De Castro, Ginsburg Kick Off Their New Venture

Evergreen Media founders have now been issued challenge of boosting Chancellor Media's fortunes

By Ron Rodrigues
R&R EDITOR-IN-CHIEF


Little could Ginsburg, an attorney and onetime religious broadcaster; de Castro, then-GM of the Loop, and Devine, a former American Airlines finance executive, have predicted back in 1988 what lay in store for them and the business they were in.

Indeed, between then and now, Evergreen survived a crippled start-up of its LA property, a downturn in business in the early '90s, the telephone bill (which, of course, changed everything), and persistent offers to cash out. Patience pays off!

The trio now manages the largest pure-play radio group — worth multibillions — in America today.

I caught up with Ginsburg and de Castro recently to get a more personal and philosophical portrait of these two men. R&R: How did you meet?

Scott Ginsburg: The relationship began in Chicago in the mid-80s. Jimmy was the GM of WLUP (The Loop), and my company. Statewide Broadcasting.

Chancellor Media President/CEO Scott Ginsburg (center, in striped shirt); COO Jim de Castro (left of Ginsburg) flankled by the company's GMs and corporate brass.

Goldberg To Chair New Mercury Group

PolyGram Music Group has elevated Mercury Records President/CEO Danny Goldberg to Chairman of the newly created Mercury Group. Under the new structure, Goldberg will continue overseeing Mercury and will be responsible for the management of Motown and PolyGram Classics & Jazz in the U.S.

GM Salaries

Change, '95-'96

Market Size

GM

Salary

% Off

1-15

+5%

16-30

+11%

31-50

-6%

51-75

+9%

76-100

+5%

101-175

-7%

Source: Miller, Kaplan, Arase & Co.

COMPLETE SALARY RESULTS:

PAGES 29 & 32

ANNUAL COMPENSATION SURVEY

Radio Salaries Level Off

Radio station compensation didn't seem to keep up with the brisk growth of radio revenues in 1996, according to the latest R&R/Miller, Kaplan, Arase & Co. Radio Industry Salary Survey. With some exceptions, most executive salaries were either down slightly or flat from the previous year. Most notable were the vast differences in how pay rates changed when based on market size. In the top 15 markets, executive and sales compensation for most positions were up, while similar positions in markets 16-50 were off by double-digits in some cases.

The results are in stark contrast to those of last year, when the typical GM paycheck rose 16% in 1995. GSMs made 79% more, and the top billing salesperson was 10% higher. This year, the GM is making 2% less. GSMs are up 3%, and a top-billing salesperson...

SALARIES/See Page 22

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Top 3 BDS AAA
Top 5 BDS Alternative
Top 10 BDS Modern Adult
Top 20 BDS Top 40 Adult
Soundscan 50,000 + per week
over 3,000 Hot 100 BDS Spins
Headline U.S. Tour thru December

Mainstream Action
WXKS Q-102 WSTR
B-97 WKRZ G-105
WFLY KALC WSTW
WABB WSSX KJYO
WXYV WZNY WXLK

BEST NEW ARTIST OF THE YEAR

Produced by Andrew Slater Mgmt. HK
Hamlin Heads To The Point As PD

After a stint programming Country WWWW/Detroit, Mark Hamlin is back in AC as PD of Bonneville Hot AC WPN'T/Chicago. He succeeds Lorrie Palagi, who now programs KHMX/ Houston (R&R 9/12). Hamlin told R&R, "I learned many new things in Country and had a lot of fun, but AC's really my background. I always kept up with the music because it's what I like. "This job came out of the blue, and I'm thrilled to be working for such a great company like Bonneville. Within one week, I interviewed for and accepted this job. Chicago's a great company."  

