/1</b>             |             |    |    |    |                     |
| 7              | 7  | 8  | 7         | <b>CHANGING FACES</b> G.H.E.T.T.O.U.T. (Big Beat/Atlantic) <b>642</b> <b>691</b> <b>773</b> <b>731</b> <b>25/0</b>  |             |    |    |    |                     |
| 3              | 6  | 5  | 8         | <b>TONY TONI TONE</b> Thinking Of You (Mercury) <b>634</b> <b>778</b> <b>857</b> <b>926</b> <b>28/0</b>             |             |    |    |    |                     |
| 8              | 9  | 6  | 9         | <b>BROWNSTONE</b> 5 Miles To Empty (MJJ/Work) <b>608</b> <b>731</b> <b>743</b> <b>710</b> <b>26/1</b>               |             |    |    |    |                     |
| 15             | 11 | 11 | <b>10</b> | <b>EN VOGUE</b> Whatever (EastWest/EEG) <b>561</b> <b>558</b> <b>568</b> <b>485</b> <b>24/0</b>                     |             |    |    |    |                     |
| 14             | 10 | 10 | 11        | <b>BABYFACE</b> How Come, How Long (Epic) <b>538</b> <b>567</b> <b>573</b> <b>486</b> <b>26/0</b>                   |             |    |    |    |                     |
| 24             | 20 | 14 | <b>12</b> | <b>O'JAYS</b> What's Stopping You (Volcano) <b>534</b> <b>465</b> <b>402</b> <b>322</b> <b>31/2</b>                 |             |    |    |    |                     |
| 10             | 13 | 12 | <b>13</b> | <b>BLACKSTREET</b> Don't Leave Me (Interscope) <b>515</b> <b>498</b> <b>524</b> <b>585</b> <b>21/0</b>              |             |    |    |    |                     |
| 20             | 14 | 13 | <b>14</b> | <b>BRIGETTE MCWILLIAMS</b> Fire (Virgin) <b>498</b> <b>486</b> <b>483</b> <b>413</b> <b>27/0</b>                    |             |    |    |    |                     |
| 25             | 25 | 21 | <b>15</b> | <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic) <b>440</b> <b>356</b> <b>342</b> <b>296</b> <b>27/0</b>                  |             |    |    |    |                     |
| —              | 23 | 18 | <b>16</b> | <b>RAHSAAN PATTERSON</b> Where You Are (MCA) <b>432</b> <b>379</b> <b>359</b> <b>232</b> <b>22/2</b>                |             |    |    |    |                     |
| 11             | 12 | 15 | 17        | <b>TONI BRAXTON</b> I Love Me Some Him (LaFace/Arista) <b>386</b> <b>425</b> <b>535</b> <b>539</b> <b>22/0</b>      |             |    |    |    |                     |
| 29             | 26 | 20 | <b>18</b> | <b>BILLY PORTER</b> Show Me (DVB/A&M) <b>382</b> <b>362</b> <b>332</b> <b>257</b> <b>25/2</b>                       |             |    |    |    |                     |
| <b>BREAKER</b> |    |    | <b>19</b> | <b>R. KELLY</b> Gotham City (Jive) <b>377</b> <b>339</b> <b>316</b> <b>248</b> <b>24/0</b>                          |             |    |    |    |                     |
| 19             | 17 | 22 | <b>20</b> | <b>BABYFACE</b> Every Time I Close My Eyes (Epic) <b>373</b> <b>350</b> <b>427</b> <b>417</b> <b>17/0</b>           |             |    |    |    |                     |
| 21             | 18 | 17 | 21        | <b>ZHANE'</b> Crush (Illtown/Motown) <b>363</b> <b>395</b> <b>406</b> <b>401</b> <b>16/0</b>                        |             |    |    |    |                     |
| —              | —  | 29 | <b>22</b> | <b>ROME</b> Do You Like This (RCA) <b>312</b> <b>231</b> <b>167</b> <b>112</b> <b>20/1</b>                          |             |    |    |    |                     |
| 22             | 21 | 24 | 23        | <b>MONICA</b> For You I Will (Warner Sunset/Atlantic) <b>310</b> <b>331</b> <b>385</b> <b>395</b> <b>15/0</b>       |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>24</b> | <b>JOE</b> The Love Scene (Jive) <b>277</b> <b>127</b> <b>66</b> <b>—</b> <b>20/2</b>                               |             |    |    |    |                     |
| —              | 28 | 26 | <b>25</b> | <b>TAMIA</b> Make Tonight Beautiful (Virgin) <b>276</b> <b>264</b> <b>281</b> <b>240</b> <b>18/0</b>                |             |    |    |    |                     |
| —              | 29 | 27 | <b>26</b> | <b>DEBORAH COX</b> Things Just Ain't The Same (Arista) <b>274</b> <b>262</b> <b>272</b> <b>229</b> <b>15/0</b>      |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>27</b> | <b>MINT CONDITION</b> Let Me Be The One (Perspective/A&M) <b>261</b> <b>215</b> <b>150</b> <b>51</b> <b>22/2</b>    |             |    |    |    |                     |
| 28             | 30 | 25 | 28        | <b>K-CI &amp; JOJO</b> You Bring Me Up (MCA) <b>258</b> <b>268</b> <b>263</b> <b>258</b> <b>10/0</b>                |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>29</b> | <b>NANCY WILSON</b> Sweet Love (Columbia) <b>256</b> <b>244</b> <b>199</b> <b>141</b> <b>17/1</b>                   |             |    |    |    |                     |
| <b>DEBUT</b>   |    |    | <b>30</b> | <b>CURTIS MAYFIELD</b> Back To Living Again (Warner Bros.) <b>254</b> <b>231</b> <b>227</b> <b>184</b> <b>13/0</b>  |             |    |    |    |                     |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker.

38 Urban AC reporters. 37 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.

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### NEW & ACTIVE

**MARIO WINANS** Don't Know (Motown)  
Total Plays: 230, Total Stations: 16, Adds: 0

**DRU HILL** Never Make A Promise (Island)  
Total Plays: 219, Total Stations: 16, Adds: 3

**AZ YET** That's All I Want (LaFace/Arista)  
Total Plays: 203, Total Stations: 15, Adds: 0

**PHAJJA** What Are You Waiting For? (Warner Bros.)  
Total Plays: 198, Total Stations: 12, Adds: 0

**TRINA BROUSSARD** Inside My Love (Columbia)  
Total Plays: 196, Total Stations: 18, Adds: 4

**MARY J. BLIGE** I Can Love You (MCA)  
Total Plays: 172, Total Stations: 9, Adds: 1

**KEYSTONE** If It Ain't Love (Qwest/WB)  
Total Plays: 172, Total Stations: 14, Adds: 1

**LISA STANSFIELD** Never, Never Gonna Give You Up (Arista)  
Total Plays: 167, Total Stations: 15, Adds: 2

**BONEY JAMES** Sweet Thing (Warner Bros.)  
Total Plays: 146, Total Stations: 13, Adds: 4

**WYCLEF JEAN** We Trying To Stay Alive (Ruffhouse/Columbia)  
Total Plays: 139, Total Stations: 4, Adds: 0

Songs ranked by total plays

### BREAKERS®

**R. KELLY**  
Gotham City (Jive)

TOTAL PLAYS/INCREASE: **377/38**  
TOTAL STATIONS/ADDS: **24/0**  
CHART: **19**

### MOST ADDED®

| ARTIST TITLE LABEL(S)                                  | ADDS |
|--|------|
| <b>TEDDY PENDERGRASS</b> Give It To Me (Sure Fire)     | 14   |
| <b>MAXWELL</b> Whenever Wherever Whatever (Columbia)   | 11   |
| <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG)   | 9    |
| <b>ADRIANA EVANS</b> Love Is All Around (Loud/PMP/RCA) | 7    |
| <b>MICHAEL JACKSON</b> Stranger In Moscow (Epic)       | 7    |
| <b>JON B.</b> Don't Say (Yab Yum/550 Music)            | 5    |
| <b>TRINA BROUSSARD</b> Inside My Love (Columbia)       | 4    |
| <b>BONEY JAMES</b> Sweet Thing (Warner Bros.)          | 4    |
| <b>DRU HILL</b> Never Make A Promise (Island)          | 3    |
| <b>MYRON</b> We Can Get Down (Island)                  | 3    |
| <b>USHER</b> You Make Me Wanna... (LaFace/Arista)      | 3    |

### MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                      | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>JOE</b> The Love Scene (Jive)                           | +150                |
| <b>TRINA BROUSSARD</b> Inside My Love (Columbia)           | +102                |
| <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic)                 | +84                 |
| <b>ROME</b> Do You Like This (RCA)                         | +81                 |
| <b>TEDDY PENDERGRASS</b> Give It To Me (Sure Fire)         | +73                 |
| <b>O'JAYS</b> What's Stopping You (Volcano)                | +69                 |
| <b>LISA STANSFIELD</b> Never, Never Gonna Give... (Arista) | +66                 |
| <b>RAHSAAN PATTERSON</b> Where You Are (MCA)               | +53                 |
| <b>DRU HILL</b> Never Make A Promise (Island)              | +52                 |
| <b>MAXWELL</b> Whenever Wherever Whatever (Columbia)       | +50                 |

### HOTTEST RECURRENTS

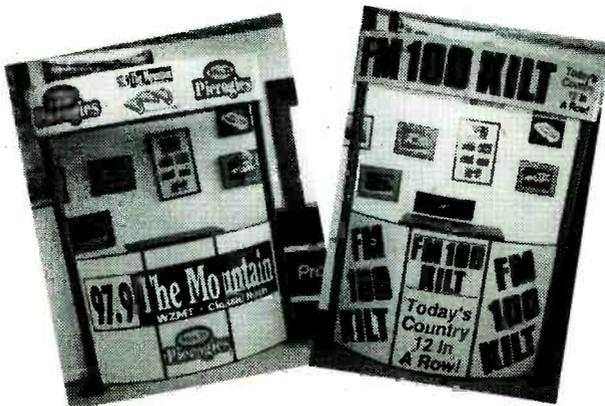
| ARTIST TITLE LABEL(S)   |
|---|
| <b>ROME</b> I Belong To You (Every...) (RCA)                  |
| <b>KEITH SWEAT</b> Come With Me (Elektra/EEG)                 |
| <b>ERIC BENET</b> Femininity (Warner Bros.)                   |
| <b>BRAND NEW HEAVIES</b> Sometimes (Delicious Vinyl/Red Ant)  |
| <b>MAXWELL</b> Suitelady (Columbia)                           |
| <b>LUTHER VANDROSS</b> I Can Make It Better (LV/Epic)         |
| <b>MONTELL JORDAN</b> What's On Tonight (Def Jam/RAL/Mercury) |
| <b>DRU HILL</b> In My Bed (Island)                            |
| <b>ISLEY BROTHERS</b> Tears (T-Neck/Island)                   |
| <b>ANN NESBY</b> This Weekend (Perspective/A&M)               |

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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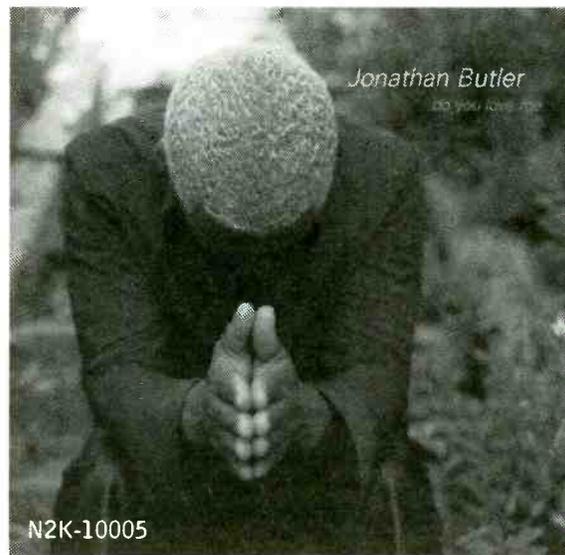
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**His hits have become  
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**And his NEXT classic is here...**

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# REPORTERS

Stations and their adds listed alphabetically by market

## URBAN

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| <b>KBCE/Alexandria, LA</b><br>PD/MD: Donnie Taylor<br>10 "Say"<br>ROOM SERVICE "Nuthin"<br>USHER "Wanna"<br>TEDDY PENDERGRASS "Give"<br>MIA XMASTER PFOXY "Party"<br>MICHAEL JACKSON "Moscow"<br>TRINA BROUSSARD "Inside"<br>MAXWELL "Whenever" | <b>WWWZ/Charleston, SC</b><br>PD: Terry Base<br>MD: Prentiss Thomas<br>19 SNOOP DOGGY DOGG "Just"<br>USHER "Wanna"<br>FOX BROWN/DRU HILL "Mamma"<br><br><b>WPEG/Charlotte, NC</b><br>PD: Andre Carson<br>MD: Nate Quick<br>22 FOX BROWN/DRU HILL "Mamma"<br>USHER "Wanna"<br>14 JON B. "Say"<br>ROOM SERVICE "Nuthin"<br>MIA XMASTER PFOXY "Party"<br><br><b>WJTT/Chattanooga, TN</b><br>PD: Keith Landecker<br>27 USHER "Wanna"<br>15 FOX BROWN/DRU HILL "Mamma"<br>7 TONYA "After"<br>5 MICHAEL JACKSON "Moscow"<br>5 MAGOO & TIMBALAND "Jumps"<br>D.C. FVYETTE "Far"<br>PHAJUA "What"<br>RAMPAGE "Streets"<br>MIA XMASTER PFOXY "Party" | <b>KKDA/Dallas, TX</b><br>PD/MD: Skip Cheatham<br>50 ENVOGUE "Whatever"<br>10 SNOOP DOGGY DOGG "Midnight"<br>10 RAMPAGE "Streets"<br>9 SNOOP DOGGY DOGG "Just"<br>7 FOX BROWN/DRU HILL "Mamma"<br>7 MIA XMASTER PFOXY "Party"<br>5 USHER "Wanna"<br>MINT CONDITION "Let" | <b>WTMG/Gainesville, FL</b><br>PD/MD: Don Cody<br>14 FOX BROWN/DRU HILL "Mamma"<br>12 JON B. "Say"<br>11 TEDDY PENDERGRASS "Give"<br>7 USHER "Wanna"<br>6 ROOM SERVICE "Nuthin"<br>MICHAEL JACKSON "Moscow"<br>MIA XMASTER PFOXY "Party"<br>MIA XMASTER PFOXY "Party"<br>MAXWELL "Whenever" | <b>KZWA/Lake Charles, LA</b><br>PD: B.B. Davis<br>MD: James Williams<br>14 O'JAYS "Stopping"<br>TEDDY PENDERGRASS "Give"<br>ROOM SERVICE "Nuthin"<br>MICHAEL JACKSON "Moscow"<br>MIA XMASTER PFOXY "Party"<br>USHER "Wanna"<br>FOX BROWN/DRU HILL "Mamma"<br>JON B. "Say"<br>MAXWELL "Whenever" | <b>WIBB/Macon, GA</b><br>PD/MD: Kevin Fox<br>11 NOTORIOUS B.I.G. "Money"<br>5 JON B. "Say"<br>5 TEDDY PENDERGRASS "Give"<br>5 ROOM SERVICE "Nuthin"<br>5 MAXWELL "Whenever"<br>5 USHER "Wanna"<br>5 FOX BROWN/DRU HILL "Mamma" | <b>KYEA/Monroe, LA</b><br>DM: Marvin Robinson<br>PD/MD: Porsha Valentine<br>11 GINUVINE "Anything"<br>10 FOX BROWN/DRU HILL "Mamma"<br>10 USHER "Wanna"<br>9 MICHAEL JACKSON "Moscow"<br>5 TEDDY PENDERGRASS "Give"<br>5 ROOM SERVICE "Nuthin"<br>MIA XMASTER PFOXY "Party"<br>JON B. "Say"<br>RONNIE HENSON "What"<br>MAXWELL "Whenever" | <b>WAMD/Pittsburgh, PA</b><br>PD: Ron Atkins<br>MD: Kris Kelley<br>5 PUFF DADDY & FAMILY "Benjamins"<br>5 FOX BROWN/DRU HILL "Mamma"<br>5 COMRADES "Homeboyz"<br>5 MIA XMASTER PFOXY "Party"<br>5 MICHAEL JACKSON "Moscow" | <b>KDKS/Shreveport, LA</b><br>PD/MD: Sharon Flournoy<br>15 FOX BROWN/DRU HILL "Mamma"<br>10 MINT CONDITION "Let"<br>7 USHER "Wanna"<br>7 MIA XMASTER PFOXY "Party"<br>7 JON B. "Say"<br>7 MAXWELL "Whenever"<br>7 TEDDY PENDERGRASS "Give"<br>7 ROOM SERVICE "Nuthin"<br>7 MICHAEL JACKSON "Moscow"<br>7 NASTYBOY KLICK "Down" |  |   |   |   |  |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |   |
| <b>WHTA/Atlanta, GA</b><br>PD: Sean Taylor<br>MD: Chaika Zulu<br>35 FOX BROWN/DRU HILL "Mamma"<br>13 USHER "Wanna"<br>12 DJ POOH "Whoop"<br>D.C. FVYETTE "Far"<br>WILL SMITH "Men"<br>AALIYAH "Hot"   | <b>WJEB/Atlanta, GA</b><br>PD: Tony Brown<br>MD: Rajeev Shabazz<br>25 USHER "Wanna"<br>15 FOX BROWN/DRU HILL "Mamma"<br>5 NOTORIOUS B.I.G. "Tonight"<br>5 PUFF DADDY & FAMILY "Benjamins"<br>AALIYAH "Hot"   | <b>WFXA/Augusta, GA</b><br>PD: James Alexander<br>MD: Lance Pantan<br>11 WYCLEF JEAN "Trying"<br>10 FOX BROWN/DRU HILL "Mamma"<br>5 USHER "Wanna"  | <b>WEMX/Baton Rouge, LA</b><br>PD: Al Jai Wallace<br>31 USHER "Wanna"<br>FOX BROWN/DRU HILL "Mamma"<br>NOTORIOUS B.I.G. "Tonight"<br>MICHAEL JACKSON "Moscow"<br>DRU HILL "Promise"<br>HEAVY D "Keep"   | <b>WJZO/Biloxi, MS</b><br>PD: Rob Neal<br>MD: Tabari Daniels<br>20 MAXWELL "Whenever"<br>10 TEDDY PENDERGRASS "Give"<br>8 ROOM SERVICE "Nuthin"<br>8 MICHAEL JACKSON "Moscow"<br>8 JON B. "Say"<br>8 FOX BROWN/DRU HILL "Mamma"<br>8 USHER "Wanna"<br>MIA XMASTER PFOXY "Party"                 | <b>WENN/Birmingham, AL</b><br>PD: Dave Donnell<br>MD: Mychal Starr<br>16 FOX BROWN/DRU HILL "Mamma"<br>8 MIA XMASTER PFOXY "Party"<br>MYRON "Get"  | <b>KHRN/Bryan, TX</b><br>PD: Lester Pace<br>MD: Pluria Marshall Jr.<br>30 ROBYN "Know"<br>15 FOX BROWN/DRU HILL "Mamma"<br>10 JON B. "Say"<br>7 USHER "Wanna"<br>5 ROOM SERVICE "Nuthin"<br>5 MIA XMASTER PFOXY "Party"<br>5 MICHAEL JACKSON "Moscow"<br>TEDDY PENDERGRASS "Give"<br>MAXWELL "Whenever"<br>D.C. FVYETTE "Far"             | <b>WBLK/Bufalo, NY</b><br>PD: Skip Dillard<br>MD: Debbie Sims<br>5 FOX BROWN/DRU HILL "Mamma"<br>USHER "Wanna"<br>JOE "Scene"  | <b>WPAL/Charleston, SC</b><br>PD: Jae Jackson<br>17 FOX BROWN/DRU HILL "Mamma"<br>14 MAXWELL "Whenever"<br>12 MICHAEL JACKSON "Moscow"<br>8 JON B. "Say"<br>7 SNOOP DOGGY DOGG "Just"<br>5 USHER "Wanna"<br>5 MIA XMASTER PFOXY "Party"<br>5 ROOM SERVICE "Nuthin"   | <b>WVZ/Chicago, IL</b><br>PD/MD: Jay Alan<br>34 MIA XMASTER PFOXY "Party"<br>33 USHER "Wanna"<br>30 SNOOP DOGGY DOGG "Just"<br>29 FOX BROWN/DRU HILL "Mamma"<br>12 BIG BUB "Need"<br>5 TRACEY LEE "Give" | <b>WJLB/Detroit, MI</b><br>PD: Michael Saunders<br>MD: Frankie Darcell<br>5 FOX BROWN/DRU HILL "Mamma"<br>5 NASTYBOY KLICK "Down"<br>5 USHER "Wanna"<br>5 ROOM SERVICE "Nuthin" | <b>WJMN/Dothan, AL</b><br>PD: Regina Dawkins<br>MD: Tony Black<br>FOX BROWN/DRU HILL "Mamma"<br>NASTYBOY KLICK "Down"<br>TEDDY PENDERGRASS "Give"<br>MICHAEL JACKSON "Moscow"<br>ROOM SERVICE "Nuthin"<br>JON B. "Say"<br>USHER "Wanna"<br>MIA XMASTER PFOXY "Party"<br>SNOOP DOGGY DOGG "Just"<br>MAXWELL "Whenever" | <b>WZZZ/Flint, MI</b><br>PD: Ross Holland<br>MD: Eugene Brown<br>5 HEAVY D "Keep"<br>FOX BROWN/DRU HILL "Mamma"<br>MIA XMASTER PFOXY "Party"<br>MYRON "Get"<br>BIG BUB "Need" | <b>WYNN/Florence, SC</b><br>PD: Fred Brown Jr.<br>MD: Parish Brown<br>12 CORINA "Summertime"<br>10 DAMAGE "Love"<br>8 USHER "Wanna"<br>6 MICHAEL JACKSON "Moscow"<br>6 JON B. "Say"<br>6 FOX BROWN/DRU HILL "Mamma"<br>5 ROOM SERVICE "Nuthin"<br>5 TEDDY PENDERGRASS "Give"<br>5 D.C. FVYETTE "Far"<br>5 SNOOP DOGGY DOGG "Just"<br>5 MAXWELL "Whenever"<br>5 AMBERSUNSHOWER "Running"<br>MIA XMASTER PFOXY "Party" | <b>WFLM/Ft. Pierce, FL</b><br>PD/MD: Vera Jones<br>JON B. "Say"<br>ROOM SERVICE "Nuthin"<br>MAXWELL "Whenever"<br>MARK MORRISON "Crazy"<br>MICHAEL JACKSON "Moscow"<br>NANCY WILSON "Sweet" | <b>WJFX/Ft. Wayne, IN</b><br>PD/MD: B. J. Steele<br>20 CORINA "Summertime"<br>20 DAMAGE "Love"<br>15 FOX BROWN/DRU HILL "Mamma"<br>15 MAXWELL "Whenever"<br>15 MIA XMASTER PFOXY "Party"<br>10 USHER "Wanna"<br>10 MICHAEL JACKSON "Moscow"<br>10 JON B. "Say"<br>10 TEDDY PENDERGRASS "Give"<br>10 OON PEARSON "Up"<br>10 MIKI HOWARD "Every"<br>10 NASTYBOY KLICK "Down"<br>10 ROOM SERVICE "Nuthin" | <b>WYNN/Florence, SC</b><br>PD: Fred Brown Jr.<br>MD: Parish Brown<br>12 CORINA "Summertime"<br>10 DAMAGE "Love"<br>8 USHER "Wanna"<br>6 MICHAEL JACKSON "Moscow"<br>6 JON B. "Say"<br>6 FOX BROWN/DRU HILL "Mamma"<br>5 ROOM SERVICE "Nuthin"<br>5 TEDDY PENDERGRASS "Give"<br>5 D.C. FVYETTE "Far"<br>5 SNOOP DOGGY DOGG "Just"<br>5 MAXWELL "Whenever"<br>5 AMBERSUNSHOWER "Running"<br>MIA XMASTER PFOXY "Party" | <b>WYNN/Florence, SC</b><br>PD: Fred Brown Jr.<br>MD: Parish Brown<br>12 CORINA "Summertime"<br>10 DAMAGE "Love"<br>8 USHER "Wanna"<br>6 MICHAEL JACKSON "Moscow"<br>6 JON B. 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# Let Us Now Pay Even More Tribute

■ **Tritt, Carter, and Raye among country artists rolling Stones tribute**

Country stars have recorded tributes to the Eagles, the Beatles, Lynyrd Skynyrd, and the Beach Boys. River North's "Jim Croce: A Nashville Tribute" was released last week (July 15), but get ready for country to pay homage to one of its major influences: the **Rolling Stones**.

No, that's not a misprint. While the mere thought may have Roy Acuff spinning in his grave, "Stone Country" is set for September 23 release by **Beyond Music**, a new label formed by the **Left Bank Organization**.

When it comes to serious rock influences on country, it seems that Creedence Clearwater Revival would be a prime candidate for a tribute project. Or how about the Band?

Perhaps those aren't oversights, but rather a matter of legal issues best handled by attorneys, rather than A&R executives. Still, you still have to wonder what the next country tribute might be. But that's another story altogether.

## Prime Players

As for the Stones tribute, Deana Carter has been performing "Ruby Tuesday" in her concerts. Other material seems perfect, including Travis Tritt's version of "Honky Tonk Woman" and Sammy Kershaw's take on "Angie." George Jones is a consummate singer, but it will be curious to hear how he tackles "Time Is On My Side."

Other artists and tracks include: Collin Raye ("Brown Sugar"), Tracy Lawrence ("Paint It Black"), BlackHawk ("Wild Horses"), Little Texas ("Beast Of Burden"), Nanci Griffith ("No Expectations"), Ronnie Milsap ("It's All Over Now"), and Rodney Crowell ("Jumpin' Jack Flash").

Sorry, nobody chose "Mother's Little Helper" or "Sympathy For The Devil." You can come up with your own "wish list" of country singers — and the Stones songs you'd love to hear them sing.

## Elvis Alive

Speaking of tributes, this one seems to make more sense — but it's a television special only.

Host Collin Raye joined forces with Martina McBride, Mindy McCready, Sara Evans, and Ricky Van Shelton for last week's taping of

## COUNTRY FLASHBACK

### 1 YEAR AGO

• **No. 1: "Daddy's Money" — Ricochet**

### 5 YEARS AGO

• **No. 1: "The River" — Garth Brooks (second week)**

### 10 YEARS AGO

• **No. 1: "One Promise Too Late" — Reba McEntire**

### 15 YEARS AGO

• **No. 1: "Take Me Down" — Alabama (second week)**

### 20 YEARS AGO

• **No. 1: "It Was Almost Like A Song" — Ronnie Milsap (second week)**

"Long Live The King: Country Salutes Elvis," which premieres August 6 on TNN.

McBride and McCready sang gospel songs, with Evans delivering a soulful "I Can't Stop Loving You." Van Shelton reprised "Wear My Ring Around Your Neck" (the Elvis song he performed for the "Honeymoon in Vegas" film soundtrack) and "My Way."

Raye picked "Heartbreak Hotel," "Are You Lonesome Tonight," and "Promised Land." After the first take of "Promised Land," Raye joked, "OK, so I flubbed a line. The writer might be watching. The last thing I would want is Chuck Berry mad at me."

## CMA Nominations

**Clint Black, Patty Loveless, and Bryan White** will announce the final nominees for the 31st annual

CMA Awards during an August 5 press conference in the Grand Ole Opry Courtyard.

The CMA previously released the names of this year's Country Music Hall Of Fame inductees: Brenda Lee and songwriters Harlan Howard and Cindy Walker.

CBS-TV airs the awards show live from the Grand Ole Opry House on September 24.

Audio satellite service from the press conference is available from MJI Broadcasting. For more information, phone (212) 245-2840.

## ACM News

**Academy Of Country Music** President **Scott Siman** has been re-elected to another two-year term. Siman manages Tim McGraw and serves as President of RPM Management.

Concurrently, Corlew-O'Grady Management President **David Corlew** has been elected to a two-year term as the ACM's VP.

And although he wasn't elected to the job, Garth Brooks will host the 15th annual Academy Of Country Music/Bill Boyd Celebrity Golf Tournament, taking place October 20 at the De Bell Golf Course in Burbank, CA. Traditionally, the tournament host also performs at the post-tourney party — and this year is no exception.

## Songwriter Awards

Michael McDonald, Ronnie Milsap, and Guy Clark head the list of performers at the **Nashville Songwriters Association International's** 30th annual Songwriter Achievement Awards Show. It takes place July 23 at the Ryman Auditorium.

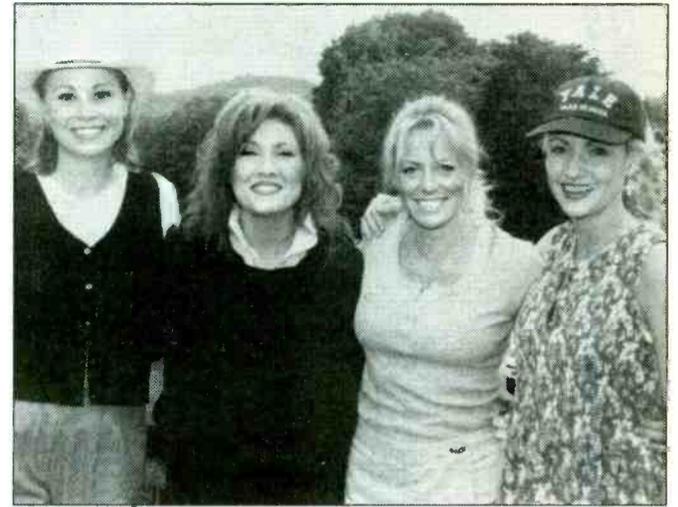
The NSAI show consists of 40 awards presented to songwriters in six categories — country, gospel, pop, rock, adult contemporary, and urban contemporary. The evening will feature performances of a selection of award-winning songs of the past 29 years.

Journalist Robert K. Oermann hosts the show, which will include awards presented by NSAI Hall Of Fame songwriters Joe Allison, Bill Anderson, Bobby Braddock, Danny Dill, Don Wayne, Marijohn Wilkin, and Norro Wilson, along with Lari White and Russ Taff.

Other performers include Maura O'Connell and the Nashville Bluegrass Band.

## Independence Dazed

This past July 4 probably wasn't the most relaxing holiday in Deana Carter's memory. After a July 2 show in Lewiston, NY, Carter's tour bus headed to Washington, DC, where television rehearsals for "A Capitol Fourth" were scheduled the next day. After completing the run-through, she boarded the bus for New York City for a July 4 appearance on "Good Morning America." Around 3 a.m., the bus had a flat tire — and Carter and her crew found themselves stranded on the side of a New Jersey highway. To make a long story short, she arrived in New



**TALENTED FOURSOME** — The 10th annual Music Row Ladies Golf Tournament And Tupperware Party allowed the females to play while the men served as caddies. Sponsored by ASCAP, Capitol/Nashville, and TNN, the event raised approximately \$35,000 for United Cerebral Palsy Of Middle Tennessee. Sharing the sunshine (l-r): Suzy Bogguss, Jo Dee Messina, Deana Carter, and Mila Mason.

York with just minutes to spare. After her "GMA" appearance, Carter was whisked to the airport for a flight back to Washington for the next TV appearance. When she hopped back on the bus, she took a nap — some 40 hours after she last closed her eyes.

## Country Goes Caribbean

Several country acts are flying south for the winter ... for a few days, anyway. Their destination is the Caribbean island of St. Lucia.

The St. Lucia Country Festival takes place December 4-6, with performances by Neal McCoy (the event's official spokesperson), Paul Brandt, Jo Dee Messina, Tammy Wynette, Charlie Daniels, Burnin' Daylight, and Don Williams. A special songwriters' showcase will feature performances by Bob DiPiero, Vince Melamed, Gary Burr, Don Henry, and Jim Photoglo.

For the past six years, St. Lucia has hosted a jazz festival, but this is the first time country has come to the island.

## Bits 'N' Pieces

The recent Vinny — **Vince Gill's** pro-celebrity golf tournament — raised approximately \$300,000 for Tennessee Junior Golf, which teaches the sport to youth from all walks of life. The revenues push the Vinny proceeds past the \$1.1 million level during its five-year history.

• The Vinny's celebrity auction raised \$128,500 for the charity. The 13 items on the auction block included Gill's autographed guitar (which brought \$20,000) and Amy Grant's handwritten lyrics to "Baby Baby" (which went for \$5500).

• **Clint Black** will star in a CBS-TV movie on the life of rodeo cowboy Jack Favor, who was imprisoned after being wrongly convicted of double homicide. "Still Holding On." Black's duet with **Martina McBride**, will be featured in the film. He's awaiting delivery of the script's second draft. Black will star in the movie, but he says the other details are still "up in the air."

• "Country Cares For Kids." **BNA's** all-star holiday album, is set for September 30 release. The project is spearheaded by Alabama's **Randy Owen**, who is producing "God Ain't No Stained Glass Win-

dow," a "We Are The World"-type recording featuring Lonestar, Mindy McCready, Lorrie Morgan, and Kenny Chesney. The album, which benefits the St. Jude Children's Research Hospital, also features tracks by Alabama, McCready, Morgan, Lonestar, Clint Black, Bob Carlisle, Bryan White, John Berry, BlackHawk, Martina McBride, Sammy Kershaw, and Travis Tritt.

• **Clay Walker's** fourth album, "Rumor Has It," has been certified gold. Now playing the summer's fair and festival circuit, Walker is close to announcing the other acts for his Primestar "Four Star Blowout Tour," which resumes this fall.

• **Suzy Bogguss** and Tennessee law enforcement officials are looking for one safe driver. The motorist displaying the safest driving habits — including the use of seatbelts and turn signals — will be granted a weekend stay at the Opryland Hotel, admission to the theme park, and tickets to see Bogguss's August 30 Opryland performance. If you've ever driven in Nashville, you realize the astronomical odds against finding that one safe driver along Briley Parkway.

• **Billy Ray Cyrus** has loaned his 1951 Chrysler (which appeared in his "Talk Some" video) to the Nashville Car Collectors Hall Of Fame last week to drop off a 1951 Chrysler. At the end of the year, Cyrus plans to auction the wheels to benefit the St. Jude Children's Hospital.

• **Singer/guitarist Blue Miller** and several of his co-horts from the **Gibson/Miller Band** are hitting the NASCAR road. Going under the name **Kick In The Asphalt**, they've recorded a self-titled CD that will initially be distributed during the Winston Cup Road Show. The program is an interactive promotion to bring racing exhibits and music to NASCAR fans. Miller will be on the road with former GMB bassist **Doug Kahan** and drummer **Steve Grossman**. Steel guitarist **Mike Daly** plays on the album, but he's continuing his regular road gig with Hank Williams Jr.

• **The Oak Ridge Boys** have established their own website, appropriately identified as [www.oakridgeboys.com](http://www.oakridgeboys.com).



**MODEL FOR SUCCESS** — Several of Nashville's favorite entertainers swapped the stage for the runway at the T.J. Martell Foundation's annual Music City Celebrity Fashion Show at the Opryland Hotel. The event raised more than \$30,000 for the Frances William Preston Laboratories at Vanderbilt University. Celebrity models included members of the Grand Ole Opry, as well as the Hager Twins from the "Hee Haw" television series. Standing tall are (l-r) Bryan White, Jim Hager, Jan Howard, Preston, Doug Stone, Jeannie Seely, Jon Hager, and Jean Shepard.

# TRUE TODAY, TRUE TOMORROW

## MARK Chesnutt

Mark Chesnutt is unmistakably, unarguably, unforgettably one of the finest country singers alive as we head into the 21st century.

*-Robert K. Oermann-  
country music historian*

Fourteen #1 hit singles

Over 6.5 million albums sold

2 Gold albums

3 Platinum albums

DECCA  
RECORDS

# “THANK GOD FOR BELIEVERS”

The new single from the upcoming album produced by Mark Wright

AIRPLAY DATE JULY 28TH



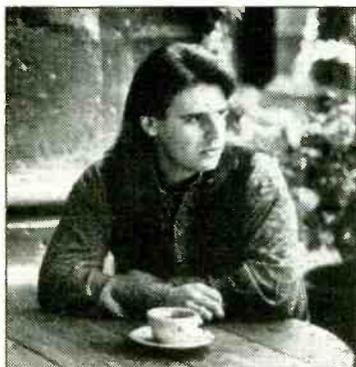
LON HELTON

## MID-YEAR NEW ARTIST UPDATE

# Breaking Through Is Hard(er) To Do

Year to date, Country radio has been far less friendly to new artists than it was during the same period in any of the last 22 years.

My mid-year check-up on new artists shows that from December 8, 1996 (the beginning of R&R's chart year) to June 30, 1997, only three acts — the Buffalo Club (3/38), Mark Wills (5/23), and the Sons Of The Desert (6/13) — cracked R&R's Top 15 for the very first time. That puts Country on a pace close to its two lowest new-artist-breaking years of 1979 and 1982, when only four new acts broke



Mark Wills

through each year. The next lowest years were back in '80, '84, and '85, when the format only broke through five acts in each of those years.

By comparison, 14 artists notched a Top 15 record for the first time in 1996, the fourth-highest number of acts to reach that plateau in the past 22 years. Despite its lofty end-of-the-year performance, the first half of 1996 only yielded four acts with a first-time Top 15.

It should also be noted that one of the reasons the first six months of 1997 has been so sparse is 10 of the 14 artists who hit Top 15 for the first time in 1996 broke through in the last six months of the year. And six — Trace Adkins, Gary Allan, Deana Carter, David Kersh, Mila Mason, and Kevin Sharp — hit the mark during the last few weeks of R&R's 1996 chart year.

### New Artist History

For a historical perspective, it should be noted that between 1982-85 — the dreaded "post 'Urban Cowboy' years" — only 21 acts achieved Top 15 records for the first time. (Interestingly, during the height of "Urban Cowboy" in 1981, 13 new acts achieved that status.) In 1997 alone, a record-setting 19 Country artists notched a Top 15 for

the first time. Between 1986-present, an incredible 114 artists have turned that trick — an average of 11 artists a year.

The new artist naysayers were out in force at the end of 1992, pointing to the fact that only seven new acts hit the Top 15 was evidence the ride was almost over. The format rebounded in 1993 though, when 13 new acts — the second-highest total in the last seven years — broke through with a Top 15 hit. Ten new artists notched a Top 15 in 1994, and 16 made their first foray into the Top 15 in 1995.

### On the Horizon

Crystal-balling the rest of this year to see where we'll end up, the picture doesn't get a lot brighter. Only one artist — Michael Peterson (7/4) — accomplished the Top 15 feat since our end-of-June cut-off point.

Unfortunately, as of the July 4 R&R chart, no other artists are poised on the Top 15 threshold. You have to go down to No. 30 to find an artist on the chart who has yet to have a Top 15 song. Between 30-50 are six bulleted records by artists yet to turn the trick: Billy Yates, Sherrie Austin, Lee Ann Womack, Lila McCann, River Road, and Burnin' Daylight. Of course, only time will tell whether they, or any other new acts, are able to break through and join the Top 15 Class of 1997.

### The Myth Of 'More Music'

Finally, I want to close on an area I've touched on before: the perception that it's the sheer amount of product in the pipeline keeping songs by new artists from getting on the air or making their way through the charts.

In an admittedly unscientific survey, I looked at random weeks in previous years. For the last three years, R&R Country music pages have listed between 58-66 active records — 50 charted songs and between eight-16 in New & Active, which means 10 or more stations are playing a record.

In 1991, just prior to the beginning of the new label onslaught, the number of charted/N&A records ranged between 65-75.

Charts from 1989 reveal the active record count ranged between 70-90, with the New & Active listings averaging 25 titles. At that time, seven labels — Capitol, Columbia, Epic, MCA, Mercury, RCA, and WB — accounted for over 90% of the charted/N&A songs.

The fact is, there aren't more records being released now. That perception may exist, at least in part, by the way records are spread through the companies. In the days of six or seven labels, each promotion staff might work as many as 10-12 records at a time. (A 1989 chart showed RCA had three records in the Top 50 with another two in N&A. That same week, MCA had 10 on the chart with two more in N&A.)

Today, that number is cut by more than half. In the past, la-

## Midwest Mini-Conclave Meets Yet Again

What would summer be without a trip to that jewel of the midwest, Springfield, IL? Once again, regional record reps and radio folks from far and wide converged upon Springfield for the Third Annual Midwest Radio, Records & Automotive Conclave. Also featured this year was the inaugural Bob Grayson Open, won by Ralph "I don't give no stinkin' strokes" Carroll.

Held in conjunction with the Bloomington Gold Corvette Show, the night was highlighted by the stand-up comedy debut of Jean "Henny" Cashman. When you have some time, ask if she'll reprise her 10-minute, single-joke performance. Hopefully, she still has the placemat upon which the gag was written.



Relaxing after dinner are (back row, l-r) Asylum's Brooks Quigley, Atlantic's Bill Heltemes, MCA's Rob Ellis, Mercury's Tex Ettinger, WIL-FM/St. Louis APD/MD Mark Langston, and Arista's Nathan Cruise; (second row, l-r) WFMB PD Bob Grayson, indie promoter Ralph Carroll, Career's Jon Conlon, WB's Tom Moran, WUSN/Chicago MD Trish Biondo, Imprint's Shay Whiteker, yours truly, Giant/Reprise's Jean Cashman, RisingTide's Matt Corbin, Columbia's Clint Marsh, MCG/Curb's Susanna Pritchett, WXCL-FM/Peoria OM Dale Van Horne, WFMB middayer Mark Phillips, WIL Dir./Promotion Maria Meckles, Magnatone's Bob Reeves, and indie promoter Sam Cerami; (first row, l-r) Almo Sounds' Rick Kelly, WFMB/Springfield MD John Spalding, Sandy Van Horne, indie promoter B.J. McElwee, and Karen Grayson; (front) Curb/Universal's George Briner.

Thanks again to those who made the trek — see you (and anyone else who wants to come) next year.

belts would get off records that weren't working and try to shift stations over to those that were. There was a natural, self-imposed thinning process. Today, with labels working three to five records at any one time, each is a priority and labels rarely get off of anything. That creates a huge amount of pressure in the entire system.

Another factor in the "chart jam" has been discussed here at length in the past. Most labels' insistence on releasing an artist's next single within two to three weeks of that artist's last record hitting No. 1 creates a tremendous problem. There are only so many records that can be played on the radio at any one

time. And the superstar's new single is going to be added even if their last hit is still being played heavily. That often leaves the new-comer struggling for the few remaining add slots available.

### Let Records Grow

The fact is we all need to adjust to these new business procedures. Records need to be given time to grow. The time of even good, new records by new artists racing up the charts is long gone. Most records are going to spend more weeks on the chart than in the past. Superstar releases bounding up the Top 50 can cause slower-growing records to show a playpoint increase, but move backwards with a bullet. That is not a cause for panic — or a drop.

TSL spans are waning as Country cools. It's taking longer for your audience to become familiar with the records you're playing. Be patient. And once you begin playing a record, let your audience tell you whether or not it's a hit. That's the only real opinion about a record that matters.



Sons Of The Desert



Buffalo Club

JULY 18, 1997

| 3W             | 2W | LW | TW | ARTIST TITLE LABEL(S)  | TOTAL STATIONS/ADDS | PLAY RANK | TOTAL PLAYS | +/- PLAYS | TOTAL POINTS | +/- POINTS |
|----------------|----|----|----|--|---------------------|-----------|-------------|-----------|--------------|------------|
| 5              | 1  | 1  | 1  | <b>1</b> GEORGE STRAIT Carrying Your Love With Me (MCA)              | 196/0               | 1         | 7201        | +29       | 36092        | +107       |
| 8              | 8  | 4  | 2  | <b>2</b> PAM TILLIS All The Good Ones Are Gone (Arista)              | 194/0               | 3         | 6788        | +364      | 33797        | +2047      |
| 6              | 4  | 2  | 3  | <b>3</b> REBA MCENTIRE I'd Rather Ride Around With... (MCA)          | 195/0               | 2         | 6821        | -50       | 33795        | -213       |
| 9              | 7  | 3  | 4  | <b>4</b> TRACE ADKINS I Left Something Turned On... (Capitol)        | 196/0               | 4         | 6786        | +206      | 33724        | +1258      |
| 11             | 9  | 5  | 5  | <b>5</b> RICK TREVINO I Only Get This Way With You (Columbia)        | 194/0               | 5         | 6362        | +155      | 30890        | +762       |
| 12             | 12 | 8  | 6  | <b>6</b> LONESTAR Come Cryin' To Me (BNA)                            | 194/0               | 6         | 6086        | +375      | 30162        | +1997      |
| 14             | 13 | 9  | 7  | <b>7</b> TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)        | 196/1               | 7         | 5759        | +461      | 28093        | +2258      |
| 16             | 15 | 12 | 8  | <b>8</b> MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)        | 193/0               | 8         | 5528        | +617      | 27316        | +2949      |
| 17             | 17 | 13 | 9  | <b>9</b> CLINT BLACK & MARTINA MCBRIDE Still Holding On (RCA)        | 194/0               | 10        | 5189        | +424      | 25561        | +1900      |
| 24             | 23 | 19 | 10 | <b>10</b> TRISHA YEARWOOD How Do I Live (MCA)                        | 192/3               | 11        | 5079        | +761      | 25492        | +3869      |
| 23             | 22 | 18 | 11 | <b>11</b> KENNY CHESNEY She's Got It All (BNA)                       | 196/1               | 12        | 5002        | +626      | 24829        | +3104      |
| 22             | 20 | 17 | 12 | <b>12</b> TOBY KEITH We Were In Love (Mercury)                       | 195/0               | 13        | 4896        | +492      | 24227        | +2397      |
| 15             | 16 | 15 | 13 | <b>13</b> JOHN BERRY I Will, If You Will (Capitol)                   | 187/0               | 14        | 4635        | +31       | 22399        | -108       |
| 19             | 19 | 20 | 14 | <b>14</b> RICOCHET He Left A Lot To Be Desired (Columbia)            | 191/6               | 15        | 4489        | +165      | 21982        | +835       |
| 26             | 24 | 22 | 15 | <b>15</b> JOHN MICHAEL MONTGOMERY How Was I To Know (Atlantic)       | 193/4               | 16        | 4433        | +401      | 21938        | +2206      |
| 20             | 21 | 21 | 16 | <b>16</b> TRACY BYRD Don't Love Make A Diamond Shine (MCA)           | 190/1               | 17        | 4334        | +167      | 21253        | +856       |
| —              | 34 | 25 | 17 | <b>17</b> ALAN JACKSON There Goes (Arista)                           | 191/7               | 19        | 4104        | +737      | 20570        | +3856      |
| 29             | 25 | 23 | 18 | <b>18</b> COLLIN RAYE What The Heart Wants (Epic)                    | 193/6               | 18        | 4129        | +429      | 20418        | +2262      |
| 35             | 27 | 24 | 19 | <b>19</b> ALABAMA Dancin', Shaggin' On The Boulevard (RCA)           | 189/7               | 20        | 4016        | +555      | 20073        | +2870      |
| 4              | 2  | 7  | 20 | <b>20</b> DEANA CARTER Count Me In (Capitol)                         | 147/0               | 21        | 3983        | -1847     | 19739        | -9340      |
| 33             | 28 | 27 | 21 | <b>21</b> DIAMOND RIO How Your Love Makes Me Feel (Arista)           | 186/7               | 22        | 3734        | +466      | 18188        | +2332      |
| 37             | 33 | 28 | 22 | <b>22</b> NEAL MCCOY The Shake (Atlantic)                            | 169/15              | 24        | 3147        | +423      | 15161        | +2097      |
| 7              | 6  | 10 | 23 | <b>23</b> MARK CHESNUTT Let It Rain (Decca)                          | 119/0               | 26        | 3054        | -2297     | 15157        | -10650     |
| 42             | 37 | 30 | 24 | <b>24</b> LEE ANN WOMACK The Fool (Decca)                            | 174/9               | 25        | 3101        | +609      | 14982        | +2983      |
| 34             | 31 | 29 | 25 | <b>25</b> DAVID KERSH Day In, Day Out (Curb)                         | 170/11              | 27        | 2905        | +353      | 13797        | +1746      |
| —              | —  | 36 | 26 | <b>26</b> VINCE GILL You And You Alone (MCA)                         | 170/36              | 28        | 2751        | +959      | 13777        | +4863      |
| 41             | 39 | 31 | 27 | <b>27</b> BILLY RAY CYRUS It's All The Same To Me (Mercury)          | 169/21              | 29        | 2660        | +467      | 13081        | +2348      |
| 44             | 41 | 33 | 28 | <b>28</b> JOHN ANDERSON Somebody Slap Me (Mercury)                   | 168/14              | 31        | 2593        | +550      | 12732        | +2866      |
| 13             | 14 | 14 | 29 | <b>29</b> PATTY LOVELESS The Trouble With The Truth (Epic)           | 110/0               | 30        | 2656        | -2110     | 12550        | -10584     |
| 40             | 38 | 32 | 30 | <b>30</b> BUFFALO CLUB Nothin' Less Than Love (Rising Tide)          | 159/7               | 32        | 2473        | +342      | 11895        | +1721      |
| 48             | 42 | 35 | 31 | <b>31</b> LORRIE MORGAN Go Away (BNA)                                | 153/18              | 34        | 2356        | +486      | 11485        | +2501      |
| 10             | 10 | 11 | 32 | <b>32</b> SONS OF THE DESERT Whatever Comes First (Epic)             | 93/0                | 36        | 2183        | -3051     | 11444        | -14160     |
| 36             | 36 | 34 | 33 | <b>33</b> SHERRIE' AUSTIN Lucky In Love (Arista)                     | 142/4               | 35        | 2211        | +172      | 10818        | +964       |
| 39             | 40 | 37 | 34 | <b>34</b> LILA MCCANN Down Came A Blackbird (Asylum/EEG)             | 143/8               | 37        | 2173        | +300      | 10277        | +1529      |
| <b>BREAKER</b> |    |    | 35 | <b>35</b> DAVID LEE MURPHY All Lit Up In Love (MCA)                  | 131/28              | 40        | 1654        | +409      | 7965         | +2107      |
| <b>BREAKER</b> |    |    | 36 | <b>36</b> BLACKHAWK Hole In My Heart (Arista)                        | 123/14              | 41        | 1642        | +292      | 7659         | +1327      |
| <b>BREAKER</b> |    |    | 37 | <b>37</b> SAWYER BROWN This Night Won't Last Forever (Curb)          | 123/27              | 42        | 1596        | +503      | 7580         | +2470      |
| <b>BREAKER</b> |    |    | 38 | <b>38</b> TRAVIS TRITT & LARI WHITE Helping Me Get... (Warner Bros.) | 124/67              | 45        | 1420        | +773      | 6683         | +3797      |
| <b>BREAKER</b> |    |    | 39 | <b>39</b> JOE DIFFIE Somethin' Like This (Epic)                      | 120/14              | 44        | 1459        | +320      | 6597         | +1415      |
| <b>DEBUT</b>   |    |    | 40 | <b>40</b> KEVIN SHARP If You Love Somebody (143/Asylum/EEG)          | 89/75               | 47        | 1095        | +928      | 5072         | +4160      |
| <b>DEBUT</b>   |    |    | 41 | <b>41</b> TANYA TUCKER Ridin' Out The Heartache (Capitol)            | 70/19               | 51        | 862         | +288      | 3830         | +1403      |
| 46             | 47 | 47 | 42 | <b>42</b> LEANN RIMES How Do I Live (MCG/Curb)                       | 34/1                | 56        | 714         | +16       | 3692         | +110       |
| <b>DEBUT</b>   |    |    | 43 | <b>43</b> SARA EVANS Three Chords And The Truth (RCA)                | 79/12               | 53        | 814         | +197      | 3635         | +997       |
| —              | —  | 49 | 44 | <b>44</b> KIPPI BRANNON I'd Be With You (Curb/Universal)             | 76/7                | 55        | 747         | +120      | 3437         | +544       |
| <b>DEBUT</b>   |    |    | 45 | <b>45</b> CHELY WRIGHT Shut Up And Drive (MCA)                       | 61/55               | 60        | 631         | +573      | 3367         | +2985      |
| 31             | 30 | 38 | 46 | <b>46</b> BILLY YATES Flowers (Almo Sounds)                          | 33/0                | 66        | 570         | -1068     | 2875         | -5218      |
| <b>DEBUT</b>   |    |    | 47 | <b>47</b> DWIGHT YOAKAM Claudette (Reprise)                          | 58/15               | 62        | 612         | +162      | 2784         | +712       |
| <b>DEBUT</b>   |    |    | 48 | <b>48</b> MARY CHAPIN CARPENTER Keeping The Faith (Columbia)         | 46/7                | 68        | 536         | +68       | 2629         | +355       |
| <b>DEBUT</b>   |    |    | 49 | <b>49</b> BLAKE & BRIAN Another Perfect Day (MCG/Curb)               | 57/8                | 63        | 587         | +84       | 2602         | +311       |
| <b>DEBUT</b>   |    |    | 50 | <b>50</b> MILA MASON That's The Kinda Love... (Atlantic)             | 50/2                | 67        | 545         | +23       | 2379         | +128       |

This chart reflects airplay from July 14-20. Songs ranked by total points. Highlighted songs indicate Breaker.

196 Country reporters. 193 current playlists. Songs that are down in points for three consecutive weeks and below No. 1 are moved to recurrent. © 1997, R&R Inc.

## BREAKERS®

### DAVID LEE MURPHY

All Lit Up In Love (MCA)

66% of our reporters on it (131 stations)  
28 Adds • Moves 41-35

### TRAVIS TRITT & LARI WHITE

Helping Me Get Over You (Warner Bros.)

63% of our reporters on it (124 stations)  
67 Adds • Moves 50-38

### BLACKHAWK

Hole In My Heart (Arista)

62% of our reporters on it (123 stations)  
14 Adds • Moves 40-36

### SAWYER BROWN

This Night Won't Last Forever (Curb)

62% of our reporters on it (123 stations)  
27 Adds • Moves 43-37

### JOE DIFFIE

Somethin' Like This (Epic)

61% of our reporters on it (120 stations)  
14 Adds • Moves 42-39

## MOST ADDED®

| ARTIST TITLE LABEL(S)                                  | TOTAL ADDS |
|--|------------|
| KEVIN SHARP If You Love Somebody (143/Asylum/EEG)      | 75         |
| TRAVIS TRITT & LARI WHITE Helping Me... (Warner Bros.) | 67         |
| CHELY WRIGHT Shut Up And Drive (MCA)                   | 55         |
| JASON SELLERS I'm Your Man (BNA)                       | 50         |
| VINCE GILL You And You Alone (MCA)                     | 36         |
| DAVID LEE MURPHY All Lit Up In Love (MCA)              | 28         |
| SAWYER BROWN This Night Won't Last Forever (Curb)      | 27         |
| BILLY RAY CYRUS It's All The Same To Me (Mercury)      | 21         |
| DEAN MILLER Nowhere, USA (Capitol)                     | 21         |
| DEANA CARTER How Do I Get There (Capitol)              | 20         |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                  | TOTAL PLAY INCREASE |
|--|---------------------|
| VINCE GILL You And You Alone (MCA)                     | +959                |
| KEVIN SHARP If You Love Somebody (143/Asylum/EEG)      | +928                |
| TRAVIS TRITT & LARI WHITE Helping Me... (Warner Bros.) | +773                |
| TRISHA YEARWOOD How Do I Live (MCA)                    | +761                |
| ALAN JACKSON There Goes (Arista)                       | +737                |
| KENNY CHESNEY She's Got It All (BNA)                   | +626                |
| MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)   | +617                |
| LEE ANN WOMACK The Fool (Decca)                        | +609                |
| CHELY WRIGHT Shut Up And Drive (MCA)                   | +573                |
| ALABAMA Dancin', Shaggin' On The Boulevard (RCA)       | +555                |

## MOST INCREASED POINTS

| ARTIST TITLE LABEL(S)                                  | TOTAL POINT INCREASE |
|--|----------------------|
| VINCE GILL You And You Alone (MCA)                     | +4863                |
| KEVIN SHARP If You Love... (143/Asylum/EEG)            | +4160                |
| TRISHA YEARWOOD How Do I Live (MCA)                    | +3869                |
| ALAN JACKSON There Goes (Arista)                       | +3856                |
| TRAVIS TRITT & LARI WHITE Helping Me... (Warner Bros.) | +3797                |
| KENNY CHESNEY She's Got It All (BNA)                   | +3104                |
| CHELY WRIGHT Shut Up And Drive (MCA)                   | +2985                |
| LEE ANN WOMACK The Fool (Decca)                        | +2983                |
| MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)   | +2949                |
| ALABAMA Dancin', Shaggin' On The Boulevard (RCA)       | +2870                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                                  |
|--|
| TIM MCGRAW W/FAITH HILL It's Your Love (Curb)          |
| TY HERNDON Loved Too Much (Epic)                       |
| MARK WILLS Places I've Never Been (Mercury)            |
| ALAN JACKSON Who's Cheatin' Who (Arista)               |
| LEANN RIMES The Light In Your Eyes (MCG/Curb)          |
| GEORGE STRAIT One Night At A Time (MCA)                |
| KEVIN SHARP She's Sure Taking It Well (143/Asylum/EEG) |
| VINCE GILL A Little More Love (MCA)                    |
| TANYA TUCKER Little Things (Capitol)                   |
| MINDY MCCREADY A Girl's Gotta Do (What) (BNA)          |

Breakers: Song has achieved airplay at 60% of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Play Rank: Ranks all charted songs by total plays. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

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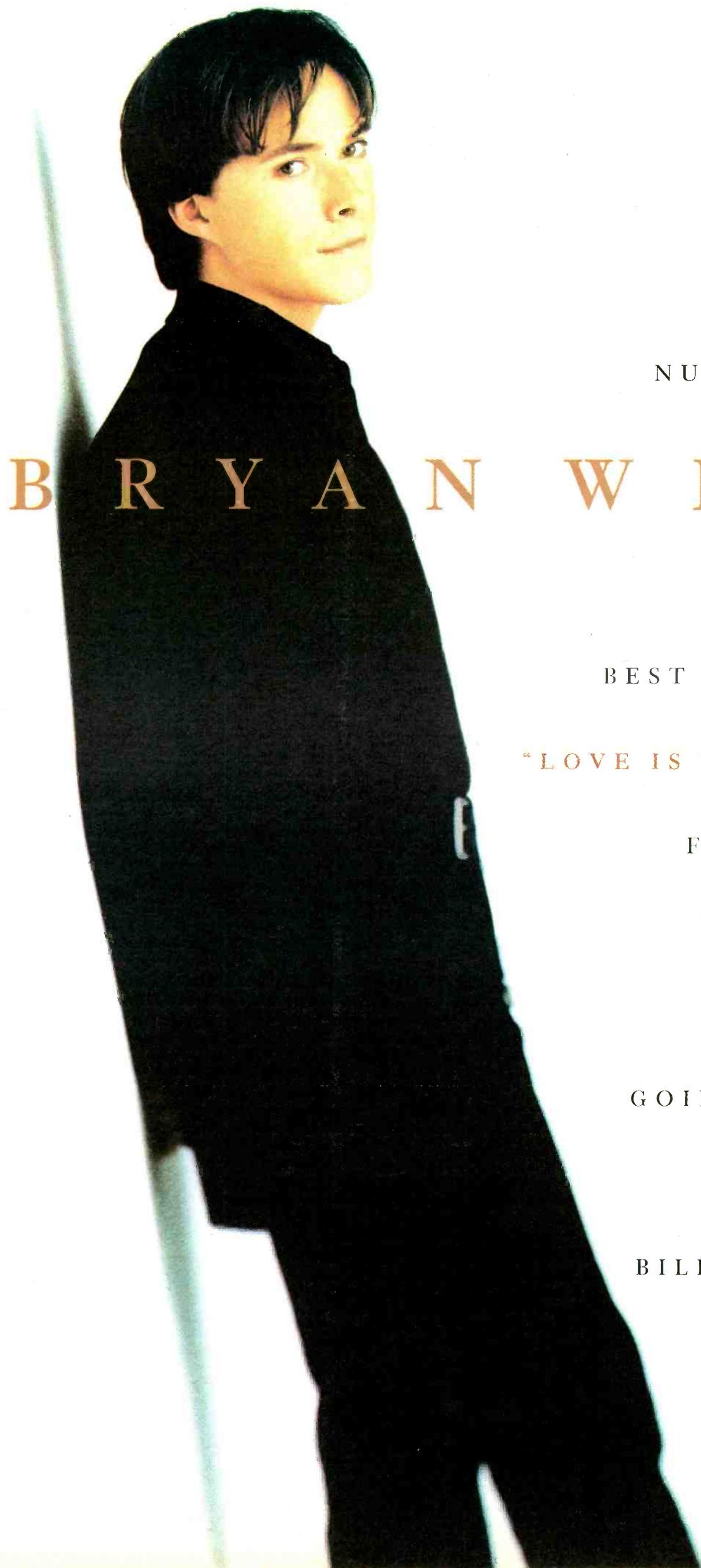
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& KYLE LEHNING



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## The New Album Gallery

July 22

### The Bellamy Brothers

#### "Over The Line" (Intersound)

Of his 27th album with brother Howard, David Bellamy says, "Several of the tracks have a hard-driving feel and are literally great driving songs. The title track has a classic sound that is reminiscent of Jackson Browne's 'Running On Empty' and is probably the most radio-friendly track we've cut in a long time."

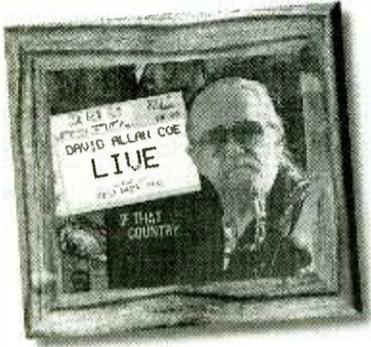
Soon to be a single, that title track was written by Will Jennings (who's written smashes for Eric Clapton and Steve Winwood) and Frankie Miller (who co-wrote the Bellamys' hit "I'd Lie To You For Your Love"). Special guests Eddy Raven and Jo-El Sonnier drop by to lend a Cajun touch to "Catahoula," a song about a Louisiana dog.



### David Allan Coe

#### "Live" (Lucky Dog/Columbia)

David Allan Coe's first release for Columbia's new Lucky Dog imprint is subtitled "If That Ain't Country ...". And if you can't fill in the blank after that ellipsis, chances are you're not one of his die-hard fans. A major force in the progressive country movement of the late '70s and early '80s, Coe wasn't afraid to display his musical edge when this set was recorded before a rowdy crowd at Billy Bob's in Ft. Worth. Coe's voice has delivered its share of country hits, but the new album features two that were sung by others: "Take This Job And Shove It" (Johnny Paycheck) and "Would You Lay With Me (In A Field Of Stone)" (Tanya Tucker). The package includes Coe favorites "Willie, Waylon, And Me," "The Ride," and "You Never Even Called Me By My Name."



## OUT OF THE BOX



**CHELY WRIGHT**  
"Shut Up And Drive" (MCA)  
Tom Rivers, OM  
WQYK/Tampa

**I have not spoken to anyone in radio who doesn't want Chely to have a hit record, and this is it. From the first time we played it on WQYK, we got terrific response — especially from females. Reneé — a 31-year-old single mom — told us on the air about the time she had the exact same talk with herself. That's the impact "Shut Up And Drive" brings to the radio. Congratulations to Tony Brown and Chely. You've finally captured the spirit and energy many of us always knew you had!**

## GOING FOR ADDS

July 21, 1997

### Rodney Atkins "In A Heartbeat"

**Curb:** Don't confuse the name with Trace Adkins or Rhett Akins. For his first single, Rodney Atkins's big voice is set against a sonic backdrop that's worked for the Mavericks.

### Bekka & Billy "Better Days"

**Almo Sounds:** If you've ever wondered why Bekka Bramlett is one of Vince Gill's favorite singers, this could provide the answer. Partner Billy Burnett kicks in great harmonies and a great guitar line.

### Deana Carter "How Do I Get There"

**Capitol:** With a string of previous hits, Carter's voice is now instantly recognizable — a major achievement for a relatively new artist. This mid-tempo track from her debut album was written by Carter and producer Chris Farren.

### Skip Ewing "Answer To My Prayer"

**Word:** Skip Ewing's songwriting skills are without question. Without mentioning any of his other success, just look at the hits he's written for Bryan White. In writing the latest single from his album "Until I Found You," Ewing teamed with Victoria Shaw, whose credits include Garth Brooks's "The River" and John Michael Montgomery's "I Love The Way You Love Me."

### John Fogerty "Southern Streamline"

**Warner Bros.:** The Warner Bros. promotion team goes to Country radio with this track from the creative force behind Creedence Clearwater Revival. You might recall that Fogerty got Country airplay in 1973 with a remake of Hank Williams's "Jambalaya" and again in 1985 with his solo "Big Train (From Memphis)."