 Hammel/See Page 66

Crave Announces Executive Staffers

Making official what's been known for months, Crave Records formally unveiled its management team early this week:

- Lisa Wolfe has been tapped as VP/Promotion. A 10-year Columbia Records vet, she was formerly that label's National Director/Promotion.
- Morice Landy has been appointed VP/R&B Promotion. Most recently he worked at Epic Records in a variety of national promotion positions.
- Julie Eisenhalt has been named VP/Marketing & Artist Development. She was VP/Marketing for Columbia.
- Michael Ellis has been named VP/AF&R. He was formerly Publisher at Billboard.
- Cory Rooney has been hired as VP/Black Music. A.J. He joins the company from Epic, where he held the same title.

Crave/See Page 66

Johnson 'Stars' As PD At 'YX/Philady

Chancellor Media Classic Rock WAXQ/New York PD Kurt Johnson returns to the AC arena by taking the programming chair at co-owned Hot AC WYXR/Philadelphia. He succeeds Dave Allman, who becomes Regional VP/Urban Programming. Johnson told R&R, "I've been familiar with 'Star' through my many road trips through this market. It's a great AC with more texture and variety than most other ACs I've known. I'm glad to continue."  

Johnson/See Page 21

Durkin To Program KOOO-AM/Dallas

Veteran programmer Jay Durkin (aka J.J. Jordan) has officially been named Program Coordinator at CBS Radio's Talk KOOO-AM/Dallas. He had served as the station's interim program director when the station relocated from 94.9 MHz to 1010 kHz in July. "Durkin is the most experienced person we could find for the position — by far," KOOO/ & KRLD-AM/ Dallas OM Michael Spears told R&R. "He had retained to devote time to his TV work and fishing, his first love."

Durkin/See Page 66

B94/Pittsburgh Promotes Edwards To PD

American Radio Systems' WBZZ/FM (B94/Pittsburgh) has promoted Asst. PD David Edwards to PD. He'll continue to hold his midday airstream. "Chris knows exactly what should be coming out of the speakers for B94," WBZZ/WDYS-FM & WZPT-FM VP/GM Andrea Scott told R&R, "We're not just a unique CHR, and it's that special Chris that David is able to understand the music, presentation, and the entire package."  

ARS/Pittsburgh OM Keith Clark told R&R, "Edgar has grown tremendously over the last two years, and it's our thrill for me to be able to take a rising programming talent and give him the opportunity to continue his growth here in Pittsburgh."  

Edgar commented, "I'm thrilled to get the PD position at B94. It's something I have been working very hard for over the past three years. I want to thank Keith Clark and Andrea Scott for giving me the opportunity to be a part of B94's continued success and look forward to taking the station to even higher levels."  

Prior to joining WBZZ in 1992, Edgar worked at WAVA/Washington, DC. He is also worked at WBIX/Baltimore. In other WBZZ news, Programming Asst. Laura Lilley has added MD duties.

Curb/Universal Ups John Curb To VP

CMG promotion depts. elevate Hackett, Wood

The Curb Music Group has realigned key executives at two of its labels. MCG/ Curb VP/Promotions John Curb has been elevated to the VP post at Curb/Universal. He succeeds Carson Schreiber, who left last month to become VP/Promotion & Artist Development for Disney's new Nashville-based label, Lyric Street. John Curb will continue to be based in Los Angeles.  

Hackett/See Page 66

Durkin/See Page 66

WLT/Cleveland Welcomes James As PD

Former WRQX/Washington programmer Randy James has surfaced as PD of WLT/Cleveland. He succeeds Steve Laube, who exits the Jacor AC.  

Jace VP/Area Manager Jim Melzer told R&R, "This all came down very fast. I met Randy last Tuesday (11/11) and we hit it off immediately. He's an Adult Contemporary animal, and there are very few people like that out there; he's perfect for the Jacor team. There have been many adjustments at WLT/C over the last 18 months, and even in the three months that I've been here. It's time to get the station on track."  

In addition to WLT/C, Cleveland houses Soft AC WDOK and Hot AC WLQAL. Regarding WLT/C's future, Melzer told R&R, "WLT will remain in the format, but not dead in the middle. Sometimes being in the middle isn't bad, and sometimes it sucks. We believe WLT will be a vital and entertaining station."  

Prior to joining WRQX, James — who started his new assignment last Wednesday — previously programmed WMWM/Dayton.

Halter Heads DreamWorks/Nashville Ops

Former Imprint CFO/VP Business Development Wayne Halper has been named head of label operations for DreamWorks/ Nashville. He'll report to principle executive James Stroud and supervise the day-to-day activities of the label, overseeing business affairs and administrative functions. He'll coordinate the efforts of sales, marketing, media, promotion, and video.

"Wayne is an extraordinary individual whose business savvy and interpersonal skills will greatly enhance the DreamWorks/Nashville operation," Stroud said. "I'm thrilled to be working with him again."

Halter commented, "I've
$100 Million Annual Community Service Campaign Launched

Hicks, Muse and friends to help Big Brothers, Sisters expand news

By District Trade
R&B Washington News Column

Hicks, Muse, Tate & Furz and its broadcast properties, Capstar Broadcasting Partners Inc. and Chancellor Media Corp., will initiate a $100 million annual community service campaign to enable Big Brothers and Big Sisters organizations to create radio internship programs for underprivileged youth and expand news and community affairs programming at all of the group's combined 463 stations.

Hicks, Muse officials were set to make the announcement Wednesday at the New Orleans Convention Center as the NAB's annual Radio Show opened its four-day meeting.

Matt Lebovitz, an attorney who represents Hicks, Muse in FCC matters, told R&R that the companies will encourage their employees in all of their markets to become big brothers and sisters. The groups are designed to give guidance to single

WXRK, Stern Challenge FCC Indecency Fine

Network calls NAL 'constitutionally impermissible'

By Matt Stensland
R&B Washington Bureau

"... I'm rubbing her legs and she's getting into it... and then I even like I was pulling her top down a little bit and kissing her, and you know what I mean? ... Then I bent her over the bed, like I bent her, I just bent her over."

To most adult readers, it might be clear what sort of act is being described here. Attorneys for CBS, own

Communications Equity Associates invites you to join us for an industry update with a focus on public and private values in the radio industry at the

CEA Financial Breakfast at the
NAB Radio Show
New Orleans, Louisiana

Featured Speakers:
Steve Hicks, Capstar
Steve Shapiro, CIBC Wood Gundy
Harry DeMott III, Credit Suisse First Boston Corp.
Victor Miller, Bear Stearns

Thursday, September 18, 1997
7:30 a.m. - 8:45 a.m.
New Orleans Convention Center
Rooms 58, 59 & 60

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BUSINESS BRIEFS

Westinghouse Spins Off Thermo King

Westinghouse Electric Corp. has found a buyer for Thermo King. It announced Wednesday (9/10) that the Ingersoll-Rand Company will buy the refrigerated units business for $2.56 billion in cash. This deal is part of Westinghouse's plans to split its broadcasting and industrial businesses.

Minnesota Court Affirms Pirate Equipment Seizure

The FCC received favorable rulings in two recent court decisions involving pirate broadcasters. The U.S. District Court in Minnesota upheld the FCC's seizure of a pirate radio broadcaster's equipment in Minneapolis. After Commission warnings failed to stop "The Blend," broadcasting on 97.7 MHz in October 1996, a judge ordered U.S. Marshals to seize operator Alan Feedic's equipment. He filed a claim with the district court challenging the constitutionality of FCC rules prohibiting low-power broadcasting. The court ruled that it was within the jurisdiction of the D.C. Circuit Court of Appeals, and not the district court itself, to review the Commission's rules. Feedic told R&R that he will appeal the case.

The U.S. District Court for the Middle District of Florida, Tampa Division, also upheld the FCC's seizure of pirate equipment. After warnings in 1995 and 1996 from the Commission failed to stop Arthur Kobres from broadcasting on 96.7 MHz in Lutz, FL, U.S. Marshals seized his equipment in March 1996. Kobres challenged the FCC's authority to regulate his broadcast operation in the district court.