### Kinleys "Please"

**Epic:** Considering Epic's recent introductory show in Las Vegas, you're probably well-aware of this duo of female twins. Their debut single was written by co-producer Tony Haselden, whose songwriting credits include George Strait's "You Know Me Better Than That," Shenandoah's "Mama Knows," and Keith Whitley's "It Ain't Nothin'."

### Victoria Shaw "Don't Move"

**Reprise:** The first single from Victoria Shaw's latest album was a remake of "Different Drum." This time around, Shaw returns to original material with this ballad she wrote with Steven McClintock.

### Bryan White "Love Is The Right Place"

**Asylum/EEG:** Bryan White previews his upcoming album with an initial single which takes some novel rhythmic turns. It was written by Marcus Hummon (Wynonna's "Only Love") and Tommy Sims (Eric Clapton's "Change The World").

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## NEW & ACTIVE

### DEAN MILLER Nowhere, USA (Capitol)

Total Stations: 52, Total Points: 2342, Total Adds: 21, Including: WRNS 17, WKSJ 15, WMIL 14, WUSQ 14, WXCL 14, KRRV 12, WFMB 10, WOVK 10, KHAK 9, KAYD 7, KGNC 7, KKIX 7, KSOP 7, KUZZ 7, WMTZ 7, WRBQ 7, WOW 6, KORD 5, KVOX 5, WBEE 5, WSOC 5  
Plays Include: KRWQ 23 (11), KJUG 22 (22), WGRL 22 (22), KEAN 17 (17)

### JACK INGRAM Flutter (Rising Tide)

Total Stations: 46, Total Points: 2175, Total Adds: 11, Including: KBEQ 18, WKIX 18, KALF 17, WQIK 14, KRRV 12, WOVK 10, WGTY 9, WRBQ 7, WXXQ 7, KKCB 5, KORD 5  
Plays Include: KYNG 20 (20), WTVY 20 (10), WWYZ 19 (19), WKN 18 (18), WKSJ 18 (18), WYAY 18 (18), KEAN 17 (17), KVOO 17 (17), KPLM 16 (9), WRNS 16 (16), KJUG 15 (15), WKHK 15 (15), WKSJ 15 (15), WFMB 11 (10)

### JASON SELLERS I'm Your Man (BNA)

Total Stations: 55, Total Points: 1856, Total Adds: 50, Including: KEAN 17, KJUG 15, KRTY 14, WUSQ 14, KXKC 12, WWZD 12, WAMZ 10, WDAF 10, WDDD 10, WKN 10, WTVY 10, WUSY 9, KAYD 7, KHEY 7, KRYS 7, WDSY 7, WEZL 7, WIBW 7, WXTU 7, WGTR 6, WIXY 6, WQIK 6, WXCL 6, KALF 5, KASH 5, KFDI 5, KORD 5, KTCS 5, KTEX 5, KTTS 5, KUGN 5, KWJJ 5, KYGO 5, WCKT 5, WCTK 5, WESC 5, WIOV 5, WKXX 5, WKML 5, WMIL 5, WMTZ 5, WNOE 5, WQHK 5, WQYK 5, WRKZ 5, WSOC 5, WTCR 5, WWFG 5, WWWW 5, WXTA 5

### DARYLE SINGLETARY Even The Wind (Giant)

Total Stations: 42, Total Points: 1847, Total Adds: 8, Including: WTNT 18, KKIX 15, WACO 15, WKSJ 15, WXTA 15, WSIX 12, KPLM 9, WBBS 5  
Plays Include: WWQQ 20 (20), KBEQ 18 (18), WKSJ 18 (18), WQMX 18 (18), KEAN 17 (17), KJUG 15 (15), WTCM 14 (12), WAXX 12 (12), KBUL 11 (11), KRWQ 11 (11), WKKX 11 (11), WUSY 11 (7), KTST 10 (10), WTCR 10 (6), WTVY 10 (10), KATM 9 (9), WKML 9 (9)

### DEANA CARTER How Do I Get There (Capitol)

Total Stations: 20, Total Points: 1599, Total Adds: 20, Including: WAMZ 28, KMLE 26, WYCD 25, KKCB 20, WONE 20, KBEQ 18, WRNS 18, WYAY 18, KSKS 16, KHAK 15, KTST 10, WKML 9, WNCY 9, KFKF 8, WQXK 8, KSOP 7, KUZZ 7, WSSL 7, KYGO 5, WWYZ 5

### TIM MCGRAW Everywhere (Curb)

Total Stations: 12, Total Points: 1311, Total Adds: 5, Including: KHEY 27, KHAK 22, WIL 15, KRRV 12, WIVK 12  
Plays Include: KMLE 26 (26), WCOL 26 (19), KEEY 18 (18), WQMX 18 (18), WWYZ 10 (10)

### ANITA COCHRAN Daddy Can You See Me (Warner Bros.)

Total Stations: 25, Total Points: 1065, Total Adds: 2, Including: WSIX 12  
Plays Include: WKSJ 18 (5), WYD 16 (16), KJUG 15 (15), WLWI 15 (15), WIVK 12 (12), WSOC 12 (12), KTST 10 (10), WTVY 10 (10), WWQQ 10 (10), KPLM 9 (9), WUSY 9 (7), KPLX 7 (7), WIBW 7 (dr), KFDI 5 (5), KKAT 5 (5), KTOM 5 (5), KTTS 5 (5), KWJJ 5 (5), KYGO 5 (5), WDEN 5 (5), WGH 5 (5), WRKZ 5 (5), WTCR 5 (5), WWYZ 5 (5)

### TAMMY GRAHAM Cool Water (Career)

Total Stations: 28, Total Points: 959, Total Adds: 7, Including: WOVK 10, WGTY 8, KGNC 7, KHEY 7, KSOP 5, WFMB 5, WTCR 5  
Plays Include: KEAN 17 (17), KWN 13 (13), KXKC 13 (12), KRRV 12 (12), WSOC 12 (5), KTST 10 (10), KWJJ 10 (7), WTVY 10 (10), WWQQ 10 (10), WXBM 9 (9), KHAY 7 (6), KRYS 7 (7), KXKT 7 (7), KFDI 5 (5), KTTS 5 (5), WBCT 5 (5), WDEN 5 (5), WIRK 5 (5), WJCL 5 (5), WRKZ 5 (5), WWYZ 5 (5)

### JOHN & AUDREY WIGGINS Crazy Love (Mercury)

Total Stations: 25, Total Points: 852, Total Adds: 7, Including: WWQM 16, KRRV 12, WWQQ 10, WMSI 7, KBUL 5, KKCB 5, KRST 5  
Plays Include: KEAN 21 (17), WKSJ 18 (5), WBCT 15 (15), WTCM 14 (12), WUSQ 14 (14), WGTY 9 (9), KVOO 8 (8), KSOP 7 (7), KHAY 6 (6), KFDI 5 (5), KTCS 5 (5), KTTS 5 (5), KWJJ 5 (5), KZKX 5 (5), WDEN 5 (5), WSOC 5 (5), WTVY 5 (5), WWYZ 5 (5)

### CARYL MACK PARKER It's Good To Be Me (Magnatone)

Total Stations: 19, Total Points: 845, Total Adds: 0, Including: WTVY 20 (10), WKIX 18 (18), WTCM 18 (16), KEAN 17 (17), KJUG 15 (15), WDEN 15 (15), WYNK 13 (13), WFMB 10 (10), WWQQ 10 (10), WWYZ 10 (5), KPLM 9 (9), WGAR 8 (9), KGE 7 (7), KFDI 5 (5), KTTS 5 (5), KWJJ 5 (5), WIRK 5 (5), WRKZ 5 (5), WSOC 5 (5)

### NOEL HAGGARD Tell Me Something About Tulsa (Atlantic)

Total Stations: 12, Total Points: 492, Total Adds: 2, Including: WTVY 5, WVLK 5  
Plays Include: KEAN 17 (17), KVOO 17 (8), KPLX 10 (10), WWYZ 10 (5), WCOL 7 (7), KFDI 5 (5), KTTS 5 (5), KYGO 5 (5), WDEN 5 (5), WRKZ 5 (5)

### MC POTTS I'm So Sorry (Critique)

Total Stations: 10, Total Points: 368, Total Adds: 1, Including: WWQQ 5  
Plays Include: WDEN 15 (15), WXTA 15 (15), WPX 14 (14), WTCR 6 (6), KTTS 5 (5), WHOK 5 (5), WRKZ 5 (5), WWYZ 5 (5), WYCD 5 (5)

### RICH MCCREADY Let Me Take That Ol' Heartache (Magnatone)

Total Stations: 10, Total Points: 266, Total Adds: 5, Including: KVOO 8, KFDI 5, KTOM 5, WTVY 5, WWWW 5  
Plays Include: WTCM 18 (16), KASE 5 (5), WBYT 5 (5), WDEN 5 (5)

Songs Ranked By Total Points

## NATIONAL RADIO FORMATS

### ABC RADIO NETWORKS

#### Coast-To-Coast

Mark Edwards • (214) 991-9200

#### Adds:

DEANA CARTER How Do I Get There  
MARK CHESNUTT Thank God For The Believers  
SARA EVANS Three Chords And The Truth  
NEAL MCCOY The Shake  
DAVID LEE MURPHY All Lit Up In Love

#### Hottest:

CLINT BLACK w/MARTINA MCBRIDE Still Holding On  
KENNY CHESNEY She's Got It All  
ALAN JACKSON There Goes  
VINCE GILL You And You Alone  
JOHN ANDERSON Somebody Slap Me

### AFTER MIDNITE ENTERTAINMENT

Mandy McCormack • (818) 461-5435

#### Adds:

DAVID LEE MURPHY All Lit Up In Love  
JASON SELLERS I'm Your Man  
TRAVIS TRITT w/LARI WHITE Helping Me Get Over You

#### Hottest:

REBA MCENTIRE I'd Rather Ride Around With You  
GEORGE STRAIT Carrying Your Love With Me  
PAM TILLIS All The Good Ones Are Gone  
RICK TREVINO I Only Get This Way With You  
TRACE ADKINS I Left Something Turned On At Home

### ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

#### Adds:

BLACKHAWK Hole In My Heart  
BURNIN' DAYLIGHT Live To Love Again  
JOE DIFFIE Somethin' Like This  
DAVID LEE MURPHY All Lit Up In Love  
SAWYER BROWN This Night Won't Last Forever

#### Hottest:

ALABAMA Dancin', Shaggin' On The Boulevard

### BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

#### Super Country/Pure Country – Ken Moultrie

#### Adds:

BLACKHAWK Hole In My Heart  
BILLY RAY CYRUS It's All The Same To Me

#### Hottest:

TIM MCGRAW w/FAITH HILL It's Your Love  
REBA MCENTIRE I'd Rather Ride Around With You  
GEORGE STRAIT Carrying Your Love With Me  
TRACE ADKINS I Left Something Turned On At Home  
PAM TILLIS All The Good Ones Are Gone

#### Digital Country – L.J. Smith

#### Adds:

VINCE GILL You And You Alone  
NEAL MCCOY The Shake

#### Hottest:

GEORGE STRAIT Carrying Your Love With Me  
REBA MCENTIRE I'd Rather Ride Around With You  
TRACE ADKINS I Left Something Turned On At Home  
TIM MCGRAW w/FAITH HILL It's Your Love  
MARK CHESNUTT Let It Rain

#### New Country – L.J. Smith

#### Adds:

VINCE GILL You And You Alone  
NEAL MCCOY The Shake

#### Hottest:

GEORGE STRAIT Carrying Your Love With Me  
REBA MCENTIRE I'd Rather Ride Around With You  
LONESTAR Come Cryin' To Me  
TRISHA YEARWOOD How Do I Live  
MARK CHESNUTT Let It Rain

### JONES RADIO NETWORK

Phil Barry • (303) 784-8700

#### U.S. Country – Jim Murphy

#### Adds:

BUFFALO CLUB Nothing Less Than Love  
VINCE GILL You And You Alone  
NEAL MCCOY The Shake  
DAVID LEE MURPHY All Lit Up In Love  
TRAVIS TRITT w/LARI WHITE Helping Me Get Over You

#### Hottest:

TRACE ADKINS I Left Something Turned On At Home  
LONESTAR Come Cryin' To Me  
REBA MCENTIRE I'd Rather Ride Around With You  
GEORGE STRAIT Carrying Your Love With Me  
PAM TILLIS All The Good Ones Are Gone

#### CD Country – John Hendricks

#### Adds:

JEFF CARSON Here's The Deal  
DAVID LEE MURPHY All Lit Up In Love  
JASON SELLERS I'm Your Man  
TRAVIS TRITT w/LARI WHITE Helping Me Get Over You  
DWIGHT YOAKAM Claudette

#### Hottest:

RICOCHET He Left A Lot To Be Desired  
JOHN MICHAEL MONTGOMERY How Was I To Know  
TOBY KEITH We Were In Love  
CHARLIE DANIELS BAND Long Haired Country Boy  
BLACKHAWK Hole In My Heart

### WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

#### Hot Country – David Felker

#### Adds:

MARY CHAPIN CARPENTER Keeping The Faith  
SARA EVANS Three Chords And The Truth  
TRAVIS TRITT w/LARI WHITE Helping Me Get Over You  
TANYA TUCKER Ridin' Out The Heartache  
DWIGHT YOAKAM Claudette

#### Hottest:

GEORGE STRAIT Carrying Your Love With Me  
REBA MCENTIRE I'd Rather Ride Around With You  
TRACE ADKINS I Left Something Turned On At Home  
PAM TILLIS All The Good Ones Are Gone  
LONESTAR Come Cryin' To Me

#### Mainstream Country – David Felker

#### Adds:

SHERRIE AUSTIN Lucky In Love  
BLACKHAWK Hole In My Heart  
JOE DIFFIE Something Like This  
DAVID LEE MURPHY All Lit Up In Love  
SAWYER BROWN This Night Won't Last Forever

#### Hottest:

GEORGE STRAIT Carrying Your Love With Me  
DEANA CARTER Count Me In  
TIM MCGRAW w/FAITH HILL It's Your Love  
REBA MCENTIRE I'd Rather Ride Around With You  
TY HERNDON Loved Too Much

## COUNTRY VIDEO



### GREAT AMERICAN COUNTRY VIDEO

John Hendricks • (303) 784-8758

#### ADDS

BLAKE & BRIAN Another Perfect Day  
JOHN MICHAEL MONTGOMERY How Was I To Know  
LEE ANN WOMACK The Fool

#### HOT SHOTS

TOBY KEITH We Were In Love  
TRACY LAWRENCE How A Cowgirl Says Goodbye  
TIM MCGRAW w/FAITH HILL It's Your Love  
TERRI CLARK Just The Same  
CHARLIE DANIELS BAND Long Haired Country Boy

## TNN

THE NASHVILLE NETWORK

60.2 million households  
Traci Todd,  
Manager/Video Programming

#### ADDS

VINCE GILL You And You Alone (MCA)  
THE RANCH Walkin' This Country (Capitol)  
TRAVIS TRITT w/LARI WHITE Helping Me Get... (Warner Bros.)  
MICHELLE WRIGHT What Love Looks Like (Arista)

#### TOP 10

PAM TILLIS All The Good Ones Are Gone (Arista)  
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)  
REBA MCENTIRE I'd Rather Ride Around With You (MCA)  
RICOCHET He Left A Lot To Be Desired (Columbia)  
MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)  
TOBY KEITH We Were In Love (Mercury)  
TRISHA YEARWOOD How Do I Live (MCA)  
GEORGE STRAIT Carrying Your Love With Me (MCA)  
JOHN MICHAEL MONTGOMERY How Was I To... (Atlantic)  
KENNY CHESNEY She's Got It All (BNA)

Information current as of July 21, 1997.



38 million households  
Chris Parr, Director/Programming  
Paul Hastaba, VP/GM

#### ADDS

MARK CHESNUTT Thank God For Believers (Decca)  
MATT KING A Woman Like You (Atlantic)  
JOHN & AUDREY WIGGINS Crazy Love (Mercury)

#### TOP 10

TIM MCGRAW/FAITH HILL It's Your Love (Curb)  
PAM TILLIS All The Good Ones Are Gone (Arista)  
REBA MCENTIRE I'd Rather Ride Around With You (MCA)  
PATTY LOVELESS The Trouble With The Truth (Epic)  
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)  
SONS OF THE DESERT Whatever Comes First (Epic)  
TRAVIS TRITT She's Going Home With Me (Warner Bros.)  
MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)  
TOBY KEITH We Were In Love (Mercury)  
RICOCHET He Left A Lot To Be Desired (Columbia)

#### HEAVY

DEANA CARTER Count Me In (Capitol)  
TOBY KEITH We Were In Love (Mercury)  
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)  
PATTY LOVELESS The Trouble With The Truth (Epic)  
REBA MCENTIRE I'd Rather Ride Around With You (MCA)  
MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)  
RICOCHET He Left A Lot To Be Desired (Columbia)  
GEORGE STRAIT Carrying Your Love With Me (MCA)  
PAM TILLIS All The Good Ones Are Gone (Arista)  
TRAVIS TRITT She's Going Home With Me (Warner Bros.)  
CLAY WALKER One, Two, I Love You (Giant)

#### HOT SHOTS

JOHN ANDERSON Somebody Slap Me (Mercury)  
BLACKHAWK Hole In My Heart (Arista)  
DIAMOND RIO That's How Your Love Makes... (Arista)  
VINCE GILL You And You Alone (MCA)  
THE KINLEYS Please (Epic)  
CHRIS LEOUX This Cowboy's Hat (Capitol)  
JOHN MICHAEL MONTGOMERY How Was I To... (Atlantic)  
LORRIE MORGAN Go Away (BNA)  
DAVID LEE MURPHY All Lit Up In Love (MCA)  
THE RANCH Walkin' This Country (Capitol)  
JOHN & AUDREY WIGGINS Crazy Love (Mercury)  
CHELY WRIGHT Shut Up And Drive (MCA)

Heavy rotation songs receive four to five plays per day. Hot Shots receive three to four plays per day. Pick Hits of the Week receive an extra play above heavy rotation per day. All Top 10 videos also receive heavy rotation.

Information current as of July 16, 1997.



# COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

**93.9 KZLA**  
MARKET #2  
KZLA/Los Angeles  
(818) 246-0939  
Sebastian/Fink

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                            |
|-------|----|----|----|----|---|
| 28    | 28 | 42 | 42 | 42 | TRACE ADKINS/I Left Something...        |
| 42    | 34 | 42 | 42 | 42 | DEANA CARTER/Count Me In                |
| 42    | 34 | 42 | 42 | 42 | GEORGE STRAIT/Carrying Your...          |
| 28    | 34 | 42 | 42 | 42 | TRISHA YEARWOOD/How Do I Live           |
| 28    | 42 | 34 | 34 | 34 | MARK CHESNUTT/Let It Rain               |
| 34    | 28 | 34 | 34 | 34 | LONESTAR/Come Cryin' To Me              |
| 34    | 28 | 34 | 34 | 34 | REBA MCENTIRE/I'd Rather Ride...        |
| 24    | 28 | 34 | 34 | 34 | MICHAEL PETERSON/Drink, Swear...        |
| 10    | 34 | 34 | 34 | 34 | SAWYER BROWN/This Night Won't           |
| 28    | 28 | 10 | 10 | 10 | SHERRIE AUSTIN/Lucky In Love            |
| 24    | 24 | 10 | 10 | 10 | JOHN BERRY/Will, If You Will            |
| 24    | 28 | 10 | 10 | 10 | KENNY CHESNEY/She's Got It All          |
| 34    | 28 | 10 | 10 | 10 | SONS OF THE DESERT/Whatever Comes First |
| 24    | 34 | 10 | 10 | 10 | PAM TILLIS/All The Good Ones...         |
| 34    | 42 | 28 | 28 | 28 | JOHN/AUDREY WIGGINS/Somewhere In Love   |
| 10    | 24 | 28 | 28 | 28 | ALABAMA/Dancin', Shaggin'...            |
| 10    | 24 | 28 | 28 | 28 | ALABAMA/Dancin', Shaggin'...            |
| 10    | 24 | 28 | 28 | 28 | ALAN JACKSON/There Goes                 |
| 10    | 10 | 24 | 24 | 24 | TRACY LAWRENCE/How A Cowgirl...         |
| 10    | 10 | 24 | 24 | 24 | JOHN M. MONTGOMERY/How Was I To Know    |
| 10    | 24 | 24 | 24 | 24 | COLLIN RAYE/What The Heart Wants        |
| 10    | 24 | 24 | 24 | 24 | LEE ANN WOMACK/The Fool                 |
| 42    | 18 | 24 | 24 | 24 | BROOKS & DUNN/Why Would I Say...        |
| 42    | 18 | 24 | 24 | 24 | TY HERNDON/Loved Too Much               |
| 18    | 18 | 24 | 24 | 24 | ALAN JACKSON/Who's Cheatin' Who         |
| 28    | 18 | 24 | 24 | 24 | DAVID KERSH/Day In, Day Out             |
| 18    | 18 | 24 | 24 | 24 | TIM MCGRAW/W/F HILL/It's Your Love      |
| 18    | 18 | 24 | 24 | 24 | JOHN ANDERSON/Somebody Slap Me          |
| 10    | 24 | 10 | 10 | 10 | BLACK & MCBRIDE/Still Holding On        |
| 10    | 24 | 10 | 10 | 10 | TRACY BYRD/Don't Love Make...           |
| 10    | 24 | 10 | 10 | 10 | JEFF CARSON/Butterfly Kisses            |
| 10    | 24 | 10 | 10 | 10 | VINCE GILL/You And You Alone            |
| 10    | 24 | 10 | 10 | 10 | TOBY KEITH/We Were In Love              |
| 24    | 24 | 10 | 10 | 10 | RICCOCHET/He Left A Lot To...           |
| 10    | 24 | 10 | 10 | 10 | RICK TREVINI/Only Get This...           |

**US 99**  
MARKET #3  
WUSN/Chicago  
(312) 649-0099  
Sledge/Blondo

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 36    | 36 | 36 | 36 | 36 | TY HERNDON/Loved Too Much            |
| 36    | 36 | 36 | 36 | 36 | MARK CHESNUTT/Let It Rain            |
| 36    | 36 | 36 | 36 | 36 | GEORGE STRAIT/Carrying Your...       |
| 36    | 36 | 36 | 36 | 36 | TRACE ADKINS/I Left Something...     |
| 20    | 20 | 36 | 36 | 36 | BLACK & MCBRIDE/Still Holding On     |
| 36    | 36 | 36 | 36 | 36 | RICK TREVINI/Only Get This...        |
| 36    | 36 | 36 | 36 | 36 | TIM MCGRAW/W/F HILL/It's Your Love   |
| 20    | 20 | 36 | 36 | 36 | PAM TILLIS/All The Good Ones...      |
| 20    | 20 | 36 | 36 | 36 | ALABAMA/Dancin', Shaggin'...         |
| 20    | 20 | 36 | 36 | 36 | MICHAEL PETERSON/Drink, Swear...     |
| 14    | 20 | 20 | 20 | 20 | ALAN JACKSON/There Goes              |
| 14    | 20 | 20 | 20 | 20 | COLLIN RAYE/What The Heart Wants     |
| 20    | 20 | 20 | 20 | 20 | TRISHA YEARWOOD/How Do I Live        |
| 14    | 20 | 20 | 20 | 20 | DIAMOND RIO/How Your Love...         |
| 20    | 20 | 20 | 20 | 20 | TOBY KEITH/We Were In Love           |
| 20    | 20 | 20 | 20 | 20 | JOHN BERRY/Will, If You Will         |
| 20    | 20 | 20 | 20 | 20 | LONESTAR/Come Cryin' To Me           |
| 20    | 20 | 20 | 20 | 20 | REBA MCENTIRE/I'd Rather Ride...     |
| 20    | 20 | 20 | 20 | 20 | TRACY LAWRENCE/How A Cowgirl...      |
| 20    | 20 | 20 | 20 | 20 | PATTY LOVELESS/The Trouble With...   |
| 20    | 20 | 20 | 20 | 20 | JOHN M. MONTGOMERY/How Was I To Know |
| 14    | 14 | 14 | 14 | 14 | JOHN BERRY/Will, If You Will         |
| 14    | 14 | 14 | 14 | 14 | NEAL MCCOY/The Shake                 |
| 14    | 14 | 14 | 14 | 14 | TRACY BYRD/Don't Love Make...        |
| 14    | 14 | 14 | 14 | 14 | SHERRIE AUSTIN/Lucky In Love         |
| 14    | 14 | 14 | 14 | 14 | LORRIE MORGAN/Go Away                |
| 5     | 5  | 14 | 14 | 14 | ALABAMA/Dancin', Shaggin'...         |
| 14    | 14 | 14 | 14 | 14 | DAVID KERSH/Day In, Day Out          |
| 14    | 14 | 14 | 14 | 14 | DEAN MILLER/Nowhere, USA             |
| 14    | 14 | 14 | 14 | 14 | DAVID LEE MURPHY/All Lr Up In Love   |
| 14    | 14 | 14 | 14 | 14 | KENNY CHESNEY/She's Got It All       |
| 14    | 14 | 14 | 14 | 14 | RICCOCHET/He Left A Lot To...        |
| 14    | 14 | 14 | 14 | 14 | DAVID KERSH/Day In, Day Out          |
| 14    | 14 | 14 | 14 | 14 | VINCE GILL/You And You Alone         |
| 14    | 14 | 14 | 14 | 14 | TRITT & WHITE/Helping Me Get...      |
| 14    | 14 | 14 | 14 | 14 | LEE ANN WOMACK/The Fool              |

**YOUNG COUNTRY 93.3**  
MARKET #4  
KYCY/San Francisco  
(415) 391-9330  
Logan/Jordan

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                            |
|-------|----|----|----|----|---|
| 35    | 45 | 45 | 45 | 45 | TRACY BYRD/Don't Love Make...           |
| 35    | 30 | 45 | 45 | 45 | LONESTAR/Come Cryin' To Me              |
| 50    | 45 | 45 | 45 | 45 | REBA MCENTIRE/I'd Rather Ride...        |
| 35    | 30 | 45 | 45 | 45 | JOHN M. MONTGOMERY/How Was I To Know    |
| 50    | 45 | 45 | 45 | 45 | GEORGE STRAIT/Carrying Your...          |
| 50    | 45 | 45 | 45 | 45 | PAM TILLIS/All The Good Ones...         |
| 50    | 45 | 45 | 45 | 45 | TRISHA YEARWOOD/How Do I Live           |
| 35    | 30 | 45 | 45 | 45 | RICK TREVINI/Only Get This...           |
| 35    | 30 | 45 | 45 | 45 | ALABAMA/Dancin', Shaggin'...            |
| 5     | 5  | 20 | 30 | 30 | JOHN BERRY/Will, If You Will            |
| 25    | 30 | 30 | 30 | 30 | SAWYER BROWN/This Night Won't           |
| 5     | 20 | 30 | 30 | 30 | KENNY CHESNEY/She's Got It All          |
| 5     | 20 | 30 | 30 | 30 | VINCE GILL/You And You Alone            |
| 5     | 30 | 30 | 30 | 30 | TOBY KEITH/We Were In Love              |
| 35    | 30 | 30 | 30 | 30 | PATTY LOVELESS/The Trouble With...      |
| 35    | 30 | 30 | 30 | 30 | TIM MCGRAW/Everywhere                   |
| 35    | 30 | 30 | 30 | 30 | RICCOCHET/He Left A Lot To...           |
| 35    | 30 | 30 | 30 | 30 | DIAMOND RIO/How Your Love...            |
| 5     | 5  | 30 | 30 | 30 | LEE ANN WOMACK/The Fool                 |
| 25    | 30 | 30 | 30 | 30 | BLACK & MCBRIDE/Still Holding On        |
| 5     | 20 | 30 | 30 | 30 | JOHN M. MONTGOMERY/How Was I To Know    |
| 5     | 20 | 30 | 30 | 30 | JOE DIFFIE/Somethin' Like This          |
| 5     | 20 | 30 | 30 | 30 | ALAN JACKSON/There Goes                 |
| 5     | 20 | 30 | 30 | 30 | NEAL MCCOY/The Shake                    |
| 5     | 20 | 30 | 30 | 30 | TRACY BYRD/Don't Love Make...           |
| 5     | 20 | 30 | 30 | 30 | COLLIN RAYE/What The Heart Wants        |
| 25    | 20 | 20 | 20 | 20 | TRACY LAWRENCE/How A Cowgirl...         |
| 25    | 20 | 20 | 20 | 20 | MICHAEL PETERSON/Drink, Swear...        |
| 10    | 10 | 10 | 10 | 10 | PAUL BRANDT/Take It From Me             |
| 50    | 45 | 45 | 45 | 45 | TY HERNDON/Loved Too Much               |
| 10    | 10 | 10 | 10 | 10 | ALAN JACKSON/Who's Cheatin' Who         |
| 10    | 10 | 10 | 10 | 10 | TIM MCGRAW/W/F HILL/It's Your Love      |
| 10    | 10 | 10 | 10 | 10 | JOHN M. MONTGOMERY/How Was I To Know    |
| 10    | 10 | 10 | 10 | 10 | MINDY MCCREARY/A Girl's Gotta Do...     |
| 10    | 10 | 10 | 10 | 10 | LORRIE MORGAN/Good As I Was To You      |
| 10    | 10 | 10 | 10 | 10 | COLLIN RAYE/On The Verge                |
| 10    | 10 | 10 | 10 | 10 | LEANN RIMES/The Light In Your...        |
| 10    | 10 | 10 | 10 | 10 | KEVIN SHARP/She's Sure Taking...        |
| 10    | 10 | 10 | 10 | 10 | GEORGE STRAIT/One Night At A Time       |
| 35    | 30 | 30 | 30 | 30 | SONS OF THE DESERT/Whatever Comes First |

**COUNTRY 92.5 WXTU**  
MARKET #5  
WXTU/Philadelphia  
(610) 667-9000  
McCarte/Radler

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 32    | 32 | 32 | 32 | 32 | LEANN RIMES/The Light In Your...     |
| 32    | 32 | 32 | 32 | 32 | TIM MCGRAW/W/F HILL/It's Your Love   |
| 32    | 32 | 32 | 32 | 32 | GEORGE STRAIT/Carrying Your...       |
| 32    | 32 | 32 | 32 | 32 | TRISHA YEARWOOD/How Do I Live        |
| 32    | 32 | 32 | 32 | 32 | REBA MCENTIRE/I'd Rather Ride...     |
| 32    | 32 | 32 | 32 | 32 | MARK WILLIS/Places I've Never...     |
| 7     | 7  | 21 | 21 | 21 | ALAN JACKSON/There Goes              |
| 7     | 7  | 21 | 21 | 21 | TOBY KEITH/We Were In Love           |
| 24    | 24 | 21 | 21 | 21 | TRACE ADKINS/I Left Something...     |
| 24    | 24 | 21 | 21 | 21 | LONESTAR/Come Cryin' To Me           |
| 7     | 7  | 21 | 21 | 21 | PAM TILLIS/All The Good Ones...      |
| 7     | 7  | 21 | 21 | 21 | RICK TREVINI/Only Get This...        |
| 24    | 24 | 21 | 21 | 21 | BLACK & MCBRIDE/Still Holding On     |
| 7     | 24 | 21 | 21 | 21 | TRACY BYRD/Don't Love Make...        |
| 7     | 24 | 21 | 21 | 21 | JOHN M. MONTGOMERY/How Was I To Know |
| 7     | 24 | 21 | 21 | 21 | RICCOCHET/He Left A Lot To...        |
| 7     | 24 | 21 | 21 | 21 | COLLIN RAYE/What The Heart Wants     |
| 7     | 24 | 21 | 21 | 21 | BILLY RAY CYRUS/It's All The Same... |
| 17    | 17 | 17 | 17 | 17 | COLLIN RAYE/On The Verge             |
| 17    | 17 | 17 | 17 | 17 | ALABAMA/Sad Lookin' Moon             |
| 17    | 17 | 17 | 17 | 17 | KEVIN SHARP/She's Sure Taking...     |
| 17    | 17 | 17 | 17 | 17 | DAVID KERSH/Another You              |
| 17    | 17 | 17 | 17 | 17 | JOHN M. MONTGOMERY/How Was I To Know |
| 17    | 17 | 17 | 17 | 17 | GEORGE STRAIT/One Night At A Time    |
| 17    | 17 | 17 | 17 | 17 | TOBY KEITH/Me Too                    |
| 17    | 17 | 17 | 17 | 17 | TRACY LAWRENCE/Is That A Tear        |
| 32    | 17 | 17 | 17 | 17 | BRYAN WHITE/Sittin' On Go            |
| 32    | 32 | 17 | 17 | 17 | ALAN JACKSON/Who's Cheatin' Who      |
| 17    | 17 | 17 | 17 | 17 | KENNY CHESNEY/When I Close My Eyes   |
| 17    | 17 | 17 | 17 | 17 | CLAY WALKER/Rumor Has It             |
| 24    | 7  | 7  | 7  | 7  | SHERRIE AUSTIN/Lucky In Love         |
| 24    | 7  | 7  | 7  | 7  | TRACY BYRD/Don't Love Make...        |
| 7     | 7  | 7  | 7  | 7  | JOHN BERRY/Will, If You Will         |
| 7     | 7  | 7  | 7  | 7  | KENNY CHESNEY/She's Got It All       |
| 7     | 7  | 7  | 7  | 7  | DAVID KERSH/Day In, Day Out          |
| 7     | 7  | 7  | 7  | 7  | DIAMOND RIO/How Your Love...         |
| 7     | 7  | 7  | 7  | 7  | BUFFALO CLUB/Notin' Less Than...     |
| 7     | 7  | 7  | 7  | 7  | LEE ANN WOMACK/The Fool              |
| 7     | 7  | 7  | 7  | 7  | ALABAMA/Dancin', Shaggin'...         |
| 7     | 7  | 7  | 7  | 7  | NEAL MCCOY/The Shake                 |

**W4Country**  
MARKET #6  
WWWV/Detroit  
(313) 259-4323

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                            |
|-------|----|----|----|----|---|
| 23    | 33 | 33 | 33 | 33 | TRACE ADKINS/I Left Something...        |
| 33    | 33 | 33 | 33 | 33 | DEANA CARTER/Count Me In                |
| 13    | 23 | 33 | 33 | 33 | KENNY CHESNEY/She's Got It All          |
| 23    | 33 | 33 | 33 | 33 | LONESTAR/Come Cryin' To Me              |
| 33    | 33 | 33 | 33 | 33 | REBA MCENTIRE/I'd Rather Ride...        |
| 33    | 33 | 33 | 33 | 33 | TIM MCGRAW/W/F HILL/It's Your Love      |
| 33    | 33 | 33 | 33 | 33 | GEORGE STRAIT/Carrying Your...          |
| 33    | 33 | 33 | 33 | 33 | PAM TILLIS/All The Good Ones...         |
| 23    | 23 | 33 | 33 | 33 | TRISHA YEARWOOD/How Do I Live           |
| 23    | 23 | 33 | 33 | 33 | JOHN BERRY/Will, If You Will            |
| 23    | 23 | 33 | 33 | 33 | BLACK & MCBRIDE/Still Holding On        |
| 23    | 23 | 33 | 33 | 33 | TRACY BYRD/Don't Love Make...           |
| 13    | 23 | 33 | 33 | 33 | TY HERNDON/Loved Too Much               |
| 23    | 23 | 33 | 33 | 33 | ALAN JACKSON/There Goes                 |
| 23    | 23 | 33 | 33 | 33 | TOBY KEITH/We Were In Love              |
| 23    | 23 | 33 | 33 | 33 | TRACY LAWRENCE/How A Cowgirl...         |
| 13    | 13 | 23 | 23 | 23 | JOHN M. MONTGOMERY/How Was I To Know    |
| 23    | 23 | 23 | 23 | 23 | MICHAEL PETERSON/Drink, Swear...        |
| 23    | 23 | 23 | 23 | 23 | SONS OF THE DESERT/Whatever Comes First |
| 23    | 23 | 23 | 23 | 23 | RICK TREVINI/Only Get This...           |
| 5     | 13 | 13 | 13 | 13 | JOHN ANDERSON/Somebody Slap Me          |
| 5     | 13 | 13 | 13 | 13 | BILLY RAY CYRUS/It's All The Same...    |
| 5     | 13 | 13 | 13 | 13 | DIAMOND RIO/How Your Love...            |
| 5     | 13 | 13 | 13 | 13 | VINCE GILL/You And You Alone            |
| 13    | 13 | 13 | 13 | 13 | DAVID KERSH/Day In, Day Out             |
| 13    | 13 | 13 | 13 | 13 | LORRIE MORGAN/Go Away                   |
| 5     | 5  | 5  | 5  | 5  | SHERRIE AUSTIN/Lucky In Love            |
| 5     | 5  | 5  | 5  | 5  | JOE DIFFIE/Somethin' Like This          |
| 5     | 5  | 5  | 5  | 5  | KIPPI BRANNON/It's Be With You          |
| 5     | 5  | 5  | 5  | 5  | SARA EVANS/Three Chords And...          |
| 5     | 5  | 5  | 5  | 5  | LILA MCCANN/Down Came A...              |
| 5     | 5  | 5  | 5  | 5  | NEAL MCCOY/The Shake                    |
| 5     | 5  | 5  | 5  | 5  | SAWYER BROWN/This Night Won't           |
| 5     | 5  | 5  | 5  | 5  | JASON SELLERS/It's My Man               |
| 5     | 5  | 5  | 5  | 5  | BUFFALO CLUB/Notin' Less Than...        |

**YOUNG COUNTRY 99.5**  
MARKET #6  
WYCD/Detroit  
(810) 799-0600  
Haskell/Marrosso

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 54    | 54 | 54 | 54 | 54 | RICK TREVINI/Only Get This...        |
| 54    | 54 | 54 | 54 | 54 | LONESTAR/Come Cryin' To Me           |
| 54    | 54 | 54 | 54 | 54 | MARK WILLIS/Places I've Never...     |
| 54    | 54 | 54 | 54 | 54 | STEVE AZAR/Go Crazy                  |
| 54    | 54 | 54 | 54 | 54 | TIM MCGRAW/W/F HILL/It's Your Love   |
| 54    | 54 | 54 | 54 | 54 | KENNY CHESNEY/She's Got It All       |
| 54    | 54 | 54 | 54 | 54 | GEORGE STRAIT/Carrying Your...       |
| 25    | 54 | 54 | 54 | 54 | TRISHA YEARWOOD/How Do I Live        |
| 5     | 25 | 54 | 54 | 54 | ALABAMA/Dancin', Shaggin'...         |
| 35    | 35 | 35 | 35 | 35 | SHERRIE AUSTIN/Lucky In Love         |
| 35    | 35 | 35 | 35 | 35 | PAM TILLIS/All The Good Ones...      |
| 35    | 35 | 35 | 35 | 35 | LEE ROY PARNELL/Lucky Me, Lucky You  |
| 54    | 54 | 54 | 54 | 54 | REBA MCENTIRE/I'd Rather Ride...     |
| 35    | 35 | 35 | 35 | 35 | RICCOCHET/He Left A Lot To...        |
| 25    | 25 | 35 | 35 | 35 | TRACE ADKINS/I Left Something...     |
| 25    | 25 | 35 | 35 | 35 | TOBY KEITH/We Were In Love           |
| 25    | 25 | 35 | 35 | 35 | TRACY LAWRENCE/How A Cowgirl...      |
| 25    | 25 | 35 | 35 | 35 | JOHN M. MONTGOMERY/How Was I To Know |
| 25    | 25 | 35 | 35 | 35 | MICHAEL PETERSON/Drink, Swear...     |
| 25    | 25 | 35 | 35 | 35 | BILLY RAY CYRUS/It's All The Same... |
| 25    | 25 | 35 | 35 | 35 | COLLIN RAYE/What The Heart Wants     |
| 25    | 25 | 35 | 35 | 35 | DIAMOND RIO/How Your Love...         |
| 5     | 25 | 35 | 35 | 35 | BLACK & MCBRIDE/Still Holding On     |
| 25    | 25 | 35 | 35 | 35 | LEE ANN WOMACK/The Fool              |
| 25    | 25 | 35 | 35 | 35 | ALAN JACKSON/There Goes              |
| 25    | 25 | 35 | 35 | 35 | VINCE GILL/You And You Alone         |
| 25    | 25 | 35 | 35 | 35 | BRYAN WHITE/Is The Right...          |
| 25    | 25 | 35 | 35 | 35 | DEANA CARTER/How Do I Get There      |
| 5     | 25 | 3  |    |    |                                      |

# COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

**MARKET #14**  
  
**KSON/San Diego**  
 (619) 291-9797  
 Shepard/Upton

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 31    | 31 | 31 | 31 | 31 | TIM MCGRAW/W.F. HILL/It's Your Love  |
| 31    | 31 | 31 | 31 | 31 | TRACE ADKINS/Left Something...       |
| 31    | 31 | 31 | 31 | 31 | RICK TREVIN/Only Get This...         |
| 31    | 31 | 31 | 31 | 31 | REBA MCENTIRE/d Rather Ride...       |
| 31    | 31 | 31 | 31 | 31 | GEORGE STRAIT/Carrying Your...       |
| 20    | 31 | 31 | 31 | 31 | DEANA CARTER/Count Me In             |
| 20    | 20 | 31 | 31 | 31 | MARK WILLIS/Places I've Never...     |
| 20    | 20 | 31 | 31 | 31 | MICHAEL PETERSON/Drink, Swear...     |
| 20    | 20 | 31 | 31 | 31 | PAM TILLIS/All The Good Ones...      |
| 20    | 20 | 20 | 31 | 31 | RICOCHET/He Left A Lot To...         |
| 20    | 20 | 20 | 20 | 31 | LONESTAR/Come Cryin' To Me           |
| 20    | 20 | 20 | 20 | 20 | BLACK & MCBRIDE/Still Holding On     |
| 20    | 20 | 20 | 20 | 20 | TRISHA YEARWOOD/How Do I Live        |
| 20    | 20 | 20 | 20 | 20 | TOBY KEITH/We Were In Love           |
| 20    | 20 | 20 | 20 | 20 | JOHN BERRY/Will, If You Will         |
| 20    | 20 | 20 | 20 | 20 | TRACY LAWRENCE/How A Cowgirl...      |
| 20    | 20 | 20 | 20 | 20 | JOHN M. MONTGOMERY/How Was I To Know |
| 12    | 20 | 20 | 20 | 20 | COLLIN RAYE/What The Heart Wants     |
| 12    | 12 | 20 | 20 | 20 | LEE ANN WOMACK/The Fool              |
| 12    | 12 | 20 | 20 | 20 | KENNY CHESNEY/She's Got It All       |
| 12    | 12 | 20 | 20 | 20 | ALAN JACKSON/There Goes              |
| 12    | 12 | 20 | 20 | 20 | VINCE GILL/You And You Alone         |
| 14    | 14 | 14 | 14 | 14 | GEORGE STRAIT/One Night At A Time    |
| 14    | 14 | 14 | 14 | 14 | ALAN JACKSON/Who's Cheatin' Who      |
| 14    | 14 | 14 | 14 | 14 | MINDY MCCREADY/A Girl's Gotta Do...  |
| 14    | 14 | 14 | 14 | 14 | COLLIN RAYE/On The Verge             |
| 14    | 14 | 14 | 14 | 14 | VINCE GILL/A Little More Love        |
| 14    | 14 | 14 | 14 | 14 | BRYAN WHITE/Sittin' On Go            |
| 14    | 14 | 14 | 14 | 14 | LEANN RIMES/The Light In Your...     |
| 31    | 31 | 31 | 31 | 31 | TY HERNDON/Loved Too Much            |
| 31    | 31 | 31 | 31 | 31 | MARK CHESNUTT/Let It Rain            |
| 12    | 12 | 12 | 12 | 12 | LILA MCCANN/Down Came A...           |
| 12    | 12 | 12 | 12 | 12 | GREG HOLLAND/Exception To...         |
| 12    | 12 | 12 | 12 | 12 | BUFFALO CLUB/Nothin' Less Than...    |
| 12    | 12 | 12 | 12 | 12 | DEAN MILLER/Nowhere, USA             |
| 12    | 12 | 12 | 12 | 12 | DIAMOND RIO/How Your Love...         |
| 12    | 12 | 12 | 12 | 12 | DAVID KERSH/Day In, Day Out          |
| 12    | 12 | 12 | 12 | 12 | JOHN ANDERSON/Somebody Slap Me       |
| 12    | 12 | 12 | 12 | 12 | KEVIN SHARP/If You Love Somebody     |
| 12    | 12 | 12 | 12 | 12 | LORRIE MORGAN/Go Away                |

**MARKET #15**  
  
**WMJG/Long Island**  
 (516) 423-6740  
 Asker/Alexander

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 38    | 38 | 38 | 38 | 38 | TIM MCGRAW/W.F. HILL/It's Your Love   |
| 38    | 38 | 38 | 38 | 38 | TY HERNDON/Loved Too Much             |
| 38    | 38 | 38 | 38 | 38 | DEANA CARTER/Count Me In              |
| 38    | 38 | 38 | 38 | 38 | GEORGE STRAIT/Carrying Your...        |
| 38    | 38 | 38 | 38 | 38 | RICK TREVIN/Only Get This...          |
| 38    | 38 | 38 | 38 | 38 | MARK CHESNUTT/Let It Rain             |
| 22    | 38 | 38 | 38 | 38 | REBA MCENTIRE/d Rather Ride...        |
| 22    | 22 | 38 | 38 | 38 | TRACE ADKINS/Left Something...        |
| 22    | 22 | 38 | 38 | 38 | PAM TILLIS/All The Good Ones...       |
| 22    | 22 | 22 | 38 | 38 | JOHN BERRY/Will, If You Will          |
| 22    | 22 | 22 | 22 | 38 | RICOCHET/He Left A Lot To...          |
| 22    | 22 | 22 | 22 | 22 | TRACY LAWRENCE/How A Cowgirl...       |
| 22    | 22 | 22 | 22 | 22 | BLACK & MCBRIDE/Still Holding On      |
| 22    | 22 | 22 | 22 | 22 | MICHAEL PETERSON/Drink, Swear...      |
| 22    | 22 | 22 | 22 | 22 | TRACY BYRD/Don't Love Make...         |
| 22    | 22 | 22 | 22 | 22 | KENNY CHESNEY/She's Got It All        |
| 22    | 22 | 22 | 22 | 22 | TOBY KEITH/We Were In Love            |
| 15    | 22 | 22 | 22 | 22 | LONESTAR/Come Cryin' To Me            |
| 15    | 22 | 22 | 22 | 22 | JOHN M. MONTGOMERY/How Was I To Know  |
| 15    | 22 | 22 | 22 | 22 | COLLIN RAYE/What The Heart Wants      |
| 15    | 22 | 22 | 22 | 22 | ALABAMA/Dancin', Shaggin'...          |
| 15    | 22 | 22 | 22 | 22 | TRISHA YEARWOOD/How Do I Live         |
| 15    | 15 | 22 | 22 | 22 | ALAN JACKSON/There Goes               |
| 15    | 15 | 15 | 22 | 22 | BUFFALO CLUB/Nothin' Less Than...     |
| 15    | 15 | 15 | 15 | 22 | SARA EVANS/Three Chords And...        |
| 15    | 15 | 15 | 15 | 15 | DAVID KERSH/Day In, Day Out           |
| 15    | 15 | 15 | 15 | 15 | BLACKHAWK/Hole In My Heart            |
| 15    | 15 | 15 | 15 | 15 | LORRIE MORGAN/Go Away                 |
| 15    | 15 | 15 | 15 | 15 | BILLY RAY CYRUS/It's All The Same...  |
| 15    | 15 | 15 | 15 | 15 | LEE ANN WOMACK/The Fool               |
| 15    | 15 | 15 | 15 | 15 | SHERRIE AUSTIN/Lucky In Love          |
| 15    | 15 | 15 | 15 | 15 | M. CHAPIN CARPENTER/Keeping The Faith |
| 15    | 15 | 15 | 15 | 15 | NEAL MCCOY/The Shake                  |
| 15    | 15 | 15 | 15 | 15 | JOHN ANDERSON/Somebody Slap Me        |
| 15    | 15 | 15 | 15 | 15 | JOE DIFFIE/Somethin' Like This        |
| 7     | 15 | 15 | 15 | 15 | BLAKE & BRIAN/Another Perfect Day     |
| 7     | 15 | 15 | 15 | 15 | VINCE GILL/You And You Alone          |
| 7     | 15 | 15 | 15 | 15 | TRITT & WHITE/Helping Me Get...       |
| 15    | 15 | 15 | 15 | 15 | JOHN ANDERSON/Somebody Slap Me        |
| 15    | 15 | 15 | 15 | 15 | CHELY WRIGHT/If You Love Somebody     |
| 38    | 38 | 15 | 15 | 15 | MARK WILLIS/Places I've Never...      |

**MARKET #16**  
  
**KEEY/Minneapolis**  
 (612) 820-4200  
 Swedberg/Moon

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 40    | 40 | 40 | 40 | 40 | MICHAEL PETERSON/Drink, Swear...     |
| 40    | 40 | 40 | 40 | 40 | GEORGE STRAIT/Carrying Your...       |
| 40    | 40 | 40 | 40 | 40 | REBA MCENTIRE/d Rather Ride...       |
| 26    | 40 | 40 | 40 | 40 | TRISHA YEARWOOD/How Do I Live        |
| 26    | 40 | 40 | 40 | 40 | TIM MCGRAW/W.F. HILL/It's Your Love  |
| 26    | 40 | 40 | 40 | 40 | TRACY LAWRENCE/How A Cowgirl...      |
| 26    | 26 | 40 | 40 | 40 | BLACK & MCBRIDE/Still Holding On     |
| 26    | 26 | 40 | 40 | 40 | TRACE ADKINS/Left Something...       |
| 26    | 26 | 40 | 40 | 40 | JOHN M. MONTGOMERY/How Was I To Know |
| 26    | 26 | 40 | 40 | 40 | PAM TILLIS/All The Good Ones...      |
| 26    | 26 | 40 | 40 | 40 | JOHN BERRY/Will, If You Will         |
| 26    | 26 | 40 | 40 | 40 | TRACY LAWRENCE/How A Cowgirl...      |
| 26    | 26 | 40 | 40 | 40 | BLACK & MCBRIDE/Still Holding On     |
| 26    | 26 | 40 | 40 | 40 | LEE ANN WOMACK/The Fool              |
| 26    | 26 | 40 | 40 | 40 | LONESTAR/Come Cryin' To Me           |
| 26    | 26 | 40 | 40 | 40 | JOHN BERRY/Will, If You Will         |
| 26    | 26 | 40 | 40 | 40 | TRACY LAWRENCE/How A Cowgirl...      |
| 26    | 26 | 40 | 40 | 40 | BLACK & MCBRIDE/Still Holding On     |
| 26    | 26 | 40 | 40 | 40 | RIVER ROAD/Broke It, I'll...         |
| 18    | 26 | 40 | 40 | 40 | KENNY CHESNEY/She's Got It All       |
| 18    | 26 | 40 | 40 | 40 | DIAMOND RIO/How Your Love...         |
| 18    | 26 | 40 | 40 | 40 | SHERRIE AUSTIN/Lucky In Love         |
| 18    | 26 | 40 | 40 | 40 | ALAN JACKSON/There Goes              |
| 18    | 26 | 40 | 40 | 40 | ALABAMA/Dancin', Shaggin'...         |
| 18    | 26 | 40 | 40 | 40 | BILLY RAY CYRUS/It's All The Same... |
| 18    | 26 | 40 | 40 | 40 | BLACKHAWK/Hole In My Heart           |
| 18    | 26 | 40 | 40 | 40 | BUFFALO CLUB/Nothin' Less Than...    |
| 18    | 26 | 40 | 40 | 40 | LEE ANN WOMACK/The Fool              |
| 18    | 26 | 40 | 40 | 40 | LONESTAR/Come Cryin' To Me           |
| 18    | 26 | 40 | 40 | 40 | LORRIE MORGAN/Go Away                |
| 18    | 26 | 40 | 40 | 40 | SAWYER BROWN/This Night Won't...     |
| 10    | 26 | 40 | 40 | 40 | RICK TREVIN/Only Get This...         |
| 10    | 26 | 40 | 40 | 40 | NEAL MCCOY/The Shake                 |
| 10    | 26 | 40 | 40 | 40 | VINCE GILL/You And You Alone         |
| 10    | 26 | 40 | 40 | 40 | BRYAN WHITE/Love Is The Right...     |
| 10    | 26 | 40 | 40 | 40 | TRITT & WHITE/Helping Me Get...      |
| 10    | 26 | 40 | 40 | 40 | DWIGHT YOAKAM/Claudette              |
| 10    | 26 | 40 | 40 | 40 | JOHN ANDERSON/Somebody Slap Me       |
| 10    | 26 | 40 | 40 | 40 | TRACY BYRD/Don't Love Make...        |
| 10    | 26 | 40 | 40 | 40 | RICOCHET/He Left A Lot To...         |
| 10    | 26 | 40 | 40 | 40 | DEAN MILLER/Nowhere, USA             |
| 10    | 26 | 40 | 40 | 40 | CHELY WRIGHT/If You Love Somebody    |
| 10    | 26 | 40 | 40 | 40 | LILA MCCANN/Down Came A...           |

**MARKET #17**  
  
**WOL/St. Louis**  
 (314) 781-9600  
 Barnett/Langston

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                            |
|-------|----|----|----|----|---|
| 35    | 35 | 35 | 35 | 35 | REBA MCENTIRE/d Rather Ride...          |
| 15    | 35 | 35 | 35 | 35 | SONS OF THE DESERT/Whatever Comes First |
| 35    | 35 | 35 | 35 | 35 | TY HERNDON/Loved Too Much               |
| 35    | 35 | 35 | 35 | 35 | PAM TILLIS/All The Good Ones...         |
| 35    | 35 | 35 | 35 | 35 | TRACE ADKINS/Left Something...          |
| 35    | 25 | 35 | 35 | 35 | LONESTAR/Come Cryin' To Me              |
| 25    | 25 | 35 | 35 | 35 | MICHAEL PETERSON/Drink, Swear...        |
| 35    | 35 | 35 | 35 | 35 | NEAL MCCOY/The Shake                    |
| 25    | 25 | 35 | 35 | 35 | TRACY BYRD/Don't Love Make...           |
| 35    | 35 | 35 | 35 | 35 | GEORGE STRAIT/Carrying Your...          |
| 25    | 25 | 35 | 35 | 35 | JOHN BERRY/Will, If You Will            |
| 15    | 25 | 35 | 35 | 35 | SHERRIE AUSTIN/Lucky In Love            |
| 25    | 25 | 35 | 35 | 35 | RICK TREVIN/Only Get This...            |
| 25    | 25 | 35 | 35 | 35 | BLACK & MCBRIDE/Still Holding On        |
| 15    | 25 | 35 | 35 | 35 | KENNY CHESNEY/She's Got It All          |
| 25    | 25 | 35 | 35 | 35 | TOBY KEITH/We Were In Love              |
| 25    | 25 | 35 | 35 | 35 | TRACY LAWRENCE/How A Cowgirl...         |
| 15    | 25 | 35 | 35 | 35 | TRISHA YEARWOOD/How Do I Live           |
| 25    | 25 | 35 | 35 | 35 | ALABAMA/Dancin', Shaggin'...            |
| 25    | 25 | 35 | 35 | 35 | JOHN M. MONTGOMERY/How Was I To Know    |
| 15    | 25 | 35 | 35 | 35 | ALAN JACKSON/There Goes                 |
| 15    | 25 | 35 | 35 | 35 | LILA MCCANN/Down Came A...              |
| 5     | 5  | 15 | 35 | 35 | DIAMOND RIO/How Your Love...            |
| 5     | 5  | 15 | 35 | 35 | RICOCHET/He Left A Lot To...            |
| 5     | 5  | 15 | 35 | 35 | BILLY RAY CYRUS/It's All The Same...    |
| 5     | 5  | 15 | 35 | 35 | DAVID LEE MURPHY/All Lit Up In Love     |
| 5     | 5  | 15 | 35 | 35 | JOHN ANDERSON/Somebody Slap Me          |
| 5     | 5  | 15 | 35 | 35 | LORRIE MORGAN/Go Away                   |
| 5     | 5  | 15 | 35 | 35 | TIM MCGRAW/Everywhere                   |
| 5     | 5  | 15 | 35 | 35 | LILA MCCANN/Down Came A...              |
| 5     | 5  | 15 | 35 | 35 | DAVID KERSH/Day In, Day Out             |
| 5     | 5  | 15 | 35 | 35 | JOHN ANDERSON/Somebody Slap Me          |
| 5     | 5  | 15 | 35 | 35 | NEAL MCCOY/The Shake                    |
| 5     | 5  | 15 | 35 | 35 | TRITT & WHITE/Helping Me Get...         |
| 5     | 5  | 15 | 35 | 35 | LEE ANN WOMACK/The Fool                 |
| 5     | 5  | 15 | 35 | 35 | BUFFALO CLUB/Nothin' Less Than...       |
| 5     | 5  | 15 | 35 | 35 | DEAN MILLER/Nowhere, USA                |
| 5     | 5  | 15 | 35 | 35 | DAVID KERSH/Day In, Day Out             |
| 5     | 5  | 15 | 35 | 35 | DWIGHT YOAKAM/Claudette                 |
| 5     | 5  | 15 | 35 | 35 | MILA MASON/That's The Kinda...          |

**MARKET #17**  
  
**WKOK/St. Louis**  
 (314) 434-0106  
 Allen/Louis

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                            |
|-------|----|----|----|----|---|
| 35    | 35 | 35 | 35 | 35 | REBA MCENTIRE/d Rather Ride...          |
| 35    | 35 | 35 | 35 | 35 | GEORGE STRAIT/Carrying Your...          |
| 35    | 35 | 35 | 35 | 35 | LONESTAR/Come Cryin' To Me              |
| 21    | 35 | 35 | 35 | 35 | PAM TILLIS/All The Good Ones...         |
| 21    | 35 | 35 | 35 | 35 | TRACE ADKINS/Left Something...          |
| 11    | 35 | 35 | 35 | 35 | SHERRIE AUSTIN/Lucky In Love            |
| 11    | 11 | 35 | 35 | 35 | DIAMOND RIO/How Your Love...            |
| 21    | 21 | 21 | 21 | 21 | BLACK & MCBRIDE/Still Holding On        |
| 21    | 21 | 21 | 21 | 21 | NEAL MCCOY/The Shake                    |
| 21    | 21 | 21 | 21 | 21 | TRACY BYRD/Don't Love Make...           |
| 21    | 21 | 21 | 21 | 21 | GEORGE STRAIT/Carrying Your...          |
| 21    | 21 | 21 | 21 | 21 | JOHN BERRY/Will, If You Will            |
| 21    | 21 | 21 | 21 | 21 | SHERRIE AUSTIN/Lucky In Love            |
| 21    | 21 | 21 | 21 | 21 | RICK TREVIN/Only Get This...            |
| 21    | 21 | 21 | 21 | 21 | BLACK & MCBRIDE/Still Holding On        |
| 21    | 21 | 21 | 21 | 21 | TOBY KEITH/We Were In Love              |
| 21    | 21 | 21 | 21 | 21 | COLLIN RAYE/What The Heart Wants        |
| 21    | 21 | 21 | 21 | 21 | ALAN JACKSON/There Goes                 |
| 11    | 21 | 21 | 21 | 21 | TRACY LAWRENCE/How A Cowgirl...         |
| 11    | 21 | 21 | 21 | 21 | TRISHA YEARWOOD/How Do I Live           |
| 11    | 21 | 21 | 21 | 21 | KENNY CHESNEY/She's Got It All          |
| 11    | 21 | 21 | 21 | 21 | TRISHA YEARWOOD/How Do I Live           |
| 11    | 21 | 21 | 21 | 21 | RICK TREVIN/Only Get This...            |
| 11    | 21 | 21 | 21 | 21 | ALABAMA/Dancin', Shaggin'...            |
| 35    | 14 | 14 | 14 | 14 | TIM MCGRAW/W.F. HILL/It's Your Love     |
| 35    | 14 | 14 | 14 | 14 | MARK WILLIS/Places I've Never...        |
| 14    | 14 | 14 | 14 | 14 | ALAN JACKSON/Who's Cheatin' Who         |
| 14    | 14 | 14 | 14 | 14 | BRYAN WHITE/Sittin' On Go               |
| 21    | 21 | 21 | 21 | 21 | MARK CHESNUTT/Let It Rain               |
| 21    | 21 | 21 | 21 | 21 | DEANA CARTER/Count Me In                |
| 21    | 21 | 21 | 21 | 21 | SONS OF THE DESERT/Whatever Comes First |
| 11    | 21 | 21 | 21 | 21 | BUFFALO CLUB/Nothin' Less Than...       |
| 11    | 21 | 21 | 21 | 21 | JOHN M. MONTGOMERY/How Was I To Know    |
| 11    | 21 | 21 | 21 | 21 | JOHN ANDERSON/Somebody Slap Me          |
| 11    | 21 | 21 | 21 | 21 | TANYA TUCKER/Hidin' Out                 |
| 11    | 21 | 21 | 21 | 21 | DARVEY SINGLETARY/Even The Wind         |
| 11    | 21 | 21 | 21 | 21 | JOHN ANDERSON/Somebody Slap Me          |
| 11    | 21 | 21 | 21 | 21 | DAVID LEE MURPHY/All Lit Up In Love     |
| 11    | 21 | 21 | 21 | 21 | VINCE GILL/You And You Alone            |
| 11    | 21 | 21 | 21 | 21 | LORRIE MORGAN/Go Away                   |
| 5     | 5  | 5  | 5  | 5  | SAWYER BROWN/This Night Won't...        |
| 5     | 5  | 5  | 5  | 5  | JOHN BERRY/Will, If You Will            |
| 5     | 5  | 5  | 5  | 5  | DAVID KERSH/Day In, Day Out             |
| 5     | 5  | 5  |    |    |   |

# COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

| B-105                       |              | MARKET #25  |              |                                      |    |    |    |    |   |
|-----------------------------|--------------|---|--------------|--------------------------------------|----|----|----|----|---|
| WOOD BRIDGE - GREAT COUNTRY |              | WUBE/Cincinnati<br>(513) 721-1050<br>Closson/Hamilton |              |                                      |    |    |    |    |   |
| PLAYS                       | ARTIST/TITLE | PLAYS   | ARTIST/TITLE |                                      |    |    |    |    |   |
| 3W                          | 2W           | 1W  | TW           | 3W                                   | 2W | 1W | TW |    |   |
| 25                          | 35           | 35  | 35           | KENNY CHESNEY/She's Got It All       | 37 | 37 | 37 | 37 | MARK WILLIS/Places I've Never...        |
| 35                          | 35           | 35  | 35           | LEANN RIMES/The Light In Your...     | 37 | 37 | 37 | 37 | KEVIN SHARP/She's Sure Taking...        |
| 35                          | 35           | 35  | 35           | GEORGE STRAIT/Carrying Your...       | 37 | 37 | 37 | 37 | TANYA TUCKER/Little Things              |
| 25                          | 35           | 35  | 35           | TRISHA YEARWOOD/How Do I Live        | 37 | 37 | 37 | 37 | LEANN RIMES/The Light In Your...        |
| 35                          | 35           | 35  | 35           | TIM MCGRAW W/F HILL/It's Your Love   | 37 | 37 | 37 | 37 | ALAN JACKSON/Who's Cheatin' Who         |
| 35                          | 35           | 35  | 35           | REBA MCENTIRE/d Rather Ride...       | 37 | 37 | 37 | 37 | RANDY TRAVIS/King Of The Road           |
| 25                          | 25           | 25  | 25           | BROOKS & DUNN/Why Would I Say...     | 24 | 24 | 24 | 24 | TIM MCGRAW W/F HILL/It's Your Love      |
| 25                          | 25           | 25  | 25           | PAM TILLIS/All The Good Ones...      | 24 | 24 | 24 | 24 | REBA MCENTIRE/d Rather Ride...          |
| 25                          | 25           | 25  | 25           | TRACE ADKINS/Left Something...       | 24 | 24 | 24 | 24 | JEFF CARSON/Butterfly Kisses            |
| -                           | -            | -   | -            | VINCE GILL/You And You Alone         | 24 | 24 | 24 | 24 | MINDY MCCREARY/A Girl's Gotta Do...     |
| 18                          | 18           | 18  | 18           | JOHN M. MONTGOMERY/How Was I To Know | 24 | 24 | 24 | 24 | MARK CHESNUTT/Let It Rain               |
| 35                          | 25           | 25  | 25           | ALAN JACKSON/Who's Cheatin' Who      | 24 | 24 | 24 | 24 | TY HERNDON/Loved Too Much               |
| 35                          | 25           | 25  | 25           | DEANA CARTER/Count Me In             | 16 | 16 | 16 | 16 | DEANA CARTER/Count Me In                |
| 18                          | 18           | 18  | 18           | DIAMOND RIO/How Your Love...         | 16 | 16 | 16 | 16 | SONS OF THE DESERT/Whatever Comes First |
| 18                          | 18           | 18  | 18           | MICHAEL PETERSON/Drink, Swear...     | 16 | 16 | 16 | 16 | MICHAEL PETERSON/Drink, Swear...        |
| 18                          | 18           | 18  | 18           | BLACK & MCBRIDE/Still Holding On     | 16 | 16 | 16 | 16 | GEORGE STRAIT/Carrying Your...          |
| -                           | -            | -   | -            | ALAN JACKSON/There Goes              | 8  | 8  | 8  | 8  | PAM TILLIS/All The Good Ones...         |
| 25                          | 18           | 18  | 18           | JOHN ANDERSON/Somebody Slap Me       | 16 | 16 | 16 | 16 | JOHN BERRY/Will, If You Will            |
| 35                          | 35           | 35  | 35           | TY HERNDON/Loved Too Much            | 16 | 16 | 16 | 16 | TRACE ADKINS/Left Something...          |
| 25                          | 25           | 25  | 25           | JOHN BERRY/Will, If You Will         | 16 | 16 | 16 | 16 | BILLY YATES/Flowers                     |
| 18                          | 18           | 18  | 18           | TOBY KEITH/We Were In Love           | 8  | 8  | 8  | 8  | LILA MCCANN/Down Came A...              |
| 18                          | 18           | 18  | 18           | TRACY LAWRENCE/How A Cowgirl...      | 8  | 8  | 8  | 8  | BLACK & MCBRIDE/Still Holding On        |
| 18                          | 18           | 18  | 18           | BUFFALO CLUB/Nothin' Less Than...    | 8  | 8  | 8  | 8  | TRACY LAWRENCE/How A Cowgirl...         |
| -                           | -            | -   | -            | KEVIN SHARP/You Love Somebody        | 8  | 8  | 8  | 8  | LEANN RIMES/How Do I Live               |
| 25                          | 25           | 25  | 25           | BOB CARLISLE/Butterfly Kisses        | -  | -  | -  | -  | TRISHA YEARWOOD/How Do I Live           |
| -                           | -            | -   | -            | LORRIE MORGAN/Good As I Was To You   | -  | -  | -  | -  | TY HERNDON/Loved Too Much               |
| 25                          | 25           | 25  | 25           | MARK WILLIS/Places I've Never...     | 16 | 16 | 16 | 16 | RICK TREVIN/Only Get This...            |
| 5                           | 5            | 5   | 5            | LEANN RIMES/She's Got It All         | 8  | 8  | 8  | 8  | PATTY LOVELESS/The Trouble With...      |
| 25                          | 25           | 25  | 25           | LONGSTAR/Come Cryin' To Me           | 8  | 8  | 8  | 8  | SAMMY KERSHAW/R To Be Tied Down         |
| 25                          | 25           | 25  | 25           | PATTY LOVELESS/The Trouble With...   | 8  | 8  | 8  | 8  | KENNY CHESNEY/She's Got It All          |
| 25                          | 25           | 25  | 25           | BILLY YATES/Flowers                  | -  | -  | -  | -  | ALABAMA/Dancin', Shaggin'...            |
| 18                          | 18           | 18  | 18           | ALABAMA/Dancin', Shaggin'...         | -  | -  | -  | -  | TRIT & WHITE/Helping Me Get...          |
| -                           | -            | -   | -            | TRIT & WHITE/Helping Me Get...       | -  | -  | -  | -  | COLLIN RAYE/What The Heart Wants        |
| 18                          | 18           | 18  | 18           | COLLIN RAYE/What The Heart Wants     | -  | -  | -  | -  | RICK TREVIN/Only Get This...            |
| 5                           | 5            | 5   | 5            | RICK TREVIN/Only Get This...         | -  | -  | -  | -  | BILLY RAY CYRUS/It's All The Same...    |
| 18                          | 18           | 18  | 18           | BILLY RAY CYRUS/It's All The Same... | -  | -  | -  | -  | LEE ANN WOMACK/The Fool                 |
| 5                           | 5            | 5   | 5            | LEE ANN WOMACK/The Fool              | -  | -  | -  | -  | GEORGE STRAIT/One Night At A Time       |
| 13                          | 13           | 13  | 13           | GEORGE STRAIT/One Night At A Time    | -  | -  | -  | -  | VINCE GILL/Little More Love             |
| 35                          | 35           | 35  | 35           | VINCE GILL/Little More Love          | -  | -  | -  | -  | JOHN M. MONTGOMERY/How Was I To Know    |
| 13                          | 13           | 13  | 13           | JOHN M. MONTGOMERY/How Was I To Know | -  | -  | -  | -  | COLLIN RAYE/On The Verge                |
| 13                          | 13           | 13  | 13           | COLLIN RAYE/On The Verge             | -  | -  | -  | -  |   |

| FR 95.1  |              | MARKET #26   |              |   |    |    |    |    |   |
|--|--------------|--|--------------|---|----|----|----|----|---|
| KFRG/Riverside<br>(909) 825-9525<br>Massie/Jeffrey |              | KFRG/Riverside<br>(909) 825-9525<br>Massie/Jeffrey |              |   |    |    |    |    |   |
| PLAYS  | ARTIST/TITLE | PLAYS  | ARTIST/TITLE |   |    |    |    |    |   |
| 3W   | 2W           | 1W   | TW           | 3W                                      | 2W | 1W | TW |    |   |
| 37   | 37           | 37   | 37           | MARK WILLIS/Places I've Never...        | 37 | 37 | 37 | 37 | MARK WILLIS/Places I've Never...        |
| 37   | 37           | 37   | 37           | KEVIN SHARP/She's Sure Taking...        | 37 | 37 | 37 | 37 | KEVIN SHARP/She's Sure Taking...        |
| 37   | 37           | 37   | 37           | TANYA TUCKER/Little Things              | 37 | 37 | 37 | 37 | TANYA TUCKER/Little Things              |
| 37   | 37           | 37   | 37           | LEANN RIMES/The Light In Your...        | 37 | 37 | 37 | 37 | LEANN RIMES/The Light In Your...        |
| 37   | 37           | 37   | 37           | ALAN JACKSON/Who's Cheatin' Who         | 37 | 37 | 37 | 37 | ALAN JACKSON/Who's Cheatin' Who         |
| 37   | 37           | 37   | 37           | RANDY TRAVIS/King Of The Road           | 37 | 37 | 37 | 37 | RANDY TRAVIS/King Of The Road           |
| 24   | 24           | 24   | 24           | TIM MCGRAW W/F HILL/It's Your Love      | 24 | 24 | 24 | 24 | TIM MCGRAW W/F HILL/It's Your Love      |
| 24   | 24           | 24   | 24           | REBA MCENTIRE/d Rather Ride...          | 24 | 24 | 24 | 24 | REBA MCENTIRE/d Rather Ride...          |
| 24   | 24           | 24   | 24           | JEFF CARSON/Butterfly Kisses            | 24 | 24 | 24 | 24 | JEFF CARSON/Butterfly Kisses            |
| 24   | 24           | 24   | 24           | MINDY MCCREARY/A Girl's Gotta Do...     | 24 | 24 | 24 | 24 | MINDY MCCREARY/A Girl's Gotta Do...     |
| 24   | 24           | 24   | 24           | MARK CHESNUTT/Let It Rain               | 24 | 24 | 24 | 24 | MARK CHESNUTT/Let It Rain               |
| 24   | 24           | 24   | 24           | TY HERNDON/Loved Too Much               | 24 | 24 | 24 | 24 | TY HERNDON/Loved Too Much               |
| 16   | 16           | 16   | 16           | DEANA CARTER/Count Me In                | 16 | 16 | 16 | 16 | DEANA CARTER/Count Me In                |
| 16   | 16           | 16   | 16           | SONS OF THE DESERT/Whatever Comes First | 16 | 16 | 16 | 16 | SONS OF THE DESERT/Whatever Comes First |
| 16   | 16           | 16   | 16           | MICHAEL PETERSON/Drink, Swear...        | 16 | 16 | 16 | 16 | MICHAEL PETERSON/Drink, Swear...        |
| 16   | 16           | 16   | 16           | GEORGE STRAIT/Carrying Your...          | 16 | 16 | 16 | 16 | GEORGE STRAIT/Carrying Your...          |
| 8  | 8            | 8  | 8            | PAM TILLIS/All The Good Ones...         | 8  | 8  | 8  | 8  | PAM TILLIS/All The Good Ones...         |
| 8  | 8            | 8  | 8            | JOHN BERRY/Will, If You Will            | 8  | 8  | 8  | 8  | JOHN BERRY/Will, If You Will            |
| 16   | 16           | 16   | 16           | TRACE ADKINS/Left Something...          | 16 | 16 | 16 | 16 | TRACE ADKINS/Left Something...          |
| 16   | 16           | 16   | 16           | BILLY YATES/Flowers                     | 16 | 16 | 16 | 16 | BILLY YATES/Flowers                     |
| 8  | 8            | 8  | 8            | LILA MCCANN/Down Came A...              | 8  | 8  | 8  | 8  | LILA MCCANN/Down Came A...              |
| 8  | 8            | 8  | 8            | BLACK & MCBRIDE/Still Holding On        | 8  | 8  | 8  | 8  | BLACK & MCBRIDE/Still Holding On        |
| 8  | 8            | 8  | 8            | TRACY LAWRENCE/How A Cowgirl...         | 8  | 8  | 8  | 8  | TRACY LAWRENCE/How A Cowgirl...         |
| -  | -            | -  | -            | LEANN RIMES/How Do I Live               | -  | -  | -  | -  | LEANN RIMES/How Do I Live               |
| -  | -            | -  | -            | TRISHA YEARWOOD/How Do I Live           | -  | -  | -  | -  | TRISHA YEARWOOD/How Do I Live           |
| -  | -            | -  | -            | TY HERNDON/Loved Too Much               | -  | -  | -  | -  | TY HERNDON/Loved Too Much               |
| 16   | 16           | 16   | 16           | RICK TREVIN/Only Get This...            | 16 | 16 | 16 | 16 | RICK TREVIN/Only Get This...            |
| 8  | 8            | 8  | 8            | PATTY LOVELESS/The Trouble With...      | 8  | 8  | 8  | 8  | PATTY LOVELESS/The Trouble With...      |
| 8  | 8            | 8  | 8            | SAMMY KERSHAW/R To Be Tied Down         | 8  | 8  | 8  | 8  | SAMMY KERSHAW/R To Be Tied Down         |
| 8  | 8            | 8  | 8            | KENNY CHESNEY/She's Got It All          | 8  | 8  | 8  | 8  | KENNY CHESNEY/She's Got It All          |
| -  | -            | -  | -            | ALABAMA/Dancin', Shaggin'...            | -  | -  | -  | -  | ALABAMA/Dancin', Shaggin'...            |
| -  | -            | -  | -            | TRIT & WHITE/Helping Me Get...          | -  | -  | -  | -  | TRIT & WHITE/Helping Me Get...          |
| -  | -            | -  | -            | COLLIN RAYE/What The Heart Wants        | -  | -  | -  | -  | COLLIN RAYE/What The Heart Wants        |
| -  | -            | -  | -            | RICK TREVIN/Only Get This...            | -  | -  | -  | -  | RICK TREVIN/Only Get This...            |
| -  | -            | -  | -            | BILLY RAY CYRUS/It's All The Same...    | -  | -  | -  | -  | BILLY RAY CYRUS/It's All The Same...    |
| -  | -            | -  | -            | LEE ANN WOMACK/The Fool                 | -  | -  | -  | -  | LEE ANN WOMACK/The Fool                 |
| -  | -            | -  | -            | GEORGE STRAIT/One Night At A Time       | -  | -  | -  | -  | GEORGE STRAIT/One Night At A Time       |
| -  | -            | -  | -            | VINCE GILL/Little More Love             | -  | -  | -  | -  | VINCE GILL/Little More Love             |
| -  | -            | -  | -            | JOHN M. MONTGOMERY/How Was I To Know    | -  | -  | -  | -  | JOHN M. MONTGOMERY/How Was I To Know    |
| -  | -            | -  | -            | COLLIN RAYE/On The Verge                | -  | -  | -  | -  | COLLIN RAYE/On The Verge                |

| Q104   |              | MARKET #27   |              |                                      |    |    |    |    |                                      |
|--|--------------|--|--------------|--------------------------------------|----|----|----|----|--------------------------------------|
| KBEQ/Kansas City<br>(816) 531-2535<br>Kennedy/McEntire |              | KBEQ/Kansas City<br>(816) 531-2535<br>Kennedy/McEntire |              |                                      |    |    |    |    |                                      |
| PLAYS  | ARTIST/TITLE | PLAYS  | ARTIST/TITLE |                                      |    |    |    |    |                                      |
| 3W   | 2W           | 1W   | TW           | 3W                                   | 2W | 1W | TW |    |                                      |
| 35   | 35           | 35   | 35           | ALAN JACKSON/Who's Cheatin' Who      | 35 | 35 | 35 | 35 | ALAN JACKSON/Who's Cheatin' Who      |
| 29   | 29           | 29   | 29           | PATTY LOVELESS/The Trouble With...   | 29 | 29 | 29 | 29 | PATTY LOVELESS/The Trouble With...   |
| 29   | 29           | 29   | 29           | REBA MCENTIRE/d Rather Ride...       | 29 | 29 | 29 | 29 | REBA MCENTIRE/d Rather Ride...       |
| 35   | 35           | 35   | 35           | TIM MCGRAW W/F HILL/It's Your Love   | 35 | 35 | 35 | 35 | TIM MCGRAW W/F HILL/It's Your Love   |
| 35   | 35           | 35   | 35           | RICK TREVIN/Only Get This...         | 35 | 35 | 35 | 35 | RICK TREVIN/Only Get This...         |
| 29   | 29           | 29   | 29           | TRACE ADKINS/Left Something...       | 29 | 29 | 29 | 29 | TRACE ADKINS/Left Something...       |
| 29   | 29           | 29   | 29           | LONGSTAR/Come Cryin' To Me           | 29 | 29 | 29 | 29 | LONGSTAR/Come Cryin' To Me           |
| 29   | 29           | 29   | 29           | MICHAEL PETERSON/Drink, Swear...     | 29 | 29 | 29 | 29 | MICHAEL PETERSON/Drink, Swear...     |
| 29   | 29           | 29   | 29           | RICOCHET/He Left A Lot To...         | 29 | 29 | 29 | 29 | RICOCHET/He Left A Lot To...         |
| 29   | 29           | 29   | 29           | PAM TILLIS/All The Good Ones...      | 29 | 29 | 29 | 29 | PAM TILLIS/All The Good Ones...      |
| 18   | 18           | 18   | 18           | MARK CHESNUTT/Let It Rain            | 18 | 18 | 18 | 18 | MARK CHESNUTT/Let It Rain            |
| 29   | 29           | 29   | 29           | JOHN BERRY/Will, If You Will         | 29 | 29 | 29 | 29 | JOHN BERRY/Will, If You Will         |
| 24   | 24           | 24   | 24           | BLACK & MCBRIDE/Still Holding On     | 24 | 24 | 24 | 24 | BLACK & MCBRIDE/Still Holding On     |
| 29   | 29           | 29   | 29           | KENNY CHESNEY/She's Got It All       | 29 | 29 | 29 | 29 | KENNY CHESNEY/She's Got It All       |
| 24   | 24           | 24   | 24           | BUFFALO CLUB/Nothin' Less Than...    | 24 | 24 | 24 | 24 | BUFFALO CLUB/Nothin' Less Than...    |
| 18   | 18           | 18   | 18           | BILLY RAY CYRUS/It's All The Same... | 18 | 18 | 18 | 18 | BILLY RAY CYRUS/It's All The Same... |
| 24   | 24           | 24   | 24           | BURNIN' UP LIGHT/Live To Live Again  | 24 | 24 | 24 | 24 | BURNIN' UP LIGHT/Live To Live Again  |
| 24   | 24           | 24   | 24           | DIAMOND RIO/How Your Love...         | 24 | 24 | 24 | 24 | DIAMOND RIO/How Your Love...         |
| 29   | 29           | 29   | 29           | TOBY KEITH/We Were In Love           | 29 | 29 | 29 | 29 | TOBY KEITH/We Were In Love           |
| 29   | 29           | 29   | 29           | DAVID KERSH/Day In, Day Out          | 29 | 29 | 29 | 29 | DAVID KERSH/Day In, Day Out          |
| 29   | 29           | 29   | 29           | TRACY LAWRENCE/How A Cowgirl...      | 29 | 29 | 29 | 29 | TRACY LAWRENCE/How A Cowgirl...      |
| 12   | 12           | 12   | 12           | LILA MCCANN/Down Came A...           | 12 | 12 | 12 | 12 | LILA MCCANN/Down Came A...           |
| 24   | 24           | 24   | 24           | LITTLE TEXAS/The Call                | 24 | 24 | 24 | 24 | LITTLE TEXAS/The Call                |
| 29   | 29           | 29   | 29           | NEAL MCCOY/The Shake                 | 29 | 29 | 29 | 29 | NEAL MCCOY/The Shake                 |
| 24   | 24           | 24   | 24           | JOHN M. MONTGOMERY/How Was I To Know | 24 | 24 | 24 | 24 | JOHN M. MONTGOMERY/How Was I To Know |
| 29   | 29           | 29   | 29           | COLLIN RAYE/What The Heart Wants     | 29 | 29 | 29 | 29 | COLLIN RAYE/What The Heart Wants     |
| 24   | 24           | 24   | 24           | REGINA REGINA/Asking For The Moon    | 24 | 24 | 24 | 24 | REGINA REGINA/Asking For The Moon    |
| 18   | 18           | 18   | 18           | KEVIN SHARP/You Love Somebody        | 18 | 18 | 18 | 18 | KEVIN SHARP/You Love Somebody        |
| 29   | 29           | 29   | 29           | GEORGE STRAIT/Carrying Your...       | 29 | 29 | 29 | 29 | GEORGE STRAIT/Carrying Your...       |
| 24   | 24           | 24   | 24           | BILLY YATES/Flowers                  | 24 | 24 | 24 | 24 | BILLY YATES/Flowers                  |
| 29   | 29           | 29   | 29           | TRISHA YEARWOOD/How Do I Live        | 29 | 29 | 29 | 29 | TRISHA YEARWOOD/How Do I Live        |
| 18   | 18           | 18   | 18           | JOHN ANDERSON/Somebody Slap Me       | 18 | 18 | 18 | 18 | JOHN ANDERSON/Somebody Slap Me       |
| -  | -            | -  | -            | TRACY BYRD/Don't Love Make...        | -  | -  | -  | -  | TRACY BYRD/Don't Love Make...        |
| -  | -            | -  | -            | JOE DUFFIE/Somethin' Like This       | -  | -  | -  | -  | JOE DUFFIE/Somethin' Like This       |
| -  | -            | -  | -            | VINCE GILL/You And You Alone         | -  | -  | -  | -  | VINCE GILL/You And You Alone         |
| -  | -            | -  | -            | DAVID LEE MURPHY/All Lit Up In Love  | -  | -  | -  | -  | DAVID LEE MURPHY/All Lit Up In Love  |
| 18   | 18           | 18   | 18           | SAWYER BROWN/This Night Won't...     | 18 | 18 | 18 | 18 | SAWYER BROWN/This Night Won't...     |
| -  | -            | -  | -            | CLAY WALKER/Another You              | -  | -  | -  | -  | CLAY WALKER/Another You              |
| 18   | 18           | 18   | 18           | LEE ANN WOMACK/The Fool              | 18 | 18 | 18 | 18 | LEE ANN WOMACK/The Fool              |
| 18   | 18           | 18   | 18           | JEFF WOOD/You Call That...           | 18 | 18 | 18 | 18 | JEFF WOOD/You Call That...           |

| KFKF 94FM         |              | MARKET #27   |              |                                    |    |    |    |    |                                    |
|-------------------|--------------|--|--------------|------------------------------------|----|----|----|----|------------------------------------|
| COUNTRY FAVORITES |              | KFKF/Kansas City<br>(816) 753-4000<br>Carter/Stevens |              |                                    |    |    |    |    |                                    |
| PLAYS             | ARTIST/TITLE | PLAYS  | ARTIST/TITLE |                                    |    |    |    |    |                                    |
| 3W                | 2W           | 1W   | TW           | 3W                                 | 2W | 1W | TW |    |                                    |
| 25                | 25           | 25   | 25           | TRISHA YEARWOOD/How Do I Live      | 25 | 25 | 25 | 25 | TRISHA YEARWOOD/How Do I Live      |
| 35                | 35           | 35   | 35           | GEORGE STRAIT/Carrying Your...     | 35 | 35 | 35 | 35 | GEORGE STRAIT/Carrying Your...     |
| 35                | 35           | 35   | 35           | REBA MCENTIRE/d Rather Ride...     | 35 | 35 | 35 | 35 | REBA MCENTIRE/d Rather Ride...     |
| 15                | 15           | 15   | 15           | TOBY KEITH/We Were In Love         | 15 | 15 | 15 | 15 | TOBY KEITH/We Were In Love         |
| 25                | 25           | 25   | 25           | TRACY LAWRENCE/How A Cowgirl...    | 25 | 25 | 25 | 25 | TRACY LAWRENCE/How A Cowgirl...    |
| 35                | 35           | 35   | 35           | RICK TREVIN/Only Get This...       | 35 | 35 | 35 | 35 | RICK TREVIN/Only Get This...       |
| 25                | 25           | 25   | 25           | LONGSTAR/Come Cryin' To Me         | 25 | 25 | 25 | 25 | LONGSTAR/Come Cryin' To Me         |
| 35                | 35           | 35   | 35           | PAM TILLIS/All The Good Ones...    | 35 | 35 | 35 | 35 | PAM TILLIS/All The Good Ones...    |
| 35                | 35           | 35   | 35           | TIM MCGRAW W/F HILL/It's Your Love | 35 | 35 | 35 | 35 | TIM MCGRAW W/F HILL/It's Your Love |
| 15                | 15           | 15   | 15           | KENNY CHESNEY/She's Got It All     | 15 | 15 | 15 | 15 | KENNY CHESNEY/She's Got It All     |
| 25                | 25           | 25   | 25           | SHERRIE AUSTIN/Lucky In Love       | 25 | 25 | 25 | 25 | SHERRIE AUSTIN/Lucky In Love       |
| 25                | 25           | 25   | 25           | NEAL MCCOY/The Shake               | 25 | 25 | 25 | 25 | NEAL MCCOY/The Shake               |
| 35                | 35           | 35   |              |                                    |    |    |    |    |                                    |



CAROL ARCHER

## Expert Advice: Making The Most Of Listener Parties

### □ KKSf/SF Promotion Dir. Susan Pfeifer's hands-on, step-by-step user guide

Two weeks ago (R&R 7/4), KKSf/San Francisco Promotion Dir. Susan Pfeifer outlined the benefits to all involved of mounting successful listener parties. This time, she elaborates on the specific strategies she's used to create some of the format's most successful events.

Pfeifer's advice begins with the creation of partnerships. "I'd look for retail partners if you're looking for locations. Don't confine yourself just to clubs or existing concert venues. We do these events at all kinds of places that weren't created for music, like a shopping center or even an indoor mall.



Susan Pfeifer

"I found a sound company that I liked, Production Logic. They understood the music and what we were doing. I have stayed loyal to them and in return, they have done innumerable favors for me and saved my behind on more than one occasion. I recommend them for other gigs, and they've helped me when I've needed to shave some money off our costs. They coordinate the backline with the artists, something they probably don't do for other clients.

"Once, when Tom Scott flew in to do a party, his instruments didn't get on the same plane. I was at the

venue putting up banners and knew nothing of what had happened. Then I got a call saying that Tom's wife, Lynn, who is also his manager, had paged the sound company and they immediately dashed from Oakland to South San Francisco. They rented all the needed instruments *on their credit card*, no questions asked, and the show was only 30 minutes late in starting. That's the power of a relationship!"

#### Working Partnerships

"The first thing I do in organizing a listener party is send a letter of agreement to the record company. I outline what each party is expected to do. In our case, we work out partnerships with the airlines by making them a sponsor of the event. I

find the hotel and make them a sponsor, too. They can have a booth if they want, and they put the band up. We recently worked out a relationship with Super Shuttle in this market. They become a sponsor and they provide

the ground transportation for both people and equipment. We keep their van on-site if it's an outdoor event, and that's their signage.

"In return for providing those ser-

vices, we normally ask the record company to provide the backline. They generally find that to be fair. This market tends to be more expensive for backline, so sometimes they are surprised that there's little competition — with only two companies providing it — and prices are high. We always work with the label and the backline company to get the best



**This is not a crowd that carried away by abusing alcohol, but alcohol certainly contributes to the relaxed, party atmosphere.**



deal. Sometimes billing arrangements can be made so the label can take a little longer to pay, if need be. Also, I always connect the label with the record retailer so they can order product and make sure it's there.

"As more stations have joined the NAC format, I hear from record labels that there is greater and greater demand for artists to appear at listener parties. We're all looking for ways to create some common dates in regional areas and create routing to defray costs. There is tremendous value to the record companies in doing these events [and we all should work toward making it possible]."

#### Maximize Sponsorship Income

"The next thing is working with your sales department to maximize the income from sponsorship of the concert and setting up booths," Pfeifer continues. "For us, a booth is a six-foot banquet table or longer, and some clients will bring their own tent, which is fine. We have a package with sponsorship tags. What we've learned is that the more interactive the booth, the more successful it will be.

"Enter to win' giveaways are great. We've even had banks give away \$100 gift certificate to Tower Records, which ties into the music theme and brings people to the bank's booth. The high-tech industry has been very successful at these events, too, because people can play with their software and computer tools. Some banks are selling online



**WITHOUT GETTING BUSTED** — This is about as much fun as you can have without the Fun Police taking you away. Backstage witnesses to KIFM/San Diego Anniversary Party merriment over Labor Day are (l-r) Carol Archer, Sin-Drome Records artist Bobby Caldwell, Discovery's Leigh Armistead, independent Dick Forrester, R&R Music Sales rep Lanetta Kimmons, KIFM APD/MD Kelly Cole, and KIFM Promotion/Mktg. Dir. Lisa Jackson.

banking services and will set up video monitors so that people can play with that, too. The more clients you have, the more of a festival atmosphere you create.

"I'm convinced that you have to have beer and wine. I've seen these events without alcohol presented by other stations and you really lose something. This is not a crowd that gets carried away by abusing alcohol, but alcohol certainly contributes to the relaxed, party atmosphere.

"To get a temporary liquor license for an outdoor venue, I recommend finding a non-profit organization that has sold alcoholic beverages at their events in the past and partner with them. They can get the one-day license for beer and wine, plus provide the volunteers to sell it. They

need to name everyone insured for liquor liability on the license. They will purchase the liquor wholesale from a distributor or from a station client. When they sell the beer or wine at retail prices at the event, they reap the difference as their proceeds. The event then becomes a fundraiser for a non-profit, which is a 'feel good' for promotional purposes.

"It's important to get a good photographer because the first time or two, it may be difficult to sell sponsorships.

First, the photographer needs to shoot the artist on stage. They also need overhead shots that reflect crowd size. I've also trained photographers to go into the crowd and get closeups of the demo. That's valuable for showing clients that this is an audience that doesn't normally go to radio station promotions. They're the elusive high-end audience, and when you've got pictures of them holding that wine glass, enjoying the music with the station magazine tucked under their arm, it's invaluable."

#### Artist Selection

"I work with programming to select the artists. We start with who has new product coming out. We know

there's about a three-month span of promotion budget for new albums and that it costs the record company to do a party like ours. It's easier to get that juice when there's a new album and there's a promotion budget.

"Our MD Blake Lawrence provides a quarterly list of upcoming releases. We look through it to decide which artists best represent the radio station, who's hot, and who we have the best chance of getting. At this point, labels will often call us to see if we have availability. Just recently, we had a party with Gato Barbieri, and I must credit Columbia's Kevin Gore with asking us whether we could create something [on a date that would work with the rest of the West Coast routing].

"The Gato Barbieri party was held at Oakland's Jack London Square. When we began these parties, that location was in bad need of revival. Oakland was going through a period of low self-image. The mayor's office called us originally, suggesting we hold an event. They preferred a downtown location to prove that it was safe and okay to

party there. But there was no space that worked and Jack London Square did. The Square got a brand-new marketing director and when I approached her, we both learned together. Today, parties held there are at the buzz place — even Cirque de Soleil chose it — and we know that we've had a hand in its resurgence.

"The Oakland-Alameda ferry docks right at the party site. It costs \$3.50 to come over from San Francisco, but now every year, the ferry company offers a \$1 return fare if you mention KKSf on the last two runs.

"My idea was to create a circuit of five locations that we could go back to each year. Two years ago, I put the last one in place. We see close to 50,000 people over the course of a year. I believe that makes ours the largest free concert series in the Bay Area."



**BREAKING BREAD, BREAKING RECORDS** — Imagine trying to get a word in edgewise with this lunch bunch (l-r): All That Jazz's Cliff Gorov, Carol Archer, KOAI/Dallas PD Mike Fischer, and WJZW/Washington PD Steve Kosbau.



# NAC/SMOOTH JAZZ TRACKS

JULY 18, 1997

| 3W             | 2W | LW | TW | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |      |     |     | TOTAL STATIONS/ADDS |
|----------------|----|----|----|---|-------------|------|-----|-----|---------------------|
|                |    |    |    |   | TW          | LW   | 2W  | 3W  |                     |
| 2              | 1  | 1  | 1  | <b>BONEY JAMES</b> Nothin' But Love (Warner Bros.)                      | 1022        | 1033 | 989 | 927 | 54/0                |
| 8              | 5  | 3  | 2  | <b>NELSON RANGELL</b> Turning Night Into Day (GRP)                      | 879         | 829  | 758 | 602 | 50/0                |
| 1              | 2  | 2  | 3  | <b>GATO BARBIERI</b> Straight Into The Sunrise (Columbia)               | 868         | 913  | 944 | 958 | 51/0                |
| 6              | 7  | 7  | 4  | <b>SPECIAL EFX</b> Since You've Been Away (JVC)                         | 805         | 693  | 710 | 665 | 53/0                |
| 10             | 9  | 9  | 5  | <b>CHRIS BOTTI</b> The Way Home (Verve Forecast)                        | 767         | 642  | 554 | 540 | 51/0                |
| 7              | 8  | 6  | 6  | <b>URBAN KNIGHTS</b> The Promise (GRP)                                  | 698         | 726  | 678 | 645 | 44/0                |
| 4              | 3  | 4  | 7  | <b>WARREN HILL</b> U R The 1 (Discovery)                                | 644         | 787  | 810 | 805 | 46/0                |
| 13             | 10 | 10 | 8  | <b>ERIC MARIENTHAL</b> Easy Street (I.E./Verve)                         | 603         | 579  | 538 | 491 | 52/0                |
| 5              | 4  | 5  | 9  | <b>3RD FORCE</b> In The Full Moonlight (Higher Octave)                  | 588         | 730  | 782 | 790 | 39/0                |
| 20             | 14 | 12 | 10 | <b>STEVE WINWOOD</b> Plenty Lovin' (Virgin)                             | 584         | 556  | 498 | 439 | 51/0                |
| 19             | 12 | 11 | 11 | <b>PAUL TAYLOR</b> Pleasure Seeker (Countdown/Unity)                    | 574         | 564  | 521 | 463 | 50/0                |
| 11             | 11 | 13 | 12 | <b>DANCING FANTASY</b> When Dreams Come True (Innovative)               | 549         | 545  | 525 | 504 | 47/0                |
| 3              | 6  | 8  | 13 | <b>RICK BRAUN</b> Notorious (Mesa/Bluemoon)                             | 518         | 654  | 751 | 895 | 43/0                |
| 17             | 13 | 14 | 14 | <b>HERB ALPERT</b> Passion Dance (Almo Sounds/Geffen)                   | 511         | 511  | 510 | 480 | 46/0                |
| 22             | 21 | 17 | 15 | <b>ANITA BAKER</b> The Final Frontier (Atlantic)                        | 424         | 426  | 414 | 365 | 41/2                |
| 16             | 15 | 15 | 16 | <b>EL DEBARGE</b> Dindi (I.E./Verve)                                    | 422         | 444  | 475 | 482 | 44/0                |
| 25             | 23 | 20 | 17 | <b>KEN NAVARRO</b> Smooth Sensation (Positive)                          | 421         | 390  | 350 | 336 | 45/0                |
| 26             | 25 | 23 | 18 | <b>PAUL HARDCASTLE</b> Peace On Earth (JVC)                             | 401         | 360  | 341 | 335 | 42/2                |
| 27             | 26 | 21 | 19 | <b>WALTER BEASLEY</b> Slowly But Surely (Shanachie)                     | 399         | 372  | 337 | 316 | 45/0                |
| —              | 30 | 25 | 20 | <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG)                    | 364         | 333  | 277 | 161 | 37/3                |
| 15             | 17 | 16 | 21 | <b>ZACHARY BREAU</b> Cafe Reggion (Zebra)                               | 364         | 433  | 458 | 483 | 36/0                |
| 23             | 22 | 24 | 22 | <b>FANTASY BAND</b> Double Talk (Shanachie)                             | 344         | 343  | 361 | 360 | 36/0                |
| <b>BREAKER</b> | 23 |    | 23 | <b>SWING OUT SISTER</b> Somewhere In The World (Pure/Mercury)           | 342         | 324  | 276 | 170 | 34/2                |
| 28             | 27 | 26 | 24 | <b>GROVER WASHINGTON JR.</b> Bordertown (Columbia)                      | 337         | 333  | 321 | 306 | 33/1                |
| <b>BREAKER</b> | 25 |    | 25 | <b>TIM WEISBERG</b> Herbie's Blues (Fahrenheit)                         | 331         | 318  | 292 | 242 | 38/0                |
| <b>BREAKER</b> | 26 |    | 26 | <b>PATRICE RUSHEN</b> Days Gone By (Discovery)                          | 330         | 307  | 271 | 178 | 46/1                |
| 12             | 19 | 18 | 27 | <b>MICHAEL LINGTON &amp; BOBBY CALDWELL</b> Tell It Like... (Nu Groove) | 327         | 403  | 450 | 500 | 37/0                |
| <b>DEBUT</b>   | 28 |    | 28 | <b>WILLIE &amp; LOBO</b> Napali (Mesa/Bluemoon)                         | 294         | 258  | 187 | 94  | 39/0                |
| 18             | 18 | 19 | 29 | <b>EVERETTE HARP</b> What's Going On (Blue Note)                        | 292         | 391  | 452 | 464 | 27/0                |
| <b>DEBUT</b>   | 30 |    | 30 | <b>PHILLIPE SAISSE</b> Moanin' (Verve Forecast)                         | 290         | 276  | 227 | 190 | 38/3                |

This chart reflects airplay from July 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker.  
54 NAC reporters. 54 current playlists. © 1997, R&R Inc.

## BREAKERS®

**SWING OUT SISTER**  
Somewhere In The World (Pure/Mercury)  
TOTAL PLAYS/INCREASE: 342/18    TOTAL STATIONS/ADDS: 34/2    CHART: 23

**TIM WEISBERG**  
Herbie's Blues (Fahrenheit)  
TOTAL PLAYS/INCREASE: 331/13    TOTAL STATIONS/ADDS: 38/0    CHART: 25

**PATRICE RUSHEN**  
Days Gone By (Discovery)  
TOTAL PLAYS/INCREASE: 330/23    TOTAL STATIONS/ADDS: 46/1    CHART: 26

## MOST ADDED®

| ARTIST TITLE LABEL(S)                               | ADDS |
|---|------|
| <b>RICK BRAUN</b> Missing In Venice (Mesa/Bluemoon) | 25   |
| <b>JONATHAN CAIN</b> Body Language (Higher Octave)  | 13   |
| <b>FOURPLAY</b> 4 Play And Pleasure (Warner Bros.)  | 13   |
| <b>RAY OBIEDO</b> Sweet Summer Days (Windham Hill)  | 13   |
| <b>ROB MULLINS</b> Wednesday (Zebra)                | 8    |
| <b>LEE RITENOUR</b> Favela (I.E./Verve)             | 7    |
| <b>AVENUE BLUE</b> Nightlife (Bluemoon)             | 6    |
| <b>KENNY G</b> Northern Lights (Arista)             | 4    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>AVENUE BLUE</b> Nightlife (Bluemoon)              | +164                |
| <b>CHRIS BOTTI</b> The Way Home (Verve Forecast)     | +125                |
| <b>LEE RITENOUR</b> Favela (I.E./Verve)              | +113                |
| <b>SPECIAL EFX</b> Since You've Been Away (JVC)      | +112                |
| <b>KENNY G</b> Northern Lights (Arista)              | +94                 |
| <b>RONNIE LAWS</b> Listen Here (Blue Note)           | +70                 |
| <b>BUCKSHOT LEFONQUE</b> Another Day (Columbia)      | +66                 |
| <b>VANESSA RUBIN</b> That Was Then This Is Now (RCA) | +53                 |
| <b>NELSON RANGELL</b> Turning Night Into Day (GRP)   | +50                 |
| <b>PAUL HARDCASTLE</b> Peace On Earth (JVC)          | +41                 |

Breakers: Songs registering 325 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

## NEW & ACTIVE

**NORMAN BROWN** This Time Around (MoJazz/Motown)  
Total Plays: 285, Total Stations: 27, Adds: 0

**LEE RITENOUR** Favela (I.E./Verve)  
Total Plays: 273, Total Stations: 37, Adds: 7

**SPYRO GYRA** The Unwritten Letter (GRP)  
Total Plays: 253, Total Stations: 34, Adds: 0

**JIM BRICKMAN** Picture This (Windham Hill)  
Total Plays: 235, Total Stations: 32, Adds: 0

**BRAXTON BROTHERS** Sunset Bay (Kokopelli)  
Total Plays: 229, Total Stations: 38, Adds: 2

**AVENUE BLUE** Nightlife (Bluemoon)  
Total Plays: 227, Total Stations: 39, Adds: 6

**BUCKSHOT LEFONQUE** Another Day (Columbia)  
Total Plays: 210, Total Stations: 27, Adds: 3

**DAVE KOZ** Under The Spell Of The Moon (Capitol)  
Total Plays: 200, Total Stations: 28, Adds: 0

**DIRK K** Under The Sun (Countdown/Unity)  
Total Plays: 143, Total Stations: 22, Adds: 1

**RONNIE LAWS** Listen Here (Blue Note)  
Total Plays: 127, Total Stations: 14, Adds: 1

**RAY OBIEDO** Sweet Summer Days (Windham Hill)  
Total Plays: 126, Total Stations: 26, Adds: 13

**SERGIO SALVATORE** Pocket Change (N2K Encoded Jazz)  
Total Plays: 122, Total Stations: 17, Adds: 0

**JONATHAN CAIN** Body Language (Higher Octave)  
Total Plays: 111, Total Stations: 26, Adds: 13

**KENNY G** Northern Lights (Arista)  
Total Plays: 109, Total Stations: 18, Adds: 4

**VANESSA RUBIN** That Was Then This Is Now (RCA)  
Total Plays: 109, Total Stations: 12, Adds: 1

**3RD FORCE** You Gotta Be Real (Higher Octave)  
Total Plays: 100, Total Stations: 13, Adds: 3

**RICK BRAUN** Missing In Venice (Mesa/Bluemoon)  
Total Plays: 98, Total Stations: 34, Adds: 25

Songs ranked by total plays

T.D.F.



"What She Wants"

new single from Retail Therapy

On Your Desk Now!  
For Adds July 24

| 3W | 2W | LW | TW        | ARTIST TITLE LABEL(S)                                      | TOTAL PLAYS | +/- PLAYS | EMPHASIS TRACKS (PLAYS) |                  |
|----|----|----|-----------|--|-------------|-----------|-------------------------|------------------|
| 2  | 1  | 1  | 1         | <b>BONEY JAMES</b> Sweet Thing (Warner Bros.)              | 1103        | -8        | "Nothin" (1022)         | "Dream" (36)     |
| 1  | 2  | 2  | 2         | <b>VARIOUS ARTISTS</b> A Twist Of Jobim (I.E./Verve)       | 1021        | -11       | "Dindi" (422)           | "Favela" (273)   |
| 3  | 3  | 3  | 3         | <b>GATO BARBIERI</b> Que Pasa (Columbia)                   | 912         | -27       | "Sunrise" (868)         | "Gala" (29)      |
| 9  | 7  | 6  | <b>4</b>  | <b>NELSON RANGELL</b> Turning Night Into Day (GRP)         | 879         | +50       | "Turning" (879)         |                  |
| 8  | 9  | 9  | <b>5</b>  | <b>SPECIAL EFX</b> Here To Stay (JVC)                      | 805         | +112      | "Since" (805)           |                  |
| 13 | 11 | 10 | <b>6</b>  | <b>CHRIS BOTTI</b> Midnight Without You (Verve Forecast)   | 795         | +127      | "Way" (767)             | "Midnight" (14)  |
| 7  | 8  | 7  | 7         | <b>URBAN KNIGHTS</b> Urban Knights II (GRP)                | 736         | -34       | "Promise" (698)         | "Step" (20)      |
| 5  | 4  | 5  | 8         | <b>3RD FORCE</b> Vital Force (Higher Octave)               | 713         | -129      | "Moonlight" (588)       | "Real" (100)     |
| 6  | 5  | 4  | 9         | <b>WARREN HILL</b> Shelter (Discovery)                     | 699         | -153      | "U" (644)               | "Man" (22)       |
| 4  | 6  | 8  | 10        | <b>RICK BRAUN</b> Body And Soul (Mesa/Bluemoon)            | 668         | -100      | "Notorious" (518)       | "Venice" (98)    |
| 11 | 10 | 11 | 11        | <b>ERIC MARIENTHAL</b> Easy Street (I.E./Verve)            | 639         | -7        | "Easy" (603)            | "Until" (36)     |
| 18 | 13 | 12 | <b>12</b> | <b>STEVE WINWOOD</b> Junction Seven (Virgin)               | 608         | +28       | "Plenty" (584)          | "Real" (13)      |
| 19 | 14 | 13 | <b>13</b> | <b>PAUL TAYLOR</b> Pleasure Seeker (Countdown/Unity)       | 578         | +2        | "Pleasure" (574)        | "Groove" (4)     |
| 16 | 15 | 14 | <b>14</b> | <b>DANCING FANTASY</b> Love Letters (Innovative)           | 553         | +3        | "Dreams" (549)          | "Miss" (4)       |
| 17 | 17 | 15 | <b>15</b> | <b>HERB ALPERT</b> Passion Dance (Almo Sounds/Geffen)      | 515         | +1        | "Passion" (511)         | "Beba" (4)       |
| 20 | 20 | 17 | <b>16</b> | <b>KEN NAVARRO</b> Smooth Sensation (Positive)             | 489         | +21       | "Smooth" (421)          | "Kiss" (29)      |
| 26 | 25 | 21 | <b>17</b> | <b>WALTER BEASLEY</b> Tonight We Love (Shanachie)          | 431         | +25       | "Slowly" (399)          | "Name" (11)      |
| 24 | 21 | 19 | 18        | <b>SOUNDTRACK</b> Mad About You (Atlantic)                 | 426         | -6        | "Frontier" (424)        | "Baby" (2)       |
| 10 | 12 | 16 | 19        | <b>ZACHARY BREAUX</b> Uptown Groove (Zebra)                | 422         | -80       | "Cafe" (364)            | "Never" (32)     |
| 25 | 24 | 23 | <b>20</b> | <b>PAUL HARDCASTLE</b> Hardcastle 2 (JVC)                  | 415         | +37       | "Peace" (401)           | "Jokers" (10)    |
| 21 | 22 | 22 | 21        | <b>FANTASY BAND</b> The Kiss (Shanachie)                   | 386         | -2        | "Talk" (344)            | "Could" (21)     |
| 27 | 23 | 24 | <b>22</b> | <b>SPYRO GYRA</b> 20/20 (GRP)                              | 376         | +2        | "Unwritten" (253)       | "Together" (105) |
| —  | —  | 27 | <b>23</b> | <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG)       | 364         | +31       | "Smile" (364)           |                  |
| 15 | 19 | 20 | 24        | <b>MICHAEL LINGTON</b> Michael Lington (Nu Groove)         | 356         | -65       | "Tell" (327)            | "Harlem" (29)    |
| —  | —  | 29 | <b>25</b> | <b>SWING OUT SISTER</b> Shapes And Patterns (Pure/Mercury) | 351         | +22       | "Somewhere" (342)       | "Picnic" (5)     |
| 12 | 16 | 26 | <b>26</b> | <b>KENNY G</b> The Moment (Arista)                         | 349         | +8        | "Havana" (179)          | "Northern" (109) |
| 28 | 28 | 25 | <b>27</b> | <b>GROVER WASHINGTON JR.</b> Soulful Strut (Columbia)      | 347         | +1        | "Bordertown" (337)      | "Soulful" (10)   |
| —  | —  | 28 | <b>28</b> | <b>PHILLIPE SAISSE</b> Next Voyage (Verve Forecast)        | 342         | +12       | "Moanin" (290)          | "Riviera" (52)   |
| 14 | 18 | 18 | 29        | <b>EVERETTE HARP</b> What's Going On (Blue Note)           | 336         | -99       | "Going" (292)           | "Mercy" (14)     |
| —  | 29 | —  | <b>30</b> | <b>TIM WEISBERG</b> Undercover (Fahrenheit)                | 331         | +13       | "Herbie's" (331)        |                  |

## MOST ADDED®

| ARTIST TITLE LABEL(S)                                | ADDS |
|--|------|
| <b>RAY OBIEDO</b> Sweet Summer Days (Windham Hill)   | 14   |
| <b>JONATHAN CAIN</b> Body Language (Higher Octave)   | 13   |
| <b>FOURPLAY</b> The Best Of Fourplay (Warner Bros.)  | 13   |
| <b>ROB MULLINS</b> Dance For The New World (Nova)    | 11   |
| <b>AVENUE BLUE</b> Nightlife (Bluemoon)              | 6    |
| <b>COEN BAIS</b> A Touch Of Magic (Miramar)          | 4    |
| <b>BUCKSHOT LEFONQUE</b> Music Evolution (Columbia)  | 3    |
| <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG) | 3    |
| <b>PHILLIPE SAISSE</b> Next Voyage (Verve Forecast)  | 3    |
| <b>BABYFACE</b> The Day (Epic)                       | 2    |
| <b>BRAXTON BROTHERS</b> Steppin' Out (Kokopelli)     | 2    |
| <b>PAUL HARDCASTLE</b> Hardcastle 2 (JVC)            | 2    |
| <b>DONALD HARRISON</b> New Hope (GRP)                | 2    |
| <b>K.D. LANG</b> Drag (Warner Bros.)                 | 2    |
| <b>SOUNDTRACK</b> Mad About You (Atlantic)           | 2    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                      | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>AVENUE BLUE</b> Nightlife (Bluemoon)                    | +164                |
| <b>CHRIS BOTTI</b> Midnight Without You (Verve Forecast)   | +127                |
| <b>SPECIAL EFX</b> Here To Stay (JVC)                      | +112                |
| <b>RONNIE LAWS</b> Tribute To Eddie Harris (Blue Note)     | +70                 |
| <b>BUCKSHOT LEFONQUE</b> Music Evolution (Columbia)        | +66                 |
| <b>VANESSA RUBIN</b> New Horizons (RCA)                    | +53                 |
| <b>NELSON RANGELL</b> Turning Night Into Day (GRP)         | +50                 |
| <b>PAUL HARDCASTLE</b> Hardcastle 2 (JVC)                  | +37                 |
| <b>WILLIE &amp; LOBO</b> Caliente (Mesa/Bluemoon)          | +36                 |
| <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG)       | +31                 |
| <b>STEVE WINWOOD</b> Junction Seven (Virgin)               | +28                 |
| <b>WALTER BEASLEY</b> Tonight We Love (Shanachie)          | +25                 |
| <b>DONALD HARRISON</b> New Hope (GRP)                      | +24                 |
| <b>PATRICE RUSHEN</b> Signature (Discovery)                | +23                 |
| <b>SWING OUT SISTER</b> Shapes And Patterns (Pure/Mercury) | +22                 |

This chart reflects airplay from July 2-8. Albums ranked by total plays, with plays from all cuts from an album combined. 54 NAC reporters. 54 current playlists. © 1997, R&R Inc.

## NAC NOTES By Carol Archer

**M**esa/Bluemoon's on a roll: **Rick Braun's** newest track, "Missing In Venice" featuring **Peter White**, is by far Most Added, with 25 new reports this week, including **WLVE/Miami**, **KHHH/Denver**, and **WVMV/Detroit**. And **Jeff Golub's Avenue Blue** is red-hot with the week's Most Increased track, "Nightlife," which is up +164 plays (it's the hottest current on **WNUA/Chicago** with 25 plays!) and is already on nearly three-quarters of our reporters — all before charting. It is, as they say, all over but the shouting.

Despite not having universal airplay on the track "The Way Home" (Verve Forecast), **Chris Botti's** atmospheric

new work breaks into the top five, moving 9-5\* with seeming ease and earning an increase of +125 plays. A prime mover on the Album Chart, Botti's CD "Midnight Without You" surges 10-6\*.

**Natalie Cole's** track "A Smile Like Yours" (Elektra/EEG) popped 25-20\*, helped by an add at **WQCD/NY**, while the CD of the same name grew 27-23\*.

Momentum is definitely building on **Jonathan Cain's** "Body Language" (Higher Octave), **Fourplay's** "4 Play & Pleasure" (Warner Bros.), and **Ray Obiedo's** "Sweet Summer Days" (Windham Hill), featuring a sweet, sultry vocal by **Peabo Bryson**, all of which garnered 13 adds apiece.

Coming soon: **Joe Sample's** "Sample This" (Warner Bros.), so fine, so important a work (check out "Chain Reaction") that you must try to give it your immediate attention; **Earl Klugh's** "The Journey" (Warner Bros.), especially the instant-classic track "Walk In The Sun;" **Chris Camozzi's** "Suede" (Discovery), on which the guitarist really locks down his NAC vision; and **Don Diego's** engaging "Top Of The World." And don't dare let "RFM (Radio Free Music)" (Intersound) escape your desk unnoticed. This exceptional compilation honors Jazz and NAC with tracks from **Cassandra Wilson** and **Marc Antoine**, but every single song is outstanding, genre aside.

# PHILIPPE SAISSE

## LOOK WHO'S PLAYIN' "MOANIN"...

- |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|
| KSBR | KBLX | KKSF | WJJZ | WJZW | WOAZ | WLVE |
| KWJZ | KMJZ | KCLC | JRN  | WNWV | KHHH | KKJZ |
| WVAE | KCIY | KQBR | WJCD | KCJZ | KBZN | WLOQ |
| WSJW | KAJZ | KTNT | WFSJ | WSMJ | KOAS | KEZL |
| KOSJ | WGUF | KXDC | KSMJ | KWSJ | WJZK | KJZY |
| KRVR | KNIK | WEZV |      |      |      |      |

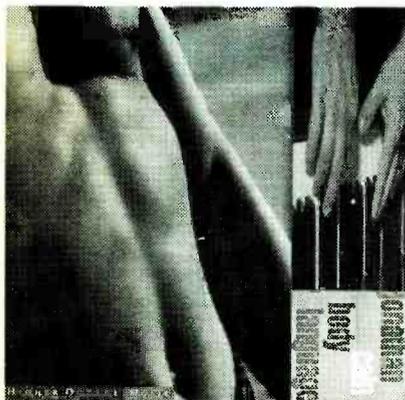
Tracks chart debut **30**  
The album, Next Voyage now **28**



## Stations and their adds by track listed alphabetically by market

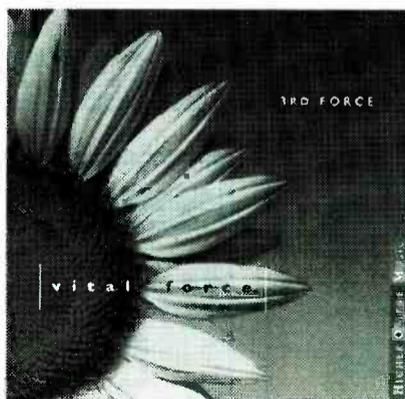
|  |   |   |   |   |   |
|--|---|---|---|---|---|
| <b>KNIK/Anchorage, AK</b><br><b>GM/PD: Dean Williams</b><br>MARCOME "Yeku"<br>MICHAEL PAULO "Bumpin"<br>INCOGNITO "Misunder"<br>LEE RITENOUR "Favela"<br>MICHAEL LINGTON "Harlem"<br>ROB MULLINS "Wednesday"<br>SWING OUT SISTER "Somewhere" | <b>KOAI/Dallas, TX</b><br><b>PD: Michael Fischer</b><br><b>MD: Ken Glaser</b><br>JONATHAN CAIN "Language"   | <b>WEZV/Lafayette, IN</b><br><b>PD/MD: Bob Miller</b><br>ROB MULLINS "Wednesday"<br>RICK BRAUN "Venice"<br>K.D. LANG "Valley"<br>COEN BAIS "Try"  | <b>WQCD/New York, NY</b><br><b>PD: Steve Williams</b><br><b>MD: Rick Laboy</b><br>NATALIE COLE "Smile"<br>VANESSA RUBIN "That"<br>3RD FORCE "Real"<br>COMMON CAUSE "Second"   | <b>KKJZ/Portland, OR</b><br><b>PD: Shaun Yu</b><br><b>MD: Hal Murray</b><br>RAY OBIEDO "Sweet"<br>JONATHAN CAIN "Language"<br>RICK BRAUN "Venice"<br>FOURPLAY "Pleasure"  | <b>KKSF/San Francisco, CA</b><br><b>PD: Lee Hansen</b><br><b>MD: Blake Lawrence</b><br>RAY OBIEDO "Casserra"<br>JOYCE COOLING "South"<br>COEN BAIS "Try"                                  |
| <b>KAJZ/Austin, TX</b><br><b>MD: Candace Andrews</b><br>PAUL VENTIMIGLIA "Great"   | <b>JRN/Denver, CO</b><br><b>PD: Steve Hibbard</b><br><b>MD: Greg Allen</b><br>ROB MULLINS "Wednesday"   | <b>KTWV/Los Angeles, CA</b><br><b>PD: Chris Brodie</b><br><b>APD/MD: Ralph Stewart</b><br>ERIC MARIENTHAL "Summer"  | <b>WJCD/Norfolk, VA</b><br><b>PD: Terry Steele</b><br><b>MD: Larry Hollowell</b><br>No Adds   | <b>WSMJ/Richmond, VA</b><br><b>PD/MD: Tommy Fleming</b><br>FOURPLAY "Pleasure"<br>RAY OBIEDO "Sweet"<br>JONATHAN CAIN "Language"  | <b>KJZY/Santa Rosa, CA</b><br><b>PD: Gordon Zlot</b><br><b>MD: Rob Singleton</b><br>PAUL HARDCASTLE "Peace"<br>GATO BARBIERI "Mystica"<br>RONNIE LAWS "Listen"<br>AVENUE BLUE "Nightlife" |
| <b>KSMJ/Bakersfield, CA</b><br><b>PD/MD: Joel Widdows</b><br>RAY OBIEDO "Sweet"<br>RICK BRAUN "Venice"   | <b>KHIH/Denver, CO</b><br><b>PD: Becky Taylor</b><br><b>MD: Cheri Marquart</b><br>KENNY G "Northern"<br>RAY OBIEDO "Sweet"<br>PHILLIPE SAISSSE "Moanin"<br>ROB MULLINS "Wednesday"<br>JONATHAN CAIN "Language"<br>RICK BRAUN "Venice" | <b>WSJW/Louisville, KY</b><br><b>PD: Brian Conn</b><br>RAY OBIEDO "Sweet"<br>FOURPLAY "Pleasure"<br>RICK BRAUN "Venice"   | <b>KTNT/Oklahoma City, OK</b><br><b>PD: Steve English</b><br><b>MD: Stephanie Stewart</b><br>BUCKSHOT LEFONQUE "Day"<br>PHILLIPE SAISSSE "Moanin"<br>MIKE SIMS "Night"  | <b>KQBR/Sacramento, CA</b><br><b>PD: Lawrence Tanter</b><br>No Adds   | <b>KWJZ/Seattle, WA</b><br><b>PD: Carol Handley</b><br>FOURPLAY "Pleasure"<br>JONATHAN CAIN "Language"<br>RICK BRAUN "Venice"   |
| <b>WOAZ/Boston, MA</b><br><b>PD/MD: Bill George</b><br>No Adds   | <b>WVMV/Detroit, MI</b><br><b>PD/MD: Tom Sleeker</b><br>RICK BRAUN "Venice"<br>NATALIE COLE "Smile"   | <b>WLVE/Miami, FL</b><br><b>PD: Shirley Maldonado</b><br>RAY OBIEDO "Sweet"<br>RICK BRAUN "Venice"  | <b>KOSJ/Omaha, NE</b><br><b>PD: Kurt Owens</b><br>FOURPLAY "Pleasure"<br>RAY OBIEDO "Sweet"<br>BRAXTON BROTHERS "Sunset"<br>AVENUE BLUE "Nightlife"   | <b>KSSJ/Sacramento, CA</b><br><b>PD: Don Langford</b><br><b>MD: Keli Garrett</b><br>3RD FORCE "Real"<br>BUCKSHOT LEFONQUE "Day"<br>INCOGNITO "Misunder"<br>RICK BRAUN "Venice"<br>LEE RITENOUR "Favela"<br>ANITA BAKER "Frontier" | <b>WJZT/Tallahassee, FL</b><br><b>PD: Carol Handley</b><br>PATRICE RUSHEN "Days"  |
| <b>WJZK/Charleston, SC</b><br><b>PD/MD: Tom Kennedy</b><br>FOURPLAY "Pleasure"<br>JONATHAN CAIN "Language"<br>RICK BRAUN "Venice"<br>RAY OBIEDO "Sweet"  | <b>WGUF/Ft. Myers, FL</b><br><b>PD/MD: Bill Gray</b><br>3RD FORCE "Real"<br>RICK BRAUN "Venice"   | <b>WJZI/Milwaukee, WI</b><br><b>PD: Fred Heller</b><br><b>APD/MD: Chris Moreau</b><br>NATALIE COLE "Smile"<br>ROB MULLINS "Wednesday"   | <b>WLOQ/Orlando, FL</b><br><b>PD: Steve Huntington</b><br>KENNY LOGGINS "Now"<br>KENNY RANKIN "Heart"<br>BABYFACE "Seven"<br>DONALD HARRISON "Hope"<br>RICK BRAUN "Venice"<br>K.D. LANG "Valley"<br>MICHAEL PAULO "Bumpin"<br>KENNY G "Northern"<br>ROB MULLINS "Dance" | <b>KCLC/St. Charles, MO</b><br><b>PD: Rich Reigert</b><br><b>MD: Terry Ward</b><br>AVENUE BLUE "Nightlife"<br>ROB MULLINS "Dance"<br>NED SELFE "Deep"<br>COEN BAIS "Magic"<br>TIM TIMMERMANS "Solstice"                           | <b>WSJT/Tampa, FL</b><br><b>PD/MD: Ross Block</b><br>PAUL HARDCASTLE "Peace"  |
| <b>WCCJ/Charlotte, NC</b><br><b>PD: James Alexander</b><br><b>APD/MD: Greg Morgan</b><br>RICK BRAUN "Venice"<br>ROB MULLINS "Wednesday"<br>LEE RITENOUR "Favela"   | <b>KEZL/Fresno, CA</b><br><b>PD/MD: Mike Vasquez</b><br>RICK BRAUN "Venice"<br>FOURPLAY "Pleasure"<br>LEE RITENOUR "Favela"<br>JONATHAN CAIN "Language"<br>RAY OBIEDO "Sweet"   | <b>KMJZ/Minneapolis, MN</b><br><b>PD: Rob Moore</b><br>AVENUE BLUE "Nightlife"<br>LEE RITENOUR "Favela"<br>STEELES "Love"<br>ABRAXAS POOL "Million"<br>ROB MULLINS "Wednesday"  | <b>WJJZ/Philadelphia, PA</b><br><b>PD: Ann Gress</b><br><b>MD: Michael Tozzi</b><br>No Adds   | <b>KBZN/Salt Lake City, UT</b><br><b>PD: Rob Riesen</b><br>FOURPLAY "Pleasure"<br>JONATHAN CAIN "Language"<br>RICK BRAUN "Venice"<br>FOURPLAY/P. COLLINS "Wait"   | <b>KOAS/Tulsa, OK</b><br><b>PD/MD: Ron Allen</b><br>BABYFACE "Seven"  |
| <b>WNUA/Chicago, IL</b><br><b>VP/Prog: Paul Goldstein</b><br><b>MD: Steve Stiles</b><br>No Adds  | <b>KUCD/Honolulu, HI</b><br><b>PD/MD: Mahlon Moore</b><br>GROVER WASHINGTON... "Bordertown"<br>BUCKSHOT LEFONQUE "Day"  | <b>KSBR/Mission Viejo, CA</b><br><b>PD/MD: Terry Wedel</b><br>STEVE REID "Mates"<br>RICK BRAUN "Venice"<br>ROB MULLINS "Wednesday"<br>DONALD HARRISON "Hope"<br>FOURPLAY "Pleasure"<br>DIRK K "Under"<br>VANESSA RUBIN "Livin'" | <b>KOAZ/Phoenix, AZ</b><br><b>PD/MD: Angela Handa</b><br>LEE RITENOUR "Favela"  | <b>KCJZ/San Antonio, TX</b><br><b>PD/MD: Norm Miller</b><br>RICK BRAUN "Venice"<br>FOURPLAY "Pleasure"<br>JONATHAN CAIN "Language"<br>RAY OBIEDO "Sweet"  | <b>KWSJ/Wichita, KS</b><br><b>PD/MD: Nancy Johnson</b><br>RICK BRAUN "Venice"<br>JONATHAN CAIN "Language"<br>FOURPLAY "Pleasure"  |
| <b>WVAE/Cincinnati, OH</b><br><b>PD: Rad Messick</b><br>RICK BRAUN "Venice"<br>PHILLIPE SAISSSE "Moanin'"  | <b>WFSJ/Jacksonville, FL</b><br><b>PD: Hank Dole</b><br><b>MD: Craig Williams</b><br>SWING OUT SISTER "Somewhere"<br>KENNY G "Northern"<br>AVENUE BLUE "Nightlife"  | <b>KRVR/Modesto, CA</b><br><b>PD: Jim Bryan</b><br><b>MD: Doug Wulff</b><br>RICK BRAUN "Venice"<br>COEN BAIS "Magic"<br>ROB MULLINS "Dance"<br>NANCY WILSON "Way"   | <b>KYOT/Phoenix, AZ</b><br><b>PD/MD: Nick Francis</b><br>ANITA BAKER "Frontier"   | <b>KIFM/San Diego, CA</b><br><b>PD: Mike Shepard</b><br><b>APD/MD: Kelly Cole</b><br>RICK BRAUN "Venice"<br>LEO GANDELMAN "Nada"  | <b>KWSJ/Wichita, KS</b><br><b>PD/MD: Nancy Johnson</b><br>RICK BRAUN "Venice"<br>JONATHAN CAIN "Language"<br>FOURPLAY "Pleasure"  |
| <b>WNWV/Cleveland, OH</b><br><b>PD/MD: Bernie Kimble</b><br>RAY OBIEDO "Sweet"<br>JONATHAN CAIN "Language"   | <b>KCIY/Kansas City, MO</b><br><b>PD: Bret Michael</b><br><b>MD: Michelle Chase</b><br>RICK BRAUN "Venice"<br>RAY OBIEDO "Sweet"  | <b>KXDC/Monterey, CA</b><br><b>PD/MD: Scott O'Brien</b><br>RICK BRAUN "Venice"<br>JONATHAN CAIN "Language"<br>BABYFACE "Seven"<br>INCOGNITO "Misunder"<br>KENNY G "Northern"  | <b>WJJJ/Pittsburgh, PA</b><br><b>PD: Carl Anderson</b><br><b>MD: Herschel</b><br>FOURPLAY "Pleasure"  | <b>KBLX/San Francisco, CA</b><br><b>PD: Kevin Brown</b><br><b>MD: Ron Cadet</b><br>No Adds  | 54 Total Reporters<br>54 Current Reporters<br>54 Current Playlists  |
| <b>WZJZ/Columbus, OH</b><br><b>PD/MD: Bill Harmon</b><br>AVENUE BLUE "Nightlife"<br>RICK BRAUN "Venice"<br>BRAXTON BROTHERS "Sunset"<br>LEE RITENOUR "Favela"  |   |   |   |   |   |

## Higher Octave Music Summer Triple Play



Moves To Heavy At CD-101  
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|------|------|------|
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| KIFM | WJZK | WCCJ |
| WGUF | WLOQ | WSMJ |
| KCJZ | WNWV | WEZV |
| WJZI | KMJZ | KCLC |
| KWSJ | KHIH | KBZN |
| KNIK | KEZL | KRVR |
| KXDC | KKJZ | KSSJ |
| KJZY | KWJZ |      |