The commission did not issue forfeitures to the pirates in either case.

NTIA Study Shows Minority Ownership Decline

A study released last week by the National Telecommunications and Information Administration attributes a decline in minority ownership of broadcast stations to the concentration set in motion by the Telecommunications Act of 1996. Minorities own 284, or 2.8%, of the 10,282 radio stations measured in this study. This is down from 3.1% of stations in 1995. The study ascribes the decline in African-American ownership to the sale of U.S. Radio, formerly the largest African-American-owned broadcast company in the country, to Clear Channel Communications. The assertion that the loosening of ownership caps is partially responsible for the decline is backed by anecdotal data in the study, but the FCC's Office of Communications Business Opportunities is conducting a similar study that will collect empirical data.

DARS Proponents Still Owe The FCC

The winners of the April FCC DARS (digital audio radio service) auction have paid about 16% of what they owe for their licenses. Satellite CD Radio, which bid $83.3 million for its license, has paid $13.7 million, and American Mobile Radio Corp., which bid $89.9 million, has paid $15 million. FCC attorney Selina Khan told R&R that the balances of the payments are due within 10 days of official granting of the licenses, which is expected soon. AMRC President told R&R that his company will pay the balance on time. CD Radio recently issued 3.5 million shares of new stock and $150 million in senior discount notes.

SFX Signs Exclusive Deal With AudioNet

FX Broadcasting announced last week that AudioNet will be the exclusive Internet broadcaster for its 72 stations. Currently 10 SFX stations in San Diego, Nashville, Houston, and Dallas are webcasting using AudioNet. "By webcasting our stations on AudioNet, we are leading the way in standardizing streaming formats for all radio stations on the Web," said SFX President and CEO Mike Ferrel.

Peggy Miles, President of consulting firm Intercom Communications, said that about 700 stations are currently webcasting. "AudioNet probably has the largest infrastructure right now to support webcasting," she told R&R.

Capstar Broadcasting Director/Corporate Communications Lisa Dillinger — Capstar recently entered into an agreement to purchase SFX told R&R that some Capstar stations webcast using AudioNet, but there are no plans yet for an exclusive agreement.

Clear Channel Goes Outdoors Again

Clear Channel Communications continues to expand its outdoor advertising holdings. Last week, it announced that its Eliter Media subsidiary had entered into an agreement to purchase Metro Display Advertising, which has 4000 transit shelter displays throughout Los Angeles, Orange, and northern San Diego counties. Clear Channel also announced the purchase of Eliter, the largest outdoor advertising company in the country, in April.

WKNR Fined For EEO 'Deficiencies'

The FCC has turned down the National Rainbow Coalition's request that the license renewal of WKNR-AM/Cleveland be denied due to alleged violations of Equal Employment Opportunity rules. While the FCC
Nothing moves people like music you can dance to. That's why we're the city's hottest new station, The Beat of New York. We chose CGI to print our new promotional stickers because the quality and durability from CGI is the best, it's outstanding. We distribute our stickers at 5 to 10 club nights per week. After just one year, we've seen a huge increase in all demos. Can't beat that!

JIM FURGESON, PROMOTIONS DIRECTOR
**DEAL OF THE WEEK**

**1997 DEALS TO DATE**

**Dollars To Date:** $9,575,899,857  
(Last Year: $12,176,631,520)

- **WMLF-AM, WPXN-AM, WGFS-FM & WVKR-FM/ Columbus, GA** $11.75 million

**This Week's Action:** $52,495,129  
(Last Year: $47,167,700)

- **KOSO-FM/Patterson (Stockton-Modesto)** $6.8 million
- **WFFG-AM & WGXM-FM/ Marathon** $10,000
- **WHJ-FM/Ocala** $170,000
- **WQMT-AM&Palatka, FL** $250,000
- **WVLW-FM/Tallahassee, FL** $1.2 million
- **WBLF-AM&Milton & WQFM-FM/Charlotte, NC** $1.35 million
- **WLIT-AM&Toccoa, GA** $170,000
- **NNEG-AM&Toccoa, GA** $260,000
- **WVHJ-FM/Nashville, IN** $20,000
- **WTCI-AM/Tell City, WHN-AM/Centerville & WQLK-FM/Richmond, IN** No cash consideration
- **KANS-AM & KGTR-AM/Ranked, KS** $250,000
- **WZZZ-FM/Georgetown (Lexington-Fayette, KY)** $4.35 million
- **KXDA-FM & WGZK-FM/Ogallala, NE** $3.25 million
- **WHCC-AM & WNS-FM/Waynesville, NC** $51,000
- **WFNC-FM/Clyde, OH** $2.2 million
- **WPTW-AM & WCLR-FM/Plaquas & WIZL-FM/Xenia (Dayton)** $5.5 million
- **WYRA-AM/Brenwood (Nashville, TN)** $155,000
- **WTWN-AM/Farragut, TN** No cash consideration
- **Geiser Communications L.P. acquisitions** $3.5 million
- **KTBi-AM & KDSJ-FM/Tyler-Longview, TX** $3.45 million
- **WPLK-AM/Palatka, FL** $250,000
- **WQMT-AM/Chattanooga** $3.85 million
- **WNNI-FM/Phm-AM, WPSK-FM & WVJR-FM/Blackburns-Christiansburg-Radford-Pulaski, VA** $1.35 million
- **WFNR-AM, WRN-AM, WRDK-AM & WRK-AM/FM-RWQ-AM** Blackburns-Christiansburg-Radford-Pulaski, VA

**TRANSACTIONS**

**Cloud Cover Increasing In Columbus, GA**

- Cumulus expands market holdings from one to five for nearly $12 million

**Deal Of The Week**

- **WMLF-AM, WPXN-AM, WGFS-FM & WVKR-FM/ Columbus, GA** $11.75 million
  - **BUYER:** Cumulus Broadcasting Inc., a wholly owned subsidiary of Cumulus Media L.L.C., headed by President Bill Bunge, Inc. It owns WAGH-FM/Columbus, GA. Phone: (414) 283-4500
  - **SELLER:** M&M Partners, Inc., headed by partners James and Martha Milligan. Phone: (706) 576-3000
  - **FREQUENCY:** 1270 kHz; 1460 kHz; 100.2 MHz
  - **POWER:** 5kw; 4kw; 14 watts; 75 watts; 300 watts; 1010 watts; 1510 watts
  - **FORMAT:** WLML is a talk; Gospel; Hot
  - **BROKER:** Paul R. White. Phone: (706) 369-7301

**California**

- **KOSO-FM/Patterson (Stockton-Modesto)** $6.8 million
  - **BUYER:** Capstar Broadcasting Partners, Inc., headed by Chairman Steve Nick. SELLER: KOSO Inc., a wholly owned subsidiary of Space Center Inc., headed by Chairman Donald McIeeley. (512) 604-420
  - **FREQUENCY:** 93.1 MHz
  - **POWER:** 2.9kw at 1791 feet
  - **FORMAT:** Hot AC
  - **BROKER:** Media Venture Partners

- **WFFG-AM & WGXM-FM/ Marathon** $10,000
  - **BUYER:** Joseph Nascone is acquiring The Great Marathon Radio Company. Phone: (205) 743-5563
  - **SELLER:** Jason Nascone. Phone: (205) 337-4007

- **WHJ-FM/Ocala** $10,000
  - **BUYER:** Ocala Word of Faith Church Inc., headed by President Timothy Gilligan Sr. Phone: (352) 672-3767
  - **SELLER:** Marion Community Radio Inc., headed by President Brad Dinwiddie. Phone: (352) 531-8110
  - **FREQUENCY:** 88.1 MHz
  - **POWER:** 1.2kw at 304 feet
  - **FORMAT:** Religious