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 Next Smash Track "You Gotta Be Real"  
 New & Active  
 With Special Guest Peter White

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 WCCJ WGUF WZJZ WEZV  
 KCLC KRVR KKJZ KSSJ

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Higher Octave Music/Contact: Jo Ann Klass  
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**Jonathan Cain "Body Language"**  
 #2 Most Added NAC Tracks & Albums  
 New & Active



# NAC/SMOOTH JAZZ PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL NAC/SMOOTH JAZZ REPORTERS ON R&R ONLINE

**Smooth Jazz CD 101.9**

**MARKET #1**  
**WOCD/New York**  
 (212) 210-2769  
 Williams/LaBoy

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 15    | 17 | 15 | 16 |    | INCOGNITO/Misunderstood               |
| 16    | 16 | 16 | 16 |    | STEVE WINWOOD/Plenty Lovin'           |
| 17    | 16 | 16 | 16 |    | DOWN TO THE BONE/Brooklyn Heights     |
| 18    | 16 | 16 | 15 |    | LINGTON & CALDWELL/Tell It Like It Is |
| 17    | 15 | 15 | 14 |    | GATO BARBIERI/Straight Into...        |
| 17    | 15 | 14 | 14 |    | NELSON RANGELL/Turning Night...       |
| 11    | 7  | 12 | 14 |    | JENNIE BRAYSON/Fever                  |
| 14    | 14 | 14 | 11 |    | KENNY G/Havana                        |
| 13    | 9  | 7  | 10 |    | JONATHAN CAIN/Body Language           |
| 14    | 8  | 14 | 7  |    | KENNY G/Havana                        |
| 5     | 2  | 7  | 10 |    | JIM BRICKMAN/You Never Know           |
| 5     | 9  | 6  | 7  |    | SPYRO GYRA/Together                   |
| 7     | 9  | 8  | 7  |    | KEIKO MATSUI/Bridge Over...           |
| 12    | 10 | 12 | 7  |    | GERALD VEASLEY/Broad Street           |
| -     | -  | -  | 7  |    | GATO BARBIERI/Mystica                 |
| 7     | 7  | 7  | 6  |    | EL DEBARGE/Dindi                      |
| 9     | 3  | 6  | 6  |    | RICK BRAUN/Notorious                  |
| -     | -  | -  | 6  |    | DONALD HARRISON/New Hope              |
| 5     | 8  | 10 | 6  |    | DAVE GRUSIN/Peter Gunn                |
| 6     | 11 | 9  | 6  |    | MARCUS JOHNSON PROJ./88 Ways To Love  |
| 6     | 13 | 11 | 6  |    | PHILLIPE SAISSSE/Riviera              |
| 6     | 7  | 6  | 6  |    | GEORGE DUKE/Laid Back Sunday          |
| 8     | 6  | 10 | 6  |    | RAY OBIEDO/Current State              |
| 8     | 5  | 9  | 6  |    | MICHEL CAMILLO/Poinciana              |
| 6     | 5  | 7  | 5  |    | KENNY BLAKE/European Underground      |
| 9     | 6  | 8  | 5  |    | BONEY JAMES/Nothin' But Love          |
| 4     | 4  | 4  | 5  |    | KEN NAVARRO/Magic                     |
| 8     | 7  | 5  | 5  |    | SPECIAL FX/Since You've Been...       |
| 4     | 4  | 3  | 5  |    | FANTASY BAND/Over And Over            |

**THE WAVE 94.7 KTWW**

**MARKET #2**  
**KTWW/Los Angeles**  
 (213) 466-9283  
 Brodie/Stewart

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 15    | 13 | 14 | 14 |    | PADLO/Paisa                         |
| 10    | 11 | 11 | 14 |    | KENNY G/Havana                      |
| 13    | 14 | 14 | 14 |    | FANTASY BAND/Double Talk            |
| 9     | 11 | 14 | 14 |    | RONNIE LAWS/Listen Here             |
| 13    | 14 | 12 | 13 |    | GHELII MINUCCI/Cause We've Ended... |
| 13    | 12 | 11 | 13 |    | RICK BRAUN/Notorious                |
| 14    | 13 | 12 | 13 |    | BONEY JAMES/Nothin' But Love        |
| 13    | 12 | 13 | 12 |    | JOHN TESH/Aniqa                     |
| 11    | 12 | 13 | 12 |    | LEE RITENOUR/Water To Drink         |
| 11    | 10 | 11 | 12 |    | TONI BRAXTON/Don't Want To          |
| 14    | 11 | 12 | 12 |    | DANCING FANTASY/When Dreams Come... |
| 11    | 12 | 11 | 12 |    | EL DEBARGE/Dindi                    |
| -     | -  | 8  | 12 |    | VANESSA RUBIN/That Was Then...      |
| 13    | 11 | 11 | 11 |    | STEVE WINWOOD/Plenty Lovin'         |
| -     | -  | -  | 7  |    | ABYFACE/Seven Seas                  |
| 11    | 11 | 11 | 11 |    | NATALIE COLE/A Smile Like Yours     |
| 5     | 7  | 8  | 11 |    | AVENUE BLUE/Nightlife               |
| 9     | 8  | 10 | 10 |    | TOMMY EMMANUEL/Midnight Drive       |
| 12    | 11 | 12 | 10 |    | RAY OBIEDO/Sweet Summer Days        |
| 8     | 8  | 9  | 9  |    | GATO BARBIERI/Straight Into...      |
| 8     | 8  | 9  | 9  |    | WALTER BEASLEY/Slowly But Surely    |
| 7     | 7  | 7  | 9  |    | GROVER WASHINGTON, Jr./Bordertown   |
| 6     | 8  | 9  | 9  |    | PATRICE RUSHEN/Days Gone By         |
| 9     | 6  | 8  | 8  |    | T.O.F./Angelia                      |
| 8     | 7  | 9  | 8  |    | ZACHARY BREAUX/Cafe Reggio          |
| 9     | 8  | 8  | 8  |    | URBAN KNIGHTS/The Promise           |
| 8     | 6  | 8  | 8  |    | WILLIE & LOBO/Napoli                |
| 9     | 10 | 9  | 8  |    | PAUL TAYLOR/Pleasure Seeker         |
| 8     | 7  | 8  | 7  |    | ERIC MARIENTHAL/Easy Street         |
| 7     | 6  | 6  | 6  |    | WARREN HILL/U R The 1               |

**WNUA 95.5**

**MARKET #3**  
**WNUA/Chicago**  
 (312) 645-9550  
 Goldstein/Stiles

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 3     | 19 | 22 | 25 |    | AVENUE BLUE/Nightlife               |
| 18    | 19 | 20 | 21 |    | NELSON RANGELL/Turning Night...     |
| 24    | 25 | 25 | 20 |    | GROVER WASHINGTON, Jr./Bordertown   |
| 15    | 20 | 20 | 20 |    | BONEY JAMES/Nothin' But Love        |
| 20    | 21 | 21 | 20 |    | PAUL HARDCASTLE/Piece On Earth      |
| 21    | 22 | 23 | 19 |    | NORMAN BROWN/This Time Around       |
| 20    | 19 | 18 | 15 |    | CHUCK LOEB/Cruzin' South            |
| 20    | 19 | 15 | 15 |    | DANCING FANTASY/When Dreams Come... |
| -     | -  | 4  | 15 |    | RICK BRAUN/Missing In Venice        |
| 20    | 23 | 17 | 15 |    | 3RD FORCE/In The Full...            |
| 15    | 13 | 15 | 14 |    | SLASH/Obsession Confession          |
| -     | 11 | 15 | 14 |    | ERIC MARIENTHAL/Easy Street         |
| 14    | 14 | 15 | 14 |    | GATA VEASLEY/Slowly But Surely      |
| 19    | 20 | 19 | 14 |    | RICK BRAUN/Notorious                |
| 20    | 19 | 18 | 13 |    | URBAN KNIGHTS/The Promise           |
| 21    | 16 | 14 | 13 |    | LEE RITENOUR/Favela                 |
| 14    | 14 | 14 | 13 |    | WARREN HILL/U R The 1               |
| 14    | 14 | 14 | 13 |    | KENNY G/Havana                      |
| 14    | 14 | 14 | 13 |    | GATO BARBIERI/Straight Into...      |
| 19    | 15 | 15 | 13 |    | 3RD FORCE/In The Full...            |
| 12    | 9  | 12 | 12 |    | FANTASY BAND/Double Talk            |
| 12    | 9  | 12 | 12 |    | ALFONZO BLACKWELL/Hermana           |
| 8     | 8  | 9  | 11 |    | SPECIAL FX/Since You've Been...     |
| 4     | 8  | 10 | 11 |    | PATRICE RUSHEN/Days Gone By         |
| 10    | 10 | 11 | 11 |    | BRIAN HUGHES/Pamela                 |
| 9     | 9  | 9  | 11 |    | JIM BRICKMAN/Picture This           |
| 8     | 9  | 9  | 11 |    | ZACHARY BREAUX/Cafe Reggio          |
| 10    | 11 | 9  | 11 |    | CHRIS BOTTI/The Way Home            |
| 11    | 12 | 13 | 11 |    | ANITA BAKER/The Final Frontier      |
| 15    | 14 | 10 | 10 |    | HERB ALPERT/Passion Dance           |

**KBLX 102.9 FM**

**MARKET #4**  
**KBLX/San Francisco**  
 (415) 284-1029  
 Brown/Cadet

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 19    | 21 | 21 | 21 |    | BONEY JAMES/Nothin' But Love          |
| 21    | 21 | 21 | 21 |    | NELSON RANGELL/Turning Night...       |
| 14    | 14 | 15 | 15 |    | RICK BRAUN/Notorious                  |
| 14    | 14 | 15 | 15 |    | GEORGE DUKE/It's Summer Time          |
| 16    | 16 | 15 | 15 |    | GATA VEASLEY/Slowly But Surely        |
| 15    | 15 | 15 | 15 |    | LINGTON & CALDWELL/Tell It Like It Is |
| 14    | 14 | 14 | 14 |    | EVERETTE HARP/What's Going On         |
| 14    | 14 | 14 | 14 |    | BARBARA/Every Time I...               |
| 14    | 14 | 14 | 14 |    | ERIC MARIENTHAL/Easy Street           |
| 14    | 14 | 14 | 14 |    | SECRET VIBES/Dazzling                 |
| 13    | 13 | 13 | 13 |    | ZHANE/Crush                           |
| 15    | 15 | 15 | 15 |    | TONI BRAXTON/Un-break My Heart        |
| 11    | 11 | 11 | 11 |    | DIRK K/Under The Sun                  |
| 12    | 12 | 12 | 12 |    | NELSON RANGELL/Turning Night...       |
| 12    | 12 | 12 | 12 |    | WARREN HILL/U R The 1                 |
| 11    | 11 | 11 | 11 |    | WALTER BEASLEY/What's My Name         |
| 11    | 11 | 11 | 11 |    | SPECIAL FX/Since You've Been...       |
| 11    | 11 | 11 | 11 |    | URBAN KNIGHTS/The Promise             |
| 10    | 10 | 10 | 10 |    | GERALD VEASLEY/Slowly But Surely      |
| 9     | 9  | 9  | 9  |    | BONEY JAMES/Sweet Thing               |
| 9     | 9  | 9  | 9  |    | EVERETTE HARP/What's Happening...     |
| 8     | 10 | 10 | 9  |    | JON LUCIEN/The Look Of Love           |
| 6     | 6  | 6  | 6  |    | REGINA CARTER/Late Night Mood         |
| 5     | 6  | 6  | 6  |    | BONEY JAMES/Easy Bay                  |
| 5     | 6  | 6  | 6  |    | EVERETTE HARP/What's Going On         |
| 8     | 8  | 8  | 8  |    | GEORGE DUKE/That Was Then...          |
| 8     | 8  | 8  | 8  |    | GATO BARBIERI/Straight Into...        |
| 13    | 13 | 11 | 8  |    | BOBBY LYLE/Arabian Nights             |
| 8     | 8  | 8  | 8  |    | EL DEBARGE/Dindi                      |
| 7     | 8  | 8  | 8  |    | CHRIS BOTTI/Mr. Wah                   |

**KKSF 103.7 FM**

**MARKET #4**  
**KKSF/San Francisco**  
 (415) 975-5555  
 Hansen/Lawrence

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 13    | 13 | 13 | 16 |    | HERB ALPERT/Passion Dance             |
| 14    | 12 | 16 | 16 |    | DANCING FANTASY/When Dreams Come...   |
| 13    | 13 | 16 | 16 |    | OSCAR LOPEZ/Sentimental               |
| 13    | 13 | 15 | 15 |    | KEN NAVARRO/Smooth Sensation          |
| 7     | 7  | 10 | 15 |    | PHILLIPE SAISSSE/Moanin'              |
| 14    | 14 | 14 | 15 |    | MARK PORTMANN/Sink                    |
| 12    | 12 | 14 | 14 |    | FANTASY BAND/Double Talk              |
| -     | -  | 10 | 14 |    | RONNIE LAWS/Listen Here               |
| 12    | 12 | 10 | 13 |    | BUCKSHOT LEFONQUE/Another Day         |
| -     | -  | 11 | 13 |    | JONATHAN CAIN/Body Language           |
| 13    | 14 | 13 | 13 |    | DOWN TO THE BONE/Staten Island Groove |
| 11    | 13 | 13 | 13 |    | BONEY JAMES/Nothin' But Love          |
| 14    | 12 | 13 | 13 |    | 3RD FORCE/She Whispered To Me         |
| -     | -  | 11 | 12 |    | PAUL HARDCASTLE/Piece On Earth        |
| 10    | 13 | 14 | 11 |    | ZACHARY BREAUX/Cafe Reggio            |
| 12    | 15 | 14 | 11 |    | KENNY G/Northern Lights               |
| 11    | 8  | 11 | 11 |    | LINGTON & CALDWELL/Tell It Like It Is |
| 12    | 14 | 11 | 11 |    | ERIC MARIENTHAL/Easy Street           |
| 12    | 13 | 11 | 11 |    | LEE RITENOUR/Favela                   |
| 13    | 15 | 12 | 11 |    | PAUL TAYLOR/Pleasure Seeker           |
| 7     | 6  | 8  | 11 |    | WILLIE & LOBO/Napoli                  |
| 8     | 10 | 10 | 10 |    | ANITA BAKER/The Final Frontier        |
| 10    | 11 | 9  | 10 |    | EL DEBARGE/Dindi                      |
| 8     | 8  | 7  | 8  |    | ABRAXAS POOL/Sabo                     |
| 8     | 7  | 8  | 8  |    | CHRIS BOTTI/The Way Home              |
| 8     | 7  | 8  | 8  |    | RICK BRAUN/Body And Soul              |
| 6     | 7  | 8  | 8  |    | SPECIAL FX/Since You've Been...       |
| 13    | 13 | 14 | 8  |    | MICHEL CAMILLO/Poinciana              |
| 10    | 7  | 8  | 8  |    | DIRK K/Under The Sun                  |
| 7     | 8  | 8  | 8  |    | BOBBY LYLE/Arabian Nights             |

**WJZZ 106.1**

**MARKET #5**  
**WJZZ/Philadelphia**  
 (610) 667-3939  
 Gress/Tozzi

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 29    | 31 | 33 | 33 |    | GATO BARBIERI/Straight Into...        |
| 29    | 31 | 30 | 33 |    | LEE RITENOUR/Water To Drink           |
| 33    | 31 | 32 | 32 |    | 3RD FORCE/In The Full...              |
| 33    | 31 | 32 | 32 |    | BONEY JAMES/Nothin' But Love          |
| 13    | 12 | 21 | 31 |    | CHRIS BOTTI/The Way Home              |
| 12    | 14 | 22 | 22 |    | WARREN HILL/U R The 1                 |
| 35    | 33 | 32 | 21 |    | URBAN KNIGHTS/The Promise             |
| 14    | 14 | 14 | 14 |    | LUTHER VANDROSS/Goin' Out Of My Head  |
| 12    | 13 | 14 | 14 |    | NELSON RANGELL/Turning Night...       |
| 13    | 15 | 14 | 14 |    | LINGTON & CALDWELL/Tell It Like It Is |
| 14    | 14 | 14 | 14 |    | STEVE WINWOOD/Plenty Lovin'           |
| -     | -  | 4  | 14 |    | NANCY WILSON/Sweet Love               |
| 12    | 13 | 14 | 14 |    | ERIC MARIENTHAL/Easy Street           |
| 8     | 12 | 13 | 13 |    | TIM WEISBERG/Herbie's Blues           |
| 14    | 13 | 13 | 13 |    | FANTASY BAND/Double Talk              |
| 14    | 13 | 13 | 13 |    | GROVER WASHINGTON, Jr./Bordertown     |
| 12    | 13 | 13 | 13 |    | PAUL TAYLOR/Pleasure Seeker           |
| 7     | 8  | 7  | 13 |    | PHILLIPE SAISSSE/Moanin'              |
| 14    | 14 | 13 | 13 |    | ANITA BAKER/The Final Frontier        |
| 6     | 12 | 13 | 13 |    | DANCING FANTASY/When Dreams Come...   |
| 12    | 14 | 13 | 13 |    | SPECIAL FX/Since You've Been...       |
| 34    | 33 | 24 | 13 |    | RICK BRAUN/Notorious                  |
| 14    | 14 | 14 | 12 |    | EVERETTE HARP/What's Going On         |
| 12    | 12 | 12 | 12 |    | DIRK RICHTER/Smooth Move              |
| 13    | 13 | 12 | 12 |    | GHELII MINUCCI/Cause We've Ended...   |
| 4     | 5  | 4  | 9  |    | HERB ALPERT/Passion Dance             |
| 7     | 5  | 6  | 9  |    | MARK JOHNSON/When The Time Comes      |
| -     | 4  | 7  | 9  |    | BRAXTON BROTHERS/Sunset Bay           |
| 6     | 5  | 3  | 7  |    | GERALD VEASLEY/Broad Street           |

**V98.7 FM**

**MARKET #6**  
**WVMW/Detroit**  
 (810) 855-5100  
 Sleeker

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 11    | 10 | 23 | 25 |    | NORMAN BROWN/This Time Around       |
| 10    | 23 | 24 | 24 |    | NELSON RANGELL/Turning Night...     |
| 23    | 23 | 23 | 23 |    | BONEY JAMES/Nothin' But Love        |
| 10    | 10 | 22 | 22 |    | EVERETTE HARP/What's Going On       |
| 24    | 23 | 23 | 22 |    | URBAN KNIGHTS/The Promise           |
| 23    | 23 | 22 | 22 |    | ZACHARY BREAUX/Cafe Reggio          |
| 23    | 23 | 22 | 22 |    | GROVER WASHINGTON, Jr./Bordertown   |
| 13    | 11 | 12 | 13 |    | EL DEBARGE/Dindi                    |
| 11    | 12 | 11 | 12 |    | TONI BRAXTON/Don't Want To          |
| -     | -  | 11 | 12 |    | KENNY LATTIMORE/For You             |
| 12    | 12 | 11 | 11 |    | LUTHER VANDROSS/Knocks Me Off My... |
| 10    | 10 | 10 | 11 |    | WALTER BEASLEY/Slowly But Surely    |
| 8     | 5  | 6  | 10 |    | DAVE KOZ/Under The Spell...         |
| 8     | 5  | 6  | 10 |    | KEN NAVARRO/Smooth Sensation        |
| 20    | 24 | 21 | 10 |    | WARREN HILL/U R The 1               |
| 24    | 23 | 10 | 10 |    | GATO BARBIERI/Straight Into...      |
| 10    | 10 | 9  | 10 |    | HERB ALPERT/Passion Dance           |
| 12    | 13 | 11 | 10 |    | ANITA BAKER/The Final Frontier      |
| 20    | 23 | 10 | 10 |    | SPECIAL FX/Since You've Been...     |
| 10    | 10 | 10 | 10 |    | PAUL HARDCASTLE/Piece On Earth      |
| 10    | 10 | 8  | 10 |    | ERIC MARIENTHAL/Easy Street         |
| 10    | 10 | 10 | 10 |    | DANCING FANTASY/When Dreams Come... |
| 24    | 9  | 10 | 9  |    | 3RD FORCE/In The Full...            |
| -     | -  | 9  | 10 |    | KENNY G/Northern Lights             |
| -     | -  | 11 | 10 |    | PAUL TAYLOR/Pleasure Seeker         |
| 10    | 10 | 10 | 9  |    | CHRIS BOTTI/The Way Home            |
| -     | -  | -  | -  |    | RICK BRAUN/Missing In Venice        |
| -     | -  | -  | -  |    | NATALIE COLE/A Smile Like Yours     |

**ASIS 107.5 FM**

**MARKET #7**  
**KOAI/Dallas**  
 (214) 630-3011  
 Fischer/Glaser

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                    |
|-------|----|----|----|----|---------------------------------|
| 13    | 16 | 15 | 15 |    | BONEY JAMES/Nothin' But Love    |
| 9     | 10 | 11 | 15 |    | CHRIS BOTTI/The Way Home        |
| 11    | 10 | 11 | 14 |    | PAUL HARDCASTLE/Piece On Earth  |
| 8     | 8  | 11 | 13 |    | SPECIAL FX/Since You've Been... |
| 13    | 13 | 12 | 12 |    | URBAN KNIGHTS/The Promise       |
| 10    | 8  | 9  | 12 |    | NELSON RANGELL/Turning Night... |
| 11    | 8  | 11 | 11 |    | CHUCK LOEB/Cruzin' South        |
| -     | -  | 12 | 10 |    | BUCKSHOT LEFONQUE/Another Day   |
| -     | -  | 9  | 10 |    | AVENUE BLUE/Nightlife           |
| 11    | 10 | 10 | 10 |    | STEVE WINWOOD/Plenty Lovin'     |
| 11    | 10 | 10 | 10 |    | KEIKO MATSUI/Dream Walk         |
| -     | -  | 8  | 11 |    | WILLIE & LOBO/Napoli            |
| -     | -  | 3  | 10 |    | ERIC MARIENTHAL/Easy Street     |
| 5     | 9  | 10 | 10 |    | T.O.F./Donna                    |
| 9     | 9  | 10 | 10 |    | DIRK K/Under The Sun</          |



CYNDEE MAXWELL

## Is Hard Rock On The Rise Again?

□ Some believe the genre's back; others say 'No Way!'

The death knell has sounded for hard rock time and again (which format isn't immune to such attacks?). But the recent amount of airplay on Motley Crue and Megadeth at *both* the Active Rock and Rock panels has raised many a pierced eyebrow.

Couple that with the success of this year's Ozz Fest tour, and you may have to dust off that biker jacket. Is it a full-fledged resurgence or just another trend?

### Rockin' Summer

KILO/Colorado Springs APD/MD Peg Pollard

is resolute in her belief that hard rock is back. "In the last month alone it's really felt like this is going to be the summer of rock. Motley Crue and Megadeth are both doing extremely well for us here, while Faith No More, Type O Negative, and Ozz Fest are doing well, too. The fans never went anywhere, but the industry just put the artists aside for a while."



Peg Pollard

Yet KILO still keeps a mix of artists on the air, merging hard rock with acts like Matchbox 20. "It just gives the station more variety. We certainly don't sound like KNAC/Los Angeles in its heyday; we're much more broad because we don't have Rock competition. We just try to play the best music that's out there, no matter what genre, and luckily right now the labels are putting out some rock music again."

"We're still playing Type O Negative's 'Cinnamon Girl.' I think we've sold more of their records in this town than anywhere," Pollard explains. "But Piston really started it for us this summer," who she says was another big retail item. "People were calling me and saying, 'I haven't been into a band that much since Helloween,' which tripped me out."

And Pollard is hopeful for a hard rock future. "I'd like to think it's more than a trend. It's certainly more band-oriented than alternative, which seems to be focused on one-hit wonders."

### Picking The Best Material Available

On the other hand, WHEB/Portsmouth, NH PD Glenn Stewart isn't as enthusiastic about a renewed hard rock scene. "We're playing *some* of those artists. But the heavier bands aren't the only ones trying to make a comeback ... you've got John Fogerty, Paul McCartney, Paul Rogers, etc. So whether it's metal or mainstream, a ton of artists are attempting to get back on the radio."

Stewart is cautious to not rely on name recognition alone. "We're very selective about what we play from any heritage artists, the song has to be good. We're picking the best material available, regardless of heritage."

Dayparting is Stewart's key to mixing the genres. "Some stations, by virtue of the place they've staked in the marketplace, simply can't [play McCartney and Megadeth]. If your position is a mainstream rocker, and the audience recognizes that you play a pretty good variety of rock 'n' roll, then you can get away with it. We play McCartney before 5pm and Megadeth after 7pm."

Balance is critical, even as Stewart recognizes hard rock fans still exist.



Glenn Stewart

"Clearly the fans want to hear these songs, but those people don't drive the sound of the station. We can serve them a little of it because of our position, but we're very careful about that. It's a very high, thin tightrope."

Research has also affected Stewart's faith. "I'm not sure these records are going to be around for the full lap around the track, except for Metallica and Megadeth. I think Megadeth really has a good opportunity to build a new audience with this record."

### Always Active Arizona

"I believe each market is different in its reaction to national trends," says KUPD/Phoenix PD J. J. Jeffries. "As far as hard rock is concerned, I'm not sure it ever really went away. I was very surprised on my first day here at KUPD to turn on the computer and find many of the same artists in active rotation that the rest of the country said was over. A trend? Yes elsewhere, but not in Phoenix."

"It's no secret that audiences are craving something different and Active Rock may be the outlet. Nationally, for the format to flourish there needs to be some degree of resurgence on the part of hard rock. We've seen great success stories from the harder acts on our playlist. We began doing 'Big Red Eighties Weekends' about a year ago and have received excellent response."

But don't expect to force feed anything to the hard rock audience, who Jeffries says "is very loyal, but at the same time very picky. Listeners have a pretty good idea of what they want and refuse to have something jammed down their throat. They've been very re-



**MAN THAT YOU FEAR** — Backstage at Ozz Fest, some KXXP/Minneapolis staffers hang with the poster boy for controversy, Marilyn Manson. Surely going to hell are (l-r): morning mouth Mike Dousette, Manson, MD Bill Jones, and Promotions Director Wendy Ellis.

ceptive to the hard rock staples, but the new bands have been harder to break."

As for how to combine the new 90s rock sounds with the harder acts, he jokes, "There's a trick to making it work but it's an ancient Chinese secret. People have died for saying less."



J.J. Jeffries

As far as KXXP (X105)/Minneapolis PD Wade Linder is concerned, their hard rock approach is more tactical, and he credits OM Dave Hamilton with implementing the format decision. "I can't speak for anybody else, but for us it's really a strategic position to be the hardest station in town. We wanted to be the hardest station, the most extreme. We do that by eliminating the whinier alternative songs." Linder says the market situation

**I can't speak for anybody else, but for us it's really a strategic position to be the hardest station in town.**

—Wade Linder

### Rock Around The Clock

Seeing is believing for WMMS/Cleveland PD Bob Neumann. "It certainly works for us here, as we've seen some recent shows with a large attendance, such as Ozz Fest, or the Motley Crue 'Live Swine' event where they played an album from start to finish that no one had even heard before. It sold out in an hour. I was at the show and people were going crazy."



Bob Neumann

"I also see it in my research. There's some damn good test scores on some of these records. People want to rock and it could be the next thing, because right now alternative is very fragmented. In our case we can mix Helmet, Floodgate, and Type O Negative with AC/DC and it works great. People love it. In two months our TSL has gone up an hour and a half with men 18+. That says something."

Unlike WHEB, there is much less dayparting at WMMS. How are the harder artists worked in? Says Neumann, "With something like Matchbox 20, it's all in the presentation. In this format it's very important to have those relief records, but they have to be the right ones. We can get away with playing the Wallflowers and Matchbox 20, but it's what they are next to, how it's presented, and what kind of production you have going into it."

Neumann believes there's a whole 1980s generation of males underserved by radio. Fans crying out for library tracks from the likes of Iron Maiden and Pantera, (which he plays, much to the fans' delight). He concludes that the Active Rock format affords the opportunity to effectively use the passionate, and yes, rabid, attitude of that genre's fans.

Rock Assistant Editor Frank Correia contributed to this column.



**OZZ JEST** — Tired of smaller mammals like bats, Ozzy Osbourne decides to work his way up the food chain with one of X105's X-Girls. Promotions Director Wendy Ellis (left) smiles because that's one less check to cut.

JULY 18, 1997

| 3W             | 2W | LW | TW | ARTIST TITLE LABEL(S)  | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|----|--|-------------|------|------|------|---------------------|
|                |    |    |    |  | TW          | LW   | 2W   | 3W   |                     |
| 2              | 2  | 1  | 1  | <b>COLLECTIVE SOUL</b> Listen (Atlantic)                           | 1857        | 1831 | 1780 | 1730 | 73/0                |
| 1              | 1  | 2  | 2  | <b>TONIC</b> If You Could Only See (Polydor/A&M)                   | 1741        | 1825 | 2006 | 1991 | 68/0                |
| 4              | 4  | 4  | 3  | <b>WALLFLOWERS</b> The Difference (Interscope)                     | 1567        | 1530 | 1548 | 1520 | 61/1                |
| 3              | 3  | 3  | 4  | <b>FOO FIGHTERS</b> Monkey Wrench (Roswell/Capitol)                | 1479        | 1542 | 1570 | 1555 | 69/0                |
| 13             | 10 | 6  | 5  | <b>METALLICA</b> Bleeding Me (Elektra/EEG)                         | 1421        | 1324 | 1249 | 1153 | 65/0                |
| 9              | 6  | 5  | 6  | <b>NIXONS</b> Baton Rouge (MCA)                                    | 1417        | 1397 | 1348 | 1245 | 72/0                |
| 12             | 11 | 7  | 7  | <b>MEGADETH</b> Trust (Capitol)                                    | 1407        | 1303 | 1247 | 1153 | 71/0                |
| 19             | 16 | 13 | 8  | <b>QUEENSRYCHE</b> You (Virgin)                                    | 1172        | 1094 | 984  | 833  | 68/1                |
| 48             | 24 | 16 | 9  | <b>LIVE</b> Turn My Head (Radioactive)                             | 1168        | 970  | 730  | 307  | 60/4                |
| 17             | 14 | 12 | 10 | <b>FAITH NO MORE</b> Last Cup Of Sorrow (Slash/Reprise)            | 1160        | 1101 | 1045 | 910  | 69/1                |
| 10             | 9  | 8  | 11 | <b>MOTLEY CRUE</b> Afraid (Elektra/EEG)                            | 1126        | 1244 | 1289 | 1240 | 62/0                |
| 6              | 5  | 10 | 12 | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                            | 1083        | 1196 | 1437 | 1475 | 52/0                |
| 16             | 15 | 15 | 13 | <b>BLUES TRAVELER</b> Carolina Blues (A&M)                         | 1070        | 1045 | 1016 | 967  | 50/1                |
| 8              | 7  | 9  | 14 | <b>SMASHING PUMPKINS</b> The End Is... (Warner Sunset/WB)          | 1064        | 1204 | 1329 | 1373 | 52/1                |
| 5              | 8  | 11 | 15 | <b>OFFSPRING</b> Gone Away (Columbia)                              | 1004        | 1134 | 1290 | 1486 | 57/0                |
| 23             | 19 | 17 | 16 | <b>U2</b> Last Night On Earth (Island)                             | 969         | 909  | 819  | 719  | 56/2                |
| 22             | 21 | 19 | 17 | <b>OUR LADY PEACE</b> Superman's Dead (Columbia)                   | 897         | 874  | 787  | 759  | 64/1                |
| 14             | 13 | 14 | 18 | <b>AEROSMITH</b> Hole In My Soul (Columbia)                        | 860         | 1048 | 1111 | 1083 | 49/0                |
| 24             | 25 | 21 | 19 | <b>MANBREAK</b> Ready Or Not (Almo Sounds/Geffen)                  | 825         | 765  | 720  | 626  | 60/1                |
| <b>BREAKER</b> |    |    | 20 | <b>JACKYL</b> Locked And Loaded (Epic)                             | 742         | 590  | 157  | 18   | 53/5                |
| 18             | 17 | 20 | 21 | <b>BLUR</b> Song 2 (Virgin)  | 711         | 779  | 882  | 899  | 39/0                |
| 29             | 26 | 22 | 22 | <b>SUMMERCAMP</b> Drawer (Maverick/Reprise)                        | 690         | 685  | 656  | 575  | 48/0                |
| 7              | 12 | 18 | 23 | <b>SAMMY HAGAR</b> Little White Lie (MCA)                          | 655         | 888  | 1167 | 1473 | 41/0                |
| <b>BREAKER</b> |    |    | 24 | <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)             | 644         | 530  | 372  | 176  | 55/7                |
| <b>BREAKER</b> |    |    | 25 | <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                   | 625         | 381  | 123  | 39   | 54/11               |
| 21             | 20 | 23 | 26 | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)             | 615         | 679  | 788  | 772  | 27/0                |
| <b>BREAKER</b> |    |    | 27 | <b>TOOL</b> Aenema (Volcano)                                       | 607         | 558  | 540  | 449  | 61/2                |
| <b>BREAKER</b> |    |    | 28 | <b>311</b> Transistor (Capricorn/Mercury)                          | 605         | 544  | 424  | 118  | 50/5                |
| <b>BREAKER</b> |    |    | 29 | <b>VERVE PIPE</b> Villains (RCA)                                   | 603         | 520  | 473  | 360  | 43/4                |
| 49             | 39 | 34 | 30 | <b>MIGHTY JOE PLUM</b> Live Through This (Fifteen...) (Atlantic)   | 578         | 512  | 404  | 303  | 39/6                |
| 30             | 30 | 29 | 31 | <b>LOCAL H</b> Eddie Vedder (Island)                               | 577         | 552  | 528  | 501  | 44/1                |
| 28             | 27 | 27 | 32 | <b>CUNNINGHAMS</b> Bottle Rockets (Revolution)                     | 568         | 589  | 582  | 576  | 40/0                |
| 11             | 18 | 24 | 33 | <b>LIVE</b> Freaks (Radioactive)                                   | 560         | 662  | 856  | 1226 | 32/0                |
| <b>DEBUT</b>   |    |    | 34 | <b>OASIS</b> D'You Know What I Mean (Epic)                         | 533         | 112  | —    | —    | 34/6                |
| 36             | 34 | 35 | 35 | <b>SEVEN MARY THREE</b> Make Up Your Mind (Mammoth/Atlantic)       | 520         | 490  | 460  | 406  | 38/1                |
| —              | 47 | 40 | 36 | <b>JIMMIE'S CHICKEN SHACK</b> High (Rocket/A&M Associated/A&M)     | 511         | 398  | 364  | 240  | 51/4                |
| 27             | 28 | 32 | 37 | <b>VERUCA SALT</b> Volcano Girls (Outpost/Geffen)                  | 491         | 530  | 582  | 577  | 37/0                |
| —              | 40 | 37 | 38 | <b>REEF</b> Place Your Hands (Epic)                                | 482         | 435  | 393  | 235  | 39/5                |
| 41             | 38 | 39 | 39 | <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... (Big Rig/Mercury) | 477         | 428  | 406  | 362  | 21/0                |
| —              | —  | 45 | 40 | <b>SCORPIONS</b> Over The Top (Mercury)                            | 390         | 352  | 278  | 54   | 25/0                |
| —              | —  | 50 | 41 | <b>OFFSPRING</b> I Choose (Columbia)                               | 386         | 308  | 218  | 162  | 30/8                |
| 31             | 35 | 36 | 42 | <b>VERVE PIPE</b> The Freshmen (RCA)                               | 382         | 446  | 459  | 471  | 28/0                |
| 20             | 23 | 25 | 43 | <b>SUGARTOOTH</b> Booty Street (DGC/Geffen)                        | 374         | 649  | 768  | 801  | 30/0                |
| 38             | 44 | 42 | 44 | <b>COLLECTIVE SOUL</b> Precious Declaration (Atlantic)             | 366         | 387  | 377  | 390  | 32/0                |
| 39             | 43 | 44 | 45 | <b>LIVE</b> Lakini's Juice (Radioactive)                           | 343         | 371  | 382  | 387  | 32/0                |
| 45             | 49 | 46 | 46 | <b>SEAHORSES</b> Love Is The Law (Geffen)                          | 342         | 347  | 326  | 328  | 27/0                |
| <b>DEBUT</b>   |    |    | 47 | <b>NAKED</b> The Road Home (Red Ant)                               | 332         | 185  | 36   | 25   | 31/5                |
| 25             | 36 | 41 | 48 | <b>NAKED</b> Mann's Chinese (Red Ant)                              | 332         | 397  | 457  | 609  | 24/0                |
| 32             | 41 | 48 | 49 | <b>QUEENSRYCHE</b> Sign Of The Times (Virgin)                      | 326         | 331  | 391  | 457  | 29/0                |
| 47             | 48 | 47 | 50 | <b>JOHN FOGERTY</b> Walking In A Hurricane (Warner Bros.)          | 320         | 341  | 341  | 313  | 15/0                |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker. 77 Active Rock reporters. 75 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

### NEW & ACTIVE

**VERUCA SALT** Shutterbug (Outpost/Geffen)  
Total Plays: 315, Total Stations: 32, Adds: 7

**PRIMUS** Shake Hands With Beef (Prawn Song/Interscope)  
Total Plays: 313, Total Stations: 32, Adds: 0

**FAT** Downtime (DVB/A&M)  
Total Plays: 296, Total Stations: 43, Adds: 7

**SUGAR RAY** Fly (Lava/Atlantic)  
Total Plays: 276, Total Stations: 17, Adds: 0

**SOAK** Me Compassionate (Interscope)  
Total Plays: 265, Total Stations: 25, Adds: 1

**EDWIN MCCAIN** See The Sky Again (Lava/Atlantic)  
Total Plays: 249, Total Stations: 18, Adds: 0

**AEROSMITH** Pink (Columbia)  
Total Plays: 241, Total Stations: 13, Adds: 1

**MATTHEW SWEET** Come To California (Volcano)  
Total Plays: 231, Total Stations: 19, Adds: 1

**DRAIN S.T.H.** Serve The Shame (Enclave)  
Total Plays: 225, Total Stations: 31, Adds: 5

**STIR** One Angel (Aware/Capitol)  
Total Plays: 208, Total Stations: 27, Adds: 9

Songs ranked by total plays.

### BREAKERS®

|   |  |                                 |                              |             |
|---|--|---------------------------------|------------------------------|-------------|
| <b>JACKYL</b><br>Locked And Loaded (Epic)                 |  | TOTAL PLAYS/INCREASE<br>742/152 | TOTAL STATIONS/ADDS<br>53/5  | CHART<br>20 |
| <b>DAYS OF THE NEW</b><br>Touch, Peel, And Stand (Geffen) |  | TOTAL PLAYS/INCREASE<br>644/114 | TOTAL STATIONS/ADDS<br>55/7  | CHART<br>24 |
| <b>GOO GOO DOLLS</b><br>Lazy Eye (Warner Sunset/WB)       |  | TOTAL PLAYS/INCREASE<br>625/244 | TOTAL STATIONS/ADDS<br>54/11 | CHART<br>25 |
| <b>TOOL</b><br>Aenema (Volcano)                           |  | TOTAL PLAYS/INCREASE<br>607/49  | TOTAL STATIONS/ADDS<br>61/2  | CHART<br>27 |
| <b>311</b><br>Transistor (Capricorn/Mercury)              |  | TOTAL PLAYS/INCREASE<br>605/61  | TOTAL STATIONS/ADDS<br>50/5  | CHART<br>28 |
| <b>VERVE PIPE</b><br>Villains (RCA)                       |  | TOTAL PLAYS/INCREASE<br>603/83  | TOTAL STATIONS/ADDS<br>43/4  | CHART<br>29 |

## Faith No More "Last Cup of Sorrow"

Top 10 Active Rock

R&R 12 - 10

Monitor 12 - 9

Soundscan 70,000+

Researching, Requesting

### MOST ADDED®

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| <b>CRY OF LOVE</b> Sugarcane (Columbia)                          | 15   |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                 | 11   |
| <b>OUTHOUSE</b> Familiar (Mercury)                               | 9    |
| <b>STIR</b> One Angel (Aware/Capitol)                            | 9    |
| <b>HELMET</b> Like I Care (Interscope)                           | 8    |
| <b>OFFSPRING</b> I Choose (Columbia)                             | 8    |
| <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)           | 7    |
| <b>FAT</b> Downtime (DVB/A&M)                                    | 7    |
| <b>VERUCA SALT</b> Shutterbug (Outpost/Geffen)                   | 7    |
| <b>MIGHTY JOE PLUM</b> Live Through This (Fifteen...) (Atlantic) | 6    |
| <b>OASIS</b> D'You Know What I Mean (Epic)                       | 6    |
| <b>PANTERA</b> Cemetery Gates (EastWest/EEG)                     | 6    |

### MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>OASIS</b> D'You Know What I Mean (Epic)                     | +421                |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)               | +244                |
| <b>LIVE</b> Turn My Head (Radioactive)                         | +198                |
| <b>JACKYL</b> Locked And Loaded (Epic)                         | +152                |
| <b>NAKED</b> The Road Home (Red Ant)                           | +147                |
| <b>STIR</b> One Angel (Aware/Capitol)                          | +141                |
| <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)         | +114                |
| <b>JIMMIE'S CHICKEN SHACK</b> High (Rocket/A&M Associated/A&M) | +113                |
| <b>MEGADETH</b> Trust (Capitol)                                | +104                |
| <b>METALLICA</b> Bleeding Me (Elektra/EEG)                     | +97                 |

Breakers: Songs registering 600 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

KILLER AS ALL GET OUT.

# CRY OF LOVE

The first track from the new album "DIAMONDS & DEBRIS"

#1 Most Added at Rock Radio!

They last album, "Brother" sold 300,000 copies, received outstanding critical praise and contained 2 #1 rock tracks: "Bad Things" and "Paper Plane".

DON'T MISS THEIR SUMMER TOUR!

Produced by John Cooper Management, EP Management, Mike Rodden & Bud Trager  
http://www.sotm.com  
http://www.sony.com

# ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

**MARKET #3**  
**WRCK/Chicago**  
(312) 861-8100  
Richards/Robinson

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 16 | 26 | 34 | 45 | MEGADETH/Trust                       |
| 36 | 36 | 38 | 42 | AEROSMITH/Taste Of India             |
| 34 | 39 | 34 | 37 | SAMMY HAGAR/Little White Lie         |
| 7  | 11 | 11 | 30 | METALLICA/Bleeding Me                |
| 35 | 34 | 27 | 30 | TONIC/If You Could Only...           |
| 14 | 16 | 11 | 23 | OFFSPRING/Gone Away                  |
| 20 | 27 | 20 | 23 | VERUCA SALT/Volcano Girls            |
| 9  | 8  | 8  | 22 | VAN HALEN/Me Wise Magic              |
| 8  | 9  | 16 | 22 | TOOL/Stinkist                        |
| 13 | 15 | 14 | 21 | FOO FIGHTERS/Monkey Wrench           |
| 8  | 13 | 13 | 20 | LOCAL H/Eddie Vedder                 |
| 15 | 14 | 15 | 19 | COLLECTIVE SOUL/Listen               |
| 19 | 19 | 20 | 18 | FAITH NO MORE/Last Cup Of Sorrow     |
| 15 | 14 | 15 | 17 | SAMMY HAGAR/Marching To Mars         |
| 7  | 6  | 6  | 17 | GOO GOO DOLLS/Lazy Eye               |
| 13 | 14 | 14 | 17 | SOUNDGARDEN/Rhinosaur                |
| 35 | 32 | 33 | 16 | ALICE IN CHAINS/Down In A Hole       |
| 9  | 6  | 6  | 15 | DAYS OF THE NEW/Touch, Peel, And...  |
| 8  | 12 | 13 | 15 | SOUNDGARDEN/Blow Up...               |
| 36 | 34 | 34 | 15 | OFFSPRING/Gone Away                  |
| 19 | 24 | 18 | 14 | COLLECTIVE SOUL/Precious Declaration |
| 12 | 13 | 10 | 13 | U2/Last Night On Earth               |
| 10 | 16 | 9  | 13 | SEVEN MARY THREE/Devil Boy           |
| 11 | 12 | 16 | 18 | LIVE/Lakin's Juice                   |
| 9  | 9  | 11 | 13 | QUEENSRYCHE/Sign Of The Times        |
| 5  | 7  | 5  | 11 | NOTWIST/Incredible Change...         |
| 20 | 21 | 11 | 11 | METALLICA/King Nothing               |
| 34 | 18 | 13 | 11 | LOCAL H/Fritz's Corner               |
| 7  | 8  | 6  | 9  | NIXONS/Baton Rouge                   |
| 8  | 14 | 9  | 9  | MOTLEY CRUE/Afraid                   |

**MARKET #5**  
**WYSP/Philadelphia**  
(215) 625-9460  
Sabean/Mirsky

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                          |
|----|----|----|----|---------------------------------------|
| 30 | 31 | 31 | 34 | QUEENSRYCHE/Sign Of The Times         |
| 30 | 29 | 33 | 33 | METALLICA/King Nothing                |
| 33 | 32 | 32 | 33 | LIVE/Freaks                           |
| 31 | 32 | 30 | 32 | OFFSPRING/Gone Away                   |
| 30 | 30 | 32 | 31 | SOUNDGARDEN/Rhinosaur                 |
| 15 | 16 | 21 | 29 | TONIC/If You Could Only...            |
| 15 | 15 | 18 | 20 | BUSH/Old                              |
| 32 | 31 | 20 | 20 | COLLECTIVE SOUL/Listen                |
| 33 | 31 | 20 | 20 | SAMMY HAGAR/Little White Lie          |
| -  | -  | 18 | 19 | JACKYL/Loaded And Loaded              |
| 18 | 16 | 19 | 19 | SMASHING PUMPKINS/The End Is...       |
| 16 | 15 | 18 | 18 | MOTLEY CRUE/Afraid                    |
| 16 | 14 | 20 | 18 | WALLFLOWERS/The Difference            |
| -  | 9  | 11 | 17 | LOVE REVOLUTION/Aislyn's Imaginary... |
| 9  | 10 | 15 | 15 | FOO FIGHTERS/Monkey Wrench            |
| 12 | 14 | 16 | 15 | METALLICA/Bleeding Me                 |
| 14 | 14 | 16 | 15 | MEGADETH/Trust                        |
| 13 | 14 | 14 | 14 | AEROSMITH/Hole In My Soul             |
| 31 | 29 | 16 | 13 | VERUCA SALT/Volcano Girls             |
| 11 | 11 | 10 | 13 | GREEN DAY/When I Come Around          |
| -  | 4  | 8  | 13 | COLLECTIVE SOUL/The World I Know      |
| -  | 11 | 9  | 13 | LOCAL H/Bound For The Floor           |
| -  | 14 | 11 | 12 | EVERCLEAR/Santa Monica...             |
| -  | 9  | 11 | 12 | SMASHING PUMPKINS/1979                |
| -  | 15 | 14 | 12 | SPONGEBOB/You Seen Many               |
| -  | 11 | 11 | 12 | DISHWALL/Counting Blue Cars           |
| -  | 10 | 8  | 12 | BUSH/Glycerine                        |
| 12 | 11 | 6  | 11 | WALLFLOWERS/One Headlight             |
| 12 | 12 | 9  | 11 | TONIC/Open Up Your Eyes               |
| -  | 12 | 11 | 11 | STONE TEMPLE PILOTS/Big Bang Baby     |

**MARKET #6**  
**WRIF/Detroit**  
(810) 547-0101  
Podell/Welington

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 16 | 37 | 31 | 34 | METALLICA/Bleeding Me                |
| 17 | 43 | 27 | 33 | MEGADETH/Trust                       |
| 30 | 36 | 24 | 32 | OFFSPRING/Gone Away                  |
| 21 | 28 | 17 | 30 | TONIC/If You Could Only...           |
| 26 | 38 | 28 | 28 | TOOL/Stinkist                        |
| 20 | 42 | 28 | 28 | QUEENSRYCHE/Sign Of The Times        |
| 13 | 32 | 25 | 28 | SMASHING PUMPKINS/The End Is...      |
| 26 | 33 | 20 | 26 | COLLECTIVE SOUL/Precious Declaration |
| 24 | 33 | 22 | 25 | LIVE/Freaks                          |
| -  | 2  | 14 | 26 | SCORPIONS/Over The Top               |
| 27 | 31 | 22 | 25 | SAMMY HAGAR/Little White Lie         |
| 20 | 30 | 22 | 23 | AEROSMITH/Pink                       |
| 12 | 14 | 8  | 18 | FOO FIGHTERS/Monkey Wrench           |
| 25 | 41 | 23 | 17 | VERUCA SALT/Volcano Girls            |
| 32 | 30 | 17 | 16 | METALLICA/King Nothing               |
| 6  | 9  | 7  | 15 | TOOL/Aenema                          |
| 22 | 28 | 10 | 10 | MOTLEY CRUE/Afraid                   |
| 1  | 8  | 10 | 10 | JIMMIE'S CHICKEN.../High             |
| -  | 4  | 3  | 8  | JACKYL/Loaded And Loaded             |
| 9  | 15 | 7  | 8  | FAITH NO MORE/Last Cup Of Sorrow     |
| 1  | 4  | 5  | 7  | DAYS OF THE NEW/Touch, Peel, And...  |
| -  | 2  | 7  | 7  | OFFSPRING/Choose                     |
| 7  | 10 | 7  | 6  | QUEENSRYCHE/You                      |
| 11 | 14 | 6  | 6  | GOO GOO DOLLS/Lazy Eye               |
| 6  | 7  | 6  | 6  | BLAKE MORGANA/Least Likely Place     |
| 14 | 12 | 6  | 6  | SEVEN MARY THREE/Make Up Your Mind   |
| 14 | 12 | 6  | 6  | COLLECTIVE SOUL/Listen               |
| 5  | 10 | 5  | 6  | VERVE PIPE/Villains                  |
| 8  | 7  | 5  | 6  | CUNNINGHAMS/Bottle Rockets           |
| 5  | 5  | 5  | 6  | NOTWIST/Incredible Change...         |

**MARKET #7**  
**KEGL/Dallas**  
(972) 869-9700  
Scul

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                     |
|----|----|----|----|----------------------------------|
| 22 | 33 | 36 | 36 | WALLFLOWERS/The Difference       |
| 35 | 36 | 35 | 35 | MATCHBOX 20/Push                 |
| 35 | 35 | 35 | 35 | TONIC/If You Could Only...       |
| 24 | 22 | 32 | 34 | FOO FIGHTERS/Monkey Wrench       |
| 21 | 32 | 34 | 34 | COLLECTIVE SOUL/Listen           |
| 22 | 19 | 33 | 33 | SMASHING PUMPKINS/The End Is...  |
| 35 | 33 | 32 | 32 | MOTLEY CRUE/Afraid               |
| -  | 17 | 21 | 22 | LIVE/Turn My Head                |
| 22 | 20 | 21 | 21 | BLUR/Song 2                      |
| 16 | 20 | 21 | 21 | QUEENSRYCHE/You                  |
| 16 | 20 | 20 | 20 | NIXONS/Baton Rouge               |
| 35 | 35 | 24 | 19 | AEROSMITH/Hole In My Soul        |
| -  | 17 | 19 | 19 | GOO GOO DOLLS/Lazy Eye           |
| -  | 12 | 14 | 17 | U2/Last Night On Earth           |
| -  | 13 | 17 | 17 | OUR LADY PEACE/Superman's Dead   |
| -  | 17 | 17 | 17 | OASIS/You Know What...           |
| 14 | 15 | 13 | 17 | SUGAR RAY/Fly                    |
| -  | 12 | 16 | 16 | JACKYL/Loaded And Loaded         |
| -  | 9  | 14 | 16 | MARILYN MANSON/Man That You Fear |
| 11 | 13 | 14 | 15 | MANBREAK/Ready Or Not            |
| 15 | 16 | 13 | 15 | PRINISM/Share Hands With...      |
| 16 | 14 | 16 | 15 | MEGADETH/Trust                   |
| 15 | 14 | 14 | 15 | FAITH NO MORE/Last Cup Of Sorrow |
| 14 | 14 | 14 | 13 | SOAK/Me Compassionate            |
| 14 | 13 | 12 | 13 | PISTON/Gray Flap                 |
| -  | 9  | 12 | 13 | FAT/Downtime                     |
| 10 | 13 | 12 | 12 | BLUES TRAVELER/Carolina Blues    |
| 18 | 14 | 11 | 11 | VERVE PIPE/Villains              |
| -  | 7  | 7  | 9  | 311/Transistor                   |
| -  | 6  | 6  | 6  | TOOL/Aenema                      |

**MARKET #7**  
**KTXQ/Dallas**  
(214) 528-5500  
Lockridge/Redbeard

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                     |
|----|----|----|----|----------------------------------|
| 18 | 20 | 32 | 34 | AEROSMITH/Hole In My Soul        |
| 33 | 32 | 35 | 32 | BLUES TRAVELER/Carolina Blues    |
| 8  | 9  | 7  | 32 | MATCHBOX 20/Push                 |
| -  | -  | 30 | 31 | DASIS/You Know What...           |
| -  | 20 | 34 | 29 | LIVE/Turn My Head                |
| 31 | 33 | 34 | 28 | MOTLEY CRUE/Afraid               |
| 29 | 33 | 28 | 28 | SAMMY HAGAR/Little White Lie     |
| 16 | 19 | 22 | 20 | COLLECTIVE SOUL/Listen           |
| 18 | 19 | 23 | 19 | VERVE PIPE/Villains              |
| 18 | 22 | 19 | 19 | FOO FIGHTERS/Monkey Wrench       |
| 23 | 19 | 22 | 19 | PAUL MCCARTNEY/The World Tonight |
| 10 | 8  | 21 | 18 | SEAROSE/Save It The Law          |
| 16 | 19 | 18 | 18 | JOHN FOGERTY/Walking In A...     |
| 18 | 19 | 22 | 18 | NIXONS/Baton Rouge               |
| 9  | 7  | 23 | 18 | QUEENSRYCHE/You                  |
| 16 | 19 | 17 | 18 | ABRA MOORE/Four Leaf Clover      |
| 30 | 32 | 7  | 13 | WALLFLOWERS/The Difference       |
| 31 | 32 | 6  | 13 | TONIC/If You Could Only...       |
| 10 | 9  | 7  | 13 | OFFSPRING/Gone Away              |
| 9  | 9  | 10 | 11 | U2/Staring At The Sun            |
| 6  | 11 | 8  | 11 | COUNTING CROWS/A Long December   |
| 8  | 10 | 8  | 11 | METALLICA/King Nothing           |
| 10 | 8  | 9  | 11 | METALLICA/Am I My Bitch          |
| 7  | 7  | 8  | 10 | VERVE PIPE/The Freshmen          |
| 8  | 8  | 6  | 10 | QUEENSRYCHE/Sign Of The Times    |
| 6  | 3  | 7  | 10 | WALLFLOWERS/One Headlight        |
| 6  | 7  | 9  | 9  | GARBAGE/41                       |
| 4  | 4  | 4  | 8  | BLUR/Song 2                      |
| 10 | 8  | 7  | 8  | JACKYL/Loaded And Loaded         |

**MARKET #10**  
**WAAF/Boston**  
(617) 236-1073  
Douglas/Osterlind

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                            |
|----|----|----|----|---|
| 38 | 38 | 35 | 38 | MIGHTY MIGHTY.../The Impression...      |
| 12 | 37 | 36 | 35 | 311/Transistor                          |
| 35 | 34 | 33 | 33 | OUR LADY PEACE/Superman's Dead          |
| 31 | 33 | 36 | 33 | DAYS OF THE NEW/Touch, Peel, And...     |
| 35 | 33 | 36 | 33 | SMASHING PUMPKINS/1979                  |
| 34 | 34 | 35 | 32 | SUMMERCAMP/Drawer                       |
| 39 | 38 | 36 | 32 | FOO FIGHTERS/Monkey Wrench              |
| 35 | 34 | 34 | 32 | MANBREAK/Ready Or Not                   |
| 35 | 37 | 34 | 32 | FAITH NO MORE/Last Cup Of Sorrow        |
| 35 | 37 | 31 | 31 | LIVE/Freaks                             |
| 31 | 31 | 32 | 30 | TOOL/Aenema                             |
| 31 | 31 | 30 | 27 | METALLICA/Bleeding Me                   |
| 23 | 25 | 25 | 25 | COWBOY MOUTH/Jenny Says                 |
| 25 | 23 | 24 | 24 | VERUCA SALT/Shutterbug                  |
| 26 | 24 | 26 | 24 | NIXONS/Baton Rouge                      |
| 26 | 24 | 25 | 23 | COOL FOR AUGUST/Don't Wanna Be Here     |
| 22 | 24 | 23 | 23 | KORNA D.I.O.A.S.                        |
| 18 | 20 | 20 | 19 | BLUR/Song 2                             |
| 20 | 22 | 19 | 16 | MOTLEY CRUE/Afraid                      |
| 24 | 23 | 16 | 16 | CHALK FARM/Live Tomorrow                |
| 28 | 20 | 18 | 15 | SEVEN MARY THREE/Make Up Your Mind      |
| 17 | 13 | 15 | 15 | MEGADETH/Trust                          |
| 17 | 16 | 15 | 15 | COWBOY MOUTH/Don't Care                 |
| 13 | 16 | 15 | 14 | QUEENSRYCHE/You                         |
| 16 | 14 | 13 | 14 | OFFSPRING/Gone Away                     |
| 14 | 15 | 13 | 13 | PISTON/Gray Flap                        |
| 4  | 12 | 11 | 13 | NOTWIST/Incredible Change...            |
| 16 | 17 | 18 | 13 | NINE INCH NAILS/The Perfect Drug        |
| 10 | 13 | 15 | 12 | STONE TEMPLE PILOTS/Tumble In The Rough |
| 13 | 13 | 11 | 11 | POWERMAN 5000/Tokyo Vigilante #1        |

**MARKET #11**  
**WZTA/Miami**  
(305) 654-9494  
Doherty

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 22 | 22 | 33 | 39 | BETTER THAN EZRA/Normal Town         |
| 14 | 17 | 33 | 39 | WALLFLOWERS/The Difference           |
| 34 | 37 | 40 | 39 | COOL FOR AUGUST/Don't Wanna Be Here  |
| 33 | 37 | 41 | 38 | MIGHTY JOE PLUM/Live Through This... |
| 30 | 37 | 39 | 36 | SOUNDGARDEN/Rhinosaur                |
| 17 | 20 | 25 | 31 | ORBIT/Medicine (Baby...)             |
| 26 | 29 | 31 | 29 | FOO FIGHTERS/Monkey Wrench           |
| 18 | 17 | 31 | 25 | NIXONS/Baton Rouge                   |
| 32 | 36 | 38 | 24 | FAITH NO MORE/Last Cup Of Sorrow     |
| 19 | 21 | 22 | 23 | NAKED/Mann's Chinese                 |
| -  | 6  | 8  | 23 | LIVE/Turn My Head                    |
| -  | 9  | 15 | 21 | REF/Place Your Hands                 |
| -  | 12 | 19 | 19 | VERVE PIPE/Villains                  |
| -  | 19 | 23 | 18 | COLLECTIVE SOUL/Listen               |
| 12 | 15 | 16 | 15 | OUR LADY PEACE/Superman's Dead       |
| 14 | 16 | 9  | 13 | BLUES TRAVELER/Carolina Blues        |
| -  | 8  | 14 | 13 | PISTON/Gray Flap                     |
| 18 | 20 | 19 | 13 | METALLICA/Bleeding Me                |
| -  | -  | 8  | 12 | TOOL/Aenema                          |
| 10 | 10 | 11 | 11 | U2/Last Night On Earth               |
| -  | -  | 9  | 11 | 311/Transistor                       |
| 5  | 4  | 4  | 9  | AEROSMITH/Hole In My Soul            |
| 12 | 12 | 12 | 9  | MANBREAK/Ready Or Not                |
| -  | -  | -  | -  | CAOS/If You Know What...             |
| -  | -  | -  | -  | MARILYN MANSON/Man That You Fear     |
| 11 | 10 | 7  | 7  | MEGADETH/Trust                       |
| 12 | 13 | 7  | 7  | SUBROSA/Rollercoaster                |
| 12 | 12 | 14 | 7  | MUSE/Sublime                         |
| -  | -  | -  | -  | QUEENSRYCHE/You                      |

**MARKET #13**  
**KISW/Seattle**  
(206) 285-7625  
Ryan/Faulkner

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                        |
|----|----|----|----|-------------------------------------|
| 35 | 32 | 35 | 35 | COLLECTIVE SOUL/Listen              |
| 35 | 35 | 35 | 35 | FOO FIGHTERS/Monkey Wrench          |
| 17 | 30 | 35 | 35 | TONIC/If You Could Only...          |
| 34 | 34 | 34 | 33 | LIVE/Freaks                         |
| 18 | 18 | 31 | 33 | NIXONS/Baton Rouge                  |
| 16 | 28 | 30 | 30 | MEGADETH/Trust                      |
| 15 | 19 | 21 | 20 | OFFSPRING/Choose                    |
| 20 | 31 | 24 | 19 | QUEENSRYCHE/You                     |
| 18 | 18 | 18 | 18 | SUGAR TOOTH/Body Street             |
| -  | 13 | 18 | 18 | REF/Place Your Hands                |
| 19 | 19 | 19 | 18 | BLUES TRAVELER/Carolina Blues       |
| -  | 6  | 18 | 18 | GOO GOO DOLLS/Lazy Eye              |
| 8  | 18 | 17 | 17 | TOOL/46 And 2                       |
| 7  | 17 | 14 | 17 | METALLICA/Bleeding Me               |
| -  | 7  | 9  | 10 | COOL FOR AUGUST/Don't Wanna Be Here |
| 13 | 10 | 10 | 9  | MANRAY/Moisture                     |
| 11 | 10 | 10 | 9  | FAITH NO MORE/Last Cup Of Sorrow    |
| 11 | 11 | 8  | 9  | EDNASWAP/Down Show                  |
| -  | 7  | 10 | 9  | DAYS OF THE NEW/Touch, Peel, And... |
| -  | 8  | 9  | 9  | JACKYL/Loaded And Loaded            |
| -  | 8  | 8  | 8  | FOO FIGHTERS/Everlong               |

**MARKET #14**  
**KIOZ/San Diego**  
(619) 565-6006  
Dukes/Leder

**PLAYS**

| 3W | 2W | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 16 | 27 | 24 | 27 | SOUNDGARDEN/Rhinosaur                |
| 14 | 19 | 22 | 24 | MEGADETH/Trust                       |
| 26 | 24 | 23 | 23 | TOOL/H                               |
| 12 | 20 | 19 | 19 | FAITH NO MORE/Last Cup Of Sorrow     |
| 14 | 18 | 19 | 19 | COLLECTIVE SOUL/Listen               |
| 15 | 17 | 18 | 18 | SEVEN MARY THREE/Make Up Your Mind   |
| 17 | 21 | 26 | 18 | METALLICA/King Nothing               |
| 13 | 15 | 17 | 18 | OUR LADY PEACE/Superman's Dead       |
| 5  | 15 | 18 | 18 | MIGHTY JOE PLUM/Live Through This... |
| 16 | 17 | 18 | 18 | NIXONS/Baton Rouge                   |
| -  | 11 | 17 | 18 | BLAKE MORGANA/Least Likely Place     |
| 12 | 17 | 17 | 17 | PEARL JAM/State Of Love...           |
| 15 | 17 | 17 | 17 | INCH/Pure Duty & Humanity            |
| -  | -  | 16 | 16 | TYPE O NEGATIVE/The Meaning Of Life  |
| 15 | 22 | 26 | 16 | OFFSPRING/Gone Away                  |
| -  | 3  | 6  | 16 | BEIN HARPER/Faded                    |
| 16 | 17 | 17 | 15 | SOCIAL DISTORTION/Don't Drag Me Down |
| 20 | 19 | 17 | 15 | SMASHING PUMPKINS/The End Is...      |
| 9  | 9  | 13 | 13 | METALLICA/Bleeding Me                |
| 7  | 8  | 11 | 11 | TOOL/Aenema                          |
| 9  | 8  | 11 | 11 | FAT/Downtime                         |
| 8  | 9  | 10 | 10 | STABBING WESTWARD/Shame              |
| 4  | 10 | 7  | 10 | FOO FIGHTERS/Monkey Wrench           |
| 5  | 4  | 7  | 9  | LIVE/Lakin's Juice                   |
| -  |    |    |    |                                      |