- **WPLK-AM/Palatka** $250,000
  - **BUYER:** Ocala Word of Faith Church Inc., headed by President Timothy Gilligan Sr. Phone: (352) 672-3767
  - **SELLER:** Marion Community Radio Inc., headed by President Brad Dinwiddie. Phone: (352) 531-8110
  - **FREQUENCY:** 88.1 MHz
  - **POWER:** 1.2kw at 304 feet
  - **FORMAT:** Religious

- **WWLD-FM/Tallahassee** $1.2 million

**Florida**

- **WNDT-FM/Aihua (Gainesville-Ocala)** $675,000
  - **BUYER:** Ocala Broadcasting Corp. LLC is acquiring Aihua Broadcasting Co. Inc. Phone: (352) 355-5003
  - **SELLER:** Eve Ackerman. Phone: (352) 378-7771
  - **FREQUENCY:** 92.5 MHz
  - **POWER:** 3.2kw at 443 feet
  - **FORMAT:** Classic Rock

- **WAQV (FM CP)/Crystal River** $5129
  - **BUYER:** Ocala Word of Faith Church Inc., headed by President Timothy Gilligan Sr. Phone: (352) 873-3767
  - **SELLER:** Janice Register
  - **FORMAT:** Classic Rock

**Arizona**

- **KBUG-FM/Paradise Valley (Phoenix)** $6.8 million
  - **BUYER:** New Century Arizona L.L.C., headed by CFO Lance Anderson. Phone: (206) 285-2235
  - **BUYER:** Scottsdale Talking Machine and Wireless Co., Inc., headed by President Katherine Klein, Ph.D. (602) 263-4847
  - **FREQUENCY:** 103.9 MHz
  - **POWER:** 1kw at 492 feet
  - **FORMAT:** Country

**Georgia**

- **WBLJ-AM/Dalton & WQMT-FM/Chatsworth** $1.35 million
  - **BUYER:** Radio Center Dalton Inc., headed by President Paul Fink. It owns WBLJ-AM & WYUL-FM/Dalton, GA and has agreed to acquire WQSG-FM/Ringgold, GA
  - **SELLER:** Carmen Trevitt and the Annie Haygood Support Trust
  - **FREQUENCY:** 1320 kHz; 88.9 MHz
  - **POWER:** 1kw at 302 feet
  - **FORMAT:** Country

- **WVNI-FM/Nashville** $20,000
  - **BUYER:** Stock sale
  - **SELLER:** David Keiter is acquiring

**Indiana**

- **TVN-AM/Tocca, GA** $170,000
  - **BUYER:** Lee Street Properties, headed by President R.L. White. It has agreed to acquire WNEG-AM/Toccoa, GA. Phone: (706) 886-2914
  - **SELLER:** Southern Broadcasting of Pensacola Inc., headed by President Paul Stone. Phone: (706) 369-7301

**ILLINOIS**

- **WVNI-FM/Nashville** $20,000
  - **BUYER:** Stock sale
  - **SELLER:** David Keiter is acquiring Continued on page 10

**Jones Through the Night**

10 hours of consistent, quality Country programming to take your station "Through the Night."

Lower your overhead • Increase your audience • Entertain your listeners

Bring listeners to your station with the ConMan!
Hot, new Country music and a fast paced, interactive show.

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Year 2000 Compliance Now ★ Programmable History Graphs
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Replacement Songs Sort Best To Worst ★ Maximum Failure Bypass
Unlimited History Maintenance ★ Rotate 250,000 Active Songs
Mouse Support In Windows ★ Multi-Color Song Highlighting
Artist Family & Solo Protection ★ Programmable Screen Colors
Replacement Songs Sorted By Rest In Daypart
Independent Policy Assignments ★ Archive Two Billion Songs
Category Control By Clock Position For Twofers

★ Better Ratings ★
★ More Profits ★
★ Less Workload ★
Hundt Pursues Free Airtime Issue

Though the nomination of Gloria Tristani by the White House to be Commissioner of the FCC means that current Chairman Reed Hundt is one step closer to the door, he is doggedly pursuing one item on his agenda unpopular with broadcasters: A Commission inquiry into giving free airtime to politicians as a means of campaign finance reform.

On the heels of a speech by President Clinton at American University in which he again called for such a review, Hundt said on Wednesday (9/10) before law students at George Washington University that giving free airtime to candidates running for political office would "promote the democratic process consistent with the First Amendment." He then suggested that the FCC initiate an inquiry.

The committee being set up by Vice President Gore and the National Telecommunications Information Administration to recommend public interest obligations for digital broadcasters will likely consider a free airtime measure.

The day after Hundt's speech, 45 Senate Democrats pledged co-sponsorship of campaign finance reform legislation introduced by Sen. John McCain (R-AZ) and Sen. Russell Feingold (D-WI). Their bill includes a free airtime provision.

Speaking at the University of Pennsylvania Friday (9/12), Hundt insisted that reforming the political process would fail unless free airtime was given to candidates. He later cited a 1990 study by the FCC that found that 40% of radio stations studied did not give political candidates the lowest unit rate for airtime. As a result, Hundt proposed that politicians should be given a free but finite amount of airtime.

NAB spokesman Dennis Wharton told R&R that no fines resulted from the audit "in part because the Commission recognized that its own confusing set of rules was being misinterpreted despite good faith efforts by broadcasters" He said the FCC later revamped the rules in an effort to make them more understandable and acknowledged that broadcasters were living up to their obligations.

NAB, Distillers Produce Responsible Drinking Ads

Though many pundits in Washington are fond of saying "liquor is a dead issue," lately, the NAB and the liquor industry appear to be gearing up for another potential showdown with the FCC on liquor advertising.

The NAB has produced a series of PSAs for radio and TV that feature spouses and children of congressmen speaking on topics such as drinking during pregnancy and underage drinking.

The Association has signed up 104 congressional family members from 39 states for the project. The radio PSAs are available on compact disc, and will be mailed to NAB member stations.

Since November 1996, when the liquor industry announced that it was ending its decades-old, self-imposed ban against broadcast advertising and sparked a nationwide debate on the issue, the NAB has launched two campaigns designed to raise public awareness of alcohol abuse, including the "Safe Holiday Drunk Driving PSAs" for radio, and "Safe Holiday Drunk Driving Campaign" for television.

"This campaign was started to help educate the public about the dangers of drunk driving," said Mike Meister, President/CEO of the Distillers Council of the United States. "As a result, the FCC has stepped up its review of the matter, and we are prepared to continue working with the FCC and others to promote responsible drinking."
Welcome to the loudest, hairiest show on the radio! Every week Dee Snider hosts 2 twisted hours of pure rock & roll, guaranteed to make you bang your head... '80s style! Comb through the House Of Hair and remember the days when "air guitar" was a national pastime!

with Dee Snider

For more information contact your Premiere Radio Networks representative at (818) 377-5300.
The critical competitive information you need for just the markets you want is now available.

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Do you have all the tools you need to make this job easier?
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**Veronis, Suhler & Associates Inc.**
  - Broadcasting Partners Holdings, L.P. is acquired by VS&A Communications Partners II, L.P. in a management buy-out.
  - Spring Broadcasting LLC acquires a radio broadcasting company in a major market.
- H & B Broadcasting Group
- $114,000,000

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  - Mercury Radio Communications, LLC acquires multiple radio stations from a major market.
  - KMMG-AM WYPA-AM WHMT-AM WHMT-FM
- $56,000,000

**Veronis, Suhler & Associates Inc.**
  - Broadcasting Partners Holdings, L.P. is acquired by VS&A Communications Partners II, L.P. in a management buy-out.
  - Northwest Broadcasting Group LLC acquires multiple radio stations from a major market.
  - KMRS-FM
- $300,000

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De Castro, Ginsburg Kick Off Their New Venture

Continued from Page 1

owned WCFL. We merged WLUP and WCFL in 1986, and H&G was born. The "H" came from the Loop's owner, Hetfel Broadcasting. In 1988, Hetfel split off to become a Hispanic broadcaster, and Evergreen had the stated goal of being a major-market-focused group.