# ROCK TOP 50

JULY 18, 1997

| 3W             | 2W | LW | TW | ARTIST TITLE LABEL(S)  | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|----|--|-------------|------|------|------|---------------------|
|                |    |    |    |  | TW          | LW   | 2W   | 3W   |                     |
| 2              | 2  | 1  | 1  | <b>WALLFLOWERS</b> The Difference (Interscope)                   | 1830        | 1726 | 1682 | 1615 | 83/0                |
| 1              | 1  | 2  | 2  | <b>TONIC</b> If You Could Only See (Polydor/A&M)                 | 1792        | 1725 | 1806 | 1845 | 82/1                |
| 4              | 3  | 3  | 3  | <b>COLLECTIVE SOUL</b> Listen (Atlantic)                         | 1607        | 1557 | 1567 | 1460 | 85/0                |
| 7              | 4  | 4  | 4  | <b>BLUES TRAVELER</b> Carolina Blues (A&M)                       | 1544        | 1457 | 1481 | 1360 | 80/0                |
| 5              | 5  | 6  | 5  | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                          | 1463        | 1351 | 1455 | 1460 | 74/0                |
| 6              | 6  | 5  | 6  | <b>AEROSMITH</b> Hole In My Soul (Columbia)                      | 1406        | 1397 | 1420 | 1431 | 73/0                |
| 9              | 8  | 7  | 7  | <b>JOHN FOGERTY</b> Walking In A Hurricane (Warner Bros.)        | 1117        | 1080 | 1082 | 1005 | 65/1                |
| 37             | 16 | 12 | 8  | <b>LIVE</b> Turn My Head (Radioactive)                           | 1068        | 858  | 663  | 342  | 71/2                |
| 3              | 7  | 8  | 9  | <b>SAMMY HAGAR</b> Little White Lie (MCA)                        | 929         | 1068 | 1397 | 1610 | 58/0                |
| 10             | 10 | 10 | 10 | <b>COREY STEVENS</b> One More Time (Eureka/Discovery)            | 891         | 908  | 989  | 994  | 59/0                |
| 11             | 11 | 11 | 11 | <b>MOTLEY CRUE</b> Afraid (Elektra/EEG)                          | 881         | 873  | 863  | 802  | 69/0                |
| 8              | 9  | 9  | 12 | <b>OFFSPRING</b> Gone Away (Columbia)                            | 878         | 918  | 1036 | 1090 | 55/0                |
| 34             | 24 | 15 | 13 | <b>PAUL RODGERS</b> Soul Of Love (VelVel)                        | 836         | 688  | 559  | 368  | 62/7                |
| 12             | 13 | 13 | 14 | <b>PAUL MCCARTNEY</b> The World Tonight (Capitol)                | 755         | 741  | 791  | 796  | 48/1                |
| 20             | 15 | 18 | 15 | <b>U2</b> Last Night On Earth (Island)                           | 752         | 678  | 679  | 607  | 58/1                |
| 21             | 20 | 19 | 16 | <b>METALLICA</b> Bleeding Me (Elektra/EEG)                       | 749         | 674  | 620  | 557  | 57/3                |
| 19             | 17 | 16 | 17 | <b>NIXONS</b> Baton Rouge (MCA)                                  | 719         | 681  | 654  | 610  | 58/1                |
| 31             | 23 | 20 | 18 | <b>QUEENSRYCHE</b> You (Virgin)                                  | 707         | 606  | 563  | 463  | 60/2                |
| 13             | 14 | 14 | 19 | <b>JONNY LANG</b> Lie To Me (A&M)                                | 706         | 708  | 777  | 773  | 58/2                |
| 14             | 12 | 17 | 20 | <b>TOAD THE WET SPROCKET</b> Come Down (Columbia)                | 649         | 681  | 797  | 772  | 52/1                |
| 24             | 25 | 23 | 21 | <b>MEGADETH</b> Trust (Capitol)                                  | 589         | 553  | 532  | 541  | 54/0                |
| 18             | 18 | 22 | 22 | <b>DAVE MATTHEWS BAND</b> Tripping Billies (RCA)                 | 573         | 567  | 637  | 617  | 46/0                |
| 15             | 21 | 24 | 23 | <b>VERVE PIPE</b> The Freshmen (RCA)                             | 529         | 521  | 588  | 677  | 49/1                |
| 28             | 26 | 25 | 24 | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)           | 518         | 520  | 510  | 490  | 31/1                |
| 17             | 19 | 21 | 25 | <b>FOO FIGHTERS</b> Monkey Wrench (Roswell/Capitol)              | 516         | 601  | 633  | 639  | 46/0                |
| <b>BREAKER</b> |    |    | 26 | <b>JACKYL</b> Locked And Loaded (Epic)                           | 513         | 350  | 99   | 14   | 52/6                |
| 29             | 27 | 28 | 27 | <b>COLLECTIVE SOUL</b> Precious Declaration (Atlantic)           | 434         | 421  | 482  | 483  | 44/0                |
| 41             | 38 | 34 | 28 | <b>38 SPECIAL</b> Fade To Blue (Razor & Tie)                     | 417         | 331  | 324  | 316  | 35/5                |
| —              | —  | 37 | 29 | <b>LYNYRD SKYNYRD</b> Bring It On (CMC)                          | 408         | 301  | 150  | 22   | 36/7                |
| <b>DEBUT</b>   |    |    | 30 | <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                 | 397         | 206  | 98   | 45   | 51/13               |
| 25             | 29 | 27 | 31 | <b>SMASHING PUMPKINS</b> The End Is... (Warner Sunset/WB)        | 373         | 431  | 476  | 526  | 29/0                |
| 39             | 34 | 29 | 32 | <b>CUNNINGHAMS</b> Bottle Rockets (Revolution)                   | 369         | 377  | 364  | 334  | 40/2                |
| 16             | 22 | 26 | 33 | <b>COUNTING CROWS</b> Daylight Fading (DGC/Geffen)               | 366         | 439  | 585  | 649  | 32/0                |
| 35             | 37 | 31 | 34 | <b>AEROSMITH</b> Pink (Columbia)                                 | 353         | 338  | 341  | 354  | 25/5                |
| 32             | 32 | 32 | 35 | <b>AEROSMITH</b> Falling In Love... (Columbia)                   | 345         | 335  | 385  | 413  | 47/0                |
| 26             | 30 | 33 | 36 | <b>QUEENSRYCHE</b> Sign Of The Times (Virgin)                    | 336         | 334  | 452  | 514  | 35/0                |
| —              | —  | 46 | 37 | <b>MIGHTY JOE PLUM</b> Live Through This (Fifteen...) (Atlantic) | 318         | 241  | 193  | 127  | 36/8                |
| 45             | 41 | 39 | 38 | <b>OUR LADY PEACE</b> Superman's Dead (Columbia)                 | 305         | 289  | 277  | 257  | 33/2                |
| —              | 42 | 42 | 39 | <b>VERVE PIPE</b> Villains (RCA)                                 | 304         | 267  | 267  | 157  | 34/5                |
| —              | —  | 47 | 40 | <b>SEVEN MARY THREE</b> Make Up Your Mind (Mammoth/Atlantic)     | 299         | 236  | 202  | 171  | 32/1                |
| 46             | 46 | 43 | 41 | <b>FAITH NO MORE</b> Last Cup Of Sorrow (Slash/Reprise)          | 292         | 262  | 246  | 241  | 32/6                |
| 27             | 33 | 35 | 42 | <b>U2</b> Staring At The Sun (Island)                            | 276         | 315  | 375  | 510  | 35/0                |
| —              | 44 | 41 | 43 | <b>EDWIN MCCAIN</b> See The Sky Again (Lava/Atlantic)            | 271         | 276  | 262  | 184  | 23/1                |
| 40             | 40 | 44 | 44 | <b>VERUCA SALT</b> Volcano Girls (Outpost/Geffen)                | 266         | 262  | 307  | 321  | 23/0                |
| —              | —  | 48 | 45 | <b>WILCO</b> Monday (Reprise)                                    | 253         | 229  | 206  | 185  | 28/1                |
| 50             | 47 | 45 | 46 | <b>SUMMERCAMP</b> Drawer (Maverick/Reprise)                      | 253         | 242  | 238  | 218  | 28/0                |
| 38             | 39 | 40 | 47 | <b>LIVE</b> Lakini's Juice (Radioactive)                         | 247         | 276  | 320  | 336  | 34/0                |
| <b>DEBUT</b>   |    |    | 48 | <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)           | 222         | 170  | 116  | 48   | 33/8                |
| 49             | —  | —  | 49 | <b>BLUR</b> Song 2 (Virgin)                                      | 219         | 208  | 221  | 219  | 16/1                |
| <b>DEBUT</b>   |    |    | 50 | <b>MANBREAK</b> Ready Or Not (Almo Sounds/Geffen)                | 212         | 187  | 187  | 184  | 23/0                |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker. 86 Rock reporters. 84 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

## NEW & ACTIVE

**SAMMY HAGAR** Marching To Mars (MCA)  
Total Plays: 197, Total Stations: 18, Adds: 5  
**CHEAP TRICK** Anytime (Red Ant)  
Total Plays: 185, Total Stations: 23, Adds: 2  
**STIR** One Angel (Aware/Capitol)  
Total Plays: 184, Total Stations: 28, Adds: 10  
**OASIS** D'You Know What I Mean (Epic)  
Total Plays: 162, Total Stations: 16, Adds: 4  
**LOCAL H** Eddie Vedder (Island)  
Total Plays: 161, Total Stations: 19, Adds: 1  
**MEREDITH BROOKS** Bitch (Capitol)  
Total Plays: 159, Total Stations: 8, Adds: 0

**SCORPIONS** Over The Top (Mercury)  
Total Plays: 157, Total Stations: 18, Adds: 1  
**NAKED** The Road Home (Red Ant)  
Total Plays: 136, Total Stations: 18, Adds: 5  
**TOOL** Aenema (Volcano)  
Total Plays: 131, Total Stations: 15, Adds: 2  
**SISTER HAZEL** All For You (Universal)  
Total Plays: 129, Total Stations: 6, Adds: 0

Songs ranked by total plays

## BREAKERS

**JACKYL**  
Locked And Loaded (Epic)

TOTAL PLAYS/INCREASE: 513/163  
TOTAL STATIONS/ADDS: 52/6  
CHART: 26

## MOST ADDED

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| <b>CRY OF LOVE</b> Sugarcane (Columbia)                          | 22   |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                 | 13   |
| <b>STIR</b> One Angel (Aware/Capitol)                            | 10   |
| <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)           | 8    |
| <b>MIGHTY JOE PLUM</b> Live Through This (Fifteen...) (Atlantic) | 8    |
| <b>LYNYRD SKYNYRD</b> Bring It On (CMC)                          | 7    |
| <b>PAUL RODGERS</b> Soul Of Love (VelVel)                        | 7    |
| <b>FAITH NO MORE</b> Last Cup Of Sorrow (Slash/Reprise)          | 6    |
| <b>JACKYL</b> Locked And Loaded (Epic)                           | 6    |
| <b>38 SPECIAL</b> Fade To Blue (Razor & Tie)                     | 5    |
| <b>AEROSMITH</b> Pink (Columbia)                                 | 5    |
| <b>SAMMY HAGAR</b> Marching To Mars (MCA)                        | 5    |
| <b>HOARSE</b> Diamond (RCA)                                      | 5    |
| <b>NAKED</b> The Road Home (Red Ant)                             | 5    |
| <b>VERVE PIPE</b> Villains (RCA)                                 | 5    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                            | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>LIVE</b> Turn My Head (Radioactive)           | +210                |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB) | +191                |
| <b>JACKYL</b> Locked And Loaded (Epic)           | +163                |
| <b>PAUL RODGERS</b> Soul Of Love (VelVel)        | +148                |
| <b>STIR</b> One Angel (Aware/Capitol)            | +128                |
| <b>MATCHBOX 20</b> Push (Lava/Atlantic)          | +112                |
| <b>OASIS</b> D'You Know What I Mean (Epic)       | +110                |
| <b>LYNYRD SKYNYRD</b> Bring It On (CMC)          | +107                |
| <b>WALLFLOWERS</b> The Difference (Interscope)   | +104                |
| <b>QUEENSRYCHE</b> You (Virgin)                  | +101                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)   |
|---|
| <b>WALLFLOWERS</b> One Headlight (Interscope)                   |
| <b>METALLICA</b> King Nothing (Elektra/EEG)                     |
| <b>METALLICA</b> Hero Of The Day (Elektra/EEG)                  |
| <b>TONIC</b> Open Up Your Eyes (Polydor/A&M)                    |
| <b>LYNYRD SKYNYRD</b> Travelin' Man (CMC)                       |
| <b>LIVE</b> Freaks (Radioactive)                                |
| <b>SOUNDGARDEN</b> Burden In My Hand (A&M)                      |
| <b>SCREAMIN' CHEETAH WHEELIES</b> Magnolia (Capricorn/Mercury)  |
| <b>BUSH</b> Greedy Fly (Trauma/Interscope)                      |
| <b>BETTER THAN EZRA</b> Desperately Wanting (Swell/Elektra/EEG) |

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

# STIR

## "One Angel"

MOST ADDED AGAIN!

Already On:

|      |      |      |      |      |      |      |               |      |      |
|------|------|------|------|------|------|------|---------------|------|------|
| WRIF | WLZR | WHJY | KYYS | WCKW | KCAL | KRNA | WTUE          | WTPA | WZZQ |
| WRCQ | KEYJ | WZMT | WZNF | WRBR | WRUF | KMOD | WZAT          | KTUX | WWCT |
| KZBB | WKLT | WQLZ | WTPT | WGBF | KQDS | KRRO | WOUR          | WCLG | KATS |
| WHMH | WIXV | KRZR | WEZX | WGIR | WKPE | WSTZ | and many more |      |      |

New This Week:

|      |      |      |      |      |      |      |   |  |  |
|------|------|------|------|------|------|------|---|--|--|
| WRCX | WMMS | KPNT | KNSX | KMJX | WTFX | KNCN | <div style="border: 1px solid black; border-radius: 15px; padding: 5px; display: inline-block;">TOURING ALL SUMMER!</div><br> |  |  |
| WXRA | KWBR | WQKK | KXFX | WXRX | KDOT | WQBZ |   |  |  |
| WRKT | KHOP | WVRK | WKHY | KCMQ | KXUS | WTAO |   |  |  |

and many more

# ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE

**MARKET #2**  
**KLOS/Los Angeles**  
(310) 840-4836  
Duncan/Wilde

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                          |
|----|----|----|----|---------------------------------------|
| 12 | 21 | 22 | 23 | INXS/Elegantly Wasted                 |
| 14 | 13 | 21 | 23 | MATCHBOX 20/Push                      |
| 15 | 22 | 18 | 22 | ERIC JOHNSON/S.R.V.                   |
| 15 | 18 | 22 | 21 | COREY STEVENS/One More Time           |
| 15 | 22 | 21 | 17 | WALLFLOWERS/The Difference            |
| 14 | 10 | 11 | 13 | PAUL RODGERS/Soul Of Love             |
| 10 | 5  | 11 | 12 | TONIC/If You Could Only...            |
| 13 | 10 | 12 | 12 | AEROSMITH/Hole In My Soul             |
| 14 | 11 | 10 | 12 | STEVE WINWOOD/Spy In The House        |
| 12 | 11 | 10 | 11 | STYX/On My Way                        |
| 13 | 12 | 11 | 11 | 38 SPECIAL/Fade To Blue               |
| 13 | 12 | 11 | 11 | JOHN FOGERTY/Walking In A...          |
| 9  | 10 | 10 | 10 | GARY HOEY/Pace Pipe                   |
| 11 | 9  | 13 | 10 | BLUES TRAVELER/Carolina Blues         |
| 3  | 9  | 8  | 9  | COUNTING CROWS/Daylight Fading        |
| 10 | 10 | 12 | 8  | TOAD THE WET.../Come Down             |
| 2  | 9  | 8  | 8  | R.E./Electrolite                      |
| 2  | 9  | 8  | 8  | BIG HEAD TODD.../Resignation Superman |
| 3  | 5  | 7  | 7  | WALLFLOWERS/One Headlight             |
| 3  | 7  | 6  | 7  | DAVE MATTHEWS BAND/Crash Into Me      |
| 2  | 7  | 6  | 7  | JOHN MELLENCAMP/Just Another Day      |
| 10 | 5  | 6  | 6  | COLLECTIVE SOUL/Listen                |
| 3  | 8  | 5  | 5  | DISHWALLA/Counting Blue Cars          |
| 3  | 8  | 5  | 5  | PAUL MCCARTNEY/Used To Be Bad         |
| 12 | 5  | 4  | 4  | PAUL MCCARTNEY/The World Tonight      |
| 2  | 3  | 2  | 4  | COREY STEVENS/Blue Drops Of Rain      |
| 12 | 5  | 4  | 3  | LYNYRD SKYNYRD/Travelin' Man          |
| 2  | 4  | 3  | 3  | MAYPOLE/Concrete Shoes                |
| 4  | 4  | 3  | 3  | LYNYRD SKYNYRD/Bring It On            |
| 5  | 3  | 4  | 3  | SAMMY HAGAR/Little White Lie          |

**MARKET #5**  
**WMMR/Philadelphia**  
(610) 771-0933  
Bonadonna/Zipeto

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                          |
|----|----|----|----|---------------------------------------|
| 8  | 15 | 23 | 27 | BLUES TRAVELER/Carolina Blues         |
| 24 | 27 | 26 | 27 | WALLFLOWERS/The Difference            |
| 20 | 18 | 17 | 25 | LIVE/Turn My Head                     |
| 27 | 26 | 26 | 25 | COLLECTIVE SOUL/Listen                |
| 17 | 6  | 14 | 24 | AEROSMITH/Hole In My Soul             |
| 12 | 14 | 18 | 23 | U2/Last Night On Earth                |
| 24 | 25 | 24 | 22 | TOAD THE WET.../Come Down             |
| -  | -  | 14 | 21 | COUNTING CROWS/Daylight Fading        |
| 7  | 17 | 18 | 20 | MATCHBOX 20/Push                      |
| 18 | 18 | 20 | 20 | JOHN FOGERTY/Walking In A...          |
| 16 | 18 | 19 | 20 | WILCO/Monday                          |
| -  | -  | 12 | 19 | GOO GOO DOLLS/Lazy Eye                |
| 27 | 27 | 25 | 25 | AEROSMITH/Pink                        |
| 20 | 20 | 9  | 12 | COUNTING CROWS/Daylight Fading        |
| 19 | 19 | 17 | 12 | DAVE MATTHEWS BAND/Tripping Billies   |
| 25 | 28 | 26 | 12 | BETTER THAN EZRA/Desperately Wanting  |
| 8  | 9  | 12 | 12 | WALLFLOWERS/One Headlight             |
| -  | -  | 11 | 11 | STONE TEMPLE PILOTS/Lazy Picture Show |
| 10 | 9  | 9  | 11 | WILCO/Outtaste (Outta...)             |
| 10 | 10 | 9  | 11 | COLLECTIVE SOUL/Precious Declaration  |
| 10 | 8  | 9  | 11 | VERVE PIPE/The Freshmen               |
| 25 | 25 | 11 | 11 | U2/Staring At The Sun                 |
| 6  | 6  | 5  | 10 | COREY STEVENS/One More Time           |
| 9  | 10 | 8  | 10 | JONNY LANG/Lie To Me                  |
| -  | 5  | 9  | 10 | MATTHEW SWEE T/Come To California     |
| -  | 9  | 10 | 8  | PAUL RODGERS/Soul Of Love             |
| -  | 9  | 10 | 8  | AEROSMITH/Falling In Love...          |
| 16 | 11 | 9  | 8  | TONIC/If You Could Only...            |
| 6  | 9  | 8  | 8  | THIRD EYE BLIND/Semi-Charmed Life     |
| 4  | 4  | 6  | 6  | SEAHORSES/Love Is The Law             |

**MARKET #6**  
**WWBR/Detroit**  
(810) 589-7900  
Bevilacqua/Flynn

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 26 | 25 | 25 | 25 | AEROSMITH/Pink                       |
| 13 | 15 | 23 | 24 | JOHN FOGERTY/Walking In A...         |
| 22 | 24 | 23 | 21 | COLLECTIVE SOUL/Listen               |
| 26 | 21 | 23 | 21 | TONIC/If You Could Only...           |
| 18 | 18 | 20 | 19 | SAMMY HAGAR/Little White Lie         |
| 13 | 13 | 15 | 16 | JONNY LANG/Lie To Me                 |
| 16 | 15 | 15 | 16 | AEROSMITH/Hole In My Soul            |
| 17 | 15 | 15 | 16 | BLUES TRAVELER/Carolina Blues        |
| 8  | 8  | 5  | 14 | COREY STEVENS/One More Time          |
| -  | 2  | 11 | 14 | LYNYRD SKYNYRD/Bring It On           |
| 15 | 15 | 13 | 13 | GS/My Guitar Wants...                |
| 24 | 15 | 13 | 13 | JOHN MELLENCAMP/The Full Catastrophe |
| 4  | 15 | 13 | 11 | JONNY LANG/Hit The Ground            |
| 11 | 14 | 13 | 11 | METALLICA/King Nothing               |
| -  | -  | 11 | 11 | PAUL RODGERS/Soul Of Love            |
| -  | -  | 1  | 10 | JACKYL/Loaded And Loaded             |
| 8  | 13 | 9  | 9  | REEF/Place Your Hands                |
| 12 | 11 | 9  | 9  | QUEENSRYCHE/You                      |
| 8  | 8  | 8  | 8  | VIBROLUSH/Bridge Over Me             |
| 11 | 11 | 6  | 8  | HOARSE/Diamond                       |
| -  | 10 | 6  | 8  | VERVE PIPE/Villains                  |
| 10 | 10 | 6  | 8  | OUR LADY PEACE/Superman's Dead       |
| 9  | 9  | 6  | 8  | METALLICA/Bleeding Me                |
| 6  | 7  | 5  | 3  | PAUL MCCARTNEY/The World Tonight     |
| 6  | 7  | 3  | 3  | MEGADETH/Trust                       |
| 5  | 6  | 5  | 3  | SOUNDGARDEN/Rhinoceros               |
| 5  | 6  | 2  | 3  | LYNYRD SKYNYRD/Travelin' Man         |
| 5  | 5  | 2  | 2  | LIVE/Freaks                          |

**MARKET #12**  
**WKLS/Atlanta**  
(404) 325-0960  
Kepple

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 15 | 15 | 14 | 28 | VERVE PIPE/The Freshmen              |
| 17 | 22 | 27 | 27 | TONIC/If You Could Only...           |
| 25 | 24 | 26 | 25 | OFFSPRING/Gone Away                  |
| 25 | 24 | 26 | 25 | COLLECTIVE SOUL/Precious Declaration |
| -  | 5  | 17 | 20 | WALLFLOWERS/The Difference           |
| -  | 9  | 11 | 16 | JONNY LANG/Lie To Me                 |
| 19 | 16 | 17 | 18 | BLUES TRAVELER/Carolina Blues        |
| 5  | 11 | 16 | 18 | MATCHBOX 20/Push                     |
| 19 | 16 | 17 | 18 | BLUES TRAVELER/Carolina Blues        |
| 5  | 11 | 16 | 18 | MATCHBOX 20/Push                     |
| 6  | 7  | 11 | 14 | COLLECTIVE SOUL/Listen               |
| -  | -  | 14 | 14 | TOAD THE WET.../Come Down            |
| -  | -  | 4  | 12 | JOHN FOGERTY/Walking In A...         |
| 9  | 10 | 9  | 8  | NIXONS/Baton Rouge                   |
| -  | 2  | 5  | 6  | AEROSMITH/Hole In My Soul            |
| 7  | 7  | 4  | 4  | METALLICA/Bleeding Me                |
| 7  | 6  | 4  | 4  | COOL FOR AUGUST/Don't Wanna Be Here  |
| -  | -  | 4  | 4  | WIDESPREAD PANIC/Aunt Avis           |
| 6  | 9  | 11 | 3  | SCREAMIN' CHEETAH.../Magnolia        |
| -  | -  | 1  | 3  | U2/Last Night On Earth               |
| 2  | 3  | 5  | 5  | JACKYL/Loaded And Loaded             |
| 5  | 6  | 3  | 3  | QUEENSRYCHE/You                      |
| 6  | 7  | 5  | 3  | PAUL MCCARTNEY/The World Tonight     |
| 6  | 7  | 3  | 3  | MEGADETH/Trust                       |
| 5  | 6  | 3  | 3  | SOUNDGARDEN/Rhinoceros               |
| -  | -  | 1  | 3  | LIVE/Turn My Head                    |
| 5  | 6  | 2  | 2  | LYNYRD SKYNYRD/Travelin' Man         |
| 5  | 5  | 2  | 2  | LIVE/Freaks                          |

**MARKET #15**  
**WBAB/Long Island**  
(516) 587-1023  
Buchmann/Wellman

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                       |
|----|----|----|----|------------------------------------|
| 33 | 31 | 22 | 34 | MEREDITH BROOKS/Bitch              |
| 33 | 32 | 21 | 31 | SUBLIME/Sateria                    |
| 28 | 24 | 26 | 27 | WALLFLOWERS/The Difference         |
| 18 | 23 | 22 | 22 | JOHN FOGERTY/Walking In A...       |
| 19 | 18 | 21 | 21 | PAUL MCCARTNEY/The World Tonight   |
| 20 | 18 | 20 | 20 | VERVE PIPE/The Freshmen            |
| 18 | 18 | 15 | 17 | SHERYL CROW/A Change Would Do...   |
| 22 | 19 | 17 | 17 | BLUES TRAVELER/Carolina Blues      |
| 17 | 17 | 17 | 17 | WALLFLOWERS/One Headlight          |
| -  | -  | 14 | 17 | U2/Last Night On Earth             |
| 19 | 14 | 15 | 16 | 38 SPECIAL/Fade To Blue            |
| 18 | 18 | 15 | 15 | LYNYRD SKYNYRD/Bring It On         |
| 12 | 12 | 13 | 15 | MATCHBOX 20/Push                   |
| 13 | 12 | 15 | 15 | MIGHTY MIGHTY.../The Impression... |
| 15 | 11 | 15 | 15 | TONIC/If You Could Only...         |
| 16 | 16 | 15 | 15 | THIRD EYE BLIND/Semi-Charmed Life  |
| 13 | 13 | 11 | 13 | JONNY LANG/Lie To Me               |
| 12 | 11 | 10 | 13 | WILCO/Monday                       |
| -  | -  | 9  | 10 | AEROSMITH/Hole In My Soul          |
| -  | -  | 9  | 10 | GOO GOO DOLLS/Lazy Eye             |
| 23 | 17 | 10 | 12 | COREY STEVENS/One More Time        |
| 11 | 10 | 12 | 12 | LIVE/Turn My Head                  |
| -  | -  | 9  | 12 | SUBLIME/Wrong Way                  |
| 16 | 17 | 11 | 11 | COLLECTIVE SOUL/Listen             |
| -  | -  | 1  | 11 | BLUES TRAVELER/Carolina Blues      |
| 6  | 7  | 6  | 6  | TOAD THE WET.../Come Down          |
| -  | -  | 6  | 6  | BILLY JOEL/To Make You Feel...     |
| 5  | 12 | 5  | 5  | COUNTING CROWS/Daylight Fading     |
| -  | -  | 5  | 5  | STORVILLE/Butter Rain              |

**MARKET #16**  
**KQRS/Minneapolis**  
(612) 545-5601  
Hamilton/Endersbe

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                        |
|----|----|----|----|-------------------------------------|
| 15 | 15 | 13 | 15 | WALLFLOWERS/The Difference          |
| 8  | 10 | 12 | 15 | SISTER HAZEL/All For You            |
| 17 | 20 | 19 | 15 | BOZ SCAGGS/It All Went Down...      |
| 17 | 18 | 15 | 15 | COREY STEVENS/One More Time         |
| -  | -  | 15 | 15 | JONNY LANG/Hit The Ground...        |
| 18 | 21 | 18 | 14 | PAUL MCCARTNEY/The World Tonight    |
| 8  | 7  | 9  | 13 | PAUL RODGERS/Soul Of Love           |
| 13 | 15 | 14 | 13 | CHALK FARM/Live Tomorrow            |
| 9  | 8  | 11 | 12 | 38 SPECIAL/Fade To Blue             |
| 11 | 13 | 12 | 12 | JOHN MELLENCAMP/Circling Around...  |
| 15 | 8  | 9  | 11 | JOHN FOGERTY/Blueboy                |
| 7  | 6  | 10 | 11 | LYNYRD SKYNYRD/Travelin' Man        |
| -  | -  | 10 | 10 | BEN HARPER/Faded                    |
| 12 | 9  | 11 | 9  | BLUES TRAVELER/Carolina Blues       |
| 14 | 13 | 12 | 9  | DAVE MATTHEWS BAND/Tripping Billies |
| 13 | 14 | 12 | 8  | WHY STORE/Father                    |
| 5  | 11 | 10 | 7  | JOHN FOGERTY/Walking In A...        |
| -  | -  | 7  | 7  | JAYHAWKS/It's Up To You             |
| -  | -  | 6  | 7  | ALICE COOPER/Anyone Home            |
| -  | -  | 6  | 6  | PAUL MCCARTNEY/If You Wanna         |
| 11 | 11 | 7  | 4  | STEVE WINWOOD/Spy In The House...   |
| -  | -  | 4  | 4  | BILLY JOEL/To Make You Feel...      |
| 2  | 2  | 3  | 3  | WALLFLOWERS/6th Avenue Heartache    |
| 5  | 5  | 4  | 3  | CHEAP TRICK/Anytime                 |
| 2  | 2  | 3  | 3  | ZZ TOP/What's Up With That          |
| 1  | 2  | 3  | 3  | COREY STEVENS/Blue Drops Of Rain    |
| 3  | 2  | 3  | 3  | WHY STORE/Father                    |
| 1  | 2  | 3  | 3  | WALLFLOWERS/One Headlight           |
| 2  | 2  | 1  | 3  | TOM PETTY & HB/Walls                |
| 1  | 2  | 2  | 2  | ZAKK WYLDE/Between Heaven...        |

**MARKET #18**  
**KDKB/Phoenix**  
(602) 897-9300  
Maranville/Lea

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                          |
|----|----|----|----|---------------------------------------|
| -  | 25 | 36 | 37 | COLLECTIVE SOUL/Listen                |
| 6  | 30 | 36 | 37 | LIVE/Turn My Head                     |
| 7  | 31 | 36 | 36 | QUEENSRYCHE/Sign Of The Times         |
| 22 | 35 | 35 | 35 | SAMMY HAGAR/Marching To Mars          |
| 20 | 30 | 36 | 34 | AEROSMITH/Hole In My Soul             |
| 36 | 37 | 36 | 34 | SHERYL CROW/A Change Would Do...      |
| 36 | 36 | 36 | 33 | TONIC/If You Could Only...            |
| 8  | 15 | 20 | 21 | 38 SPECIAL/Fade To Blue               |
| 20 | 16 | 20 | 20 | MATCHBOX 20/3am                       |
| 21 | 21 | 16 | 19 | COUNTING CROWS/Daylight Fading        |
| 8  | 16 | 19 | 19 | NAKED/Raining On The Sky              |
| 36 | 25 | 18 | 18 | SUMMERCAMP/Drawer                     |
| 20 | 18 | 19 | 17 | BLUES TRAVELER/Carolina Blues         |
| 20 | 15 | 17 | 17 | PAUL MCCARTNEY/Young Boy              |
| 11 | 15 | 15 | 15 | PAUL THORN/But He Knows               |
| -  | 13 | 14 | 14 | EDWIN MCCAIN/See The Sky Again        |
| 2  | 14 | 15 | 13 | BEN HARPER/Faded                      |
| 7  | 12 | 15 | 12 | PAT BENATAR/Strawberry Wine...        |
| -  | 10 | 15 | 12 | STYX/On My Way                        |
| 6  | 16 | 16 | 12 | U2/Last Night On Earth                |
| 9  | 13 | 15 | 11 | CHEAP TRICK/Carnival Game             |
| 3  | -  | 8  | 8  | BOZ SCAGGS/It All Went Down...        |
| 17 | 4  | 5  | 7  | JOHN FOGERTY/Walking In A...          |
| 15 | 9  | 3  | 6  | TOAD THE WET.../Come Down             |
| -  | 4  | 5  | 6  | DAVE MATTHEWS BAND/Crash Into Me      |
| 22 | 10 | 5  | 6  | DISHWALLA/Give                        |
| 4  | 6  | 5  | 5  | BIG HEAD TODD.../Please Don't Tell... |
| 19 | 8  | 4  | 5  | JOHN MELLENCAMP/Just Another Day      |
| 16 | 10 | 5  | 5  | MATCHBOX 20/Push                      |
| 23 | 9  | 5  | 5  | SWEET VINE/Mountainside               |

**MARKET #20**  
**WDVE/Pittsburgh**  
(412) 937-1441  
Winter

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                        |
|----|----|----|----|-------------------------------------|
| 14 | 15 | 14 | 16 | CLARKS/Mercury                      |
| 16 | 13 | 15 | 15 | BLUES TRAVELER/Carolina Blues       |
| 3  | 8  | 13 | 15 | JOHN FOGERTY/Walking In A...        |
| 19 | 14 | 12 | 15 | ERIC JOHNSON/S.R.V.                 |
| 15 | 14 | 12 | 14 | MATCHBOX 20/Long Day                |
| 13 | 13 | 12 | 14 | WALLFLOWERS/The Difference          |
| 16 | 12 | 17 | 14 | JOHN FOGERTY/Walking In A...        |
| 16 | 13 | 16 | 14 | DAVE MATTHEWS BAND/Crash Into Me    |
| 14 | 15 | 14 | 14 | WALLFLOWERS/One Headlight           |
| 15 | 13 | 13 | 13 | WALLFLOWERS/One Headlight           |
| 16 | 12 | 12 | 13 | COUNTING CROWS/Angels Of...         |
| 13 | 13 | 10 | 13 | COUNTING CROWS/Daylight Fading      |
| 13 | 11 | 9  | 13 | MATCHBOX 20/Push                    |
| 13 | 12 | 12 | 11 | COLLECTIVE SOUL/Listen              |
| -  | 12 | 11 | 11 | PAUL RODGERS/Soul Of Love           |
| 10 | 13 | 14 | 10 | GATHERING FIELD/Rhapsody In Blue    |
| -  | -  | 8  | 9  | AEROSMITH/Pink                      |
| 7  | 6  | 8  | 9  | TONIC/If You Could Only...          |
| 6  | 7  | 6  | 8  | COREY STEVENS/One More Time         |
| 10 | 9  | 8  | 8  | PAUL MCCARTNEY/The World Tonight    |
| 16 | 12 | 9  | 8  | LYNYRD SKYNYRD/Travelin' Man        |
| -  | 5  | 6  | 6  | MOTLEY CRUE/Airaid                  |
| 11 | 6  | 7  | 5  | SAMMY HAGAR/Little White Lie        |
| 9  | 5  | 7  | 5  | LIVE/Merica                         |
| 3  | 5  | 4  | 5  | SWEET VINE/Mountainside             |
| -  | 4  | 5  | 5  | DAVE MATTHEWS BAND/Tripping Billies |
| -  | 4  | 5  | 5  | WHY STORE/Lack Of Water             |
| 5  | 5  | 4  | 5  | EVERCLEAR/Santa Monica...           |
| 4  | 4  | 5  | 5  | REFRESHMENTS/Bandits                |
| -  | 5  | 5  | 4  | GOO GOO DOLLS/Pai Top               |

**MARKET #25**  
**WEBN/Cincinnati**  
(513) 621-9326  
Richards/Jamie

**PLAYS**

| SW | ZW | LW | TW | ARTIST/TITLE                         |
|----|----|----|----|--------------------------------------|
| 14 | 27 | 19 | 24 | METALLICA/Bleeding Me                |
| 16 | 28 | 20 | 24 | ALICE IN CHAINS/What The Hell Have I |
| 18 | 20 | 16 | 21 | NIXONS/Baton Rouge                   |
| -  | 18 | 14 | 20 | MIGHTY MIGHTY.../The Impression...   |
| 19 | 17 | 18 | 20 | COLLECTIVE SOUL/Listen               |
| 17 | 16 | 14 | 19 | WALLFLOWERS/The Difference           |
| 17 | 16 | 14 | 19 | MIGHTY JOE PLUM/Live Through This... |
| 16 | 14 | 17 | 19 | PEARL JAM/Breath                     |
| 18 | 15 | 19 | 19 | SOUNDGARDEN/Zero Chance              |
| 4  | 16 | 11 | 18 | LIVE/Turn My Head                    |
| 9  | 8  | 10 | 17 | SEVEN MARY THREE/Make Up Your Mind   |
| -  |    |    |    |                                      |

## Stations and their adds listed alphabetically by market

|  |  |  |  |  |   |
|--|--|--|--|--|---|
| <b>WEQX/Albany, NY</b><br>PD: Ian Harrison<br>APD: Kevin Quinn<br>7 TEXAS "Soy"<br>BECK "Jack-Ass"<br>MONACO "Want"<br>DUNCAN SHEIK "Runs"<br>MADDER ROSE "Hung"<br>THIRD EYE BLIND "Graduate"<br>MIGHTY MIGHTY "Rascal"<br><b>WQBK/Albany, NY</b><br>OM/MD: Dan Binder<br>MD: Kelly McNamee<br>SUGAR RAY "Fly"<br>KARA'S FLOWERS "Soap"<br>DANDY WARTHOLS "Not"<br><b>KTEG/Albuquerque, NM</b><br>PD: Skip Isley<br>APD/MD: Julie Hoyt<br>BECK "Jack-Ass"<br>GOD GOO DOLLS "Lay"<br><b>KWHL/Anchorage, AK</b><br>OM/MD: J.J. Michaels<br>APD/MD: Dan Thomas<br>VERVE PIPE "Villains"<br>THIRD EYE BLIND "Graduate"<br>CHARLATANS UK "Another"<br>MIGHTY MIGHTY "Rascal"<br><b>WNNX/Atlanta, GA</b><br>OM: Brian Phillips<br>PD: Leslie Fram<br>MD: Sean Demery<br><b>WJSE/Atlantic City, NJ</b><br>OM/MD: Dave King<br>TEXAS "Soy"<br>GOD GOO DOLLS "Lay"<br>THIRD EYE BLIND "Graduate"<br>VERUCA SALT "Morning"<br>MIGHTY MIGHTY "Rascal"<br>DAMBUILDERS "Bridge"<br>SQUIRREL NUT ZIPPERS "Lid"<br><b>WRXR/Augusta, GA</b><br>PD: Chuck Williams<br>CHARLATANS UK "Another"<br>PRODIGY "Breathe"<br><b>KROX/Austin, TX</b><br>PD: Sara Trexler<br>APD/MD: Lloyd Hocutt<br>13 SISTER HAZEL "Air"<br>FAT "Downline"<br>REF "Place"<br>BECK "Jack-Ass"<br><b>WRAX/Birmingham, AL</b><br>PD: Dave Rossi<br>MD: Hurricane Shane<br>31 SUGAR RAY "Fly"<br>26 MATCHBOX 20 "Jam"<br>14 SNEAKER PIMPS "G"<br>FAITH NO MORE "Songs"<br>MARDY PLAYGROUND "Sex"<br>KARA'S FLOWERS "Soap"<br>RULE 62 "Drown"<br>LOCAL H "Wedder"<br><b>KQXR/Boise, ID</b><br>PD: Dan McCally<br>MD: Tim Johnstone<br>MIGHTY MIGHTY "Rascal"<br>BECK "Jack-Ass"<br>VERVE PIPE "Villains"<br>DAMBUILDERS "Bridge"<br><b>WBCN/Boston, MA</b><br>VP/Programming: Oedipus<br>APD: Steven Strick<br>MD: Carter Alan<br><b>WFNX/Boston, MA</b><br>PD: Bill Glasser<br>MD: Laurie Gail<br>4 MORRISSEY "Matters"<br>FILTERTHE CRYSTAL "Trip"<br>MIGHTY MIGHTY "Rascal"<br>KARA'S FLOWERS "Soap"<br>CHUMBAWAMBA "Tub"<br><b>WEDG/Buffalo, NY</b><br>OM: John Hager<br>APD/MD: Rich Wall<br>311 "Transistor"<br>SMASH MOUTH "Walkin"<br>MIGHTY MIGHTY "Rascal"<br><b>WBTZ/Burlington, VT</b><br>PD: Stephanie Hindley<br>MD: Steve Picard<br>2 CIRQUE "Ding"<br>1 FILTERTHE CRYSTAL "Trip"<br>1 MORRISSEY "Matters"<br>SQUIRREL NUT ZIPPERS "Lid"<br>OFFSPRING "Meaning"<br><b>WPGU/Champaign, IL</b><br>OM: Ben Ponzio<br>PD: Naomi Adams<br>APD: Les "The Pleasure Boy"<br>MD: Pete Schiecke<br>1 PRODIGY "Breathe"<br>1 VERUCA SALT "Morning"<br>1 MIGHTY MIGHTY "Rascal"<br><b>WAVF/Charleston, SC</b><br>PD: Rob Cressman<br>MD: Janda Baldwin<br>OUR LADY PEACE "Superman's"<br>KARA'S FLOWERS "Soap"<br>BEN FOLDS FIVE "Dwarf"<br>DASIS "Mean"<br>FILTERTHE CRYSTAL "Trip"<br><b>WEND/Charlotte, NC</b><br>PD: Jack Daniel<br>MD: Rick Brewer<br>SEVEN MARY THREE "Lucky"<br>TOOL "Aenema"<br>VERVE PIPE "Villains"<br>SQUIRREL NUT ZIPPERS "Lid"<br><b>WKQX/Chicago, IL</b><br>APD/MD: Mary Shuminas<br>MIGHTY MIGHTY "Rascal"<br>BLUR "M.O.R."<br>ERASURE "Killing" | <b>WAQZ/Cincinnati, OH</b><br>PD/MD: Matthew Harris<br>APD: Sterling Schiessler<br>7 SMASH MOUTH "Walkin"<br>3 BECK "Jack-Ass"<br>3 RADIOHEAD "Let"<br><b>WOXY/Cincinnati, OH</b><br>PD: Dave Tellmann<br>MD: Dorsie Fyffe<br>12 DAVID BYRNE "Vaseline"<br>12 CARTER U.S.M. "Megame"<br>11 TEXAS "Soy"<br>4 AGNES GOOCH "Green"<br>8 PALACE MUSIC "Laid"<br>4 OFFSPRING "Meaning"<br>3 FILTERTHE CRYSTAL "Trip"<br>2 "T" "Piss"<br>2 FOOD FIGHTERS "Everlong"<br>2 TOOL "Aenema"<br>2 WEEEN "Moshus"<br>2 INDIGO GIRLS "Cut"<br>2 CHARLATANS UK "Teethin"<br>1 GOD GOO DOLLS "Lay"<br>1 GENEVA "Imo"<br>1 BLUE RODEO "Happen"<br>1 MARK EITZEL "Stunned"<br><b>WENZ/Cleveland, OH</b><br>PD: Sean Robertson<br>MIGHTY MIGHTY "Rascal"<br>COUNTING CROWS "Seen"<br>MARILYN MANSON "Fear"<br>OFFSPRING "Meaning"<br>BECK "Jack-Ass"<br>LIONROCK "Shoesaw"<br>KARA'S FLOWERS "Soap"<br><b>KFMZ/Columbia, MO</b><br>PD: Paul Maloney<br>1 DAMBUILDERS "Bridge"<br>1 SUBLINE "Wrong"<br>MONACO "Want"<br>GOD GOO DOLLS "Lay"<br><b>WWCO/Columbus, OH</b><br>PD: Jane Purcell<br>MD: Andy Davis<br>1 RADIOHEAD "Let"<br>1 REEL BIG FISH "Self"<br>1 MANSUN "Wide"<br>1 WALLFLOWERS "Marians"<br><b>WZAZ/Columbus, OH</b><br>PD: Greg Ausham<br>MD: Mark Pennington<br>PRODIGY "Breathe"<br>TOAD THE WET... "Fear"<br><b>KDGE/Dallas, TX</b><br>PD: Joel Folger<br>MD: Mike Peer<br>1 BECK "Jack-Ass"<br>1 THIRD EYE BLIND "Graduate"<br>1 BUCK-O-NINE "Town"<br>1 DANDY WARTHOLS "Not"<br><b>WXEG/Dayton, OH</b><br>PD: Jeff Stevens<br>MD: Allen Rantz<br>BECK "Jack-Ass"<br>VERVE PIPE "Villains"<br>MIGHTY MIGHTY "Rascal"<br>SUBLINE "Wrong"<br>FLUME "Scobing"<br><b>WKRO/Daytona Beach, FL</b><br>PD: Taft Moore<br>MD: Aaron Schatz<br>2 BECK "Jack-Ass"<br>2 MONACO "Want"<br>2 MIGHTY MIGHTY "Rascal"<br><b>KTCL/Denver, CO</b><br>PD: John Hayes<br>22 MIGHTY MIGHTY "Rascal"<br>3 FOOD FIGHTERS "Everlong"<br>5 VERUCA SALT "Morning"<br>5 TEXAS "Soy"<br>5 THIRD EYE BLIND "Graduate"<br>5 AGNES GOOCH "Green"<br>5 FATBOY SLIM "Sing"<br>5 GARAGELANO "Fingerpops"<br><b>KKDM/Des Moines, IA</b><br>PD: J. Michael McKoy<br>MD: Sophia John<br>REF "Place"<br>SMASH MOUTH "Walkin"<br>CHARLATANS UK "Another"<br>DANDY WARTHOLS "Not"<br>CHOPPER ONE "Luz"<br>GOD GOO DOLLS "Lay"<br>SOUL COUGHING "Serve"<br><b>CIMX/Detroit, MI</b><br>Program Mgr: Murray Brookshaw<br>PD/MD: Vince Cannova<br>9 FIONA APPLE "Criminal"<br>2 BECK "Jack-Ass"<br>2 FILTERTHE CRYSTAL "Trip"<br>2 SCRATCHING POST "Thriller"<br><b>WPLT/Detroit, MI</b><br>PD: Garrett Michaels<br>APD: Alex Tear<br>5 SISTER HAZEL "Air"<br>JEWEL "Coolish"<br><b>KNRQ/Eugene, OR</b><br>PD: Stu Allen<br>GOD GOO DOLLS "Lay"<br>OUR LADY PEACE "Superman's"<br>SMASH MOUTH "Walkin"<br>REF "Place"<br>THIRD EYE BLIND "Graduate"<br>MIGHTY MIGHTY "Rascal"<br><b>KFGX/Fargo, ND</b><br>PD: Jay Thomas<br>PRODIGY "Breathe"<br>CHOPPER ONE "Luz"<br>SEVEN MARY THREE "Lucky"<br>THIRD EYE BLIND "Graduate"<br>LOCAL H "Wedder"<br>SUBLINE "Wrong"<br><b>WBZF/Florence, SC</b><br>PD/MD: Rich Allen<br>21 ARKANA "Home"<br>12 SQUIRREL NUT ZIPPERS "Lid"<br>1 BEN HARPER "Faded"<br>1 FIONA APPLE "Criminal"<br>MIGHTY MIGHTY "Rascal"<br>BECK "Jack-Ass"<br>FAT "Downline"<br><b>KFRF/Fresno, CA</b><br>PD: Don O'Neal<br>BUCK-O-NINE "Town"<br>CHARLATANS UK "Another"<br>THIRD EYE BLIND "Graduate" | <b>WEJE/Ft. Wayne, IN</b><br>OM: Sean Smyth<br>Co-APD: Weasel<br>Co-APD: Jamie Marchieri<br>3 NAKED "Road"<br>3 MIGHTY MIGHTY "Rascal"<br>REF "Place"<br>RULE 62 "Drown"<br><b>WGRD/Grand Rapids, MI</b><br>PD: Allan Fee<br>MD: Margot Smith<br>12 THIRD EYE BLIND "Graduate"<br>DAMBUILDERS "Bridge"<br><b>WXNR/Greenville, NC</b><br>PD: Jay Lopez<br>MD: Neal Douhne<br>SUBLINE "Wrong"<br>REEL BIG FISH "Self"<br>SARAH MCLACHLAN "Mystery"<br><b>WQXA/Harrisburg, PA</b><br>PD: John Moschitta<br>MD: Scott McFadden<br>MONACO "Want"<br>FIONA APPLE "Criminal"<br>COUNTING CROWS "Seen"<br>VERVE PIPE "Villains"<br>OFFSPRING "Meaning"<br>OUR LADY PEACE "Superman's"<br>SMASH MOUTH "Walkin"<br>MIGHTY MIGHTY "Rascal"<br>KARA'S FLOWERS "Soap"<br>CHARLATANS UK "Another"<br><b>WMRQ/Hartford, CT</b><br>PD: Jay Beau Jones<br>APD/MD: Dave Hill<br>DAMBUILDERS "Bridge"<br><b>KPOI/Honolulu, HI</b><br>PD: Brock Whaley<br>MD: Nikki Basque<br>US40 "Tef"<br>PRODIGY "Breathe"<br>BUCK-O-NINE "Town"<br>ARTIFICIAL JOY CLUB "Six"<br>NAKED "Road"<br><b>KTBB/Houston, TX</b><br>PD: Jim Trapp<br>APD: Steve Robison<br>MD: David Sadof<br>1 SMASH MOUTH "Walkin"<br>JANE JENSEN "Highway"<br><b>WRZX/Indianapolis, IN</b><br>PD: Scott Jameson<br>MD: Michael Young<br><b>WPLA/Jacksonville, FL</b><br>PD: Jim Randall<br>APD: Greg Brady<br>No Adds<br><b>KCCX/Kansas City, MO</b><br>PD: Jon Anthony<br>APD: Dave Horn<br>MD: Jason Justice<br>6 CHARLATANS UK "Another"<br>MIGHTY MIGHTY "Rascal"<br>THIRD EYE BLIND "Graduate"<br><b>KCHZ/Kansas City, MO</b><br>PD: Frank Copsidas<br>APD: Todd Haller<br>MD: Drew Bennett<br>27 PET SHOP BOYS "Somewhere"<br>DASIS "Mean"<br><b>KLZR/Kansas City, MO</b><br>PD: Roger The Dodger<br>MD: Bob Osburn<br>FOOD FIGHTERS "Everlong"<br>MIGHTY MIGHTY "Rascal"<br>GOD GOO DOLLS "Lay"<br><b>WNFZ/Knoxville, TN</b><br>OM/MD: Jonathan Pirkle<br>SQUIRREL NUT ZIPPERS "Lid"<br>LAUREN CHRISTY "Breed"<br>SUGAR RAY "Fly"<br><b>WWDX/Lansing, MI</b><br>PD: Chris Brunt<br>MD: Jacent Jackson<br>OUR LADY PEACE "Superman's"<br>FIONA APPLE "Criminal"<br>NAKED "Road"<br>MANSUN "Wide"<br>REF "Place"<br>BECK "Jack-Ass"<br><b>KEDG/Las Vegas, NV</b><br>PD: John Griffin<br>MD: Freddy Snakeskin<br>GOD GOO DOLLS "Lay"<br><b>KXTE/Las Vegas, NV</b><br>PD: Mike Stern<br>MD: Chris Ripley<br>18 FILTERTHE CRYSTAL "Trip"<br>FAT "Downline"<br><b>WXZZ/Lexington, KY</b><br>PD: Dennis Dillon<br>MD: Brad Hart<br>No Adds<br><b>WLIR/Long Island, NY</b><br>PD: Jeff Levine<br>APD: Gary Cee<br>MD: Lynda Lopez<br>25 10200 MANIACS "More"<br>15 JEWEL "You"<br>DUNCAN SHEIK "Runs"<br><b>KROQ/Los Angeles, CA</b><br>VP/Prog.: Kevin Weatherly<br>APD: Gene Sandblom<br>MD: Lisa Worden<br>RADIOHEAD "Let" | <b>WMAD/Madison, WI</b><br>PD: Pat Frawley<br>APD/MD: Trevor Scott<br>3 REF "Place"<br>3 BECK "Jack-Ass"<br>3 SUBLINE "Wrong"<br>3 VERUCA SALT "Morning"<br>3 SQUIRREL NUT ZIPPERS "Lid"<br>3 KARA'S FLOWERS "Soap"<br>3 CHARLATANS UK "Another"<br>3 REEL BIG FISH "Self"<br><b>WRXQ/Memphis, TN</b><br>PD: Tony Williams<br>MD: John Michael<br>10 MIGHTY MIGHTY "Rascal"<br>1 PRODIGY "Breathe"<br>1 WIDESCREEN PANIC "Avis"<br>1 OFFSPRING "Meaning"<br>1 GOD GOO DOLLS "Lay"<br><b>WLUM/Milwaukee, WI</b><br>PD: Tommy Wilde<br>APD: Chuck Summers<br>MD: Zerrin Bulut<br>9 LUSCUSO JACKSON "Under"<br>8 MIGHTY MIGHTY "Rascal"<br>1 CHARLATANS UK "Another"<br>1 THIRD EYE BLIND "Graduate"<br>1 DANDY WARTHOLS "Not"<br>1 GOD GOO DOLLS "Lay"<br><b>KEGE/Minneapolis, MN</b><br>PD: John Lassman<br>MD: Mike Hanson<br>DANDY WARTHOLS "Not"<br>PRODIGY "Breathe"<br>LAUREN CHRISTY "Breed"<br>GOD GOO DOLLS "Lay"<br><b>WHTG/Monmouth-Ocean, NJ</b><br>PD: T.J. Bryan<br>MD: Shelley Miller<br>SMASH MOUTH "Walkin"<br>KARA'S FLOWERS "Soap"<br>MANSUN "Wide"<br>FAT "Downline"<br>BETH ORTON "Cried"<br>MADDER ROSE "Hung"<br>DAMBUILDERS "Bridge"<br>BECK "Jack-Ass"<br><b>WWSK/Myrtle Beach, SC</b><br>OM: Dave Priest<br>PD: Buzz Elliott<br>MD: Temple Lundy<br>25 MATCHBOX 20 "Jam"<br>20 COUNTING CROWS "Daylight"<br>20 TREEHOUSE "Places"<br>12 PRODIGY "Breathe"<br>10 ARTIFICIAL JOY CLUB "Six"<br><b>WKDF/Nashville, TN</b><br>PD: Kidd Redd<br>MD: Sheri Sexton<br>No Adds<br><b>WRLG/Nashville, TN</b><br>APD: Beaner<br>MD: Julie Forman<br>MD: Jason Moon<br>6 RADIOHEAD "Paranoed"<br>2 FILTERTHE CRYSTAL "Trip"<br>1 MANSUN "Wide"<br>RADIOHEAD "Let"<br>BETH ORTON "Cried"<br><b>WRRV/Newburgh, NY</b><br>PD: Greg O'Brien<br>MD: Andrew Boris<br>5 FOOD FIGHTERS "Everlong"<br>5 COUNTING CROWS "Seen"<br>5 SILVERCHAIR "Celebrity"<br>5 MIGHTY MIGHTY "Rascal"<br>5 THIRD EYE BLIND "Graduate"<br>REF "Place"<br>5 JANE JENSEN "Song"<br>5 RULE 62 "Drown"<br>5 PLEXI "Forest"<br><b>KNKD/New Orleans, LA</b><br>PD: Vince Richards<br>MD: Rod Ryan<br>REF "Place"<br>THIRD EYE BLIND "Graduate"<br>COWBOY MOUTH "Love"<br><b>WXRK/New York, NY</b><br>PD: Steve Kingston<br>APD/MD: Alexa Tobin<br>OUR LADY PEACE "Superman's"<br>FIONA APPLE "Criminal"<br>FILTERTHE CRYSTAL "Trip"<br><b>WROX/Norfolk, VA</b><br>PD: Perry Stone<br>APD/MD: Al Mitchell<br>GOD GOO DOLLS "Lay"<br><b>KQRX/Odessa, TX</b><br>PD: John Griffin<br>MD: Shaun Slaughter<br>BEN HARPER "Faded"<br>SQUIRREL NUT ZIPPERS "Lid"<br>NAKED "Road"<br>GOD GOO DOLLS "Lay"<br>VERVE PIPE "Villains"<br>SEVEN MARY THREE "Lucky"<br>SEVEN MARY THREE "Lucky"<br>SEVEN MARY THREE "Lucky"<br>SOUL COUGHING "Serve"<br><b>KGDE/Omaha, NE</b><br>PD: Lynn Barstow<br>MD: Scott Papek<br>MIGHTY MIGHTY "Rascal"<br>NAKED "Road"<br><b>KNRX/Oklahoma City, OK</b><br>PD: Mike McCoy<br>MD: Geno Pearson<br>16 DASIS "Mean"<br>NAKED "Road"<br>DAYS OF THE NEW "Touch"<br>REF "Place"<br>RADIOHEAD "Let"<br>SEVEN MARY THREE "Lucky"<br>SOUL COUGHING "Serve"<br><b>WPLY/Philadelphia, PA</b><br>PD: Jim McGuinn<br>APD: Doug Kubinski<br>MD: Preston Elliot<br>BLUES TRAVELER "Precarious"<br>COUNTING CROWS "Seen" | <b>KEOJ/Phoenix, AZ</b><br>PD: Shelle Hart<br>MD: Christie Patyk<br>No Adds<br><b>KZON/Phoenix, AZ</b><br>PD: Paul Peterson<br>MD: Kevin Mannion<br>LEFTOVER SALMON "Better"<br><b>WXDX/Pittsburgh, PA</b><br>PD: Ali Castellini<br>MD: Lenny Diana<br>1 SUBLINE "Wrong"<br>1 COUNTING CROWS "Seen"<br>1 WALLFLOWERS "Difference"<br><b>WCYY/Portland, ME</b><br>PD: Herb Ivy<br>MD: Brian James<br>CHARLATANS UK "Another"<br>VERVE PIPE "Villains"<br>SMASH MOUTH "Walkin"<br>GOD GOO DOLLS "Lay"<br><b>KNRK/Portland, OR</b><br>PD: Mark Hamilton<br>10 BUCK-O-NINE "Town"<br><b>WDST/Poughkeepsie, NY</b><br>PD/MD: Nic Harcourt<br>OM: Jimmy Buff<br>APD: Dave Doud<br>8 BECK "Jack-Ass"<br>8 SUBLINE "Wrong"<br>8 MIGHTY MIGHTY "Rascal"<br>7 MIGHTY MIGHTY "Sum"<br>2 PRODIGY "Breathe"<br>2 SQUIRREL NUT ZIPPERS "Lid"<br>2 FOOD FIGHTERS "Everlong"<br><b>WBRU/Providence, RI</b><br>PD: Tim Schiavelli<br>MD: Mike Green<br>No Adds<br><b>WDGE/Providence, RI</b><br>PD/MD: Brent Petersen<br>APD: John Allers<br>MIGHTY MIGHTY "Rascal"<br>VERUCA SALT "Morning"<br>SNEAKER PIMPS "G"<br><b>KORB/Quad Cities, IA-IL</b><br>PD: Steve Gunner<br>PRODIGY "Breathe"<br>JEWEL "Coolish"<br>BECK "Jack-Ass"<br><b>KRZQ/Reno, NV</b><br>PD: Rob "Blaze" Brooks<br>APD: Smilin' Marty<br>MD: Heather Pierce<br>FOOD FIGHTERS "Everlong"<br>NAKED "Road"<br>THIRD EYE BLIND "Graduate"<br>BECK "Jack-Ass"<br><b>WBZU/Richmond, VA</b><br>PD: J.J. Quest<br>MD: Mike Scott<br>RADIOHEAD "Let"<br>SUBLINE "Wrong"<br>LAUREN HOFFMAN "Rock"<br>FIONA APPLE "Criminal"<br><b>KCXX/Riverside, CA</b><br>OM/MD: Dwight Arnold<br>APD: John DeSantis<br>MD: Lisa Axe<br>3 DASIS "Mean"<br>2 SMASH MOUTH "Walkin"<br>2 SUPER DELUXE "Liquid"<br>2 COUNTING CROWS "Seen"<br>2 FIONA APPLE "Criminal"<br><b>WNVE/Rochester, NY</b><br>PD/MD: Erick Anderson<br>BECK "Jack-Ass"<br>REEL BIG FISH "Self"<br>CHARLATANS UK "Another"<br><b>KWOD/Sacramento, CA</b><br>PD: Ron Bunce<br>DAMBUILDERS "Bridge"<br>3 MIGHTY MIGHTY "Rascal"<br>BUCK-O-NINE "Town"<br><b>KPNT/St. Louis, MO</b><br>PD: Alex Luke<br>MD: Adam Potts<br>BECK "Jack-Ass"<br>OUR LADY PEACE "Superman's"<br>STR "Anget"<br>MIGHTY MIGHTY "Rascal"<br><b>WOSC/Salisbury-Ocean City, MD</b><br>OM: Jim Hays<br>PD: T.J. Roberts<br>MD: Paula Sangeleer<br>8 DASIS "Mean"<br>3 SMASH MOUTH "Walkin"<br>3 VERVE PIPE "Villains"<br>2 BECK "Jack-Ass"<br>2 VENTS "Ticket"<br>2 DAMBUILDERS "Bridge"<br><b>KXRX/Salt Lake City, UT</b><br>VP/Ops. & Prog.: Mike Summers<br>MD: Sean Ziebarth<br>24 BUCK-O-NINE "Town"<br>21 SUGAR RAY "Fly"<br>20 RADIOHEAD "Let"<br>20 SMASH MOUTH "Walkin"<br>19 DASIS "Mean"<br>13 BECK "Jack-Ass"<br><b>XHRM/San Diego, CA</b><br>OM/MD: Jay Isbell<br>APD/MD: Brynn Capella<br>25 MORRISSEY "Matters"<br>5 FILTERTHE CRYSTAL "Trip"<br>5 RADIOHEAD "Paranoed"<br>5 DAMBUILDERS "Bridge"<br>5 BECK "Jack-Ass"<br>5 LIVE "Lure"<br><b>XTRA/San Diego, CA</b><br>PD: Bryan Schock<br>MD: Chris Muckley<br>12 MORRISSEY "Matters"<br>12 RANCID "Bramble" | <b>KITS/San Francisco, CA</b><br>VP/Programming: Richard Sands<br>APD: Roland West<br>MD: Aaron Axelsen<br>8 DEPECHE MODE "Useless"<br>1 FILTERTHE CRYSTAL "Trip"<br>1 BEN HARPER "Faded"<br>1 APOLLO FOUR FORTY "Talkin"<br>1 ERASURE "Killing"<br><b>KSLY/San Luis Obispo, CA</b><br>PD: Dave Christopher<br>MD: Adam Burnes<br>17 SMASH MOUTH "Walkin"<br>1 REEL BIG FISH "Self"<br><b>KOME/San Jose, CA</b><br>OM: Ron Nenni<br>PD/MD: Jay Taylor<br>13 LIONROCK "Shoesaw"<br>5 FILTERTHE CRYSTAL "Trip"<br>5 RADIOHEAD "Let"<br><b>KHTY/Santa Barbara, CA</b><br>Co-CD: Samantha Mattern<br>Co-CD: Deanne Saffren<br>PD: Mark Hamilton<br>1 VERVE PIPE "Villains"<br><b>KJEE/Santa Barbara, CA</b><br>GM/MD: Eddie Gutierrez<br>APD: John Schroeter<br>SARAH MCLACHLAN "Mystery"<br>1 FILTERTHE CRYSTAL "Trip"<br>1 FOOD FIGHTERS "Everlong"<br>1 TOOL "Aenema"<br><b>KNDD/Seattle, WA</b><br>PD: Phil Manning<br>MD: Kim Monroe<br>33 THIRD EYE BLIND "Laf"<br>6 DEPECHE MODE "Good"<br>4 DAVE MATTHEWS BAND "Tripping"<br><b>WHMP/Springfield, MA</b><br>PD: Adam Wright<br>MD: Nick Danjer<br>THIRD EYE BLIND "Graduate"<br>BEN FOLDS FIVE "Dwarf"<br>BECK "Jack-Ass"<br>VENTS "Ticket"<br>HONEYRODS "See"<br>FOOD FIGHTERS "Everlong"<br>REF "Place"<br>PRODIGY "Breathe"<br>COUNTING CROWS "Seen"<br><b>KTOZ/Springfield, MO</b><br>PD: Melody Lee<br>MD: Shell Scott<br>FIONA APPLE "Criminal"<br>OUR LADY PEACE "Superman's"<br>BECK "Jack-Ass"<br><b>WKRL/Syracuse, NY</b><br>PD: Mimi Griswold<br>APD: Scorch<br>32 LIVE "Freaks"<br>25 COWBOY MOUTH "Lenny"<br>25 THIRD EYE BLIND "Graduate"<br>BECK "Jack-Ass"<br>DANDY WARTHOLS "Not"<br>LIONROCK "Shoesaw"<br><b>WXSX/Tallahassee, FL</b><br>PD: Rick Schmidt<br>APD: Evan Delaney<br>MD: Chaz<br>13 THIRD EYE BLIND "Graduate"<br>1 REEL BIG FISH "Self"<br>1 CHARLATANS UK "Another"<br>1 AGNES GOOCH "Green"<br>1 TREBLE CHARGER "Friend"<br><b>KFMA/Tucson, AZ</b><br>PD: Suzie Dunn<br>KARA'S FLOWERS "Soap"<br>HOVERPHONE "Zwacky"<br>FOOD FIGHTERS "Everlong"<br>MORRISSEY "Matters"<br>BLINK-182 "Dammit"<br>MIGHTY MIGHTY "Rascal"<br><b>KMYZ/Tulsa, OK</b><br>PD: Paul Krieger<br>MD: Jane Shassererre<br>18 FOOD FIGHTERS "Everlong"<br>14 THIRD EYE BLIND "Graduate"<br>1 SEVEN MARY THREE "Lucky"<br>1 BECK "Jack-Ass"<br>1 OFFSPRING "Meaning"<br><b>WHFS/Washington, DC</b><br>PD: Robert Benjamin<br>APD: Bob Waugh<br>MD: Pat Ferrise<br>15 FILTERTHE CRYSTAL "Trip"<br><b>WPBZ/West Palm Beach, FL</b><br>PD: John O'Connell<br>MD: Robert English<br>SMASH MOUTH "Walkin"<br>MIGHTY MIGHTY "Rascal"<br>RULE 62 "Drown"<br>DASIS "Mean"<br>BECK "Jack-Ass"<br>LIONROCK "Shoesaw"<br><b>KICT/Wichita, KS</b><br>PD: Ron Eric Taylor<br>MD: Sherry McKinnon<br>FOOD FIGHTERS "Everlong"<br>GOD GOO DOLLS "Lay"<br>PRODIGY "Breathe"<br>THIRD EYE BLIND "Graduate" |
|--|--|--|--|--|---|

104 Total Reporters  
104 Current Reporters  
104 Current Playlists

**Mansun.**  
"Wide Open Space"  
Alternative Chart **28-25**  
On 77 stations

**REEF**  
"Place Your Hands"  
On 27 stations including  
10 new adds  
**BUZZ CLIP**

**FILTER**  
and The Crystal Method  
"(Can't You)  
Trip Like I Do"  
Impacting This Week

**oasis**  
"D'You Know What I Mean"  
On 100% of the panel!!!  
Alternative Chart  
**25-9**  
epic records group



SKY DANIELS

# The 'Vacation' Stations

□ When you live in paradise, how do you view the tourists?

I'm taking a short vacation this week, but my column's not. As I prepared for my imminent trip to Charleston, SC, I wrestled with what the column topic would be. As I planned on having lunch with WAVF PD Rob Cressman while there [Attn: IRS officials — ed. note], I thought about how many people come to resort communities and spend time listening to local radio. When the tourist numbers get as big as they are for markets like Charleston, Daytona Beach, and Honolulu, I wondered if the stations reacted.

Cressman says he can't help but respond to the number of people that flood the beach communities around Charleston each year. He says, "For us, it's an issue of seasonality. We recognize that the influx of people is going to have an effect on the community overall."



Rob Cressman

"When you have all those tourists, you have action, and the local residents like to go where the action is."

Cressman feels that the station deals with tourism more from the marketing side than programming. He relates, "Promotionally, we always make ourselves visible at clubs and special events, so we're bound to impact tourists that way. On the Fourth Of July weekend, we broadcast live from the beach from 10am to 7pm, then broadcast from a cruise boat through the night, viewing fireworks. The mar-

ket itself has a large beach culture, so we're bound to be responsive."

WAVF has used that beach culture to help build one of Alternative's largest annual festivals, "Wavefest." "Last year we drew 70,000 people to Wavefest," says Cressman. "We continue to use the waterfront as a galvanizing force for our audience, and those who like to visit, to see great music."

Cressman believes that WAVF helps promote that culture on a more regular basis by providing reliable entertainment vehicles for the audience, noting, "Each Monday we do a showcase from a local club, mostly with national acts. This becomes the place for the market to be — both locals and tourists. While we don't program to outsider's tastes, we do capture their leisure dollars for clients."

### The Catch 22

Taft Moore, PD at WKRO/Daytona Beach, is a true veteran of resort programming — he's programmed in Cape Cod, Charleston, and now Daytona Beach. He laughs, "I definitely have given 'on the beach' new meaning. Program-

ming in communities like Cape Cod, where seasonally the populace would swell from 49,000 to one million people, you can't help but be affected by tourism. It's a 'catch 22,' though, because none of the visitors get Arbitron diaries, yet still affect the market."

Moore recently adopted a promotion that deftly satisfied visitors and locals alike. "A lot of our listeners make a living off tourism, so they know it's part of the market's make-up," he explains. "We try to combine the needs of the advertising community — who want to impact the tourist dollar — with the needs of our listeners. To that end, we recently did a 'Who Gives A Shirt?' promotion. The idea was for our listeners to gather as many objects bearing the logo of out-of-town colleges as they could during Spring Break. We tallied the points for each object gathered and awarded a trip to the top gatherers. Those trips launched our spring book series of 'Tripping Thursday' flyaway promotions. We were able to get the locals jazzed up about the fact that we were being invaded by the college vacationers."



Taft Moore

☐

**A lot of our listeners make a living off tourism, so they know it's part of the market's make-up. We try to combine the needs of the advertising community — who want to impact the tourist dollar — with the needs of our listeners.**

—Taft Moore

Moore works hard to instill a sense of local pride in Daytona Beach. "We really speak to the people that live here. We know there is a lot of transience with people working for awhile and others just visiting. We think a reason



**OUNCE OF PREVENTION**—KITS/San Francisco recently blew it out with its annual BFD at the Shoreline Amphitheater, featuring the Cure as headliners. Shown celebrating backstage are: (front l-r) KITS's Web Fingers, Roland (No Hat) West, and Richard Sands. (Back, l-r) The Cure's Perry Bamonte, Simon Gallup, Jason Cooper, Robert Smith, and Roger O'Donnell.

our station fares better is we respect the locals. We're not from Orlando and we aren't tourists — we live here."

### Broadcast Locally, Advertise Globally

KPOI/Honolulu PD Brock Whaley deals with tourism year-round, not just seasonally as most resort areas do. "This is a constant in Hawaii," he says. "We don't cater to it; rather, we make light of it in many ways. We view our listeners as being in the real world of Honolulu, so sometimes we rain on vacationer's parades with real news or sobering information. We can't perpetually program in 'party' mode. Although we do avoid downbeat musical material for the most part — 'A Long December' by Counting Crows doesn't really inspire people with umbrella drinks."

Whaley agrees with Moore that the advertising community of Honolulu needs tourists; however, he recognizes his own area's particular need is fixed locals with diary potential. He concedes, "The advertisers want to impact the tourists, and we want to support the advertisers' needs. We have more to think about than most, because a lot of our tourism and our transplanted locals come from

Asia, where Alternative doesn't have cultural impact. We have to broaden and deepen our educational efforts to expose and manifest acts, because they aren't naturally known to the Asian community."

The tourist business nonetheless impacts KPOI, according to Whaley. He says, "Anytime 25%-50% of the people at club promotions are tourists, you have to recognize the impact. We do everything we can to direct our promotions at locals, even to the extent that we require local residence as a requirement of many of our larger promotions. We are in a place that, while offering great quality of life, doesn't offer the best means of impacting Arbitron. Heck, the local military population alone could drive our listenership a couple of shares. You program to the people that have a chance of filling out diaries and know you're going to be heard by a heck of a lot of other people as well."

To that end, things aren't so different in paradise.



Brock Whaley

**Buck-O-Nine**  
**"MY TOWN"**  
 FROM THE ALBUM **TWENTY-EIGHT TEETH**  
**Alternative Chart Debut 46**  
**New Adds:**  
 KDGE KNRK KWOD  
 KXRK KPOI KFRR  
**Top Spins At:**  
 91X 31x KROQ 27x  
 WHFS 25x WENZ 20x  
 LIVE 105 19x KOME 11x  
**ON TOUR ALL SUMMER!**



**DYSFUNCTIONAL FOO TO YOU**—WXRK/New York recently held its First Annual Dysfunctional Family Picnic, and the Foo Fighters brought their basket o' goodies. Shown ordering two hot dogs each are (l-r): WXRK's APD Alexa Tobin, Booker, King Foo Dave Grohl, PD Steve Kingston, and Marc Birger.

# blur



**Add Date 7/20**  
**New on Q101!**  
**Over 250,000 scanned**

*M.O.R. (road version) ships 7/21*  
*Produced by Stephen Street*  
*Mixed by Alan Moulder*

*original version from the album blur*

CMO Management (International) Ltd., London  
<http://www.virginrecords.com>  
AOL Keyword: Virgin Records



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| 3W             | 2W | LW | TW | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |      |      |      | TOTAL STATIONS/ADDS |
|----------------|----|----|----|---|-------------|------|------|------|---------------------|
|                |    |    |    |   | TW          | LW   | 2W   | 3W   |                     |
| 6              | 2  | 2  | 1  | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                                     | 2988        | 2930 | 2977 | 2791 | 89/0                |
| 7              | 7  | 4  | 2  | <b>LIVE</b> Turn My Head (Radioactive)                                      | 2942        | 2723 | 2608 | 2272 | 100/1               |
| 5              | 4  | 3  | 3  | <b>WALLFLOWERS</b> The Difference (Interscope)                              | 2859        | 2728 | 2834 | 2797 | 91/1                |
| 21             | 12 | 8  | 4  | <b>SUGAR RAY</b> Fly (Lava/Atlantic)  | 2834        | 2248 | 1981 | 1387 | 102/4               |
| 1              | 1  | 1  | 5  | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)                      | 2667        | 2969 | 3225 | 3346 | 89/1                |
| 2              | 3  | 5  | 6  | <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... (Big Rig/Mercury)          | 2426        | 2551 | 2869 | 3121 | 84/0                |
| 11             | 10 | 9  | 7  | <b>U2</b> Last Night On Earth (Island)                                      | 2358        | 2178 | 2087 | 1811 | 97/0                |
| 3              | 6  | 6  | 8  | <b>TONIC</b> If You Could Only See (Polydor/A&M)                            | 2341        | 2511 | 2714 | 2924 | 76/0                |
| —              | —  | 25 | 9  | <b>OASIS</b> D'You Know What I Mean (Epic)                                  | 2216        | 1160 | 144  | —    | 104/7               |
| 4              | 5  | 7  | 10 | <b>SMASHING PUMPKINS</b> The End Is... (Warner Sunset/WB)                   | 2197        | 2453 | 2720 | 2823 | 89/0                |
| 18             | 13 | 11 | 11 | <b>SUBLIME</b> Wrong Way (Gasoline Alley/MCA)                               | 2100        | 1933 | 1794 | 1573 | 89/8                |
| 32             | 16 | 14 | 12 | <b>311</b> Transistor (Capricorn/Mercury)                                   | 1997        | 1812 | 1675 | 943  | 98/1                |
| 15             | 15 | 15 | 13 | <b>SNEAKER PIMPS</b> 6 Underground (Virgin)                                 | 1985        | 1809 | 1771 | 1691 | 77/2                |
| 12             | 14 | 13 | 14 | <b>COLLECTIVE SOUL</b> Listen (Atlantic)                                    | 1890        | 1826 | 1780 | 1803 | 77/0                |
| 9              | 8  | 10 | 15 | <b>BLUR</b> Song 2 (Virgin)   | 1881        | 1971 | 2138 | 2245 | 75/0                |
| 10             | 9  | 12 | 16 | <b>K'S CHOICE</b> Not An Addict (550 Music)                                 | 1810        | 1868 | 2090 | 2071 | 66/0                |
| 30             | 22 | 17 | 17 | <b>SARAH MCLACHLAN</b> Building A Mystery (Arista)                          | 1772        | 1563 | 1363 | 1001 | 88/2                |
| —              | 40 | 30 | 18 | <b>SMASH MOUTH</b> Walkin' On The Sun (Interscope)                          | 1645        | 1042 | 690  | 267  | 89/14               |
| 26             | 23 | 19 | 19 | <b>ARTIFICIAL JOY CLUB</b> Sick & Beautiful (Interscope)                    | 1525        | 1407 | 1332 | 1151 | 78/2                |
| 8              | 11 | 16 | 20 | <b>FOO FIGHTERS</b> Monkey Wrench (Roswell/Capitol)                         | 1399        | 1682 | 2068 | 2257 | 61/0                |
| 14             | 17 | 18 | 21 | <b>DAVE MATTHEWS BAND</b> Tripping Billies (RCA)                            | 1383        | 1522 | 1657 | 1730 | 68/1                |
| 29             | 30 | 24 | 22 | <b>REEL BIG FISH</b> Sell Out (Mojo/Universal)                              | 1270        | 1162 | 1075 | 1017 | 72/7                |
| 22             | 24 | 21 | 23 | <b>SHERYL CROW</b> A Change Would Do You Good (A&M)                         | 1205        | 1254 | 1331 | 1384 | 48/0                |
| 28             | 28 | 26 | 24 | <b>ECHO &amp; THE BUNNYMEN</b> I Want To Be There (When...) (London/Island) | 1198        | 1133 | 1157 | 1044 | 71/0                |
| 34             | 31 | 28 | 25 | <b>MANSUN</b> Wide Open Space (Epic)  | 1194        | 1077 | 994  | 855  | 77/4                |
| 19             | 18 | 20 | 26 | <b>SUMMERCAMP</b> Drawer (Maverick/Reprise)                                 | 1153        | 1347 | 1494 | 1561 | 68/0                |
| 13             | 19 | 22 | 27 | <b>DEPECHE MODE</b> It's No Good (Mute/Reprise)                             | 1112        | 1197 | 1489 | 1772 | 47/1                |
| <b>BREAKER</b> |    |    | 28 | <b>MONACO</b> What Do You Want From Me? (Polydor/A&M)                       | 1100        | 955  | 846  | 766  | 63/4                |
| 17             | 20 | 23 | 29 | <b>MEREDITH BROOKS</b> Bitch (Capitol)                                      | 1093        | 1170 | 1439 | 1631 | 46/0                |
| 33             | 34 | 34 | 30 | <b>LOCAL H</b> Eddie Vedder (Island)  | 971         | 943  | 929  | 865  | 64/2                |
| 40             | 36 | 36 | 31 | <b>PRODIGY</b> Breathe (Mute/Maverick/WB)                                   | 962         | 836  | 796  | 671  | 78/12               |
| 23             | 27 | 27 | 32 | <b>ABRA MOORE</b> Four Leaf Clover (Arista Austin/Arista)                   | 957         | 1105 | 1162 | 1196 | 52/0                |
| 44             | 37 | 37 | 33 | <b>SOUL COUGHING</b> Soft Serve (Slash/WB)                                  | 884         | 822  | 796  | 631  | 57/2                |
| 27             | 26 | 29 | 34 | <b>BLUES TRAVELER</b> Carolina Blues (A&M)                                  | 877         | 1061 | 1164 | 1148 | 44/0                |
| —              | 45 | 39 | 35 | <b>VERVE PIPE</b> Villains (RCA)  | 862         | 750  | 597  | 402  | 63/10               |
| —              | 48 | 44 | 36 | <b>FIONA APPLE</b> Criminal (Work)  | 858         | 653  | 578  | 493  | 60/8                |
| —              | —  | 46 | 37 | <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                            | 844         | 584  | 200  | 181  | 63/16               |
| 24             | 29 | 35 | 38 | <b>VERVE PIPE</b> The Freshmen (RCA)  | 838         | 868  | 1081 | 1187 | 40/0                |
| 20             | 25 | 32 | 39 | <b>SQUIRREL NUT ZIPPERS</b> Hell (Mammoth)                                  | 808         | 993  | 1218 | 1430 | 41/0                |
| 16             | 21 | 31 | 40 | <b>TOAD THE WET SPROCKET</b> Come Down (Columbia)                           | 720         | 995  | 1387 | 1653 | 39/0                |
| 45             | 42 | 43 | 41 | <b>SEAHORSES</b> Love Is The Law (Geffen)                                   | 667         | 654  | 650  | 605  | 47/0                |
| —              | —  | 48 | 42 | <b>LAUREN CHRISTY</b> Breed (Mercury)                                       | 663         | 538  | 480  | 417  | 48/2                |
| 41             | 39 | 40 | 43 | <b>OUR LADY PEACE</b> Superman's Dead (Columbia)                            | 661         | 705  | 717  | 667  | 44/7                |
| <b>DEBUT</b>   |    |    | 44 | <b>DANDY WARHOLS</b> Not If You Were The Last... (Tim Kerr/Capitol)         | 642         | 456  | 358  | 152  | 45/6                |
| 46             | 43 | 42 | 45 | <b>FAITH NO MORE</b> Last Cup Of Sorrow (Slash/Reprise)                     | 639         | 661  | 640  | 601  | 49/1                |
| <b>DEBUT</b>   |    |    | 46 | <b>BUCK-O-NINE</b> My Town (TVT)  | 607         | 482  | 424  | 349  | 43/6                |
| <b>DEBUT</b>   |    |    | 47 | <b>CHARLATANS UK</b> One To Another (MCA)                                   | 581         | 314  | 34   | 9    | 52/11               |
| 31             | 32 | 38 | 48 | <b>SUPERGRASS</b> Cheapskate (Capitol)                                      | 548         | 759  | 956  | 990  | 37/0                |
| 38             | 38 | 41 | 49 | <b>NIXONS</b> Baton Rouge (MCA)   | 545         | 669  | 719  | 705  | 33/0                |
| <b>DEBUT</b>   |    |    | 50 | <b>OFFSPRING</b> The Meaning Of Life (Columbia)                             | 509         | 433  | 364  | 255  | 39/6                |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker. 104 Alternative reporters. 104 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

## NEW & ACTIVE

**BECK** Jack-Ass (DGC/Geffen)  
Total Plays: 475, Total Stations: 56, Adds: 28  
**SISTER HAZEL** All For You (Universal)  
Total Plays: 444, Total Stations: 20, Adds: 2  
**FOO FIGHTERS** Everlong (Roswell/Capitol)  
Total Plays: 437, Total Stations: 28, Adds: 11  
**RADIOHEAD** Let Down (Capitol)  
Total Plays: 413, Total Stations: 35, Adds: 8  
**BEN FOLDS FIVE** One Angry Dwarf And 200... (550 Music)  
Total Plays: 408, Total Stations: 28, Adds: 2  
**MATTHEW SWEET** Come To California (Volcano)  
Total Plays: 350, Total Stations: 23, Adds: 0

**THIRD EYE BLIND** Graduate (Elektra/EEG)  
Total Plays: 342, Total Stations: 34, Adds: 20  
**BEN HARPER** Faded (Virgin)  
Total Plays: 332, Total Stations: 20, Adds: 3  
**TOOL** Aenema (Volcano)  
Total Plays: 318, Total Stations: 32, Adds: 5  
**DAMBUILDERS** Burn This Bridge (EastWest/EEG)  
Total Plays: 300, Total Stations: 32, Adds: 9

Songs ranked by total plays.

## BREAKERS

### MONACO

What Do You Want From Me? (Polydor/A&M)  
TOTAL PLAYS/INCREASE: 1100/145  
TOTAL STATIONS/ADDS: 63/4  
CHART: 28

## MOST ADDED

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| <b>BECK</b> Jack-Ass (DGC/Geffen)                                      | 28   |
| <b>MIGHTY MIGHTY BOSSTONES</b> The Rascal... (Big Rig/Mercury)         | 28   |
| <b>THIRD EYE BLIND</b> Graduate (Elektra/EEG)                          | 20   |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                       | 16   |
| <b>SMASH MOUTH</b> Walkin' On The Sun (Interscope)                     | 14   |
| <b>FILTER &amp; THE CRYSTAL METHOD</b> (Can't You) Trip Like... (Epic) | 13   |
| <b>PRODIGY</b> Breathe (Mute/Maverick/WB)                              | 12   |
| <b>CHARLATANS UK</b> One To Another (MCA)                              | 11   |
| <b>FOO FIGHTERS</b> Everlong (Roswell/Capitol)                         | 11   |
| <b>REEE</b> Place Your Hands (Epic)                                    | 10   |
| <b>VERVE PIPE</b> Villains (RCA)                                       | 10   |

## LOCAL H

### "EDDIE VEDDER"

"Top 5 Phones. So tasty we upped the rotation, Atlanta will be eating more." -Sean Demery 99X

Added at **11** this week



Top 30 in R&R  
Monitor 40\* - 38\*

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                              | TOTAL PLAY INCREASE |
|--|---------------------|
| <b>OASIS</b> D'You Know What I Mean (Epic)         | +1056               |
| <b>SMASH MOUTH</b> Walkin' On The Sun (Interscope) | +603                |
| <b>SUGAR RAY</b> Fly (Lava/Atlantic)               | +586                |
| <b>BECK</b> Jack-Ass (DGC/Geffen)                  | +291                |
| <b>RADIOHEAD</b> Let Down (Capitol)                | +291                |
| <b>CHARLATANS UK</b> One To Another (MCA)          | +267                |
| <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)   | +260                |
| <b>LIVE</b> Turn My Head (Radioactive)             | +219                |
| <b>SARAH MCLACHLAN</b> Building A Mystery (Arista) | +209                |
| <b>FIONA APPLE</b> Criminal (Work)                 | +205                |

## HOTTEST RECURRENTS

| ARTIST TITLE LABEL(S)                                   |
|---|
| <b>SUBLIME</b> Santeria (Gasoline Alley/MCA)            |
| <b>OFFSPRING</b> Gone Away (Columbia)                   |
| <b>WALLFLOWERS</b> One Headlight (Interscope)           |
| <b>WHITE TOWN</b> Your Woman (Chrysalis/EMI)            |
| <b>DAVE MATTHEWS BAND</b> Crash Into Me (RCA)           |
| <b>COUNTING CROWS</b> Daylight Fading (DGC/Geffen)      |
| <b>BECK</b> The New Pollution (DGC/Geffen)              |
| <b>LUSCIOUS JACKSON</b> Naked Eye (Grand Royal/Capitol) |
| <b>BUSH</b> Greedy Fly (Trauma/Interscope)              |

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

# COUNTING CROWS

Already On:  
WPLY WDX KCXX  
WQXA WHMP WJSE WRRV

## "Have You Seen Me Lately?"

The Powerful New Track From The Double Platinum Album *recovering the satellites*



# ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

**MARKET #1**  
**KROQ**  
WXRK/New York  
(212) 314-9230  
Kingston/Tobin

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 34    | 37 | 35 | 36 |    | MIGHTY MIGHTY.../The Impression...    |
| 36    | 35 | 35 | 36 |    | OFFSPRING/Gone Away                   |
| 34    | 37 | 35 | 34 |    | SUBLIME/Wrong Way                     |
| 23    | 28 | 30 | 34 |    | BUSH/Cold Contagious                  |
| 28    | 32 | 32 | 32 |    | BLUR/Song 2                           |
| 22    | 25 | 30 | 31 |    | SUGAR RAY/Fly                         |
| 29    | 30 | 19 | 27 |    | MATCHBOX 20/Push                      |
| 36    | 37 | 27 | 27 |    | SOUNDGARDEN/RhinoSaur                 |
| 28    | 19 | 28 | 26 |    | LIVE/Turn My Head                     |
| 25    | 30 | 18 | 26 |    | WALLFLOWERS/The Difference            |
| 3     | 17 | 22 | 26 |    | FOO FIGHTERS/Everlong                 |
| 35    | 38 | 36 | 26 |    | SMASHING PUMPKINS/The End Is...       |
| -     | 14 | 26 | 25 |    | OASIS/D'You Know What...              |
| 20    | 34 | 29 | 25 |    | METALLICA/King Nothing                |
| 18    | 24 | 23 | 24 |    | 311/Transistor                        |
| 24    | 27 | 21 | 23 |    | VERVE PIPE/The Freshmen               |
| 37    | 39 | 27 | 22 |    | FOO FIGHTERS/Monkey Wrench            |
| 14    | 13 | 17 | 22 |    | SNEAKER PIMPS/6 Underground           |
| 2     | 17 | 21 | 22 |    | CHEMICAL BROTHERS/Block Rockin' Beats |
| 22    | 21 | 19 | 20 |    | SMASHING PUMPKINS/Eye                 |
| 12    | 14 | 13 | 20 |    | OFFSPRING/The Meaning Of Life         |
| 4     | 6  | 12 | 19 |    | TODD/Sinatra                          |
| 18    | 18 | 12 | 18 |    | U2/Last Night On Earth                |
| 26    | 28 | 21 | 18 |    | BECK/The New Pollution                |
| -     | 5  | 16 | 17 |    | REEL BIG FISH/Sell Out                |
| 19    | 18 | 23 | 16 |    | SUBLIME/Santeria                      |
| 4     | 7  | 8  | 16 |    | DANDY WARHOLS/Not If You Were...      |
| 17    | 19 | 18 | 13 |    | PRODIGY/Breathe                       |
| 12    | 6  | 9  | 12 |    | LUSCIOUS JACKSON/Naked Eye            |

**MARKET #2**  
**KROQ**  
KRDD/Los Angeles  
(818) 567-1067  
Weatherly/Sandbloom/Worden

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 38    | 41 | 23 | 41 |    | SUGAR RAY/Fly                         |
| 39    | 37 | 21 | 39 |    | SUBLIME/Do In Time                    |
| 27    | 23 | 17 | 39 |    | THIRD EYE BLIND/Graduate              |
| 31    | 37 | 22 | 37 |    | FOO FIGHTERS/Everlong                 |
| 30    | 40 | 19 | 37 |    | BLUR/Song 2                           |
| 19    | 13 | 13 | 36 |    | SMASH MOUTH/Walkin' On The Sun        |
| 12    | 27 | 20 | 35 |    | SARAH McLACHLAN/Building A Mystery    |
| 36    | 26 | 10 | 31 |    | MIGHTY MIGHTY.../The Impression...    |
| 24    | 20 | 10 | 30 |    | REEL BIG FISH/Sell Out                |
| 24    | 23 | 15 | 28 |    | LIVE/Turn My Head                     |
| -     | -  | -  | 28 |    | HOOVERPHONIC/2Wicky                   |
| 7     | 12 | 8  | 27 |    | BUCK-O-NINE/My Town                   |
| -     | -  | -  | 27 |    | FOREST FOR THE TREES/Dreams           |
| -     | 13 | 15 | 27 |    | OASIS/D'You Know What...              |
| 19    | 14 | 14 | 26 |    | SUBLIME/Wrong Way                     |
| 33    | 25 | 9  | 23 |    | SMASHING PUMPKINS/The End Is...       |
| 11    | 19 | 14 | 23 |    | MATCHBOX 20/Push                      |
| 34    | 34 | 15 | 21 |    | SNEAKER PIMPS/6 Underground           |
| 28    | 38 | 15 | 19 |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 7     | 9  | 5  | 17 |    | PRODIGY/Breathe                       |
| 20    | 30 | 16 | 16 |    | U2/Last Night On Earth                |
| -     | -  | -  | 16 |    | DANDY WARHOLS/Not If You Were...      |
| -     | 20 | 9  | 14 |    | BECK/Jack-Ass                         |
| 11    | 7  | 8  | 14 |    | 311/Transistor                        |
| -     | 13 | 7  | 13 |    | DAMBUILDERS/Burn This Bridge          |
| 19    | 22 | 8  | 12 |    | MANSUN/Wide Open Space                |
| -     | 6  | 12 | 12 |    | LIONROCK/Fire Up The Shoesaw          |
| 12    | 14 | 6  | 12 |    | CHEMICAL BROTHERS/Block Rockin' Beats |
| -     | -  | -  | 10 |    | FIONA APPLE/Criminal                  |
| -     | -  | -  | 10 |    | MORRISSEY/Aima Matters                |

**MARKET #3**  
**Q101**  
WKQX/Chicago  
(312) 527-8348  
Shuminas

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 34    | 37 | 38 | 38 |    | MATCHBOX 20/Push                    |
| 26    | 33 | 36 | 37 |    | TONIC/If You Could Only...          |
| 29    | 34 | 35 | 35 |    | OMC/How Bizarre                     |
| -     | 16 | 33 | 32 |    | OASIS/D'You Know What...            |
| 37    | 37 | 37 | 32 |    | SNEAKER PIMPS/6 Underground         |
| 22    | 29 | 31 | 31 |    | SUGAR RAY/Fly                       |
| 28    | 26 | 28 | 28 |    | SUBLIME/Wrong Way                   |
| 20    | 27 | 29 | 29 |    | SMASH MOUTH/Walkin' On The Sun      |
| 28    | 28 | 28 | 28 |    | THIRD EYE BLIND/Semi-Charmed Life   |
| 8     | 15 | 25 | 25 |    | SARAH McLACHLAN/Building A Mystery  |
| 10    | 13 | 25 | 25 |    | U2/Last Night On Earth              |
| 35    | 39 | 31 | 24 |    | K'S CHOICE/Not An Addict            |
| 26    | 25 | 24 | 24 |    | MONACO/What Do You Want...          |
| 18    | 24 | 25 | 24 |    | LIVE/Turn My Head                   |
| 8     | 10 | 19 | 23 |    | DAVE MATTHEWS BAND/Tripping Billies |
| 12    | 19 | 24 | 21 |    | INXS/Don't Lose Your Head           |
| 34    | 29 | 27 | 21 |    | MIGHTY MIGHTY.../The Impression...  |
| 28    | 17 | 18 | 20 |    | UNDERWORLD/Born Slippy              |
| 31    | 26 | 25 | 20 |    | VERUCA SALT/Volcano Girls           |
| 10    | 14 | 19 | 19 |    | PRODIGY/Breathe                     |
| 25    | 26 | 25 | 18 |    | NO DOUBT/Sunday Morning             |
| 24    | 24 | 17 | 18 |    | MEREDITH BROOKS/Bitch               |
| 26    | 26 | 25 | 18 |    | SMASHING PUMPKINS/The End Is...     |
| 26    | 27 | 28 | 30 |    | DAMBUILDERS/Burn This Bridge        |
| -     | -  | -  | 15 |    | RADIOHEAD/Let Down                  |
| 14    | 20 | 17 | 12 |    | MANSUN/Wide Open Space              |
| -     | -  | -  | 10 |    | VERVE PIPE/Villains                 |
| 13    | 15 | 12 | 12 |    | ABRA MOORE/Four Leaf Clover         |
| 8     | 10 | 10 | 12 |    | FIONA APPLE/Criminal                |
| -     | -  | -  | 10 |    | BRAD/The Day Brings                 |

**MARKET #4**  
**LIVE 105**  
KITS/San Francisco  
(415) 512-1053  
Sands/West/Axelsen

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 26    | 39 | 23 | 40 |    | DEPECHE MODE/It's No Good          |
| -     | 24 | 20 | 38 |    | BECK/Jack-Ass                      |
| -     | 13 | 38 | 37 |    | DANDY WARHOLS/Not If You Were...   |
| 13    | 18 | 17 | 37 |    | FOO FIGHTERS/Everlong              |
| 7     | 5  | 12 | 37 |    | REEL BIG FISH/Sell Out             |
| 17    | 20 | 14 | 36 |    | SMASH MOUTH/Walkin' On The Sun     |
| 22    | 34 | 23 | 34 |    | LIGHTNING SEEDS/You Showed Me      |
| 10    | 22 | 11 | 28 |    | SUBLIME/Do In Time                 |
| 7     | 16 | 25 | 27 |    | BLUR/Song 2                        |
| 27    | 38 | 24 | 24 |    | MIGHTY MIGHTY.../The Impression... |
| 17    | 25 | 13 | 23 |    | SUGAR RAY/Fly                      |
| -     | 6  | 10 | 22 |    | HOOVERPHONIC/2Wicky                |
| -     | 10 | 12 | 22 |    | DAMBUILDERS/Burn This Bridge       |
| 1     | 18 | 7  | 22 |    | THIRD EYE BLIND/Graduate           |
| 6     | 5  | 6  | 21 |    | SARAH McLACHLAN/Building A Mystery |
| 22    | 24 | 13 | 21 |    | SUBLIME/Wrong Way                  |
| 21    | 35 | 19 | 21 |    | SMASHING PUMPKINS/The End Is...    |
| -     | 18 | 14 | 21 |    | OASIS/D'You Know What...           |
| -     | 13 | 19 | 20 |    | ECHO & THE BUNNYMEN/ Want To Be... |
| -     | 18 | 8  | 20 |    | RADIOHEAD/Let Down                 |
| 5     | 14 | 5  | 20 |    | PRODIGY/Breathe                    |
| 17    | 16 | 7  | 19 |    | BUCK-O-NINE/My Town                |
| 25    | 20 | 22 | 17 |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 8     | 5  | 5  | 15 |    | U2/Last Night On Earth             |
| 12    | 7  | 8  | 14 |    | BECK/The New Pollution             |
| 12    | 8  | 14 | 15 |    | MANSUN/Wide Open Space             |
| 11    | 5  | 6  | 13 |    | LIVE/Turn My Head                  |
| -     | 5  | 12 | 12 |    | ABRA MOORE/Four Leaf Clover        |
| -     | 5  | 12 | 12 |    | LIONROCK/Fire Up The Shoesaw       |
| 8     | 12 | 6  | 12 |    | OFFSPRING/The Meaning Of Life      |

**MARKET #5**  
**WPLI**  
WPLY/Philadelphia  
(610) 565-8900  
McGuinn/Kubinski/Elliott

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 29    | 36 | 30 | 39 |    | MIGHTY MIGHTY.../The Impression...  |
| 28    | 36 | 30 | 39 |    | MATCHBOX 20/Push                    |
| 37    | 38 | 32 | 38 |    | MEREDITH BROOKS/Bitch               |
| 39    | 38 | 32 | 38 |    | THIRD EYE BLIND/Semi-Charmed Life   |
| 39    | 39 | 29 | 37 |    | SUBLIME/Santeria                    |
| 28    | 28 | 29 | 37 |    | WALLFLOWERS/The Difference          |
| 36    | 35 | 27 | 36 |    | VERVE PIPE/The Freshmen             |
| 27    | 26 | 18 | 34 |    | LIVE/Turn My Head                   |
| 29    | 30 | 24 | 33 |    | BLUES TRAVELER/Carolina Blues       |
| -     | 15 | 33 | 33 |    | MONACO/What Do You Want...          |
| -     | 21 | 32 | 32 |    | OASIS/D'You Know What...            |
| 19    | 30 | 20 | 32 |    | U2/Last Night On Earth              |
| 30    | 32 | 29 | 32 |    | TONIC/If You Could Only...          |
| 29    | 29 | 31 | 31 |    | REEL BIG FISH/Sell Out              |
| 29    | 20 | 24 | 31 |    | SNEAKER PIMPS/6 Underground         |
| -     | 26 | 31 | 31 |    | SUGAR RAY/Fly                       |
| 20    | 26 | 21 | 29 |    | COLLECTIVE SOUL/Listen              |
| 40    | 25 | 19 | 29 |    | SHERYL CROW/A Change Would Do...    |
| 24    | 25 | 21 | 26 |    | DAVE MATTHEWS BAND/Tripping Billies |
| 39    | 37 | 24 | 24 |    | TOAD THE WET.../Come Down           |
| -     | 14 | 22 | 22 |    | REF/Place Your Hands                |
| 20    | 19 | 15 | 20 |    | SMASHING PUMPKINS/The End Is...     |
| 12    | 13 | 13 | 18 |    | SHAWN COLVIN/Sunny Came Home        |
| 19    | 22 | 17 | 19 |    | DEL AMIRTI/Not Where It's At        |
| 12    | 13 | 13 | 18 |    | ABRA MOORE/Four Leaf Clover         |
| 12    | 15 | 10 | 18 |    | SARAH McLACHLAN/Building A Mystery  |
| -     | 16 | 10 | 18 |    | FIONA APPLE/Criminal                |
| -     | 7  | 15 | 18 |    | MICHAEL PENN/Try                    |
| 13    | 13 | 10 | 15 |    | WEezer/Pink Triangle                |

**MARKET #6**  
**89.3**  
CIMX/Detroit  
(313) 961-9811  
Brookshaw/Cannova

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 50    | 49 | 35 | 50 |    | SUBLIME/Wrong Way                     |
| -     | 43 | 34 | 50 |    | SUGAR RAY/Fly                         |
| -     | 8  | 50 | 49 |    | OASIS/D'You Know What...              |
| -     | 10 | 24 | 49 |    | BUSH/Cold Contagious                  |
| 40    | 51 | 49 | 49 |    | BLUR/Song 2                           |
| 36    | 50 | 35 | 48 |    | K'S CHOICE/Not An Addict              |
| 50    | 51 | 40 | 48 |    | SMASHING PUMPKINS/The End Is...       |
| 8     | 46 | 27 | 39 |    | SMASH MOUTH/Walkin' On The Sun        |
| 5     | 41 | 33 | 37 |    | 311/Transistor                        |
| -     | 12 | 34 | 37 |    | FOO FIGHTERS/Everlong                 |
| 31    | 40 | 29 | 32 |    | RADIOHEAD/Paranoid Android            |
| 33    | 33 | 29 | 32 |    | SARAH McLACHLAN/Building A Mystery    |
| 28    | 34 | 24 | 31 |    | BIG RUDE JAC/Swing Baby               |
| 8     | 12 | 12 | 30 |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 38    | 22 | 17 | 28 |    | SUPERGRASS/Cheapskate                 |
| 32    | 24 | 28 | 28 |    | TREBLE CHARGER/Friend Of Mine         |
| 23    | 24 | 27 | 28 |    | U2/Last Night On Earth                |
| 36    | 30 | 21 | 27 |    | MIGHTY MIGHTY.../The Impression...    |
| 22    | 22 | 20 | 25 |    | DUR LADY PEACE/Glumsy                 |
| 49    | 50 | 23 | 25 |    | LIVE/Turn My Head                     |
| -     | 22 | 14 | 23 |    | SNEAKER PIMPS/6 Underground           |
| 8     | 9  | 12 | 22 |    | PRODIGY/Breathe                       |
| -     | 6  | 10 | 10 |    | VERVE PIPE/Villains                   |
| 5     | 7  | 9  | 10 |    | CHEMICAL BROTHERS/Block Rockin' Beats |
| -     | 9  | 7  | 9  |    | FIONA APPLE/Criminal                  |
| 13    | 9  | 7  | 8  |    | FAITH NO MORE/Last Cup Of Sorrow      |
| 30    | 12 | 9  | 8  |    | SUMMERCAMP/Drawer                     |
| -     | 11 | 7  | 7  |    | SLOAN/Everything You've...            |
| 18    | 24 | 9  | 7  |    | MANSUN/Wide Open Space                |
| 9     | 11 | 7  | 7  |    | SOUL COUGHING/Soft Serve              |

**MARKET #6**  
**96.3**  
WPLT/Detroit  
(313) 871-3030  
Michaels/Tear

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 50    | 50 | 52 | 49 |    | MATCHBOX 20/Push                     |
| 28    | 47 | 49 | 48 |    | MEREDITH BROOKS/Bitch                |
| 45    | 49 | 45 | 47 |    | TONIC/If You Could Only...           |
| 47    | 48 | 48 | 47 |    | VERVE PIPE/The Freshmen              |
| 51    | 51 | 48 | 47 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 49    | 49 | 47 | 46 |    | DAVE MATTHEWS BAND/Crash Into Me     |
| 24    | 46 | 29 | 45 |    | WALLFLOWERS/One Headlight            |
| 22    | 40 | 47 | 36 |    | OMC/How Bizarre                      |
| 24    | 23 | 30 | 32 |    | INDIGO GIRLS/Shame On You            |
| 49    | 51 | 32 | 32 |    | SHAWN COLVIN/Sunny Came Home         |
| 23    | 30 | 32 | 32 |    | SHERYL CROW/A Change Would Do...     |
| 30    | 28 | 31 | 31 |    | BETTER THAN EZRA/Desperately Wanting |
| 32    | 38 | 30 | 30 |    | MIGHTY MIGHTY.../The Impression...   |
| 23    | 20 | 27 | 29 |    | TOAD THE WET.../Come Down            |
| 28    | 24 | 31 | 28 |    | BARENAKED LADIES/The Old Apartment   |
| 22    | 25 | 28 | 28 |    | COWBOY MOUTH/Jenny Says              |
| 25    | 27 | 29 | 28 |    | DUNCAN SHEIK/Barely Breathing        |
| 6     | 19 | 15 | 26 |    | PAULA COLE/Where Have All...         |
| 19    | 16 | 25 | 26 |    | LIVE/Turn My Head                    |
| 25    | 22 | 31 | 24 |    | DEPECHE MODE/It's No Good            |
| 29    | 23 | 24 | 24 |    | SARAH McLACHLAN/Building A Mystery   |
| 21    | 25 | 24 | 22 |    | FIONA APPLE/Sleep To Dream           |
| 19    | 19 | 23 | 21 |    | ECHO & THE BUNNYMEN/ Want To Be...   |
| 5     | 9  | 17 | 20 |    | INXS/Don't Lose Your Head            |
| 24    | 16 | 17 | 20 |    | TORI AMOS/Silent All These...        |
| 18    | 20 | 24 | 19 |    | WALLFLOWERS/The Difference           |
| 9     | 20 | 21 | 19 |    | COLLECTIVE SOUL/Listen               |
| 14    | 15 | 19 | 18 |    | MONACO/What Do You Want...           |
| 8     | 10 | 18 | 17 |    | SNEAKER PIMPS/6 Underground          |

**MARKET #7**  
**94.5**  
KQGE/Dallas  
(972) 770-7777  
Folger/Smith/Peer

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 29    | 45 | 40 | 42 |    | MIGHTY MIGHTY.../The Impression...   |
| 40    | 37 | 39 | 40 |    | MATCHBOX 20/Push                     |
| 42    | 40 | 41 | 39 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 27    | 33 | 36 | 38 |    | TONIC/If You Could Only...           |
| 26    | 27 | 28 | 30 |    | SNEAKER PIMPS/6 Underground          |
| 28    | 29 | 29 | 29 |    | SUGAR RAY/Fly                        |
| 36    | 27 | 29 | 29 |    | DUNCAN SHEIK/Barely Breathing        |
| 28    | 27 | 27 | 29 |    | WALLFLOWERS/The Difference           |
| 17    | 21 | 20 | 27 |    | SEVEN MARY THREE/Lucky               |
| -     | 14 | 26 | 26 |    | SUBLIME/Wrong Way                    |
| 17    | 21 | 29 | 24 |    | SARAH McLACHLAN/Building A Mystery   |
| 20    | 19 | 21 | 24 |    | SISTER HAZEL/All For You             |
| -     | 23 | 23 | 23 |    | FOREST FOR THE TREES/Dreams          |
| 16    | 22 | 22 | 22 |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 23    | 25 | 22 | 22 |    | LIVE/Turn My Head                    |
| 27    | 30 | 28 | 21 |    | SMASHING PUMPKINS/The End Is...      |
| 14    | 12 | 21 | 21 |    | REEL BIG FISH/Sell Out               |
| -     | 15 | 19 | 19 |    | OASIS/D'You Know What...             |
| -     | 17 | 17 | 18 |    | TRIO/Do Da Da...                     |
| 6     | 10 | 9  | 17 |    | 311/Transistor                       |
| 12    | 13 | 15 | 17 |    | BLUR/Song 2                          |
| -     | 16 | 16 | 16 |    | DEPECHE MODE/It's No Good            |
| 10    | 16 | 17 | 16 |    | NIXONS/Miss USA                      |
| -     | 19 | 20 | 15 |    | MATCHBOX 20/3am                      |
| 7     | 10 | 13 | 14 |    |                                      |

# ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

**MARKET #18**  
**KZON/Phoenix**  
 (602) 258-8181  
 Peterson/Mannion

**101.5FM**

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                       |
|-------|----|----|----|----|------------------------------------|
| 15    | 20 | 26 | 33 |    | SARAH MCLACHLAN/Building A Mystery |
| 32    | 32 | 33 |    |    | TONIC/If You Could Only...         |
| 31    | 31 | 33 |    |    | LIVE/Turn My Head                  |
| 33    | 31 | 33 |    |    | MIGHTY MIGHTY.../The Impression    |
| 17    | 24 | 32 |    |    | SHERYL CROW/A Change Would Do...   |
| 17    | 24 | 32 |    |    | U2/Last Night On Earth             |
| 24    | 25 | 33 |    |    | WALLFLOWERS/The Difference         |
| 18    | 21 | 32 |    |    | DUNCAN SHEIK/Barely Breathing      |
| 18    | 21 | 33 |    |    | SUMMERCAMP/Drawer                  |
| 14    | 14 | 15 |    |    | THIRD EYE BLIND/Semi-Charmed Life  |
| 4     | 9  | 12 |    |    | SHAWN COLVIN/Sunny Came Home       |
| 12    | 34 | 30 |    |    | ABRA MOORE/Four Leaf Clover        |
| 12    | 13 | 17 |    |    | COUNTING CROWS/Daylight Fading     |
| 17    | 16 | 17 |    |    | MONACO/What Do You Want...         |
| 10    | 16 | 17 |    |    | SUGAR RAY/Fly                      |
| 15    | 14 | 17 |    |    | VERVE PIPE/The Freshmen            |
| 5     | 12 | 16 |    |    | BEN FOLDS FIVE/One Angry Dwarf     |
| 13    | 15 | 19 |    |    | BIG HEAD TODD.../Please Don't Tell |
| 3     | 14 | 16 |    |    | COLLECTIVE SOUL/Listen             |
| 3     | 14 | 16 |    |    | DEL AMITRI/Not Where It's At       |
| 16    | 16 | 15 |    |    | MEREDITH BROOKS/Bitch              |
| 7     | 16 | 15 |    |    | VERUCA SALT/The Morning Sad        |
| 23    | 18 | 16 |    |    | BLUES TRAVELER/Carolina Blues      |
| 15    | 14 | 15 |    |    | DAMBULLDEERS/Burn This Bridge      |
| 15    | 14 | 15 |    |    | DEPECHE MODE/It's No Good          |
| 14    | 14 | 15 |    |    | FIONA APPLE/Criminal               |
| 8     | 16 | 15 |    |    | FIONA APPLE/Sleep To Dream         |
| 5     | 15 | 15 |    |    | OASIS/You Know What...             |
| 32    | 33 | 31 |    |    | TOAD THE WET.../Come Down          |
| 15    | 13 | 14 |    |    | DAVE MATTHEWS BAND/Crash Into Me   |

**MARKET #20**  
**WXOX/Pittsburgh**  
 (412) 937-1441  
 Castellini/Diana

**the X at 105.9**

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 34    | 29 | 27 | 36 |    | MIGHTY MIGHTY.../The Impression      |
| 34    | 33 | 35 |    |    | VERUCA SALT/Volcano Girls            |
| 26    | 31 | 33 | 34 |    | MATTHEW SWEET/Where You Get Love     |
| 25    | 30 | 31 | 34 |    | SUGAR RAY/Fly                        |
| 15    | 25 | 31 | 33 |    | OM/How Bizarre                       |
| 34    | 33 | 32 | 33 |    | SNEAKER PIMPS/6 Underground          |
| 32    | 30 | 32 | 33 |    | MEREDITH BROOKS/Bitch                |
| 32    | 31 | 30 | 31 |    | TONIC/If You Could Only...           |
| 22    | 24 | 31 |    |    | DAVE MATTHEWS BAND/Tripping Billies  |
| 27    | 28 | 30 |    |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 27    | 28 | 30 |    |    | SHERYL CROW/A Change Would Do...     |
| 27    | 29 | 32 |    |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 28    | 29 | 28 |    |    | ABRA MOORE/Four Leaf Clover          |
| 28    | 29 | 28 |    |    | LIVE/Turn My Head                    |
| 15    | 16 | 13 | 28 |    | LUSCIOUS JACKSON/Under Your Skin     |
| 33    | 30 | 28 | 27 |    | TOAD THE WET.../Come Down            |
| 29    | 30 | 27 |    |    | LIVE/Menica                          |
| 28    | 27 | 27 |    |    | COLLECTIVE SOUL/Listen               |
| 18    | 17 | 19 | 21 |    | DHARMA SONS/C'mon Everybody          |
| 14    | 14 | 18 | 18 |    | LINDA PERRY/Fill Me Up               |
| 1     | 15 | 17 |    |    | REEL BIG FISH/Sell Out               |
| 15    | 13 | 15 | 16 |    | THAT DOG/Never Say Never             |
| 3     | 12 | 13 | 15 |    | 311/Transistor                       |
| 1     | 16 | 15 |    |    | LAUREN CHRISTY/Breed                 |
| 1     | 14 | 14 |    |    | OASIS/You Know What...               |
| 15    | 14 | 14 |    |    | FOO FIGHTERS/Monkey Wrench           |
| 12    | 11 | 14 |    |    | SARAH MCLACHLAN/Building A Mystery   |
| 1     | 13 |    |    |    | SMASH MOUTH/Walkin' On The Sun       |
| 15    | 14 | 13 | 12 |    | INDIGO GIRLS/Shame On You            |

**MARKET #22**  
**WENZ/Cleveland**  
 (216) 861-0100  
 Robertson

**107.9END**  
 CLEVELAND'S MODERN ROCK

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 48    | 45 | 47 | 59 |    | TONIC/If You Could Only...           |
| 12    | 20 | 30 | 51 |    | SUGAR RAY/Fly                        |
| 46    | 46 | 48 | 48 |    | LIVE/Turn My Head                    |
| 20    | 46 | 48 | 47 |    | SNEAKER PIMPS/6 Underground          |
| 49    | 47 | 47 | 47 |    | THIRD EYE BLIND/Semi-Charmed Life    |
| 48    | 46 | 46 | 47 |    | MATCHBOX 20/Push                     |
| 50    | 44 | 46 | 47 |    | WALLFLOWERS/The Difference           |
| 16    | 19 | 17 | 47 |    | DAVE MATTHEWS BAND/Tripping Billies  |
| 47    | 46 | 48 | 46 |    | SMASHING PUMPKINS/The End Is...      |
| 21    | 21 | 20 | 23 |    | SEAHORSES/Love Is The Law            |
| 20    | 24 | 19 | 23 |    | SARAH MCLACHLAN/Building A Mystery   |
| 22    | 18 | 18 | 23 |    | MARCY PLAYGROUND/Sex & Candy         |
| 21    | 22 | 16 | 23 |    | MANSON/Wide Open Space               |
| 18    | 16 | 16 | 23 |    | BEN FOLDS FIVE/One Angry Dwarf       |
| 19    | 20 | 22 | 22 |    | ECHO & THE BUNNYMEN/Want To Be...    |
| 18    | 23 | 20 | 22 |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 19    | 21 | 20 | 22 |    | ECHO & THE BUNNYMEN/Want To Be...    |
| 18    | 17 | 19 | 22 |    | LAUREN CHRISTY/Breed                 |
| 1     | 17 | 22 |    |    | REEF/Place Your Hands                |
| 19    | 15 | 22 |    |    | DANDY WARHOLS/Not If You Were...     |
| 17    | 21 | 19 | 21 |    | U2/Last Night On Earth               |
| 17    | 21 | 18 | 21 |    | FIONA APPLE/Criminal                 |
| 1     | 15 | 21 |    |    | OASIS/You Know What...               |
| 16    | 22 | 20 |    |    | BUCK-O-NINE/My Town                  |
| 1     | 17 | 20 |    |    | SUBLIME/Wrong Way                    |
| 19    | 19 | 18 | 19 |    | REEL BIG FISH/Sell Out               |
| 22    | 18 | 18 | 19 |    | MONACO/What Do You Want...           |
| 20    | 17 | 18 | 19 |    | SOUL COUGHING/Soft Serve             |

**MARKET #23**  
**KTCL/Denver**  
 (303) 623-9330  
 Hayes

**93.3**  
 KTCL

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 31    | 31 | 30 | 31 |    | SNEAKER PIMPS/6 Underground         |
| 31    | 32 | 29 | 31 |    | SQUIRREL NUT ZIPPER/Put A Lid On It |
| 31    | 30 | 30 | 30 |    | SMASHING PUMPKINS/The End Is...     |
| 31    | 30 | 30 | 30 |    | ECHO & THE BUNNYMEN/Want To Be...   |
| 12    | 28 | 30 |    |    | WALLFLOWERS/The Difference          |
| 31    | 29 | 30 |    |    | LIONRÖCK/Fire Up The Shoesaw        |
| 31    | 29 | 30 |    |    | TOAD THE WET.../Come Down           |
| 21    | 21 | 22 | 30 |    | U2/Last Night On Earth              |
| 5     | 5  | 29 |    |    | CHARLATANS UK/One To Another        |
| 13    | 21 | 22 | 25 |    | VENTS/One Way Ticket                |
| 8     | 25 | 24 |    |    | 311/Transistor                      |
| 13    | 24 | 23 |    |    | SMASH MOUTH/Walkin' On The Sun      |
| 22    | 22 | 25 |    |    | JANE JENSEN/Luv Song                |
| 20    | 20 | 21 | 22 |    | MONACO/What Do You Want...          |
| 1     | 5  | 22 |    |    | OASIS/You Know What...              |
| 24    | 23 | 19 | 22 |    | DRB/toxygene                        |
| 12    | 11 | 19 | 21 |    | MOLDOKO/Fun For Me                  |
| 1     | 5  | 20 |    |    | BECK/Jack-Ass                       |
| 11    | 11 | 22 |    |    | BEN HARPER/Faded                    |
| 5     | 8  | 10 | 13 |    | GUSGUS/Breath                       |
| 6     | 10 | 11 | 13 |    | LAUREN CHRISTY/Breed                |
| 5     | 5  | 13 |    |    | DAVID BYRNE/Miss America            |
| 11    | 19 | 23 |    |    | CORUS/Drop The Break                |
| 11    | 11 | 12 |    |    | SUMMERCAMP/Drawer                   |
| 11    | 11 | 12 |    |    | SUGAR RAY/Fly                       |
| 11    | 11 | 13 |    |    | MPX/Chick Magnet                    |
| 5     | 9  | 11 | 12 |    | PURE/Denial                         |
| 10    | 11 | 11 |    |    | VERVE PIPE/Vitamins                 |
| 5     | 7  | 10 | 11 |    | DANDY WARHOLS/Not If You Were...    |
| 10    | 9  | 12 | 11 |    | MANSON/Wide Open Space              |

**MARKET #24**  
**KNRK/Portland, OR**  
 (503) 223-1441  
 Hamilton

**94.7 NRK**  
 PORTLAND'S NEW ROCK REVOLUTION

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 21    | 35 | 38 |    |    | SMASH MOUTH/Walkin' On The Sun       |
| 18    | 20 | 37 | 38 |    | SUGAR RAY/Fly                        |
| 37    | 36 | 37 | 37 |    | MIGHTY MIGHTY.../The Impression      |
| 37    | 35 | 37 | 37 |    | TONIC/If You Could Only...           |
| 37    | 37 | 35 | 36 |    | DEPECHE MODE/It's No Good            |
| 18    | 38 | 36 | 36 |    | SUBLIME/Wrong Way                    |
| 35    | 38 | 35 | 35 |    | MATCHBOX 20/Push                     |
| 36    | 17 | 17 | 33 |    | SNEAKER PIMPS/6 Underground          |
| 36    | 20 | 16 | 33 |    | SQUIRREL NUT ZIPPER/Put A Lid On It  |
| 20    | 38 | 24 | 34 |    | LIVE/Turn My Head                    |
| 21    | 37 | 36 | 22 |    | DAVE MATTHEWS BAND/Tripping Billies  |
| 1     | 18 | 22 |    |    | OASIS/You Know What...               |
| 21    | 25 | 20 | 20 |    | DANDY WARHOLS/Not If You Were...     |
| 20    | 19 | 20 | 19 |    | 311/Transistor                       |
| 20    | 20 | 19 |    |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 35    | 19 | 20 |    |    | FOO FIGHTERS/Evergreen               |
| 18    | 19 | 19 |    |    | SMASHING PUMPKINS/The End Is...      |
| 18    | 17 | 19 |    |    | U2/Last Night On Earth               |
| 21    | 19 | 18 |    |    | BECK/Jack-Ass                        |
| 21    | 19 | 18 |    |    | BLUR/Song 2                          |
| 1     | 10 | 18 |    |    | MANSON/Wide Open Space               |
| 20    | 20 | 18 |    |    | MONACO/What Do You Want...           |
| 18    | 16 | 21 |    |    | SARAH MCLACHLAN/Building A Mystery   |
| 21    | 14 | 20 |    |    | SUMMERCAMP/Drawer                    |
| 1     | 16 | 18 |    |    | THIRD EYE BLIND/Graduate             |
| 19    | 20 | 16 |    |    | COLLECTIVE SOUL/Listen               |
| 18    | 19 | 17 |    |    | ECHO & THE BUNNYMEN/Want To Be...    |
| 36    | 35 | 25 | 17 |    | K'S CHOICE/Not An Addict             |
| 1     | 14 | 16 |    |    | BLUES TRAVELER/Most Precarious       |

**MARKET #25**  
**WAOZ/Cincinnati**  
 (513) 621-9326  
 Harris/Jamie

**107.1**

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 44    | 46 | 50 | 48 |    | SQUIRREL NUT ZIPPER/Put A Lid On It  |
| 43    | 41 | 45 | 43 |    | MIGHTY MIGHTY.../The Impression      |
| 41    | 48 | 42 |    |    | OM/How Bizarre                       |
| 23    | 46 | 38 | 42 |    | MATCHBOX 20/Push                     |
| 41    | 41 | 41 | 41 |    | BARENKED LADIES/The Old Apartment    |
| 28    | 44 | 40 |    |    | K'S CHOICE/Not An Addict             |
| 45    | 42 | 40 |    |    | WHITE TOWN/Your Woman                |
| 39    | 40 | 45 | 36 |    | TONIC/If You Could Only...           |
| 9     | 10 | 15 | 28 |    | OASIS/You Know What...               |
| 8     | 10 | 16 | 24 |    | U2/Last Night On Earth               |
| 18    | 25 | 18 | 23 |    | SARAH MCLACHLAN/Building A Mystery   |
| 22    | 25 | 17 | 23 |    | LIVE/Turn My Head                    |
| 13    | 19 | 26 | 22 |    | WALLFLOWERS/The Difference           |
| 11    | 11 | 17 | 20 |    | THAT DOG/Never Say Never             |
| 23    | 20 | 27 | 18 |    | ABRA MOORE/Four Leaf Clover          |
| 24    | 27 | 26 | 18 |    | DAVE MATTHEWS BAND/Crash Into Me     |
| 10    | 11 | 13 | 17 |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 23    | 20 | 16 | 17 |    | 311/Transistor                       |
| 11    | 10 | 11 | 17 |    | SUGAR RAY/Fly                        |
| 10    | 12 | 17 |    |    | ECHO & THE BUNNYMEN/Want To Be...    |
| 14    | 15 | 18 | 17 |    | MATTHEW SWEET/Where You Get Love     |
| 8     | 15 | 18 | 17 |    | INDIGO GIRLS/Shame On You            |
| 9     | 17 | 15 | 15 |    | REEL BIG FISH/Sell Out               |
| 15    | 14 | 16 | 14 |    | DAVE MATTHEWS BAND/Tripping Billies  |
| 9     | 8  | 10 | 14 |    | SUBLIME/Wrong Way                    |
| 10    | 16 | 17 | 13 |    | COLLECTIVE SOUL/Listen               |
| 23    | 10 | 14 | 12 |    | SNEAKER PIMPS/6 Underground          |
| 8     | 8  | 11 |    |    | LAUREN CHRISTY/Breed                 |
| 8     | 8  | 11 |    |    | MONACO/What Do You Want...           |
| 9     | 10 | 9  | 10 |    | SUPERGRASS/Cheapskate                |

**MARKET #25**  
**WOXY/Cincinnati**  
 (513) 523-4114  
 Tellmann/Fyffe

**97X WOXY**  
 FM 97.1

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                         |
|-------|----|----|----|----|--------------------------------------|
| 9     | 9  | 20 | 23 |    | BUCK-O-NINE/My Town                  |
| 1     | 1  | 22 |    |    | RADIOHEAD/Let Down                   |
| 10    | 9  | 20 | 22 |    | BEN HARPER/Faded                     |
| 9     | 9  | 21 | 21 |    | CHARLATANS UK/One To Another         |
| 10    | 10 | 8  | 21 |    | JOHN HIATT/Pirate Radio              |
| 1     | 10 | 15 |    |    | OASIS/You Know What...               |
| 11    | 11 | 9  | 15 |    | FIVE EIGHT/Stanley                   |
| 11    | 11 | 12 | 15 |    | ARTIFICIAL JOY CLUB/Sick & Beautiful |
| 9     | 9  | 8  | 14 |    | PRODIGY/Breathe                      |
| 12    | 12 | 10 | 14 |    | U2/Last Night On Earth               |
| 24    | 24 | 18 | 14 |    | BEN FOLDS FIVE/One Angry Dwarf...    |
| 12    | 12 | 10 | 14 |    | WEEN/Mutilated Lips                  |
| 12    | 12 | 10 | 14 |    | FREDDY JOHNSTON/It's Not Hypnotized  |
| 9     | 9  | 8  | 14 |    | DANDY WARHOLS/Not If You Were...     |
| 12    | 12 | 9  | 13 |    | SUPERGRASS/Soft Serve                |
| 12    | 12 | 9  | 13 |    | ECHO & THE BUNNYMEN/Evergreen        |
| 12    | 12 | 10 | 13 |    | MARCELO DILLO/Free Of Harm           |
| 22    | 22 | 20 | 13 |    | SEAHORSES/Love Is The Law            |
| 2     | 2  | 10 | 13 |    | MATTHEW SWEET/Into Your Drug         |
| 12    | 12 | 10 | 13 |    | SON VOLT/Carydatt Easy               |
| 12    | 12 | 10 | 13 |    | YO LA TENGO/Damage                   |
| 9     | 9  | 9  | 13 |    | LONDON SUEDE/Beautiful Ones          |
| 9     | 9  | 8  | 13 |    | MADDER ROSE/Hung Up In You           |
| 2     | 2  | 10 | 13 |    | THAT DOG/Minneapolis                 |
| 2     | 2  | 10 | 13 |    | CHOPPER/Don't Touch My Fuzz          |
| 10    | 10 | 10 | 12 |    | SUGAR RAY/Fly                        |
| 1     | 1  | 12 |    |    | PLUMB/Sobering (Don't...)            |
| 12    | 12 | 10 | 12 |    | SUPERGRASS/Cheapskate                |
| 23    | 23 | 21 | 12 |    | ECHO & THE BUNNYMEN/Want To Be...    |
| 3     | 3  | 19 | 12 |    | SARAH MCLACHLAN/Building A Mystery   |

**MARKET #26**  
**KCXX/Riverside**  
 (909) 384-1039  
 Arnold/DeSanis/Axe

**103.9**

| PLAYS | 3W | 2W | LW | TW | ARTIST/TITLE                    |
|-------|----|----|----|----|---------------------------------|
| 40    | 43 | 43 | 40 |    | TONIC/If You Could Only...      |
| 26    | 23 | 14 | 39 |    | K'S CHOICE/Not An Addict        |
| 37    | 37 | 33 | 36 |    | MEREDITH BROOKS/Bitch           |
| 37    | 39 | 36 | 35 |    | MATCHBOX 20/Push                |
| 21    | 24 | 20 | 35 |    | VERVE PIPE/Vitamins             |
| 13    | 13 | 16 | 34 |    | WALLFLOWERS/The Difference      |
| 3     | 14 | 34 |    |    | 311/Transistor                  |
| 37    | 36 | 26 | 32 |    | SMASHING PUMPKINS/The End Is... |
| 35    | 38 | 32 | 32 |    | LIVE/Turn My Head               |
| 39    | 33 | 33 | 35 |    | COLLECTIVE SOUL/Listen          |
| 31    | 36 | 24 | 23 |    | NIXONS/Baton Rouge              |
| 39    | 37 | 27 | 22 |    | SUBLIME/Wrong Way               |
| 9     | 9  | 20 | 22 |    | BLUR/Song 2                     |
| 1     | 1  | 23 | 21 |    | SUBLIME/Doin' Time              |
| 19    | 17 | 20 | 21 |    | SUGAR RAY/Fly                   |
| 20    | 16 | 18 | 21 |    | BEN HARPER/Faded                |
| 10    | 15 | 8  | 20 |    | MON                             |

# Break Through

## Artist:

### DANDY WARHOLS

TRACK: "NOT IF YOU WERE THE LAST JUNKIE ON EARTH"

LP: "THE DANDY WARHOLS COME DOWN"

PRODUCER: TONY LASH/  
COURTNEY TAYLOR

LABEL: TIM KERR/CAPITOL

they're afraid to play a song with Junkie and Heroin in the title — I'll keep you posted on the final tally), this act is larger-than-life and lower-than-down. Grandiose in sound and sentiment, the Dandys are part of a Portland scene that is majestic and musical.

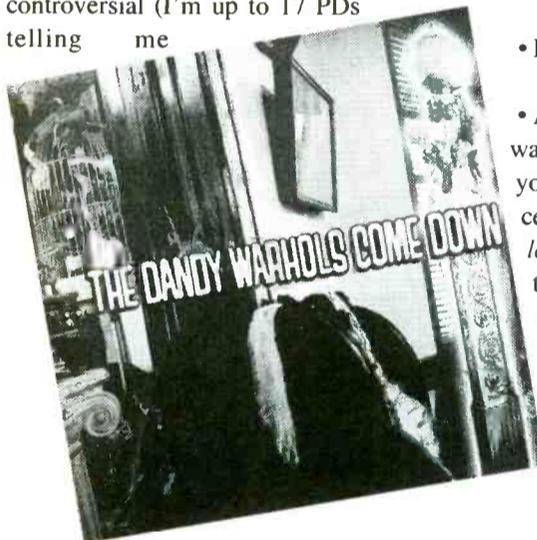
Even the band member's names sound like stars: Courtney Taylor [now that's a lead singer's name!—ed.] (vocals/guitars), Peter Holmstrom (guitar), Zia McCabe (keyboard/bass), and Enc Hedford (drums/vocals). Last week the Dandys had their commercial breakthrough, with monumental adds at KROQ/Los Angeles, WXRK/New York, and WBCN/Boston. Add that to continued belief from WHFS, WNNX, KOME, KNDD, and more, and I have to wonder — is being controversial, colorful, and sensational PASSÉ???

• Influences: Velvet Underground, TRex

• Artist POV: Says Taylor, "We've wasted a lot of time. But you can't say you've really wasted time because certainly you're learning, and we've learned a lot. We started out trying to make a great record, and that was a mistake. Now we just made one that you can listen to a lot. So many other records you play and think, 'That could be such a great album, why is there only one song?'"

—Sky Daniels

**e**ssentials: Everything about this band screams "rock stars!" Thank goodness, because I was getting so bored with twee pop acts with no sense of danger. Along comes the Dandy Warhols, developing a strong following behind numerous singles on Tim/Kerr and their debut LP, "Dandys Rule O.K." With a flair for the dramatic and controversial (I'm up to 17 PDs telling me



Breakthrough Artist highlights breaking artists with strong chart momentum.

Beck  
"Jack-Ass"  
(DGC/Geffen)  
WNFZ/Knoxville PD  
Jonathan Pirkle

## Johnathan Pirkle ON THE RECORD



It didn't take long for the world to notice that Beck was the industry's biggest "Loser." So what was next for the guy? Well, it's obvious he's out to prove himself a real "Jack-Ass"!

■ Beck has consistently delivered a style of music that won't grow stale, and as fast as this business can change, he can (and will) use that ability to his advantage. I only needed to hear "Jack-Ass" once before I decided to add it to WNFZ, and the response has been great. The phones are ringing off the hook with requests for the track.

■ Go grab your copy of "Odelay" ... stop everything you're doing ... listen to "Where It's At," then "The New Pollution," and finally, "Jack-Ass." Try to find a more diversified CD — it can't be done. Better jump on the new track NOW, before the Beck wave crashes through you and leaves you in its wake.

Finally, follow-up tracks that Alternative is sticking with!!! Both **Third Eye Blind** and **Mighty Mighty Bosstones** are scoring with their respective second tracks. Watch sales continue to grow ... Same goes for the **Counting Crows**, who steadily have reclaimed the sales base expected of them. Look for "Seen" to have a huge week ... **Beck** is likewise being shown a positive sense of formatic commitment as an artist as "Jack-Ass" kicks ... Both the **Goos** and the **Foos** are making some news. "Lazy Eye" is becoming the preferred choice from "Batman & Robin" and "Everlong" is marshalling rave feedback ... **Jamiroquai** has handed Alternative a harder-edged follow-up to

## ON THE RADIO With Sky Daniels

"Virtual," which in many houses was a HOMERUN. Don't hand Pop/Alternative this act ... **Our Lady Peace** has a breakthrough week, with WXRK/NY and KPNT/St. Louis coming in ... **RECORD OF THE WEEK:** Filter/Crystal Method.

# Smash mouth "Walkin' On The Sun"

R&R Alternative 30 - 18

Modern Rock Monitor 31\*-18\* Airpower

Over 5000 units sold first week out!

FUSH YU MANG  
In Stores NOW!

Ranked Top 5 at:

|      |      |      |
|------|------|------|
| KROQ | KNRK | WXZZ |
| KOME | Y107 | KEDG |
| WHFS | WRZX | XHRM |
|      |      | KJEE |

Ranked Top 10 at:

|      |      |      |
|------|------|------|
| KITS | KTCL | KROX |
| CIMX | WFNX | KPNT |
| KEGE | KWOD | KFMA |



Management: Robert Hayes/Sound Management

NEW MUSIC SPECIALTY SHOWS

Radiohead Is More Than 'OK'

Radiohead rose dramatically to No. 1 status on the R&R Specialty Show Panel this week with the high-concept "OK Computer." Words can't describe the brilliance of this record, but airplay at WPLY/Philadelphia, KTBZ/Houston, WXDX/Pittsburgh, and more speaks volumes. I say tell the listeners to put on their headphones and feed 'em some megabytes. **Spiritualized** had a big week, with support including KNDD/Seattle, KROQ/L.A., and WHFS/Washington. **Catherine Wheel**, like Radiohead, has a concept record that continues to win support. **Ben Harper's** live shows are building huge word-of-mouth and the **Dandy Warhols** remain cool. **RECORD TO WATCH:** Ric Ocasek.

WFNX/Boston

Moods For Moderns

Charlie

Sunday, June 6

ALABAMA 3 Woke Up This Morning (Geffen)

APOLLO 440 Ain't Talkin' Bout Dub (Import)

BLINK 182 Dick Lips (Cargo)

BRAD The Day Brings (Epic)

CAKE LIKE Lorraine's Car (Vapor/Reprise)

CIRRUS Drop The Break (Moonshine)

DJ KEOKI Majick (Moonshine)

FILM STAR Edgar Allan (Super Cottonmouth)

FULFLEJ Microwave (Scratchie)

GENEVA Into The Blue (Nude/Work)

HOOVERPHONIC 2Wicky (Epic)

JUNKSTER Slide (RCA)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 RADIOHEAD (Capitol)
- 2 SPIRITUALIZED (Dedicated/Arista)
- 3 GUIDED BY VOICES (Matador)
- 4 DAMBUILDERS (EastWest/EEG)
- 5 BLINK 182 (Cargo/MCA)
- 6 PRODIGY (Mute/Maverick/WB)
- 7 BUCK-O-NINE (TVT)
- 8 SMASH MOUTH (Interscope)
- 9 CATHERINE WHEEL (Mercury)
- 10 PRIMUS (Prawn Song/Interscope)
- 11 BEN HARPER (Virgin) Airplay Includes: KNRK, XTRA, WAQZ
- 12 RANCID (Hellcat/Epitaph) Airplay Includes: KNDD, KROQ, WPLA
- 13 DANDY WARHOLS (Capitol) Airplay Includes: KEDG, KTBZ, WPLA
- 14 MADDER ROSE (Atlantic) Airplay Includes: KJEE, WHFS, WQXA
- 15 KARA'S FLOWERS (Reprise) Airplay Includes: KGDE, WKRO, WOSC
- 16 THRILL KILL KULT (Red Ant) Airplay Includes: KKND, KNRX, WXEG
- 17 ME FIRST... (Fat Wreck Chords) Airplay Includes: KTCL, KQXR, WEJE
- 18 CHARLATANS UK (MCA) Airplay Includes: XHRM, WBTZ, WEDG
- 19 LIONROCK (Time Bomb) Airplay Includes: KPNT, KROX, WRLG
- 20 OASIS (Epic) Airplay Includes: KCCX, WLUM, WXEG



Radiohead

Compiled by Rich Michalowski

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

WEOX/Albany, NY

Download

Sunday 7-10pm

DeAnna Mach

Trio "Da Da Da"

Plexi "Forest Ranger"

Guided By Voices "Bulldog Skin"

Cake Like "Truck Stop Hussy"

Brian Eno "M.C. Ocean"

WQBK/Albany, NY

Over The Edge

Monday midnight-2am

Kelli McNamara

Radiohead "Let Down"

Spiritualized "Electricity"

Catherine Wheel "Delicious"

Plexi "Forest Ranger"

No Knife "Testing The Model"

KTEG/Albuquerque, NM

Over The Edge

Sunday 7-8:30pm

Julie Hoyt

Prodigy "Breathe"

Primus "Shake Hands With..."

Atari Teenage Riot "Atari Teenage Riot"

Buck-O-Nine "My Town"

Thrill Kill Kult "Sexy Sucker"

KROX/Austin, TX

The Next Big Thing

Sunday 6-9pm

Andy Langer

Lionrock "Fire Up The Shoesaw"

Michelle Malone "Grace"

Fastball "This Guy's In Love..."

Ben Harper "Glory & Consequence"

Brad "Secret Girl"

KQXR/Boise, ID

Rebellious Jukebox

Sunday 8-10pm

Tim Johnstone

Luna "HOP"

Lionrock "Fire Up The Shoesaw"

Guided By Voices "Bulldog Skin"

Blink 182 "Dammit"

Matt Sharp & Damon "We Have A..."

WFNX/Boston, MA

Moods For Moderns

Sunday midnight-2am

Charlie

Alabama 3 "Woke Up This Morning"

Film Star "Edgar Allan"

Geneva "Into The Blue"

Loop Guru "Sheikh"

Plexi "Forest Ranger"

WEDG/Buffalo, NY

Over And Beyond

Sunday 9-10:30pm

Brad Maybe

David Byrne "Miss America"

Faith No More "Last Cup Of Sorrow"

Radiohead "Let Down"

Me First & The... "Seasons In The Sun"

Brad "Day Brings"

WBTZ/Burlington, VT

Spinning Unrest

Sunday 9-10:30pm

Steve Picard

Catherine Wheel "Delicious"

Me First & The... "Mandy"

Filter/Crystal... "(Can You) Trip..."

Barbara Manning "That Kid"

Guided By Voices "Bulldog Skin"

WAQZ/Cincinnati, OH

Before The Revolution

Weeknights midnight-1am

Matthew Harris

Buck-O-Nine "My Town"

Primus "Shake Hands With..."

Dambuilders "Burn This Bridge"

Reef "Place Your Hands"

Fat "Downtown"

WOXY/Cincinnati, OH

11 O'clock News

Sunday 11pm-1am

Dorsey Fyffe

John Lydon "Sun"

Geneva "Into The Blue"

Sukia "Dream Machine"

Tiger "Shining In The Wood"

Teenage Fan Club "Can't Feel My Soul"

WXEG/Dayton, OH

The Edge Spin Cycle

Sunday 9-10:30pm

Allen Rantz

Oasis "D'You Know What I..."

Dandy Warhols "Not If You Were..."

Apollo Four Forty "Ain't Talkin'..."

Arkana "House On Fire"

Ric Ocasek "Hang On Tight"

WKRO/Daytona Beach, FL

Brave New World

Tuesday 10-11pm

Aaron "with a K" Schatz

Radiohead "Paranoid Android"

Dambuilders "Burn This Bridge"

Squatweller "Takin' The Wheel"

Lionrock "Fire Up The Shoesaw"

Kara's Flowers "Soap Disco"

KTCL/Denver, CO

Adventure University

Saturday 10pm-midnight

Bret Saunders

Pavement "Slowly Typed"

Radio Iodine "Monic Face"

Muffs "All Blue Baby"

Sugarfoot "Clubfoot"

No Knife "Testing The Model"

WEJE/Ft. Wayne, IN

New Music Show

Sunday 8:30-9:30pm

Weasel

Beck "Jack Ass"

Erasure "Don't Say Your..."

Me First & The... "Seasons In The Sun"

Radiohead "Let Down"

Third Eye Blind "Graduate"

WQXA/Harrisburg, PA

The Sunday Morning News

Sunday 8-10am

Bill Hanson

Monaco "What Do You Want..."

Echo & The Bunnymen "I Want To Be There"

Primus "Shake Hands With..."

Fountains Of Wayne "Leave The Biker"

Tugboat Annie "Posterboy"

KTCL/Houston, TX

Lunar Rotation

Sunday 7-9pm

David Sadof

Catherine Wheel "Delicious"

Echo & The Bunnymen "Baseball Bill"

Lionrock "On A Tuesday"

Seahorses "Suicide Drive"

Self "Joy The Mechanical..."

WPLA/Jacksonville, FL

Forbidden Planet

Saturday 8pm-1am

Robert Goodman

Prodigy "Smack My Bitch Up"

Buck-O-Nine "My Town"

Lionrock "Fire Up The Shoesaw"

Mansun "Wide Open Space"

Filter/Crystal... "(Can You) Trip..."

KCCX/Kansas City, MO

Living Room

Sunday 8-10pm

Stan & Joel

Outhouse "Familiar"

Catherine Wheel "Delicious"

Dambuilders "Burn This Bridge"

Shallow "Missile Command"

Gadgets "Beautiful Girl"

KLZR/Kansas City, MO

Nocturnal Transmission

Sunday 11pm-1am

Ray Velasquez

Kid Loops "One Tiny Universe"

T Power "A Large Grey Area"

System 7 "Rite Of Spring"

Olive "Killing"

Floppy Sounds "Entertainment"

KEDG/Las Vegas, NV

Area 51

Sunday 9-11pm

Kevin Carter

Blink 182 "Dick Lips"

Mansun "Wide Open Space"

Crystal Method "Busy Child"

Bobogoblin "One Down One Across"

Charlatans UK "How High"

KXTE/Las Vegas, NV

It Hurts When I Pee

Sunday 10pm-midnight

Chris Ripley

Sublime "Doin' Time"

Sugar Ray "RPM"

Type O Negative "Cinnamon Girl"

Drain S.T.H. "Serve The Shame"

Snot "Stoopid"

KROQ/Los Angeles, CA

Rodney On The Roo

Sunday 9-10pm-midnight-2

Rodney Bingenheimer

Oasis "D'You Know What I..."

Spiritualized "Electricity"

Echo & The Bunnymen "In My Time"

Baby Alive "Why Don't You..."

Rancid "The Brothels"

WLUM/Milwaukee, WI

Sunday Night Music Revolution

Sunday 7-11pm

Terry Havel

Teenage Fan Club "Take The Long Way..."

Magnet "On We Go"

Vents "One Way Ticket"

Michael Shelley "Going To LA"

Tubetop "Full Bloom"

WHTG/Monmouth, NJ

Go! Underground

Sunday 9-midnight

Jeff Raspe

Paul Weller "Heavy Soul Part 1"

John Easdale "Bright Side"

Mansun "Wide Open Space"

Skinnerbox "You Knock The..."

Mila Drumke "World Away"

WRLG/Nashville, TN

Thunderground Radio

Sunday 7-9:30pm

Jason Moon

Spiritualized "Electricity"

Yo La Tengo "Sugarcube"

Fluid Ounces "Record Stack"

Belle & Sebastian "Like Dylan In The..."

Slipstream "Dancing Mood"

KKND/New Orleans, LA

The Deep End

Sunday 8-10pm

Laura Jones

Mindset "I Hate You Don't..."

Thrill Kill Kult "Sexy Sucker"

Guided By Voices "Bulldog Skin"

Superdeluxe "Love Liquid Wrap"

Joe Tullios "Every Angel"

KNRX/Oklahoma City, OK

Xtremities

Sunday 8-9:30pm

Geno Pearson

# ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

**93.1 RT**  
RADIO CHICAGO

**MARKET #3**  
**WXRT/Chicago**  
(773) 777-1700  
Winer/Martin

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 8     | 8  | 8  | 12 |    | SNEAKER PIMPS/6 Underground           |
| 13    | 12 | 11 | 12 |    | WALLFLOWERS/The Difference            |
| 9     | 9  | 7  | 11 |    | SARAH MCLACHLAN/Building A Mystery    |
| 9     | 10 | 9  | 11 |    | ABRA MOORE/Four Leaf Clover           |
| 13    | 9  | 11 |    |    | U2/Last Night On Earth                |
| 9     | 8  | 13 | 11 |    | DEL AMITRI/Not Where It's At          |
| 12    | 11 | 11 |    |    | TOAD THE WET.../Come Down             |
| 6     | 8  | 7  | 10 |    | WORLD PARTY/It Is Time                |
| 15    | 11 | 10 |    |    | COLLECTIVE SOUL/Listen                |
| 12    | 10 | 11 |    |    | MATCHBOX 20/Push                      |
| 8     | 7  | 9  |    |    | SON VOLT/Caryatid Easy                |
| 7     | 8  | 9  |    |    | BEN HARPER/Faded                      |
| 8     | 8  | 9  |    |    | LIVE/Merica                           |
| 9     | 8  | 9  |    |    | BLUES TRAVELER/Carolina Blues         |
| 9     | 8  | 9  |    |    | ZIGGY MARLEY/People Get Ready         |
| 6     | 5  | 4  |    |    | BIG HEAD TODD.../Resignation Superman |
| 7     | 8  | 8  |    |    | BETTIE SERVEERT/Rudder                |
| 8     | 9  | 7  |    |    | DAVE MATTHEWS BAND/Tripping Billies   |
| 12    | 9  | 10 |    |    | JOHN FOGERTY/Walking In A...          |
| 5     | 9  | 7  |    |    | SHERYL CROW/A Change Would Do...      |
| -     | -  | -  | -  | -  | LEFTOVER SALMON/Better                |
| 6     | 6  | 5  |    |    | COLLECTIVE SOUL/Listen                |
| 7     | 9  | 7  |    |    | JAYHAWKS/Think About It               |
| 8     | 7  | 10 |    |    | MICHAEL PENN/try                      |
| 4     | 5  | 5  |    |    | PAUL MCCARTNEY/Used To Be Bad         |
| -     | -  | -  | -  | -  | DAVID BYRNE/Dance On Vaseline         |
| 5     | 6  | 5  |    |    | INXS/Don't Lose Your Head             |
| -     | -  | -  | -  | -  | SHERI JACKSON/Maple Tree              |
| 4     | 4  | 6  |    |    | NEIL YOUNG.../Mr. Soul                |
| -     | -  | -  | -  | -  | JOHN HIATT/Little Head                |

**KFOG**  
104.5 97.7

**MARKET #4**  
**KFDG/San Francisco**  
(415) 995-6874  
Marszalek/Evans

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 23    | 22 | 22 | 23 |    | U2/Last Night On Earth                |
| 19    | 22 | 21 | 23 |    | WIDEWORLD PANIC/Aunt Avis             |
| 18    | 18 | 16 | 22 |    | SARAH MCLACHLAN/Building A Mystery    |
| 22    | 21 | 20 | 22 |    | WALLFLOWERS/The Difference            |
| 7     | 5  | 9  |    |    | BONESHAKERS/Cold Sweat                |
| 21    | 22 | 19 | 19 |    | JONNY LANG/Lie To Me                  |
| 18    | 19 | 13 | 15 |    | BLUES TRAVELER/Carolina Blues         |
| 7     | 7  | 7  | 15 |    | SHERYL CROW/A Change Would Do...      |
| 7     | 16 | 20 | 14 |    | BIG HEAD TODD.../Please Don't Tell... |
| 10    | 12 | 10 | 13 |    | JOHN FOGERTY/Walking In A...          |
| 12    | 12 | 8  | 13 |    | PAUL MCCARTNEY/Young Boy              |
| 9     | 9  | 9  | 12 |    | ABRA MOORE/Four Leaf Clover           |
| 12    | 13 | 11 | 12 |    | JOHN FOGERTY/Hot Rod Heart            |
| 9     | 10 | 7  | 12 |    | NEIL YOUNG.../Mr. Soul                |
| 6     | 13 | 11 | 12 |    | TOAD THE WET.../Whatever I Fear       |
| 20    | 21 | 18 | 11 |    | BOZ SCAGGS/It All Went Down...        |
| 20    | 13 | 12 | 11 |    | TOAD THE WET.../Come Down             |
| -     | -  | -  | -  | -  | JOHN HIATT/Little Head                |
| 12    | 10 | 10 | 10 |    | PAUL MCCARTNEY/The World Tonight      |
| -     | -  | -  | -  | -  | BIG BLUE HEARTS/Nobody Wants Her      |
| 13    | 12 | 8  | 9  |    | INDIGO GIRLS/Shame On You             |
| 9     | 8  | 8  | 8  |    | DAVE MATTHEWS BAND/Tripping Billies   |
| 7     | 5  | 7  | 8  |    | WILCO/Outasite (Outta...)             |
| 4     | 5  | 5  | 7  |    | HUFFAMOOSE/Wait                       |
| 11    | 11 | 11 | 7  |    | INDIGO GIRLS/Shame On You             |
| 8     | 5  | 7  | 7  |    | SHAWN COLVIN/Get Out Of This...       |
| 7     | 9  | 9  | 7  |    | TOMMY CASTRO/Can't Keep A Good...     |
| 8     | 5  | 8  | 6  |    | JOE LOUIS WALKER/Low Down Dirty Blues |
| 4     | 4  | 5  | 6  |    | VAN MORRISON/Burning Ground           |
| 7     | 9  | 7  | 5  |    | STEVE WINWOOD/Spy In The House...     |

**88.5**

**MARKET #5**  
**WXP/Philadelphia**  
(215) 898-6677  
Ranes/Warren

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| -     | -  | -  | -  | -  | TAJ MAHAL/Queen Bee                 |
| 15    | 6  | 17 |    |    | BETH ORTON/She Cried Your Name      |
| -     | -  | -  | -  | -  | JAMES MCMURRAY/You All I Know       |
| 8     | 5  | 10 |    |    | BLUES TRAVELER/Carolina Blues       |
| 6     | 9  | 9  |    |    | PAULA COLE/Don't Want To Wait       |
| 6     | 8  | 7  |    |    | LIVE/Turn My Head                   |
| 9     | 7  | 6  |    |    | ZIGGY MARLEY/People Get Ready       |
| 4     | 17 | 6  |    |    | BIG BLUE HEARTS/Nobody Wants Her    |
| 6     | 7  | 8  |    |    | 10,000 MANIACS/More Than This       |
| 8     | 7  | 8  |    |    | DEL AMITRI/Not Where It's At        |
| 8     | 8  | 9  |    |    | TOAD THE WET.../Come Down           |
| 8     | 7  | 10 |    |    | WALLFLOWERS/The Difference          |
| 6     | 5  | 6  |    |    | SNEAKER PIMPS/6 Underground         |
| 5     | 3  | 4  |    |    | JAMES TAYLOR/Under Up Behind Me     |
| -     | -  | -  | -  | -  | SUGAR RAY/Fly                       |
| 5     | 7  | 6  |    |    | U2/Last Night On Earth              |
| 8     | 10 | 13 |    |    | HUFFAMOOSE/Wait                     |
| -     | -  | -  | -  | -  | DAR WILLIAMS/Are You Out There      |
| -     | -  | -  | -  | -  | DAR WILLIAMS/Better Things          |
| 9     | 12 | 9  |    |    | OAR WILLIAMS/The Party Generation   |
| -     | -  | -  | -  | -  | WIDEWORLD PANIC/Aunt Avis           |
| 8     | 8  | 7  |    |    | JOHN FOGERTY/Walking In A...        |
| -     | -  | -  | -  | -  | BEN HARPER/Faded                    |
| 4     | 5  | 7  |    |    | INDIGO GIRLS/Shame On You           |
| -     | -  | -  | -  | -  | DEL AMITRI/Not Where It's At        |
| 8     | 5  | 9  |    |    | THOMPSON + THOMPSON/Big Chimney     |
| 9     | 9  | 9  |    |    | DAVE MATTHEWS BAND/Tripping Billies |
| 8     | 8  | 9  |    |    | INDIGO GIRLS/Shame On You           |
| 8     | 8  | 7  |    |    | PAUL MCCARTNEY/The World Tonight    |

**ZONE**  
SMALL ROCK THE MERRY

**MARKET #7**  
**KKZN/Dallas**  
(214) 526-2400  
Doyle

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 20    | 14 | 14 | 24 |    | MATCHBOX 20/Push                      |
| 26    | 22 | 22 | 23 |    | SHERYL CROW/A Change Would Do...      |
| 25    | 9  | 9  | 23 |    | SISTER HAZEL/All For You              |
| 13    | 21 | 21 | 23 |    | DUNCAN SHEIK/Barely Breathing         |
| 27    | 22 | 22 | 23 |    | ABRA MOORE/Four Leaf Clover           |
| 18    | 18 | 18 | 22 |    | FIONA APPLE/Criminal                  |
| 25    | 23 | 23 | 22 |    | WALLFLOWERS/The Difference            |
| 26    | 21 | 21 | 21 |    | BLUES TRAVELER/Carolina Blues         |
| 12    | 17 | 17 | 19 |    | DAVE MATTHEWS BAND/Tripping Billies   |
| -     | -  | -  | -  | -  | CHANTAL KREVIJAZUKS/surrounded        |
| 17    | 18 | 18 | 18 |    | SARAH MCLACHLAN/Building A Mystery    |
| -     | -  | -  | -  | -  | INDIGO GIRLS/Get Out The Map          |
| 17    | 16 | 16 | 18 |    | BARENAKED LADIES/The Old Apartment    |
| 12    | 7  | 7  | 16 |    | PAUL MCCARTNEY/The World Tonight      |
| -     | -  | -  | -  | -  | JOHN FOGERTY/Blueboy                  |
| 10    | 12 | 12 | 14 |    | TOAD THE WET.../Whatever I Fear       |
| 7     | 7  | 7  | 13 |    | COLLECTIVE SOUL/Listen                |
| 26    | 19 | 19 | 13 |    | BIG HEAD TODD.../Please Don't Tell... |
| 8     | 8  | 8  | 12 |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 9     | 11 | 11 | 11 |    | VERVE PIPE/The Freshmen               |
| -     | -  | -  | -  | -  | SHAWN COLVIN/Sunny Came Home          |
| 26    | 12 | 12 | 9  |    | SHAWN COLVIN/Get Out Of This...       |
| 10    | 9  | 9  | 9  |    | EDWIN MCCAIN/See The Sky Again        |
| 8     | 8  | 8  | 8  |    | GRAND STREET CROVERS/Angle Wood       |
| -     | -  | -  | -  | -  | BEN HARPER/Faded                      |
| 8     | 10 | 8  |    |    | PAULA COLE/Don't Want To Wait         |
| 18    | 15 | 15 | 18 |    | U2/Last Night On Earth                |
| -     | -  | -  | -  | -  | DAVID BYRNE/Miss America              |
| -     | -  | -  | -  | -  | NEIL YOUNG.../Mr. Soul                |

**WBOS**  
92.9 FM

**MARKET #10**  
**WBOS/Boston**  
(617) 254-9267  
Herron/Nash

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                        |
|-------|----|----|----|----|-------------------------------------|
| 45    | 45 | 45 | 45 |    | MEREDITH BROOKS/Bitch               |
| 45    | 45 | 45 | 45 |    | SHERYL CROW/A Change Would Do...    |
| 45    | 45 | 45 | 45 |    | MATCHBOX 20/Push                    |
| 45    | 45 | 45 | 45 |    | THIRD EYE BLIND/Semi-Charmed Life   |
| 45    | 45 | 45 | 45 |    | SHAWN COLVIN/Sunny Came Home        |
| 30    | 30 | 30 | 30 |    | WALLFLOWERS/The Difference          |
| -     | -  | -  | -  | -  | LIVE/Turn My Head                   |
| 7     | 7  | 30 |    |    | FIONA APPLE/Criminal                |
| 7     | 30 | 30 |    |    | EDWIN MCCAIN/See The Sky Again      |
| 30    | 30 | 30 |    |    | OMC/How Bizarre                     |
| 30    | 30 | 30 |    |    | SARAH MCLACHLAN/Building A Mystery  |
| 30    | 30 | 30 |    |    | TONIC/If You Could Only...          |
| 30    | 30 | 30 |    |    | ABRA MOORE/Four Leaf Clover         |
| 30    | 30 | 30 |    |    | PAUL MCCARTNEY/The World Tonight    |
| 30    | 30 | 30 |    |    | INDIGO GIRLS/Shame On You           |
| 30    | 30 | 30 |    |    | DAVE MATTHEWS BAND/Tripping Billies |
| 30    | 30 | 30 |    |    | SNEAKER PIMPS/6 Underground         |
| 21    | 21 | 21 |    |    | WHITE TOWN/Your Woman               |
| 21    | 21 | 21 |    |    | VERVE PIPE/The Freshmen             |
| 21    | 21 | 21 |    |    | U2/Stargat At The Sun               |
| 21    | 21 | 21 |    |    | JOHN MELLENCAMP/Just Another Day    |
| 21    | 21 | 21 |    |    | DAVE MATTHEWS BAND/Crash Into Me    |
| 21    | 21 | 21 |    |    | BRUCE SPRINGSTEEN/Secret Garden     |
| 21    | 21 | 21 |    |    | PAULA COLE/Where Have All...        |
| 21    | 21 | 21 |    |    | JEWEL/Foolish Games                 |
| 21    | 21 | 21 |    |    | SARAH MCLACHLAN/Possession          |
| 45    | 45 | 21 |    |    | WALLFLOWERS/The Difference          |
| -     | -  | -  | -  | -  | JACKPIERCE/Vineyard                 |
| -     | -  | -  | -  | -  | WORLD PARTY/Call Me Up              |

**RIVER**  
92.5 FM

**MARKET #10**  
**WXRV/Boston**  
(508) 374-4733  
Doody/Mullaney

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 9     | 15 | 16 | 25 |    | BIG HEAD TODD.../Please Don't Tell... |
| 23    | 16 | 19 | 25 |    | SARAH MCLACHLAN/Building A Mystery    |
| 19    | 24 | 21 | 25 |    | TONIC/If You Could Only...            |
| 9     | 15 | 18 | 24 |    | JOHN HIATT/Little Head                |
| 22    | 25 | 18 | 23 |    | MONACO/What Do You Want...            |
| 19    | 23 | 20 | 22 |    | BLUES TRAVELER/Carolina Blues         |
| 17    | 23 | 18 | 22 |    | U2/Last Night On Earth                |
| 17    | 19 | 21 | 21 |    | MATCHBOX 20/Push                      |
| 22    | 18 | 20 | 21 |    | EDWIN MCCAIN/See The Sky Again        |
| 22    | 18 | 20 | 17 |    | DEL AMITRI/Not Where It's At          |
| 22    | 20 | 17 |    |    | 10,000 MANIACS/More Than This         |
| 24    | 18 | 16 |    |    | DAVE MATTHEWS BAND/Tripping Billies   |
| -     | -  | -  | -  | -  | DAR WILLIAMS/Are You Out There        |
| 12    | 15 | 10 | 13 |    | PAUL MCCARTNEY/The World Tonight      |
| 13    | 12 | 7  | 13 |    | TOAD THE WET.../Come Down             |
| 11    | 12 | 7  | 13 |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 16    | 10 | 7  | 12 |    | INDIGO GIRLS/Shame On You             |
| 9     | 10 | 8  | 12 |    | BRUCE COCKBURN/The Whole Night Sky    |
| 10    | 11 | 12 | 12 |    | HUFFAMOOSE/Wait                       |
| 9     | 11 | 11 | 12 |    | MICHAEL PENN/try                      |
| -     | -  | -  | -  | -  | BRAD/The Day Brings                   |
| 7     | 12 | 8  | 11 |    | DAVID BYRNE/Miss America              |
| 9     | 18 | 17 | 11 |    | PAULA COLE/Don't Want To Wait         |
| 9     | 16 | 8  | 11 |    | LEO KOTTE/World Turning               |
| 11    | 12 | 14 | 11 |    | BETH ORTON/She Cried Your Name        |
| -     | -  | -  | -  | -  | DEL AMITRI/What I Think She           |
| -     | -  | -  | -  | -  | PAUL MCCARTNEY/Used To Be Bad         |
| 10    | 13 | 9  | 10 |    | TOAD THE WET.../Dam Would Break       |
| 17    | 17 | 16 | 10 |    | COLLECTIVE SOUL/Listen                |

**The Mountain**  
KMTT/Seattle

**MARKET #13**  
**KMTT/Seattle**  
(206) 233-1037  
Mays/Carison

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 24    | 24 | 24 | 26 |    | TOAD THE WET.../Come Down             |
| 24    | 24 | 24 | 25 |    | SHERRI JACKSON/Maple Tree             |
| 24    | 24 | 24 | 24 |    | SHERYL CROW/A Change Would Do...      |
| 22    | 24 | 24 | 24 |    | BLUES TRAVELER/Carolina Blues         |
| 23    | 24 | 24 | 24 |    | INDIGO GIRLS/Shame On You             |
| 25    | 20 | 24 | 24 |    | WALLFLOWERS/The Difference            |
| 22    | 24 | 24 | 23 |    | SARAH MCLACHLAN/Building A Mystery    |
| 8     | 8  | 18 |    |    | HUFFAMOOSE/Wait                       |
| 9     | 10 | 8  | 11 |    | MATCHBOX 20/Push                      |
| 9     | 10 | 11 | 12 |    | SHERRI JACKSON/Maple Tree             |
| 9     | 10 | 11 | 10 |    | JONNY LANG/Hi The Ground...           |
| 11    | 10 | 12 | 10 |    | BOZ SCAGGS/It All Went Down...        |
| -     | -  | -  | -  | -  | WORLD PARTY/Vanity Fair               |
| 9     | 12 | 11 | 9  |    | RICKIE LEE JONES/Firewalker           |
| 12    | 12 | 14 | 12 |    | ABRA MOORE/Four Leaf Clover           |
| 11    | 12 | 10 | 9  |    | JOHN HIATT/Little Head                |
| 10    | 10 | 8  | 9  |    | DAVID BYRNE/Miss America              |
| 10    | 8  | 8  | 9  |    | DEL AMITRI/Not Where It's At          |
| 8     | 7  | 8  | 9  |    | BIG HEAD TODD.../Please Don't Tell... |
| 8     | 8  | 9  | 9  |    | THIRD EYE BLIND/Semi-Charmed Life     |
| 7     | 7  | 9  | 9  |    | LORI CARSON/Someone's Got Me          |
| -     | -  | -  | -  | -  | BRAD/The Day Brings                   |
| -     | -  | -  | -  | -  | JILL SOBLE/When My Ship...            |
| 7     | 9  | 8  | 8  |    | BONESHAKERS/Cold Sweat                |
| -     | -  | -  | -  | -  | PAULA COLE/Don't Want To Wait         |
| -     | -  | -  | -  | -  | BIG BLUE HEARTS/Nobody Wants Her      |
| 9     | 10 | 8  | 8  |    | DAVE MATTHEWS BAND/Tripping Billies   |
| 7     | 7  | 7  | 7  |    | FIONA APPLE/Criminal                  |
| 7     | 9  | 7  | 7  |    | BEN HARPER/Faded                      |
| 8     | 10 | 7  | 7  |    | MORPHINE/I Know You                   |

**Cities97**  
KTCZ/Minneapolis

**MARKET #16**  
**KTCZ/Minneapolis**  
(612) 339-0000  
MacLeish/Fredricksen

| PLAYS | SW | ZW | LW | TW | ARTIST/TITLE                          |
|-------|----|----|----|----|---------------------------------------|
| 26    | 22 | 24 | 22 |    | WALLFLOWERS/The Difference            |
| 21    | 22 | 19 | 22 |    | BOZ SCAGGS/It All Went Down...        |
| 21    | 22 | 21 | 21 |    | SHERYL CROW/A Change Would Do...      |
| 20    | 21 | 22 | 21 |    | PAUL MCCARTNEY/The World Tonight      |
| 21    | 23 | 22 | 20 |    | JOHN FOGERTY/Walking In A...          |
| 22    | 23 | 23 | 20 |    | SISTER HAZEL/All For You              |
| 21    | 23 | 21 | 19 |    | BLUES TRAVELER/Carolina Blues         |
| 11    | 12 | 10 | 17 |    | BIG HEAD TODD.../Please Don't Tell... |
| 11    | 11 | 11 | 12 |    | SARAH MCLACHLAN/Building A Mystery    |
| 10    | 11 | 8  | 12 |    | JOHN HIATT/Little Head                |
| 9     | 9  | 10 | 10 |    | WHY STORE/Surround Me                 |
| 11    | 14 | 13 | 10 |    | JAYHAWKS/It's Up To You               |
| 11    | 12 | 11 | 10 |    | ABRA MOORE/Four Leaf Clover           |
| -     | -  | -  | -  | -  | JOHN HIATT/Little Head                |
| 9     | 10 | 10 | 9  |    | MATCHBOX 20/Push                      |
| 8     | 8  | 9  | 9  |    | INDIGO GIRLS/Shame On You             |
| 12    | 10 | 9  | 9  |    | COREY STEVENS/One More Time           |
| 10    | 10 | 9  | 7  |    | DEL AMITRI/Not Where It's At          |
| 10    | 10 | 9  | 7  |    | EDWIN MCCAIN/See The Sky Again        |
| 8     | 8  | 9  | 6  |    | TOAD THE WET.../Come Down             |
| 13    | 10 | 10 | 6  |    | DAVE MATTHEWS BAND/Tripping Billies   |
| 10    | 8  | 8  | 6  |    | STEVE WINWOOD/Spy In The House...     |
| 8     | 10 | 6  | 6  |    | 10,000 MANIACS/More Than This         |
| 8     | 3  | 7  | 6  |    | SON VOLT/Caryatid Easy                |
| 5     | 4  | 5  | 5  |    | COLLECTIVE SOUL/Listen                |
| 4     | 3  | 5  | 5  |    | SHERYL CROW/It It Makes You           |
| 5     | 6  | 4  | 5  |    | JOHN FOGERTY/Blueboy                  |
| 6     | 6  | 4  | 5  |    | WHY STORE/father                      |
| 4     | 4  | 5  | 5  |    | ERIC JOHNSON/S.R.V                    |
| 5     | 5  | 5  | 5  |    | DAVE MATTHEWS BAND/Crash Into Me      |

**FM RIVER**  
101

**MARKET #17**  
**W**

| 3W             | 2W | LW | TW        | ARTIST TITLE LABEL(S)   | TOTAL PLAYS |            |            |             | TOTAL STATIONS/ADDS |
|----------------|----|----|-----------|---|-------------|------------|------------|-------------|---------------------|
|                |    |    |           |   | TW          | LW         | 2W         | 3W          |                     |
| 11             | 6  | 4  | <b>1</b>  | <b>SARAH MCLACHLAN</b> Building A Mystery (Arista) <b>716</b>                         | <b>596</b>  | <b>559</b> | <b>419</b> | <b>37/0</b> |                     |
| 1              | 1  | 1  | 2         | <b>WALLFLOWERS</b> The Difference (Interscope) <b>688</b>                             | <b>698</b>  | <b>684</b> | <b>682</b> | <b>33/0</b> |                     |
| 2              | 2  | 2  | <b>3</b>  | <b>SHERYL CROW</b> A Change Would Do You Good (A&M) <b>686</b>                        | <b>682</b>  | <b>677</b> | <b>677</b> | <b>30/0</b> |                     |
| 5              | 4  | 3  | <b>4</b>  | <b>MATCHBOX 20</b> Push (Lava/Atlantic) <b>645</b>                                    | <b>613</b>  | <b>586</b> | <b>589</b> | <b>30/1</b> |                     |
| 8              | 7  | 6  | <b>5</b>  | <b>DAVE MATTHEWS BAND</b> Tripping Billies (RCA) <b>551</b>                           | <b>541</b>  | <b>532</b> | <b>495</b> | <b>34/0</b> |                     |
| 4              | 3  | 5  | 6         | <b>ABRA MOORE</b> Four Leaf Clover (Arista Austin/Arista) <b>524</b>                  | <b>546</b>  | <b>589</b> | <b>599</b> | <b>33/0</b> |                     |
| 9              | 11 | 8  | 7         | <b>SISTER HAZEL</b> All For You (Universal) <b>474</b>                                | <b>498</b>  | <b>457</b> | <b>495</b> | <b>22/0</b> |                     |
| 3              | 5  | 7  | 8         | <b>TOAD THE WET SPROCKET</b> Come Down (Columbia) <b>436</b>                          | <b>518</b>  | <b>568</b> | <b>625</b> | <b>24/0</b> |                     |
| 10             | 10 | 9  | 9         | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG) <b>424</b>                     | <b>457</b>  | <b>485</b> | <b>493</b> | <b>19/0</b> |                     |
| 7              | 9  | 11 | 10        | <b>PAUL MCCARTNEY</b> The World Tonight (Capitol) <b>420</b>                          | <b>448</b>  | <b>490</b> | <b>498</b> | <b>29/0</b> |                     |
| 13             | 13 | 12 | <b>11</b> | <b>BIG HEAD TODD &amp; THE MONSTERS</b> Please Don't Tell Her (Revolution) <b>418</b> | <b>399</b>  | <b>404</b> | <b>380</b> | <b>29/0</b> |                     |
| 12             | 12 | 13 | <b>12</b> | <b>BLUES TRAVELER</b> Carolina Blues (A&M) <b>406</b>                                 | <b>396</b>  | <b>435</b> | <b>414</b> | <b>28/0</b> |                     |
| 21             | 21 | 14 | <b>13</b> | <b>FIONA APPLE</b> Criminal (Work) <b>403</b>   | <b>369</b>  | <b>291</b> | <b>268</b> | <b>30/1</b> |                     |
| 6              | 8  | 10 | 14        | <b>INDIGO GIRLS</b> Shame On You (Epic) <b>380</b>                                    | <b>453</b>  | <b>518</b> | <b>559</b> | <b>27/0</b> |                     |
| 18             | 14 | 17 | <b>15</b> | <b>U2</b> Last Night On Earth (Island) <b>378</b>                                     | <b>341</b>  | <b>363</b> | <b>310</b> | <b>25/0</b> |                     |
| 17             | 17 | 19 | <b>16</b> | <b>TONIC</b> If You Could Only See (Polydor/A&M) <b>374</b>                           | <b>328</b>  | <b>350</b> | <b>311</b> | <b>17/1</b> |                     |
| 22             | 20 | 18 | <b>17</b> | <b>HUFFAMOOSE</b> Wait (Interscope) <b>365</b>  | <b>333</b>  | <b>314</b> | <b>257</b> | <b>27/1</b> |                     |
| 20             | 18 | 16 | <b>18</b> | <b>10,000 MANIACS</b> More Than This (Geffen) <b>352</b>                              | <b>343</b>  | <b>320</b> | <b>287</b> | <b>26/0</b> |                     |
| 15             | 15 | 15 | 19        | <b>COLLECTIVE SOUL</b> Listen (Atlantic) <b>328</b>                                   | <b>365</b>  | <b>360</b> | <b>374</b> | <b>25/0</b> |                     |
| 16             | 19 | 20 | 20        | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia) <b>321</b>                             | <b>324</b>  | <b>316</b> | <b>366</b> | <b>17/0</b> |                     |
| <b>BREAKER</b> |    |    | <b>21</b> | <b>ZIGGY MARLEY &amp; THE MELODY...</b> People Get Ready (Elektra/EEG) <b>271</b>     | <b>212</b>  | <b>204</b> | <b>186</b> | <b>24/0</b> |                     |
| 19             | 22 | 22 | 22        | <b>JOHN FOGERTY</b> Walking In A Hurricane (Warner Bros.) <b>269</b>                  | <b>274</b>  | <b>289</b> | <b>290</b> | <b>20/0</b> |                     |
| 14             | 16 | 21 | 23        | <b>DEL AMITRI</b> Not Where It's At (A&M) <b>249</b>                                  | <b>304</b>  | <b>353</b> | <b>374</b> | <b>24/0</b> |                     |
| 28             | 24 | 23 | <b>24</b> | <b>PAULA COLE</b> I Don't Want To Wait (Imago/WB) <b>236</b>                          | <b>226</b>  | <b>206</b> | <b>197</b> | <b>23/1</b> |                     |
| —              | —  | 26 | <b>25</b> | <b>LIVE</b> Turn My Head (Radioactive) <b>227</b>                                     | <b>185</b>  | <b>136</b> | <b>97</b>  | <b>21/6</b> |                     |
| —              | 29 | 25 | <b>26</b> | <b>JOHN HIATT</b> Little Head (Capitol) <b>221</b>                                    | <b>196</b>  | <b>178</b> | <b>149</b> | <b>18/1</b> |                     |
| —              | 27 | 28 | <b>27</b> | <b>MIGHTY MIGHTY BOSSTONES</b> The Impression... (Big Rig/Mercury) <b>209</b>         | <b>175</b>  | <b>195</b> | <b>177</b> | <b>8/0</b>  |                     |
| <b>DEBUT</b>   |    |    | <b>28</b> | <b>SHERRI JACKSON</b> Maple Tree (Hybrid) <b>198</b>                                  | <b>159</b>  | <b>156</b> | <b>138</b> | <b>20/0</b> |                     |
| 30             | —  | —  | <b>29</b> | <b>SNEAKER PIMPS</b> 6 Underground (Virgin) <b>197</b>                                | <b>165</b>  | <b>164</b> | <b>177</b> | <b>15/0</b> |                     |
| —              | —  | 30 | <b>30</b> | <b>EDWIN MCCAIN</b> See The Sky Again (Lava/Atlantic) <b>195</b>                      | <b>167</b>  | <b>155</b> | <b>108</b> | <b>19/1</b> |                     |

This chart reflects airplay from July 7-13. Songs ranked by total plays. Highlighted songs indicate Breaker. 38 Adult Alternative reporters. 37 current playlists. © 1997, R&R Inc.

### NEW & ACTIVE

- DAR WILLIAMS** Are You Out There (Razor & Tie)  
Total Plays: 163, Total Stations: 17, Adds: 2
- WIDESPREAD PANIC** Aunt Avis (Capricorn/Mercury)  
Total Plays: 155, Total Stations: 17, Adds: 3
- BEN HARPER** Faded (Virgin)  
Total Plays: 146, Total Stations: 18, Adds: 0
- DAVID BYRNE** Miss America (Luaka Bop/WB)  
Total Plays: 132, Total Stations: 16, Adds: 3
- MONACO** What Do You Want From Me? (Polydor/A&M)  
Total Plays: 123, Total Stations: 7, Adds: 0
- RICKIE LEE JONES** Firewalker (Reprise)  
Total Plays: 119, Total Stations: 14, Adds: 0

- SQUIRREL NUT ZIPPERS** Hell (Mammoth)  
Total Plays: 114, Total Stations: 7, Adds: 0
- NEIL YOUNG & CRAZY HORSE** Mr. Soul (Reprise)  
Total Plays: 113, Total Stations: 16, Adds: 0
- OASIS** D'You Know What I Mean (Epic)  
Total Plays: 111, Total Stations: 9, Adds: 1
- SUGAR RAY** Fly (Lava/Atlantic)  
Total Plays: 106, Total Stations: 7, Adds: 0

Songs ranked by total plays

### BREAKERS®

**ZIGGY MARLEY & THE MELODY MAKERS**  
People Get Ready (Elektra/EEG)  
TOTAL PLAYS/INCREASE: 271/59  
TOTAL STATIONS/ADDS: 24/0  
CHART: 21

### MOST ADDED®

| ARTIST TITLE LABEL(S)                                | ADDS |
|--|------|
| JOHN FOGERTY Blueboy (Warner Bros.)                  | 7    |
| JACKOPIERCE Vineyard (A&M)                           | 7    |
| BLUES TRAVELER Most Precarious (A&M)                 | 6    |
| LIVE Turn My Head (Radioactive)                      | 6    |
| WORLD PARTY Call Me Up (Enclave)                     | 6    |
| ROBERT EARL KEEN Levelland (Arista Austin/Arista)    | 4    |
| TOAD THE WET SPROCKET Whatever I Fear (Columbia)     | 4    |
| DAVID BYRNE Miss America (Luaka Bop/WB)              | 3    |
| INXS Don't Lose Your Head (Mercury)                  | 3    |
| JEWEL Foolish Games (Atlantic)                       | 3    |
| JONNY LANG Hit The Ground Running (A&M)              | 3    |
| LEFTOVER SALMON Better (Mountain Division/Hollywood) | 3    |
| PRETENDERS Goodbye (Hollywood)                       | 3    |
| STIR One Angel (Aware/Capitol)                       | 3    |
| WIDESPREAD PANIC Aunt Avis (Capricorn/Mercury)       | 3    |

### MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)                                    | TOTAL PLAY INCREASE |
|--|---------------------|
| SARAH MCLACHLAN Building A Mystery (Arista)              | +120                |
| OASIS D'You Know What I Mean (Epic)                      | +70                 |
| WIDESPREAD PANIC Aunt Avis (Capricorn/Mercury)           | +67                 |
| ZIGGY MARLEY & THE MELODY... People Get... (Elektra/EEG) | +59                 |
| DAR WILLIAMS Are You Out There (Razor & Tie)             | +50                 |
| TONIC If You Could Only See (Polydor/A&M)                | +46                 |
| BLUES TRAVELER Most Precarious (A&M)                     | +44                 |
| JEWEL Foolish Games (Atlantic)                           | +44                 |
| LIVE Turn My Head (Radioactive)                          | +42                 |
| SQUIRREL NUT ZIPPERS Hell (Mammoth)                      | +40                 |
| DAVID BYRNE Miss America (Luaka Bop/WB)                  | +39                 |
| SHERRI JACKSON Maple Tree (Hybrid)                       | +39                 |

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



# Dar Williams are you out there

From the new CD *End Of The Summer*

#1 New & Active (163 spins!)  
Most Increased Play (+50)!

BDS Triple-A Monitor Greatest Gainer!  
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- Intercepted email from Bruce Warren

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All summer long.

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mixed by Andy Wallace  
Management: Alan Wolmark and Peter Felstead at   

# Teenage Fanclub

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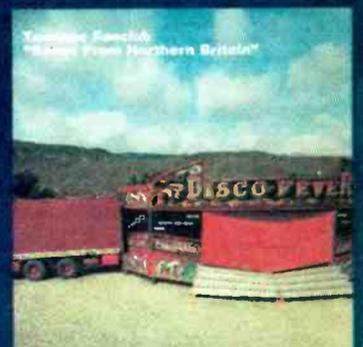
the first single from

“Songs From Northern Britain”



### On Tour with Radiohead

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7/29 Portland\*  
7/30 Seattle\*  
8/02 Denver\*  
8/04 Dallas\*  
8/06 Minneapolis  
8/07 Chicago  
8/08 St. Louis  
8/10 Atlanta  
8/12 D.C.  
8/13 Pittsburgh  
8/15 Detroit  
8/16 Cleveland  
8/18 Ontario  
8/19 Toronto  
8/20 Ottawa  
8/22 Montreal  
8/23 Boston  
8/24 Philly  
8/26 NYC  
\*solo dates



Produced by David Bianco and Teenage Fanclub

<http://www.teenagefanclub.com>



COLUMBIA



# ADULT ALTERNATIVE ALBUMS

JULY 18, 1997

| 3W           | 2W | LW | TW | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | EMPHASIS TRACKS (PLAYS)              |
|--------------|----|----|----|--|-------------|-----------|--------------------------------------|
| 1            | 1  | 1  | 1  | <b>1</b> WALLFLOWERS Bringing Down The Horse (Interscope)              | 877         | +21       | "Difference" (688) "Headlight" (115) |
| 4            | 3  | 2  | 2  | <b>2</b> DAVE MATTHEWS BAND Crash (RCA)                                | 746         | +16       | "Tripping" (551) "Crash" (191)       |
| 2            | 2  | 3  | 3  | <b>3</b> SHERYL CROW Sheryl Crow (A&M)                                 | 743         | +16       | "Change" (686) "Hard" (31)           |
| 14           | 9  | 7  | 4  | <b>4</b> SARAH MCLACHLAN Surfacing (Arista)                            | 716         | +120      | "Mystery" (716)                      |
| 8            | 8  | 5  | 5  | <b>5</b> MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)      | 645         | +32       | "Push" (645)                         |
| 5            | 4  | 6  | 6  | <b>6</b> PAUL MCCARTNEY Flaming Pie (Capitol)                          | 602         | +5        | "World" (420) "Used" (46)            |
| 3            | 5  | 4  | 7  | <b>7</b> TOAD THE WET SPROCKET Coil (Columbia)                         | 543         | -70       | "Come" (436) "Fear" (66)             |
| 6            | 6  | 8  | 8  | <b>8</b> ABRA MOORE Strangest Places (Arista)                          | 535         | -21       | "Clover" (524) "Cryin'" (11)         |
| 11           | 10 | 11 | 9  | <b>9</b> U2 Pop (Island)   | 515         | +37       | "Earth" (378) "Staring" (97)         |
| 15           | 13 | 14 | 10 | <b>10</b> BLUES TRAVELER Straight On Till Morning (A&M)                | 486         | +72       | "Carolina" (406) "Precarious" (51)   |
| 9            | 12 | 10 | 11 | <b>11</b> SISTER HAZEL Somewhere More... (Universal)                   | 486         | -25       | "All" (474) "Wanted" (12)            |
| 7            | 7  | 9  | 12 | <b>12</b> INDIGO GIRLS Shaming Of The Sun (Epic)                       | 470         | -51       | "Shame" (380) "Map" (82)             |
| 13           | 14 | 13 | 13 | <b>13</b> BIG HEAD TODD & THE MONSTERS Beautiful World (Revolution)    | 450         | +15       | "Tell" (418) "Superman" (9)          |
| 10           | 11 | 12 | 14 | <b>14</b> THIRD EYE BLIND Third Eye Blind (Elektra/EEG)                | 436         | -27       | "Life" (424) "Losing" (12)           |
| 21           | 22 | 15 | 15 | <b>15</b> FIONA APPLE Tidal (Work)                                     | 412         | +25       | "Criminal" (403) "Sleep" (9)         |
| 17           | 15 | 19 | 16 | <b>16</b> JOHN FOGERTY Blue Moon Swamp (Warner Bros.)                  | 392         | +32       | "Walking" (269) "Blueboy" (87)       |
| 20           | 20 | 17 | 17 | <b>17</b> 10,000 MANIACS Love Among The Ruins (Geffen)                 | 379         | +9        | "More" (352) "Rainy" (22)            |
| 19           | 19 | 21 | 18 | <b>18</b> TONIC Lemon Parade (Polydor/A&M)                             | 374         | +46       | "Could" (374)                        |
| 24           | 21 | 20 | 19 | <b>19</b> HUFFAMOOSE We've Been Had Again (Interscope)                 | 368         | +25       | "Wait" (365) "Enigmatic" (3)         |
| 12           | 18 | 18 | 20 | <b>20</b> SHAWN COLVIN A Few Small Repairs (Columbia)                  | 363         | -5        | "Sunny" (321) "House" (20)           |
| 16           | 16 | 16 | 21 | <b>21</b> COLLECTIVE SOUL Disciplined Breakdown (Atlantic)             | 355         | -29       | "Listen" (328) "Maybe" (11)          |
| 23           | 23 | 23 | 22 | <b>22</b> PAULA COLE This Fire (Imago/WB)                              | 325         | +11       | "Wait" (236) "Cowboys" (70)          |
| 18           | 17 | 22 | 23 | <b>23</b> DEL AMITRI Some Other Sucker's Parade (A&M)                  | 279         | -40       | "Where" (249) "Sees" (16)            |
| 29           | 27 | 26 | 24 | <b>24</b> ZIGGY MARLEY & THE MELODY... Fallen Is Babylon (Elektra/EEG) | 271         | +59       | "People" (271)                       |
| —            | 30 | 25 | 21 | <b>25</b> JOHN HIATT Little Head (Capitol)                             | 258         | +42       | "Head" (221) "Sure" (19)             |
| —            | —  | 27 | 26 | <b>26</b> LIVE Secret Samadhi (Radioactive)                            | 241         | +37       | "Turn" (227) "Merica" (14)           |
| 22           | 24 | 24 | 27 | <b>27</b> COUNTING CROWS Recovering The Satellites (DGC/Geffen)        | 227         | +4        | "Daylight" (148) "December" (37)     |
| 30           | 28 | 29 | 28 | <b>28</b> MIGHTY MIGHTY BOSSTONES Let's Face It (Mercury)              | 214         | +32       | "Impression" (209) "Rascal" (5)      |
| <b>DEBUT</b> | —  | —  | 29 | <b>29</b> SHERRI JACKSON Sherri Jackson (Hybrid)                       | 198         | +39       | "Maple" (198)                        |
| <b>DEBUT</b> | —  | —  | 30 | <b>30</b> SNEAKER PIMPS Becoming X (Virgin)                            | 197         | +32       | "6" (197)                            |

This chart reflects airplay from July 7-13. Albums ranked by total plays, with plays from all cuts from an album combined. 38 Adult Alternative reporters. 37 current playlists. © 1997, R&R Inc.

## MOST ADDED®

| ARTIST TITLE LABEL(S)                                  | ADDS |
|--|------|
| JACKOPIERCE Finest Hour (A&M)                          | 7    |
| LIVE Secret Samadhi (Radioactive)                      | 6    |
| DAVID BYRNE Feelings (Luaka Bop/WB)                    | 3    |
| LEFTOVER SALMON Euphoria (Mountain Division/Hollywood) | 3    |
| SOUNDTRACK G.I. Jane (Hollywood)                       | 3    |
| STIR Looking For (Aware/Capitol)                       | 3    |
| JOHN FOGERTY Blue Moon Swamp (Warner Bros.)            | 2    |
| JOHN HIATT Little Head (Capitol)                       | 2    |
| DON JAGWARR Faded (Priority)                           | 2    |
| JEWEL Pieces Of You (Atlantic)                         | 2    |
| ROBERT EARL KEEN Picnic (Arista)                       | 2    |
| MICHELLE MALONE Grace (VelVel)                         | 2    |
| JAMES MCMURTRY It Had To Happen (Sugar Hill)           | 2    |
| TOAD THE WET SPROCKET Coil (Columbia)                  | 2    |
| DAR WILLIAMS End Of The Summer (Razor & Tie)           | 2    |

## MOST INCREASED PLAYS

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| SARAH MCLACHLAN Surfacing (Arista)                           | +120                |
| JEWEL Pieces Of You (Atlantic)                               | +75                 |
| BLUES TRAVELER Straight On Till Morning (A&M)                | +72                 |
| OASIS Be Here Now (Epic)                                     | +70                 |
| DAR WILLIAMS End Of The Summer (Razor & Tie)                 | +66                 |
| WIDESPREAD PANIC Bombs & Butterflies (Capricorn/Mercury)     | +62                 |
| ZIGGY MARLEY & THE MELODY... Fallen Is Babylon (Elektra/EEG) | +59                 |
| TONIC Lemon Parade (Polydor/A&M)                             | +46                 |
| JOHN HIATT Little Head (Capitol)                             | +42                 |
| DAVID BYRNE Feelings (Luaka Bop/WB)                          | +41                 |
| SQUIRREL NUT ZIPPERS Hot (Mammoth)                           | +40                 |
| SHERRI JACKSON Sherri Jackson (Hybrid)                       | +39                 |
| LIVE Secret Samadhi (Radioactive)                            | +37                 |
| U2 Pop (Island)  | +37                 |
| MONACO Music For Pleasure (Polydor/A&M)                      | +34                 |

## REPORTERS

Stations and their adds by track listed alphabetically by market

|   |   |   |  |   |  |  |  |   |
|---|---|---|--|---|--|--|--|---|
| <b>WXLE/Albany, NY</b><br>PD: Neil Hunter<br>LIVE "Turn"<br>DUNCAN SHEIK "Runs"<br>JACKOPIERCE "Vineyard"   | <b>WXRV/Boston, MA</b><br>PD: Joanne Doody<br>MD: Mike Mullaney<br>9 MICHELLE MALONE "Grace"<br>3 LEFTOVER SALMON "Better"<br>3 WORLD PARTY "Call"<br>2 ENTRAIN "Color"<br>JILL SOBULE "Bitter"<br>STIR "Angel" | <b>WXRT/Chicago, IL</b><br>VP/Programming: Norm Winer<br>MD: Patty Martin<br>5 WIDESPREAD PANIC "Avis"<br>5 INXS "Lose"<br>3 BEN HARPER "Glory"<br>3 GOO GOO DOLLS "Lazy"                     | <b>WJBX/Fl. Myers, FL</b><br>PD: Stephanie Davis<br>MD: Kurt Schreiner<br>LIVE "Turn"<br>STIR "Angel"                  | <b>KTCZ/Minneapolis, MN</b><br>PD: Lauren MacLash<br>APD/MD: Jane Fredericksan<br>WIDESPREAD PANIC "Avis"<br>FIONA APPLE "Criminal"<br>HUFFAMOOSE "Wait"  | <b>WKOC/Norfolk, VA</b><br>PD: Perry Stone<br>MD: Holly Williams<br>12 JOHN FOGERTY "Blueboy"<br>12 JOHN HIATT "Head"<br>11 DAVID BYRNE "America"<br>11 PAULA COLE "Wait"<br>11 TONIC "Cold"<br>MATCHBOX 20 "Push"   | <b>WMAX/Rochester, NY</b><br>PD: Tom Sheridan<br>MD: David Joslin<br>JEWEL "Foolish"   | <b>KRSH/Santa Rosa, CA</b><br>PD: Zoe Zuest<br>MD: Bill Bowler<br>JOHN FOGERTY "Blueboy"<br>RIC OCASEK "Hang"<br>VENICE "Were"<br>JACKOPIERCE "Vineyard"       | <b>WRNX/Springfield, MA</b><br>PD: Tom Davis<br>MD: Bruce Stobbin<br>JOHN HIATT "Pirate"  |
| <b>KGSR/Austin, TX</b><br>PD: Jody Denberg<br>MD: Susan Castle<br>5 TAJ MAHAL "Senor"<br>WHISKEYTOWN "Days"<br>KATELL KEINIG "Hell"<br>RADIOHEAD "Let"<br>WALLFLOWERS "Invisible"   | <b>WNCS/Burlington, VT</b><br>PD: Gianna Roberts<br>MD: Jody Peterson<br>6 BLUES TRAVELER "Precarious"<br>5 RICKIE LEE JONES "Road"<br>LEFTOVER SALMON "Better"<br>UB40 "Tell"<br>MERRIE AMSTERBERG "Great"     | <b>KBXR/Columbia, MO</b><br>DM: Michael Perry<br>PD/MD: Dave "Kestler" Fulgham<br>JOHN FOGERTY "Blueboy"<br>INIGO GIRLS "Map"<br>DAVID BYRNE "America"<br>LEFTOVER SALMON "Better"            | <b>WTTN/Indianapolis, IN</b><br>PD/MD: Rich Anton<br>1 EDWIN MCCAIN "Sky"<br>JONNY LANG "Ground"<br>JOHN FOGERTY "Hot" | <b>KMBY/Monterey, CA</b><br>PD: Rich Berlin<br>12 FOO FIGHTERS "Everlong"<br>7 BUCK-O-NINE "Town"<br>4 BECK "Jack-Ass"<br>2 DAR WILLIAMS "There"<br>2 CHARLATANS UK "Another"   | <b>WXPX/Philadelphia, PA</b><br>DM/MD: Bruce Rames<br>MD: Bruce Warren<br>1 DAR WILLIAMS "Better"<br>2 DAR WILLIAMS "Generation"<br>5 BEN FOLDS FIVE "Brick"<br>5 BEN FOLDS FIVE "Fair"<br>6 BLUES TRAVELER "Precarious"<br>WORLD PARTY "Call"<br>JONNY LANG "Ground"<br>OLD 97'S "Timebomb"<br>ROBERT EARL KEEN "Levelland"<br>BECK "Jack-Ass"<br>SARAH MCLACHLAN "Adia"<br>SARAH MCLACHLAN "Black"<br>MOMMYHEADS "Jaded" | <b>WVRV/St. Louis, MO</b><br>PD: Scott Strong<br>MD: Mike Richter<br>1 LIVE "Turn"   | <b>KMTT/Seattle, WA</b><br>DM: Chris Mays<br>APD: Jason Parker<br>MD: Dean Carlson<br>JOHN FOGERTY "Blueboy"<br>BEN HARPER "Glory"                             | <b>WHPT/Tampa, FL</b><br>PD: Chuck Beck<br>APD/MD: Chris Taylor<br>14 COUNTING CROWS "Seen"<br>LIVE "Turn"  |
| <b>KFXD/Boise, ID</b><br>PD: Kevin Welch<br>MD: Carl Scheider<br>4 U2 "Staring"<br>4 JACKOPIERCE "Vineyard"<br>AMANDA MARSHALL "Okay"<br>JEWEL "Foolish"<br>ROBERT EARL KEEN "Levelland"<br>JOHN FOGERTY "Blueboy"<br>INDIGO GIRLS "Map"<br>BLUE MOUNTAIN "Easy"<br>MICHELLE MALONE "Grace" | <b>WMVY/Cape Cod, MA</b><br>PD/MD: Barbara Dacey<br>1 WIDESPREAD PANIC "Avis"   | <b>KKZN/Dallas, TX</b><br>PD: Amy Doyle<br>19 CHANTAL KREVAZUK "Surrounded"<br>15 JOHN FOGERTY "Blueboy"<br>11 JACKOPIERCE "Vineyard"<br>BLUES TRAVELER "Precarious"<br>JAMES MCMURTRY "Know" | <b>KXPT/Las Vegas, NV</b><br>PD: Chris Fox<br>MD: J.D. Davis<br>LIVE "Turn"  | <b>KPIG/Monterey, CA</b><br>PD/MD: Laura Hopper<br>6 ROBERT EARL KEEN "Levelland"   | <b>KINX/Portland, OR</b><br>PD: Carl Widing<br>APD: Anita Garlock<br>SARAH MCLACHLAN "Adia"<br>SARAH MCLACHLAN "Black"<br>SARAH MCLACHLAN "Do"<br>FLEETWOOD MAC "Silver"   | <b>KFOG/San Francisco, CA</b><br>PD: Paul Marszalek<br>MD: Bill Evans<br>2 JEREMY TOBACK "California"<br>PRETENDERS "Goodbye"<br>BLUES TRAVELER "Precarious"<br>LIVE "Turn"<br>INXS "Lose" | <b>KAEP/Spokane, WA</b><br>PD: Scott Sohrada<br>MD: Haley Jones<br>2 SMASH MOUTH "Walkin"<br>TOAD THE WET... "Fear"  | <b>WXKR/Toledo, OH</b><br>PD: Dusty Scott<br>MD: Laura Lee<br>16 VERVE PIPE "Freshman"<br>5 TOAD THE WET... "Fear"<br>5 BLUES TRAVELER "Precarious"<br>5 DUNCAN SHEIK "Runs"<br>5 PRETENDERS "Goodbye"<br>3 COUNTING CROWS "Seen" |
| <b>WBOS/Boston, MA</b><br>PD: Jim Herron<br>MD: Cliff Marsh<br>7 JACKOPIERCE "Vineyard"<br>7 WORLD PARTY "Call"   | <b>WXRC/Charlotte, NC</b><br>MD: Greg Hills<br>JEWEL "Foolish"<br>JONNY LANG "Ground"<br>JAMES TAYLOR "Little"  | <b>KXPK/Denver, CO</b><br>PD: Gary Schoenwetter<br>MD: Eric Schmidt<br>14 BEN FOLDS FIVE "Dwart"<br>1 LAUREN CHRISTY "Breed"<br>INXS "Lose"<br>TOAD THE WET... "Fear"                         | <b>WOXF/Manchester, NH</b><br>DM/MD: Keith Murray<br>APD: Peggy James<br>No Adds                                       | <b>WRLT/Nashville, TN</b><br>DM: David Hall<br>PD: Jessie Scott<br>MD: Keith Coes<br>PATTY GRIFFIN "Little"<br>JACKOPIERCE "Vineyard"<br>OASIS "Mean"<br>SISTER 7 "Trip"<br>STIR "Angel"<br>TOAD THE WET... "Fear"<br>WORLD PARTY "Call"<br>HONEYROOS "Bee"<br>DELEVANTES "Man" | <b>KTHX/Reno, NV</b><br>PD: Bruce Van Dyke<br>MD: David Chaney<br>7 OAR WILLIAMS "There"<br>7 WORLD PARTY "Curse"<br>7 DWIGHT YOAKAM "Train"   | <b>KOTR/San Luis Obispo, CA</b><br>PD: Drew Ross<br>MD: Dean Kattari<br>14 WORLD PARTY "Call"<br>9 ROBERT EARL KEEN "Levelland"<br>6 CYRUS CLARK BAND "Shape"<br>4 BEN FOLDS FIVE "Brick"  | <b>38 Total Reporters</b><br><b>38 Current Reporters</b><br><b>37 Current Playlists</b><br><br><b>Did Not Report, Playlist Frozen (1):</b><br>CIDR/Detroit, MI |   |

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#### CREATIVE SERVICES DIRECTOR

New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Radio & Records, 10100 Santa Monica Bl., #327, 5th Floor, Los Angeles, CA 90067. EOE

#### PRODUCTION POSITION

Springfield, MA Adult Rock station seeking skilled production person. STOP! Don't apply if you are great with explosions and ballsy voices. Send resume **only** if 1. You like great radio ads and marketing. 2. You like to work with sales people. 3. You thrive on pleasing customers. 4. You welcome constructive criticism. 5. You are good at production, time management, scheduling voices and making things sound great. This is not a 9-5 job, but it is the fastest growing station in the market. Send cover letter, resume and sample tape to: Production Position, WRNX Radio, 98 Lower Westfield Road, Holyoke, MA 01040.

North Jersey's News and Oldies station seeks parttimers for news and jock shifts. If broadcast school is your only experience, please save your postage. Quality broadcasters send tape and resume to: Matt Locker, VP of Operations WGHT, Box 316, Pompton Lakes, NJ 07442. No Calls. EOE

## OPENINGS

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A highly-rated East Coast radio company seeks a Program Director. You will work with an outstanding and stable company. We seek an experienced PD with good people skills, a track record of success and the ability to motivate and train talent. Our country station is an award-winning operation with many company benefits in a desirable area. Send your resume and audition in confidence to: Radio & Records, 10100 Santa Monica Bl., #317, 5th Floor, Los Angeles, CA 90067. EOE



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Can you connect with 20-something females? B-98.5, the Jersey Shore's hit music station needs an afternoon drive personality.

You must have exceptional digital production skills and be great in front of the public. DJs need not apply. Want to be a part of one of the most exciting new CHR's in America? Rush your best stuff today to: Neil Sullivan, B-98.5, 703 Mill Creek Road, Manahawkin, New Jersey 08050

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WHP, one of America's most successful talk stations, needs a top morning drive talent! You must be a great entertainer with experience in AM/PM drive in a Top 100 market. Do you have an irreverent edge without being obnoxious? Do you believe in show prep, but can throw out the script when necessary? Can you talk about national topics, but also have a passion for local issues? Can you work with a co-host in a growing Capitol City? If you can relate to 35-54 year olds, let's talk! Send tape, resume and salary requirements to: Tom Benson, Group PD, Dame Media Inc., P.O. Box 60547, Harrisburg, PA 17106-0547. No Calls. EOE

## OPENINGS

#### SALES MANAGER

C.M.A. station of the year WTCR, Huntington, West Virginia, is looking for a leader to take us to the next level. Candidate must lead by example, carry a list and demonstrate the ability to use our 20 share to convert television and print dollars to radio. Fax resume to: (304)522-2066 or call Judy @ (304)525-7788. WTCR is an EOE.

## SOUTH

#### URGENT NEED

FOR PERSONNEL! Changes continue. Peak season is here. Demand for talent grows. We need announcers, PD's, news, prod., M/F now for unadvertised openings. Looking? Call to get free information today. STATIONS - thanks for allowing us to assist in the critical task of finding personnel.

WE PLACE TALENT!

**NETWORK**  
(407) 679 8090

#### UPWARD BOUND?

Our last two Ops Managers are now programming major league CHR's. Here you'll oversee a 100 kw Rocker (with Stern) and be PD/AT with #1-ranked 50kw CHR. If you're a talented street-smart workaholic willing to invest a couple years programming in paradise, we'll help you move up. T&R, programming philosophy, etc... to: GM, WILN/WTBB, 8317 Front Beach Road, Panama City Beach, FL 32407. EOE

Increase your exposure with Mediacasting's Talent Pool! For \$25.95 your aircheck will be posted on the Internet. To be heard send tapes and resume to: P.O. Box 1736, Fond du Lac, WI 54936-1736. (414) 926-9620 or www.mediacasting.com

Cadillac Ranch, 72-ounce steaks and Z-93 awaits right midday personality/productions director. Multitrack, creative copy, experience only. No "by golly pollywogs!" T&R with production: Eric Stevens, 2903 S. Western, Amarillo, TX 79109

Root Communications of Southeast Georgia is seeking morning talent for our heritage 100,000 watt Country station in Coastal Georgia. Must have a minimum 3 years experience, not necessarily in morning drive. Must be local, topical and family oriented. Must have experience with digital studio, copywriting and remote broadcasts. Send T&R: WBGA, Dennis Abercrombie, 3833 U.S. Highway 82, Brunswick, GA 31523. Root Communications is an EOE and drug-free workplace.

#### OPPORTUNITY KNOCKS

CALL: 310-553-4330

in the pages of R&R  
every Friday

## EAST

Air talent search. CHR. Big sound. Small bucks. Major market...25 miles. T&R: WESA, PD, Ten Chamber Plaza, Charleroi, PA 15022 EOE (7/18)

Drive time market #74/Country, great pay, benefits, 401k. T&R: WDSB, Box 1127, Wilmington, DE 19850 EOE (7/18)

<http://www.monline.com>

## OPENINGS

**PD**  
**KONO (Oldies) San Antonio**  
 contact John Barger by fax:  
 210-340-1775 EEO

America's 64th fastest growing company is in need of a Director of Affiliate Relations in its Atlantic Region. This individual will be trained for further advancement. The ideal candidate will have a strong sales management track record and a deep understanding of quality service. Exceptional people, communication and organizational skills, along with a strong attention to detail are essential. If you are a strategic thinking leader who excels in a fast-paced entrepreneurial environment, fax your work history and salary requirements to: VP/GM, Metro Networks, 301-718-0069. EOE

## MIDWEST

Country station seeks morning AT immediately. Production/remotes. T&R: KFXT, Sherry Lynn, 1101 N. Highway 81, Marlow, OK 73055 EOE (7/18)

News/Utility Announcer: Morning news and some production. T&R: KIKD, Bob Foster 526 N. Clark, Carroll, IA 51404 EOE (7/18)

Seeking morning show partner in Lansing. T&R: WITL, Jeff Davis, PD, Box 30384, Lansing, MI 48909 EOE (7/18)

Production Director and afternoon AT for CHR west of Chicago. T&R: WLBK/WDEK, Keith Bansenmer, Box 448, DeKalb, IL 60115 EOE (7/18)

Tulsa station seeks parttime AT. Small market talent encouraged to apply. T&R: KICK, Brad, 4590 E. 29th St., Tulsa, OK 74114 EOE (7/18)

92.3 WTTS — Bloomington/Indianapolis has an opening for MD air personality. On-air experience and musiccan experience required. Send tape & resume by: 7/25/97 to: Rich Anton, PD, WTTS, 400 One City Centre, Bloomington, IN. 47404. M/F EOE

50 KW CENTRAL INDIANA FM SEARCHING FOR MIDDAY AT/PROMOTION DIRECTOR. AC FORMAT, WITH EMPHASIS ON THE '80s MINIMUM 3 YEAR EXPERIENCE REQUIRED. LADIES DEFINITELY ENCOURAGED TO APPLY. T&R TO: STEVE BROWN, GM, WXXP-FM, 2000 WEST 53RD STREET, ANDERSON, IN 46013. NO PHONE CALLS. ANDERSON RADIO G.P. IS AN EEOC EMPLOYER.

## OPENINGS

### MUST FILL BIG SHOES

One of America's highest rated Alternative stations is searching for our next 7-mid. star! We have fun! Great \$\$\$ for the right person. Digital production skills required. Females encouraged!

Best stuff ASAP to:  
 KMYZ, Attn: Paul Kriegler, 5810 E. Skelly Dr., #801, Tulsa, OK 74135.  
 No Calls...Shamrock is an EOE

News Director Wanted: Full service combo in ND. Prefer minimum one year experience. Tape & resume to: Dale Alwin, KDLR/KDVL, P.O. Box 190, Devils Lake, ND 58301. EOE

## WEST

California modern AC searching for experienced AT. Great company and benefits! T&R: KLLY, Russ Davidson, 3651 Pegasus Dr., Ste. 107, Bakersfield, CA 93308 EOE (7/18)

Studio on the big lake. Tower on the big hill. Your butt in the morning seat! T&R: KHTQ, Scott Shannon, 101 Lakeside Ave., Coeur d'Alene, ID 83814 EOE (7/18)



JONES SATELLITE NETWORKS

Jones Radio Network Soft Hits Format has an immediate opening for the country's best "Love Songs" show host. Enjoy living in Denver, Colorado, while entertaining and communicating with listeners all over America. "Love Songs" is a unique hybrid of music and talk radio. Passion for and previous experience with this kind of show is a must. Send tape and resume to: Rick Brady, Soft Hits Operations Manager, Jones Radio Network, 8250 S. Akron St., Suite 205, Englewood, CO 80112. Jones Radio Network is an equal opportunity employer, and promotes a drug-free workplace. Testing for illegal drug use is required as a condition of employment.

### PRODUCTION DIRECTOR

Do people say that you're wired differently? We like you! Have you developed a collection of believable character voices? We love you! Do you get a thrill out of digital editing and mixing? We WANT you! Ready to work in L.A.? We've got a great job for you! Rush resume, references, salary requirements and demo tape to: Jim Tinker, KKLA AM/FM, P.O. Box 29023, Glendale, CA 91209. EOE

## OPENINGS

CAPSTAR/PACIFIC STAR COMMUNICATIONS STATIONS seeks morning show talent or teams for Western market country stations. If you and/or your partner understand and can execute an adult morning presentation with warmth, humor, and can communicate with your audience, please send tape, resume and salary requirements to: Pacific Star Communications 2550 Fifth Ave., 11th Floor, San Diego CA 92103. Minorities encouraged to apply. Pacific Star Communications, Inc. is an equal opportunity employer.

## OPENINGS

### MORNING HOST

A top-25 Mkt. Rare opening for hot, topical, aggressive morning anchor who loves to laugh. Seasoned pros only, please. Tapes/resumes to: Radio & Records, 10100 Santa Monica Bl., #314, 5th Floor, Los Angeles, CA 90067. EOE

# KIISFM

## 102.7

102.7 KIIS-FM/Jacor Los Angeles...We've got everything.. almost...America's premiere CHR station...Rick Dees in the morning...sunshine 340 days a year...Hollywood...Hell, we've even got Disneyland...but...we don't have an afternoon drive personality...if you're ready??? Send T&R to: Dan Kieley, KIIS-FM, 3400 Riverside Drive, Suite 800, Burbank, CA 91501. No Calls Please! Females and Minorities Encouraged to apply. EOE

## POSITIONS SOUGHT

Twenty year vet at 39. Not Dees, not Shannon, next best thing! Will relocate. Drive time, GM, PD? STEVE ALLISON: (503) 282-4845 (7/18)

Female talent five years major market on air, production. Seeks medium/major. KATHY: (707) 765-0266 (7/18)

Contemporary Country programmer with winning track record seeks new opportunity. ART OPPERMANN: (414) 469-1026 (7/18)

Positive and aggressive PD looking for the next big challenge with a stable broadcast company. DUANE: (248) 340-9135 (7/18)

Ex WHBC, WKDD, WMEE and WKLC available. Selector, powerplay and DSE experienced. Medium/small markets. TOM SULLIVAN: (330) 628-3053 (7/18)

Hip Hopped-out. KKFR ten-year vet seeking weekend AC/Personality or Smooth Jazz position. Phoenix market. Available immediately. SCOTT: (602) 774-9582 (7/18)

Talk show host in Tampa seeking fulltime position in medium/large market. T&R, references upon request. JON: (813) 269-9037 (7/18)

Energetic, ultra-creative PD with proven track record, good pipes, computer skills. Any market. JACK: (814) 765-4575 (7/18)

Canadian snowbird AT seeking permanent nesting ground south of the border. Six years small market experience. FRANK: (514) 485-7363 (7/18)

Team player. Pick up a winner! WMYK Norfolk has fallen prey to merger. Will work for food—I mean you! CHUCK MICHAELS: (757) 838-5933 (7/18)

Talk host - articulate, entertaining, funny, hip, informed, in control, opinionated, sharp, versatile, working. Good sound. Large market experience. DS: (561) 279-2825 (7/18)

News anchor/producer, resonant pipes, creative for production, adult formats AT. Available now. Voice of America downsizing casualty. ALEX: (513) 777-8423 (7/18)

Young, live, wild AT promotions oriented from New Orleans to you. Anything to gain market shares. BRET SCOTT: (504) 566-1751 (7/18)

Searching for that smokin' night show? I have digital experience, great phones, major market experience, RCS/Selector knowledge. PATRICK (609) 627-9789 (7/18)

15 year radio vet seeking AT gig at Country, AA, NAC, or Rock station. Versatile, fun, team player. SHANNA: (253) 839-2410 or e-mail BEBEGUNN@HOTMAIL.COM (7/18)

Talker with guts and a sense of humor searching for station that wants to win. ROCKY D: (813) 845-0097 or



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Or e-mail R&R at:  
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# OPPORTUNITIES

## POSITIONS SOUGHT

**Talker with guts** and a sense of humor searching for station that wants to win. ROCKY D: (813) 845-0097 or e-mail <rockydgte.net> EOE (7/18)

**Morning madman** on the loose. GM, SM, PD, MD, PBP, voices and more. Multiple years on air. JOHN D.: (520) 764-3503 or e-mail startrek@claz.com EOE (7/18)

**Morning show proven** numbers, no ego! CHR/Rock in Top 75 markets only. Street active, positive attitude. SKUZZ: (804) 744-6880 EOE (7/18)

**I miss radio!** I love Country! Seeking Country AT position. Small markets. Midwest only. T&R available. TONY: (515) 267-8703 EOE (7/18)

**Infamous Dallas AT** seeks medium market drivetime. Aircheck on the net at [www.mediacasting.com](http://www.mediacasting.com). The JOE KING radio thing!: (817) 652-9042 EOE (7/18)

## POSITIONS SOUGHT

**Experienced sportscaster/PBP** man available. MIKE: (800) 785-0918-18 EOE (7/18)

**Experienced Pro** in Florida CHR/HAC/AC/Oldies. Southeast/Florida/East, West coast. J. J. SHANNON: (561) 770-4749 EOE (7/18)

**Searching for PD?** All-Sports/News/Talk station? Small-medium market? Experienced sportscaster seeks PD position with College PBP. ED: (702) 369-1801 EOE (7/18)

**Mornings solo. Proven** ratings, street-active/street-smart. Top 75 markets only. CHR/ALT/ROCK. Heavy phones and appearances. BRADY: (804) 744-6880 EOE (7/18)

<http://www.ronline.com>

### RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable state sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Ratings Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. © 1997. POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

### R&R Opportunities Free Advertising

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

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: (310) 203-8727. Only free positions sought ads are accepted by email—[garrett@ronline.com](mailto:garrett@ronline.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### R&R Opportunities Advertising

**1x \$120/inch** **2x \$100/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. ([www.ronline.com](http://www.ronline.com)).

### Blind Box: add \$50

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

### Positions Sought: \$50/inch

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

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310) 203-8727 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

# MARKETPLACE

## AIRCHECKS

### AUDIO & VIDEO AIRCHECKS

**CURRENT #206:** WFLZ/M.J. & B.J., WPLJ/Archer, KDMX/Alan Kabel, KVIL/Larry Dixon, KYCY/J.D., WPLJ/Kristie McIntyre, KHKS/Hollywood Henderson, KLOU/Greg O. \$7.50  
**CURRENT #205:** WKTL/Bill Lee, KIIS/Magic Matt Alan, WPNT/Fred Winsont, B96/Eddie & JoBo, Z100/Lukas, KKBT/Theo, KFRC/Ron & Cammy, \$7.50  
**PERSONALITY PLUS #114:** WXTB/Bubba The Love Sponge, KIIS/Rick Dees, WFOV/Randy & Spitt, KYNG/Johnny Stone \$7.50  
**PERSONALITY PLUS #113:** WSIX/Carl P. Mayfield, WPLJ/Rocky Allen, KLOS/Mark & Brian, WSTR/Steve McCoy & Vicki Locke, \$7.50  
**PERSONALITY PLUS #112:** KSCS/Terry Dorsey, KTXQ/Beau & Jimmy, KFMB-FM/Smiley, Kim & Matt, KALC/Mike & JoJo \$7.50  
**ALL COUNTRY #101:** WRBQ, KOYK, WYAY, WKHX, WUSN, WYKA, \$7.50  
**ALL CHR #100:** KHKS, WSTR, WPOW, Y100, WJHM, WXXL, \$7.50  
**ALL AC #99:** WWRM, WAKS, KLSY, KRWM, WLTV, WDBZ, \$7.50  
**PEOPLE #344:** TAMPA! CHR WFLZ, AC WAKS, WWRM, WMTX, AOR WXTB, WHPT, Ctry WRBQ, WQYK, Gold WCOF, WYUJ, \$7.50  
**PRIDELE #343:** NASHVILLE! CHR WRVW, Ctry WSIX, WSM, AC WJXA, WLAC, AOR WKDF, WPEX, UC WZOK, Gold WRMX \$7.50  
**PERSONALITY PLUS #111:** promo samples - all formats, all market sizes, Cassette, \$10  
**SWEET #100:** VJLT #101-115, Sweeper & Legal ID samples, all formats, Cassette, \$10  
**#10-19 (ALL OLDIES):** #AOR-14 (ALL AOR), #MR-5 (MODERN ROCK), #T-5 (TALK RADIO), #F-23 (ALL FEMALE), #CHN-23 (CHR NIGHTS), #UC-18 (URBAN), #S-342 (ATLANTA) at \$7.50 each  
**CLASSIC #100:** KEWB/Gary Owens-1960, WNYZ/Bob Dearborn-1965, KEZY/Bruce Chandler-1975, KFRC/Rick Shaw-1978, K100/Don Bishop-1975, B100/1975, \$11  
**VIDEO #68:** NY's Z100/Lukas, WNEW-FM/Pat St. John, Tampa's WRBQ/Cooper and Ritter, SF's K101/Kelly Deangelo, KYLD/St. John, KFRC/Goss & Garratt, 2 HOT hrs, VHS \$25!  
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 High quality, low taste, funny as hell.  
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 (Also tells you how to reach us via phone, fax, or mail.)  
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### RADIO STATION DATABASE

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Topical one liners faxed or e-mailed daily!

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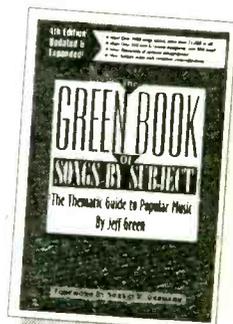
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For fastest service charge by phone at (310) 788-1622

Also available in Hardcover for \$64.95. Charge by phone at (310) 788-1622 or send check or money order to:  
 Radio & Records, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067. Note: Additional copies add \$1.00 add'l shipping per copy. Canada/Mexico shipping: \$10 first copy, \$5.00 add'l copies. Other international



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E-MAIL: CIP@joecipriano.com

## VOICEOVER SERVICES

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Liners • Promos • Station IDs

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natural, mature voice imaging  
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**brian cooney**  
voice overs  
305 948-6627

**Hank Stohl**  
Promos, Liners, ID's  
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ALL FORMATS  
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**TOP VOICES**  
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CHECK OUT THE NEW 1997 DEMO LINE  
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Overnight DAT/Analog Reel or LIVE ISDN  
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## MARKETPLACE ADVERTISING

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|               |         |
|---------------|---------|
| 1 time        | \$90.00 |
| 6 insertions  | 85.00   |
| 13 insertions | 80.00   |
| 26 insertions | 70.00   |
| 51 insertions | 65.00   |

Marketplace  
RADIO & RECORDS, 10100 Santa Monica Blvd,  
Fifth Floor, Los Angeles, CA 90067  
310-553-4330 Fax: 310-203-8727

### CHR/POP

| LW | TW |   |
|----|----|---|
| 2  | 1  | <b>MEREDITH BROOKS</b> Bitch (Capitol)                                  |
| 4  | 2  | <b>ROBYN</b> Do You Know (What It Takes) (RCA)                          |
| 7  | 3  | <b>OMC</b> How Bizarre (Mercury)  |
| 3  | 4  | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia)                          |
| 5  | 5  | <b>VERVE PIPE</b> The Freshmen (RCA)                                    |
| 1  | 6  | <b>HANSON</b> Mmm Bop (Mercury)   |
| 9  | 7  | <b>BACKSTREET BOYS</b> Quit Playing Games (With...) (Jive)              |
| 6  | 8  | <b>MARK MORRISON</b> Return Of The Mack (Atlantic)                      |
| 8  | 9  | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)                  |
| 12 | 10 | <b>SISTER HAZEL</b> All For You (Universal)                             |
| 13 | 11 | <b>AZ YET</b> Hard To Say I'm Sorry (LaFace/Arista)                     |
| 10 | 12 | <b>SPICE GIRLS</b> Say You'll Be There (Virgin)                         |
| 14 | 13 | <b>SHERYL CROW</b> A Change Would Do You Good (A&M)                     |
| 11 | 14 | <b>WALLFLOWERS</b> One Headlight (Interscope)                           |
| 23 | 15 | <b>SPICE GIRLS</b> 2 Become 1 (Virgin)                                  |
| 17 | 16 | <b>EN VOGUE</b> Whatever (EastWest/EEG)                                 |
| 16 | 17 | <b>SAVAGE GARDEN</b> I Want You (Columbia)                              |
| 27 | 18 | <b>WILL SMITH</b> Men In Black (Columbia)                               |
| 15 | 19 | <b>WHITE TOWN</b> Your Woman (Chrysalis/EMI)                            |
| 18 | 20 | <b>R. KELLY</b> Gotham City (Jive)                                      |
| 24 | 21 | <b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)                    |
| 26 | 22 | <b>DAVE MATTHEWS BAND</b> Crash Into Me (RCA)                           |
| 31 | 23 | <b>PUFF DADDY &amp; FAITH EVANS</b> I'll Be Missing... (Bad Boy/Arista) |
| 20 | 24 | <b>DUNCAN SHEIK</b> Barely Breathing (Atlantic)                         |
| 29 | 25 | <b>10,000 MANIACS</b> More Than This (Geffen)                           |
| 19 | 26 | <b>MONICA</b> For You I Will (Warner Sunset/Atlantic)                   |
| 44 | 27 | <b>HANSON</b> Where's The Love (Mercury)                                |
| 21 | 28 | <b>GINA G</b> Gimme Some Love (Eternal/WB)                              |
| 30 | 29 | <b>BABYFACE</b> How Come, How Long (Epic)                               |
| 28 | 30 | <b>PAULA COLE</b> Where Have All The Cowboys... (Imago/WB)              |

CHR begins on Page 88.

### HOT AC

| LW | TW |  |
|----|----|--|
| 1  | 1  | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia)             |
| 2  | 2  | <b>SISTER HAZEL</b> All For You (Universal)                |
| 3  | 3  | <b>WALLFLOWERS</b> One Headlight (Interscope)              |
| 4  | 4  | <b>SHERYL CROW</b> A Change Would Do You Good (A&M)        |
| 5  | 5  | <b>DUNCAN SHEIK</b> Barely Breathing (Atlantic)            |
| 7  | 6  | <b>VERVE PIPE</b> The Freshmen (RCA)                       |
| 6  | 7  | <b>HANSON</b> Mmm Bop (Mercury)                            |
| 9  | 8  | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)     |
| 8  | 9  | <b>SAVAGE GARDEN</b> I Want You (Columbia)                 |
| 14 | 10 | <b>OMC</b> How Bizarre (Mercury)                           |
| 10 | 11 | <b>DAVE MATTHEWS BAND</b> Crash Into Me (RCA)              |
| 11 | 12 | <b>JEWEL</b> You Were Meant For Me (Atlantic)              |
| 13 | 13 | <b>INDIGO GIRLS</b> Shame On You (Epic)                    |
| 15 | 14 | <b>10,000 MANIACS</b> More Than This (Geffen)              |
| 12 | 15 | <b>PAULA COLE</b> Where Have All The Cowboys... (Imago/WB) |
| 16 | 16 | <b>MEREDITH BROOKS</b> Bitch (Capitol)                     |
| 20 | 17 | <b>JEWEL</b> Foolish Games (Atlantic)                      |
| 17 | 18 | <b>COUNTING CROWS</b> Daylight Fading (DGC/Geffen)         |
| 24 | 19 | <b>SARAH MCLACHLAN</b> Building A Mystery (Arista)         |
| 19 | 20 | <b>BLESSID UNION OF SOULS</b> I Wanna Be There (Capitol)   |
| 23 | 21 | <b>TONIC</b> If You Could Only See (Polydor/A&M)           |
| 26 | 22 | <b>WALLFLOWERS</b> The Difference (Interscope)             |
| 30 | 23 | <b>PAULA COLE</b> I Don't Want To Wait (Imago/WB)          |
| 27 | 24 | <b>ABRA MOORE</b> Four Leaf Clover (Arista Austin/Arista)  |
| 29 | 25 | <b>MEXICO 70</b> I Want You (Big Pop/Red Ant)              |
| 25 | 26 | <b>SPICE GIRLS</b> Say You'll Be There (Virgin)            |
| 21 | 27 | <b>JON BON JOVI</b> Midnight In Chelsea (Mercury)          |
| 22 | 28 | <b>BOB CARLISLE</b> Butterfly Kisses (DMG/Jive)            |
| —  | 29 | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                    |
| 28 | 30 | <b>MONICA</b> For You I Will (Warner Sunset/Atlantic)      |

AC begins on Page 37.

### CHR/RHYTHMIC

| LW | TW |   |
|----|----|---|
| 1  | 1  | <b>PUFF DADDY...</b> I'll Be Missing You (Bad Boy/Arista)           |
| 3  | 2  | <b>WILL SMITH</b> Men In Black (Columbia)                           |
| 2  | 3  | <b>ROME</b> I Belong To You (Every...) (RCA)                        |
| 5  | 4  | <b>NOTORIOUS B.I.G.</b> Mo Money, Mo Problems (Bad Boy/Arista)      |
| 4  | 5  | <b>112</b> Cupid (Bad Boy/Arista)                                   |
| 6  | 6  | <b>CHANGING FACES</b> G.H.E.T.T.O.U.T. (Big Beat/Atlantic)          |
| 8  | 7  | <b>BLACKSTREET</b> Don't Leave Me (Interscope)                      |
| 9  | 8  | <b>EN VOGUE</b> Whatever (EastWest/EEG)                             |
| 7  | 9  | <b>MARK MORRISON</b> Return Of The Mack (Atlantic)                  |
| 14 | 10 | <b>GOD'S PROPERTY</b> Stomp (B-Rite/Interscope)                     |
| 13 | 11 | <b>BACKSTREET BOYS</b> Quit Playing Games (With...) (Jive)          |
| 10 | 12 | <b>ROBYN</b> Do You Know (What It Takes) (RCA)                      |
| 11 | 13 | <b>BONE THUGS-N-HARMONY</b> Look Into My Eyes (Ruthless/Relativity) |
| 18 | 14 | <b>MISSY ELLIOTT</b> The Rain (Supa Dupa Fly) (EastWest/EEG)        |
| 19 | 15 | <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic)                          |
| 21 | 16 | <b>98 DEGREES</b> Invisible Man (Motown)                            |
| 12 | 17 | <b>SPICE GIRLS</b> Say You'll Be There (Virgin)                     |
| 15 | 18 | <b>SWV</b> Can We (Jive)  |
| 17 | 19 | <b>R. KELLY</b> Gotham City (Jive)                                  |
| 20 | 20 | <b>NOTORIOUS B.I.G.</b> Hypnotize (Bad Boy/Arista)                  |
| 34 | 21 | <b>INOJ</b> Love You Down (Columbia)                                |
| 16 | 22 | <b>NU FLAVOR</b> Sweet Sexy Thing (Reprise)                         |
| 38 | 23 | <b>LIL' KIM</b> Not Tonight (Undeas/Big Beat/Atlantic)              |
| 40 | 24 | <b>SPICE GIRLS</b> 2 Become 1 (Virgin)                              |
| 31 | 25 | <b>SCARFACE</b> Smile (Rap-A-Lot/Noo Trybe)                         |
| 22 | 26 | <b>BABYFACE</b> How Come, How Long (Epic)                           |
| 29 | 27 | <b>CORINA</b> Summertime Summertime (So So Def/Columbia)            |
| 30 | 28 | <b>HANSON</b> Mmm Bop (Mercury)                                     |
| —  | 29 | <b>GINUWINE</b> When Doves Cry (550 Music)                          |
| 36 | 30 | <b>DRU HILL</b> Never Make A Promise (Island)                       |

CHR begins on Page 88.

### AC

| LW | TW |  |
|----|----|--|
| 1  | 1  | <b>MICHAEL BOLTON</b> Go The Distance (Columbia)                     |
| 2  | 2  | <b>CHICAGO</b> Here In My Heart (Reprise)                            |
| 3  | 3  | <b>SHAWN COLVIN</b> Sunny Came Home (Columbia)                       |
| 6  | 4  | <b>JAMES TAYLOR</b> Little More Time With You (Columbia)             |
| 7  | 5  | <b>PETER CETERA</b> Do You Love Me That Much? (River North)          |
| 4  | 6  | <b>TONI BRAXTON</b> I Don't Want To (LaFace/Arista)                  |
| 8  | 7  | <b>MONICA</b> For You I Will (Warner Sunset/Atlantic)                |
| 5  | 8  | <b>BEE GEES</b> Alone (Polydor/A&M)                                  |
| 10 | 9  | <b>PAUL CARRACK</b> For Once In Our Lives (Ark 21)                   |
| 9  | 10 | <b>BOB CARLISLE</b> Butterfly Kisses (DMG/Jive)                      |
| 11 | 11 | <b>JEWEL</b> You Were Meant For Me (Atlantic)                        |
| 12 | 12 | <b>AZ YET</b> Hard To Say I'm Sorry (LaFace/Arista)                  |
| 13 | 13 | <b>NATALIE COLE</b> A Smile Like Yours (Elektra/EEG)                 |
| 14 | 14 | <b>BRYAN ADAMS</b> I'll Always Be Right There (A&M)                  |
| 15 | 15 | <b>KENNY LOGGINS</b> For The First Time (Columbia)                   |
| 21 | 16 | <b>LEANN RIMES</b> How Do I Live (MCG/Curb)                          |
| 19 | 17 | <b>STYX</b> Paradise (CMC)   |
| 18 | 18 | <b>KATHY TROCCOLI</b> He'll Never Leave Me (Reunion)                 |
| 17 | 19 | <b>RICHARD MARX</b> Until I Find You Again (Capitol)                 |
| 16 | 20 | <b>JIM BRICKMAN</b> Picture This (Windham Hill)                      |
| 26 | 21 | <b>KENNY LOGGINS</b> I Am Not Hiding (Columbia)                      |
| 24 | 22 | <b>SWING OUT SISTER</b> Somewhere In The World (Pure/Mercury)        |
| 25 | 23 | <b>MICHAEL ENGLISH</b> Why Didn't I (Curb)                           |
| 22 | 24 | <b>WHITNEY HOUSTON</b> My Heart Is Calling (Arista)                  |
| —  | 25 | <b>BACKSTREET BOYS</b> Quit Playing Games (With...) (Jive)           |
| 29 | 26 | <b>MICHAEL LINGTON/BOBBY CALDWELL</b> Tell It Like It Is (Nu Groove) |
| 27 | 27 | <b>HANSON</b> Mmm Bop (Mercury)                                      |
| 28 | 28 | <b>PAULA COLE</b> Where Have All The Cowboys... (Imago/WB)           |
| —  | 29 | <b>JEWEL</b> Foolish Games (Atlantic)                                |
| —  | 30 | <b>R. KELLY</b> Gotham City (Jive)                                   |

No Songs Qualified For Breaker Status This Week.

AC begins on Page 37.

### URBAN

| LW | TW |   |
|----|----|---|
| 2  | 1  | <b>EN VOGUE</b> Whatever (EastWest/EEG)                                 |
| 1  | 2  | <b>PUFF DADDY &amp; FAITH EVANS</b> I'll Be Missing... (Bad Boy/Arista) |
| 4  | 3  | <b>K-CI &amp; JOJO</b> You Bring Me Up (MCA)                            |
| 6  | 4  | <b>MARY J. BLIGE</b> I Can Love You (MCA)                               |
| 8  | 5  | <b>PATTI LABELLE</b> When You Talk About Love (MCA)                     |
| 5  | 6  | <b>GOD'S PROPERTY</b> Stomp (B-Rite/Interscope)                         |
| 3  | 7  | <b>REFUGEE CAMP ALL-STARS</b> The Sweetest Thing (Columbia)             |
| 12 | 8  | <b>MISSY ELLIOTT</b> The Rain (Supa Dupa Fly) (EastWest/EEG)            |
| 14 | 9  | <b>DRU HILL</b> Never Make A Promise (Island)                           |
| 15 | 10 | <b>WILL SMITH</b> Men In Black (Columbia)                               |
| 17 | 11 | <b>SWV</b> Someone (RCA)  |
| 10 | 12 | <b>BONE THUGS-N-HARMONY</b> Look Into My Eyes (Ruthless/Relativity)     |
| 13 | 13 | <b>SCARFACE</b> Smile (Rap-A-Lot/Noo Trybe)                             |
| 16 | 14 | <b>R. KELLY</b> Gotham City (Jive)                                      |
| 7  | 15 | <b>NOTORIOUS B.I.G.</b> Mo Money, Mo Problems (Bad Boy/Arista)          |
| 18 | 16 | <b>DANA HARRIS</b> As We Lay (Tony Mercedes/LaFace/Arista)              |
| 11 | 17 | <b>CHANGING FACES</b> G.H.E.T.T.O.U.T. (Big Beat/Atlantic)              |
| 19 | 18 | <b>LIL' KIM</b> Not Tonight (Undeas/Big Beat/Atlantic)                  |
| 24 | 19 | <b>GINUWINE</b> I'll Do Anything/I'm Sorry (550 Music)                  |
| 9  | 20 | <b>BROWNSTONE</b> 5 Miles To Empty (MJJ/Work)                           |
| 21 | 21 | <b>HEAVY D</b> Keep It Comin' (Universal)                               |
| 30 | 22 | <b>BLACKSTREET</b> Fix (Interscope)                                     |
| 23 | 23 | <b>WYCLEF JEAN</b> We Trying To Stay Alive (Ruffhouse/Columbia)         |
| 20 | 24 | <b>RAY-J</b> Everything You Want (EastWest/EEG)                         |
| 28 | 25 | <b>ROME</b> Do You Like This (RCA)                                      |
| 22 | 26 | <b>DEBORAH COX</b> Things Just Ain't The Same (Arista)                  |
| 25 | 27 | <b>ERYKAH BADU</b> Next Lifetime (Kedar/Universal)                      |
| 31 | 28 | <b>ADINA HOWARD</b> (Freak) And U Know It (Mecca Don/EastWest/EEG)      |
| 35 | 29 | <b>LAURNEA</b> Can't Let Go (Yab Yum/Epic)                              |
| 44 | 30 | <b>JOE</b> The Love Scene (Jive)  |
| 40 | 31 | <b>BIG BUB</b> Need Your Love (Kedar/Universal)                         |
| 37 | 33 | <b>SAM SALTER</b> After 12, Before 6 (LaFace/Arista)                    |

URBAN begins on Page 99.

### ACTIVE ROCK

| LW | TW |  |
|----|----|--|
| 1  | 1  | <b>COLLECTIVE SOUL</b> Listen (Atlantic)                         |
| 2  | 2  | <b>TONIC</b> If You Could Only See (Polydor/A&M)                 |
| 4  | 3  | <b>WALLFLOWERS</b> The Difference (Interscope)                   |
| 3  | 4  | <b>FOO FIGHTERS</b> Monkey Wrench (Roswell/Capitol)              |
| 6  | 5  | <b>METALLICA</b> Bleeding Me (Elektra/EEG)                       |
| 5  | 6  | <b>NIXONS</b> Baton Rouge (MCA)                                  |
| 7  | 7  | <b>MEGADETH</b> Trust (Capitol)                                  |
| 13 | 8  | <b>QUEENSRYCHE</b> You (Virgin)                                  |
| 16 | 9  | <b>LIVE</b> Turn My Head (Radioactive)                           |
| 12 | 10 | <b>FAITH NO MORE</b> Last Cup Of Sorrow (Slash/Reprise)          |
| 8  | 11 | <b>MOTLEY CRUE</b> Afraid (Elektra/EEG)                          |
| 10 | 12 | <b>MATCHBOX 20</b> Push (Lava/Atlantic)                          |
| 15 | 13 | <b>BLUES TRAVELER</b> Carolina Blues (A&M)                       |
| 9  | 14 | <b>SMASHING PUMPKINS</b> The End Is... (Warner Sunset/WB)        |
| 11 | 15 | <b>OFFSPRING</b> Gone Away (Columbia)                            |
| 17 | 16 | <b>U2</b> Last Night On Earth (Island)                           |
| 19 | 17 | <b>OUR LADY PEACE</b> Superman's Dead (Columbia)                 |
| 14 | 18 | <b>AEROSMITH</b> Hole In My Soul (Columbia)                      |
| 21 | 19 | <b>MANBREAK</b> Ready Or Not (Almo Sounds/Geffen)                |
| 26 | 20 | <b>JACKYL</b> Locked And Loaded (Epic)                           |
| 20 | 21 | <b>BLUR</b> Song 2 (Virgin)                                      |
| 22 | 22 | <b>SUMMERCAMP</b> Drawer (Maverick/Reprise)                      |
| 18 | 23 | <b>SAMMY HAGAR</b> Little White Lie (MCA)                        |
| 31 | 24 | <b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Geffen)           |
| 43 | 25 | <b>GOO GOO DOLLS</b> Lazy Eye (Warner Sunset/WB)                 |
| 23 | 26 | <b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)           |
| 28 | 27 | <b>TOOL</b> Aenema (Volcano)                                     |
| 30 | 28 | <b>311</b> Transistor (Capricorn/Mercury)                        |
| 33 | 29 | <b>VERVE PIPE</b> Villains (RCA)                                 |
| 34 | 30 | <b>MIGHTY JOE PLUM</b> Live Through This (Fifteen...) (Atlantic) |

ROCK begins on Page 123.

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Breakers In Blue

## NATIONAL AIRPLAY OVERVIEW JULY 18, 1997

### URBAN AC

| LW | TW | ARTIST                 | SON                        | Label                    |
|----|----|------------------------|----------------------------|--------------------------|
| 1  | 1  | ERYKAH BADU            | Next Lifetime              | (Kedar/Universal)        |
| 3  | 2  | PATTI LABELLE          | When You Talk About Love   | (MCA)                    |
| 2  | 3  | DIONNE FARRIS          | Hopeless                   | (Columbia)               |
| 7  | 4  | KENNY LATTIMORE        | For You                    | (Columbia)               |
| 4  | 5  | REFUGEE CAMP ALL-STARS | The Sweetest Thing         | (Columbia)               |
| 9  | 6  | GOD'S PROPERTY         | Stomp                      | (B-Rite/Interscope)      |
| 8  | 7  | CHANGING FACES         | G.H.E.T.T.O.U.T.           | (Big Beat/Atlantic)      |
| 5  | 8  | TONY TONI TONE         | Thinking Of You            | (Mercury)                |
| 6  | 9  | BROWNSTONE             | 5 Miles To Empty           | (MJJ/Work)               |
| 11 | 10 | EN VOGUE               | Whatever                   | (EastWest/EEG)           |
| 10 | 11 | BABYFACE               | How Come, How Long         | (Epic)                   |
| 14 | 12 | O'JAYS                 | What's Stopping You        | (Volcano)                |
| 12 | 13 | BLACKSTREET            | Don't Leave Me             | (Interscope)             |
| 13 | 14 | BRIGETTE MCWILLIAMS    | Fire                       | (Virgin)                 |
| 21 | 15 | LAURNEA                | Can't Let Go               | (Yab Yum/Epic)           |
| 18 | 16 | RAHSAAN PATTERSON      | Where You Are              | (MCA)                    |
| 15 | 17 | TONI BRAXTON           | I Love Me Some Him         | (LaFace/Arista)          |
| 20 | 18 | BILLY PORTER           | Show Me                    | (DVB/A&M)                |
| 23 | 19 | R. KELLY               | Gotham City                | (Jive)                   |
| 22 | 20 | BABYFACE               | Every Time I Close My Eyes | (Epic)                   |
| 17 | 21 | ZHANE                  | Crush                      | (Illtown/Motown)         |
| 29 | 22 | ROME                   | Do You Like This           | (RCA)                    |
| 24 | 23 | MONICA                 | For You I Will             | (Warner Sunset/Atlantic) |
| —  | 24 | JOE                    | The Love Scene             | (Jive)                   |
| 26 | 25 | TAMIA                  | Make Tonight Beautiful     | (Virgin)                 |
| 27 | 26 | DEBORAH COX            | Things Just Ain't The Same | (Arista)                 |
| —  | 27 | MINT CONDITION         | Let Me Be The One          | (Perspective/A&M)        |
| 25 | 28 | K-CI & JOJO            | You Bring Me Up            | (MCA)                    |
| 28 | 29 | NANCY WILSON           | Sweet Love                 | (Columbia)               |
| 30 | 30 | CURTIS MAYFIELD        | Back To Living Again       | (Warner Bros.)           |

URBAN begins on Page 99.

### ROCK

| LW | TW | ARTIST                | SON                    | Label              |
|----|----|-----------------------|------------------------|--------------------|
| 1  | 1  | WALLFLOWERS           | The Difference         | (Interscope)       |
| 2  | 2  | TONIC                 | If You Could Only See  | (Polydor/A&M)      |
| 3  | 3  | COLLECTIVE SOUL       | Listen                 | (Atlantic)         |
| 4  | 4  | BLUES TRAVELER        | Carolina Blues         | (A&M)              |
| 6  | 5  | MATCHBOX 20           | Push                   | (Lava/Atlantic)    |
| 5  | 6  | AEROSMITH             | Hole In My Soul        | (Columbia)         |
| 7  | 7  | JOHN FOGERTY          | Walking In A Hurricane | (Warner Bros.)     |
| 12 | 8  | LIVE                  | Turn My Head           | (Radioactive)      |
| 8  | 9  | SAMMY HAGAR           | Little White Lie       | (MCA)              |
| 10 | 10 | COREY STEVENS         | One More Time          | (Eureka/Discovery) |
| 11 | 11 | MOTLEY CRUE           | Afraid                 | (Elektra/EEG)      |
| 9  | 12 | OFFSPRING             | Gone Away              | (Columbia)         |
| 15 | 13 | PAUL RODGERS          | Soul Of Love           | (VelVel)           |
| 13 | 14 | PAUL MCCARTNEY        | The World Tonight      | (Capitol)          |
| 18 | 15 | U2                    | Last Night On Earth    | (Island)           |
| 19 | 16 | METALLICA             | Bleeding Me            | (Elektra/EEG)      |
| 16 | 17 | NIXONS                | Baton Rouge            | (MCA)              |
| 20 | 18 | QUEENSRYCHE           | You                    | (Virgin)           |
| 14 | 19 | JONNY LANG            | Lie To Me              | (A&M)              |
| 17 | 20 | TOAD THE WET SPROCKET | Come Down              | (Columbia)         |
| 23 | 21 | MEGADETH              | Trust                  | (Capitol)          |
| 22 | 22 | DAVE MATTHEWS BAND    | Tripping Billies       | (RCA)              |
| 24 | 23 | VERVE PIPE            | The Freshmen           | (RCA)              |
| 25 | 24 | THIRD EYE BLIND       | Semi-Charmed Life      | (Elektra/EEG)      |
| 21 | 25 | FOO FIGHTERS          | Monkey Wrench          | (Roswell/Capitol)  |
| 30 | 26 | JACKYL                | Locked And Loaded      | (Epic)             |
| 28 | 27 | COLLECTIVE SOUL       | Precious Declaration   | (Atlantic)         |
| 34 | 28 | 38 SPECIAL            | Fade To Blue           | (Razor & Tie)      |
| 37 | 29 | LYNYRD SKYNYRD        | Bring It On            | (CMC)              |
| —  | 30 | GOO GOO DOLLS         | Lazy Eye               | (Warner Sunset/WB) |

ROCK begins on Page 123.

### COUNTRY

| LW | TW | ARTIST                        | SON                            | Label         |
|----|----|-------------------------------|--------------------------------|---------------|
| 1  | 1  | GEORGE STRAIT                 | Carrying Your Love With Me     | (MCA)         |
| 4  | 2  | PAM TILLIS                    | All The Good Ones Are Gone     | (Arista)      |
| 2  | 3  | REBA MCENTIRE                 | I'd Rather Ride Around With... | (MCA)         |
| 3  | 4  | TRACE ADKINS                  | I Left Something Turned On...  | (Capitol)     |
| 5  | 5  | RICK TREVINO                  | I Only Get This Way With You   | (Columbia)    |
| 8  | 6  | LONESTAR                      | Come Cryin' To Me              | (BNA)         |
| 9  | 7  | TRACY LAWRENCE                | How A Cowgirl Says Goodbye     | (Atlantic)    |
| 12 | 8  | MICHAEL PETERSON              | Drink, Swear, Steal & Lie      | (Reprise)     |
| 13 | 9  | CLINT BLACK & MARTINA MCBRIDE | Still Holding On               | (RCA)         |
| 19 | 10 | TRISHA YEARWOOD               | How Do I Live                  | (MCA)         |
| 18 | 11 | KENNY CHESNEY                 | She's Got It All               | (BNA)         |
| 17 | 12 | TOBY KEITH                    | We Were In Love                | (Mercury)     |
| 15 | 13 | JOHN BERRY                    | I Will, If You Will            | (Capitol)     |
| 20 | 14 | RICOCHE                       | He Left A Lot To Be Desired    | (Columbia)    |
| 22 | 15 | JOHN MICHAEL MONTGOMERY       | How Was I To Know              | (Atlantic)    |
| 21 | 16 | TRACY BYRD                    | Don't Love Make A Diamond...   | (MCA)         |
| 25 | 17 | ALAN JACKSON                  | There Goes                     | (Arista)      |
| 23 | 18 | COLLIN RAYE                   | What The Heart Wants           | (Epic)        |
| 24 | 19 | ALABAMA                       | Dancin', Shaggin' On...        | (RCA)         |
| 7  | 20 | DEANA CARTER                  | Count Me In                    | (Capitol)     |
| 27 | 21 | DIAMOND RIO                   | How Your Love Makes Me Feel    | (Arista)      |
| 28 | 22 | NEAL MCCOY                    | The Shake                      | (Atlantic)    |
| 10 | 23 | MARK CHESNUTT                 | Let It Rain                    | (Decca)       |
| 30 | 24 | LEE ANN WOMACK                | The Fool                       | (Decca)       |
| 29 | 25 | DAVID KERSH                   | Day In, Day Out                | (Curb)        |
| 36 | 26 | VINCE GILL                    | You And You Alone              | (MCA)         |
| 31 | 27 | BILLY RAY CYRUS               | It's All The Same To Me        | (Mercury)     |
| 33 | 28 | JOHN ANDERSON                 | Somebody Slap Me               | (Mercury)     |
| 14 | 29 | PATTY LOVELESS                | The Trouble With The Truth     | (Epic)        |
| 32 | 30 | BUFFALO CLUB                  | Nothin' Less Than Love         | (Rising Tide) |

|    |    |                           |                               |                |
|----|----|---------------------------|-------------------------------|----------------|
| 41 | 35 | DAVID LEE MURPHY          | All Lit Up In Love            | (MCA)          |
| 40 | 36 | BLACKHAWK                 | Hole In My Heart              | (Arista)       |
| 43 | 37 | SAWYER BROWN              | This Night Won't Last Forever | (Curb)         |
| 50 | 38 | TRAVIS TRITT & LARI WHITE | Helping Me Get Over...        | (Warner Bros.) |
| 42 | 39 | JOE DIFFIE                | Somethin' Like This           | (Epic)         |

COUNTRY begins on Page 107.

### ALTERNATIVE

| LW | TW | ARTIST                  | SON                        | Label                |
|----|----|-------------------------|----------------------------|----------------------|
| 2  | 1  | MATCHBOX 20             | Push                       | (Lava/Atlantic)      |
| 4  | 2  | LIVE                    | Turn My Head               | (Radioactive)        |
| 3  | 3  | WALLFLOWERS             | The Difference             | (Interscope)         |
| 8  | 4  | SUGAR RAY               | Fly                        | (Lava/Atlantic)      |
| 1  | 5  | THIRD EYE BLIND         | Semi-Charmed Life          | (Elektra/EEG)        |
| 5  | 6  | MIGHTY MIGHTY BOSSTONES | The Impression...          | (Big Rig/Mercury)    |
| 9  | 7  | U2                      | Last Night On Earth        | (Island)             |
| 6  | 8  | TONIC                   | If You Could Only See      | (Polydor/A&M)        |
| 25 | 9  | OASIS                   | D'You Know What I Mean     | (Epic)               |
| 7  | 10 | SMASHING PUMPKINS       | The End Is...              | (Warner Sunset/WB)   |
| 11 | 11 | SUBLIME                 | Wrong Way                  | (Gasoline Alley/MCA) |
| 14 | 12 | 311                     | Transistor                 | (Capricorn/Mercury)  |
| 15 | 13 | SNEAKER PIMPS           | 6 Underground              | (Virgin)             |
| 13 | 14 | COLLECTIVE SOUL         | Listen                     | (Atlantic)           |
| 10 | 15 | BLUR                    | Song 2                     | (Virgin)             |
| 12 | 16 | K'S CHOICE              | Not An Addict              | (550 Music)          |
| 17 | 17 | SARAH MCLACHLAN         | Building A Mystery         | (Arista)             |
| 30 | 18 | SMASH MOUTH             | Walkin' On The Sun         | (Interscope)         |
| 19 | 19 | ARTIFICIAL JOY CLUB     | Sick & Beautiful           | (Interscope)         |
| 16 | 20 | FOO FIGHTERS            | Monkey Wrench              | (Roswell/Capitol)    |
| 18 | 21 | DAVE MATTHEWS BAND      | Tripping Billies           | (RCA)                |
| 24 | 22 | REEL BIG FISH           | Sell Out                   | (Mojo/Universal)     |
| 21 | 23 | SHERYL CROW             | A Change Would Do You Good | (A&M)                |
| 26 | 24 | ECHO & THE BUNNYMEN     | I Want To Be There...      | (London/Island)      |
| 28 | 25 | MANSUN                  | Wide Open Space            | (Epic)               |
| 20 | 26 | SUMMERCAMP              | Drawer                     | (Maverick/Reprise)   |
| 22 | 27 | DEPECHE MODE            | It's No Good               | (Mute/Reprise)       |
| 33 | 28 | MONACO                  | What Do You Want From Me?  | (Polydor/A&M)        |
| 23 | 29 | MEREDITH BROOKS         | Bitch                      | (Capitol)            |
| 34 | 30 | LOCAL H                 | Eddie Vedder               | (Island)             |

ALTERNATIVE begins on Page 130.

### NAC/SMOOTH JAZZ

| LW | TW | ARTIST                         | SON                       | Label                |
|----|----|--------------------------------|---------------------------|----------------------|
| 1  | 1  | BONEY JAMES                    | Nothin' But Love          | (Warner Bros.)       |
| 3  | 2  | NELSON RANGELL                 | Turning Night Into Day    | (GRP)                |
| 2  | 3  | GATO BARBIERI                  | Straight Into The Sunrise | (Columbia)           |
| 7  | 4  | SPECIAL EFX                    | Since You've Been Away    | (JVC)                |
| 9  | 5  | CHRIS BOTTI                    | The Way Home              | (Verve Forecast)     |
| 6  | 6  | URBAN KNIGHTS                  | The Promise               | (GRP)                |
| 4  | 7  | WARREN HILL                    | U R The 1                 | (Discovery)          |
| 10 | 8  | ERIC MARIENTHAL                | Easy Street               | (I.E./Verve)         |
| 5  | 9  | 3RD FORCE                      | In The Full Moonlight     | (Higher Octave)      |
| 12 | 10 | STEVE WINWOOD                  | Plenty Lovin'             | (Virgin)             |
| 11 | 11 | PAUL TAYLOR                    | Pleasure Seeker           | (Countdown/Unity)    |
| 13 | 12 | DANCING FANTASY                | When Dreams Come True     | (Innovative)         |
| 8  | 13 | RICK BRAUN                     | Notorious                 | (Mesa/Bluemoon)      |
| 14 | 14 | HERB ALPERT                    | Passion Dance             | (Almo Sounds/Geffen) |
| 17 | 15 | ANITA BAKER                    | The Final Frontier        | (Atlantic)           |
| 15 | 16 | EL DEBARGE                     | Dindi                     | (I.E./Verve)         |
| 20 | 17 | KEN NAVARRO                    | Smooth Sensation          | (Positive)           |
| 23 | 18 | PAUL HARDCASTLE                | Peace On Earth            | (JVC)                |
| 21 | 19 | WALTER BEASLEY                 | Slowly But Surely         | (Shanachie)          |
| 25 | 20 | NATALIE COLE                   | A Smile Like Yours        | (Elektra/EEG)        |
| 16 | 21 | ZACHARY BREAU                  | Cafe Reggjo               | (Zebra)              |
| 24 | 22 | FANTASY BAND                   | Double Talk               | (Shanachie)          |
| 27 | 23 | SWING OUT SISTER               | Somewhere In The World    | (Pure/Mercury)       |
| 26 | 24 | GROVER WASHINGTON JR.          | Bordertown                | (Columbia)           |
| 28 | 25 | TIM WEISBERG                   | Herbie's Blues            | (Fahrenheit)         |
| 30 | 26 | PATRICE RUSHEN                 | Days Gone By              | (Discovery)          |
| 18 | 27 | MICHAEL LINGTON/BOBBY CALDWELL | Tell It Like It Is        | (Nu Groove)          |
| —  | 28 | WILLIE & LOBO                  | Napali                    | (Mesa/Bluemoon)      |
| 19 | 29 | EVERETTE HARP                  | What's Going On           | (Blue Note)          |
| —  | 30 | PHILLIPE SAISSE                | Moanin'                   | (Verve Forecast)     |

NAC begins on Page 118.

### ADULT ALTERNATIVE

| LW | TW | ARTIST                       | SON                        | Label                  |
|----|----|------------------------------|----------------------------|------------------------|
| 4  | 1  | SARAH MCLACHLAN              | Building A Mystery         | (Arista)               |
| 1  | 2  | WALLFLOWERS                  | The Difference             | (Interscope)           |
| 2  | 3  | SHERYL CROW                  | A Change Would Do You Good | (A&M)                  |
| 3  | 4  | MATCHBOX 20                  | Push                       | (Lava/Atlantic)        |
| 6  | 5  | DAVE MATTHEWS BAND           | Tripping Billies           | (RCA)                  |
| 5  | 6  | ABRA MOORE                   | Four Leaf Clover           | (Arista Austin/Arista) |
| 8  | 7  | SISTER HAZEL                 | All For You                | (Universal)            |
| 7  | 8  | TOAD THE WET SPROCKET        | Come Down                  | (Columbia)             |
| 9  | 9  | THIRD EYE BLIND              | Semi-Charmed Life          | (Elektra/EEG)          |
| 11 | 10 | PAUL MCCARTNEY               | The World Tonight          | (Capitol)              |
| 12 | 11 | BIG HEAD TODD & THE MONSTERS | Please Don't Tell...       | (Revolution)           |
| 13 | 12 | BLUES TRAVELER               | Carolina Blues             | (A&M)                  |
| 14 | 13 | FIONA APPLE                  | Criminal                   | (Work)                 |
| 10 | 14 | INDIGO GIRLS                 | Shame On You               | (Epic)                 |
| 17 | 15 | U2                           | Last Night On Earth        | (Island)               |
| 19 | 16 | TONIC                        | If You Could Only See      | (Polydor/A&M)          |
| 18 | 17 | HUFFAMOOSE                   | Wait                       | (Interscope)           |
| 16 | 18 | 10,000 MANIACS               | More Than This             | (Geffen)               |
| 15 | 19 | COLLECTIVE SOUL              | Listen                     | (Atlantic)             |
| 20 | 20 | SHAWN COLVIN                 | Sunny Came Home            | (Columbia)             |
| 24 | 21 | ZIGGY MARLEY & THE MELODY... | People Get Ready           | (Elektra/EEG)          |
| 22 | 22 | JOHN FOGERTY                 | Walking In A Hurricane     | (Warner Bros.)         |
| 21 | 23 | DEL AMITRI                   | Not Where It's At          | (A&M)                  |
| 23 | 24 | PAULA COLE                   | I Don't Want To Wait       | (Imago/WB)             |
| 26 | 25 | LIVE                         | Turn My Head               | (Radioactive)          |
| 25 | 26 | JOHN HIATT                   | Little Head                | (Capitol)              |
| 28 | 27 | MIGHTY MIGHTY BOSSTONES      | The Impression...          | (Big Rig/Mercury)      |
| —  | 28 | SHERRI JACKSON               | Maple Tree                 | (Hybrid)               |
| —  | 29 | SNEAKER PIMPS                | 6 Underground              | (Virgin)               |
| 30 | 30 | EDWIN MCCAIN                 | See The Sky Again          | (Lava/Atlantic)        |

ADULT ALTERNATIVE begins on Page 137.



## BONEY JAMES SWEET THING

Taste Great!

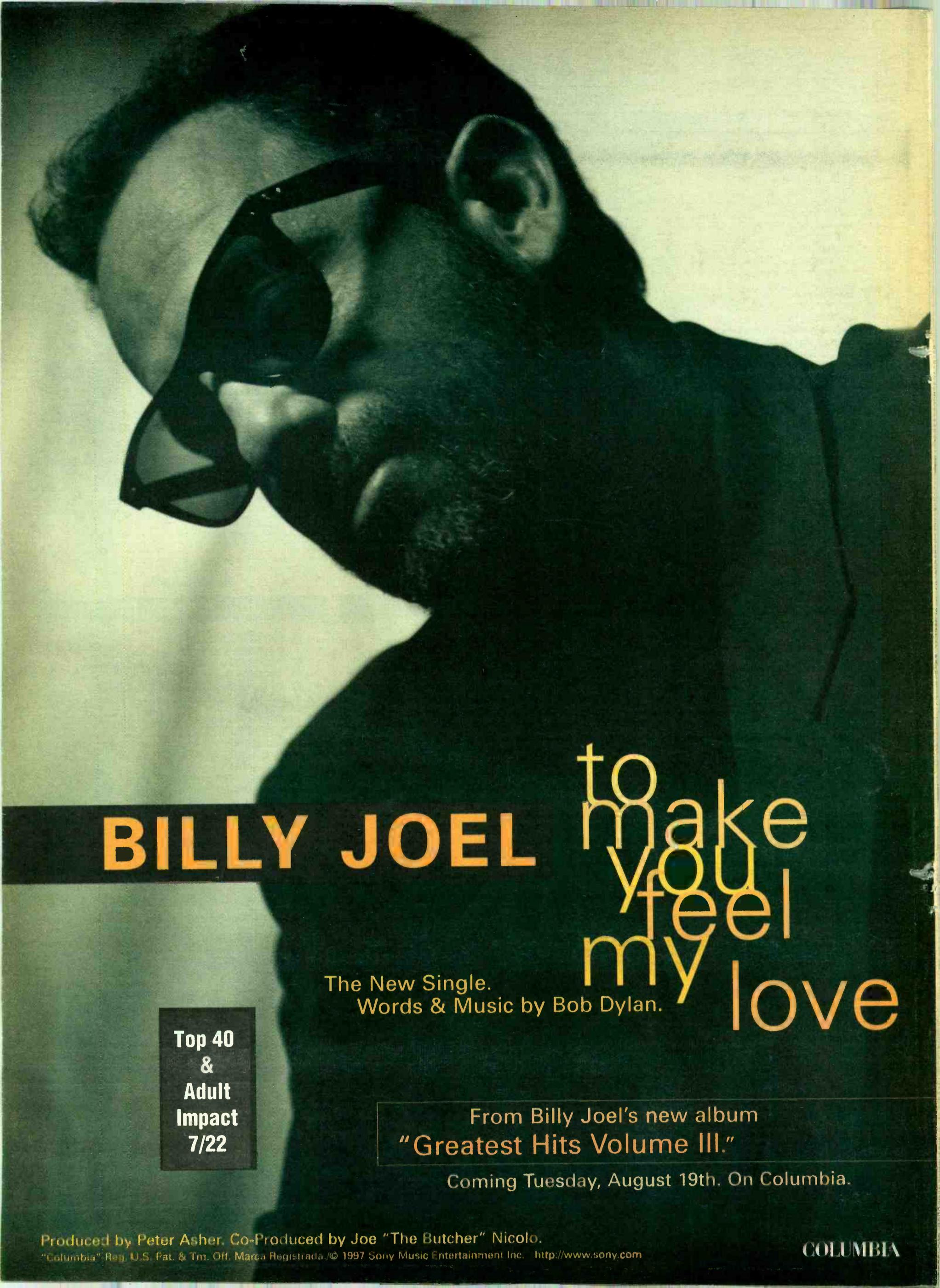
Great Taste!

3 Weeks #1 NAC Albums Chart

3 Weeks #1 NAC Tracks Chart on "Nothin' But Love"

START HERE

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**BILLY JOEL**

to  
make  
you  
feel  
my  
love

The New Single.  
Words & Music by Bob Dylan.

**Top 40  
&  
Adult  
Impact  
7/22**

From Billy Joel's new album  
"Greatest Hits Volume III."

Coming Tuesday, August 19th. On Columbia.

Produced by Peter Asher. Co-Produced by Joe "The Butcher" Nicolo.

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**COLUMBIA**