R&R: You knew what direction and structure the company would take at that time?

SG: When we started, we didn't have a business plan that was 450 pages; we filled in the blanks as we moved along. Each of us had a role to play, and we wrote our job descriptions as we went along. There was a partnership between Jimmy, myself, and [CEO] Matt Devine; one of us taking care of operations, one taking care of strategy and acquisitions, and the other taking care of the finance issues and the back office.

R&R: Many radio groups such as yours these days seem to operate as collaborative efforts, which didn't seem to be the case previously. It sounds like that's the way you operated from the beginning.

SG: There was never any insecurity among the three of us as to who would have the lead role in any given transaction, operational decision, or financial issue. When it came time for decision-making, we would sit down and talk and have an opportunity for very open dialogue. From the very beginning, it was a collegial style. It wasn't "I've got the point on this, so I'm making the decision"; it's always, "Gez, why don't you give me the best advice you can?" A trusting relationship grew out of that. There's also the point where you ask for honest, candid, and unvarnished advice on how to move forward, and I think the three of us found solace in each other's advice. Even if we didn't want to hear what we were going to hear, we found strength in the three of us agreeing on a plan of action. And we had enough instances where, if all three of us were on the same page, we generally were very successful. When two agreed, we were okay; when one guy decided to go out on his own, it ended up being a bit of a train wreck.

Jim de Castro: We also have individual strengths. Scott is a deal guy with incredible vision. It began in '88 with a major-market play; he had a drive to pursue deals... He would then turn them over to me, and I would be challenged with how we were going to operate them and make them successful. Again, the three of us were making the major decisions. And, in time, we became brothers, partners, confidants.

R&R: Rumor has it that some of those brainstorming sessions didn't always go so smoothly.

JD: No doubt, we had some battles and disagreements. But the very positive thing about all of this is that we may disagree, but we'll come out the next day and be in each other's chairs, and I will have his view, and he will have mine. It got to the point where we tested ourselves on every single decision we were making, even though we are an entrepreneurial company.

R&R: So there you were in the late '80s, with a handful of stations. What did your expansion plans call for?

JD: With 80% of our cash flow coming out of the Loop, we gamed the company and put $55 million on a signal in Los Angeles [KKBT]. That was 1989, the same time "Pirate Radio" was coming on, and we were planning to compete with them. We had the superior signal, and we had an agreement to get Mark & Brian [from crosstown KLOS] But when ABC matched, we decided to play it Urban.

R&R: Before you took KKBT Urban, the station had an inauspicious debut, to say the least.

JD: I once remember waiting for our numbers to come out of the computer -- they didn't even list us! We were so low, we had to call Arbitron to get the number. Probably the biggest and best lesson we learned from all that was that it takes a lot of time and a lot of professional vision and help to build something successfully. That could apply whether you're building a restaurant or a sports team or a radio station.

R&R: You took that to heart when you entered New York. We hear that was a real collaborative effort.

SG: Our brain trust!

JD: We brought the best possible people in programming, sales, marketing, and production together and had several meetings. If we didn't have certain key people in the brain trust, I wouldn't have been able to sell Scott on going with this format, and this was one of those key disagreements that we had after looking at the research and trying to determine what the potential might be. This brain trust included Michael Ellis, Keith Naftly, Josh Gurell, [consultant] Guy Zapolones, Evergreen corporate execs] Steve Rivers and Bev Tilden, John Madison, production wr Bill Schultz, Broadcast Architecture's Frank Cody and Brian Stone, and [ratings expert] David Lebow. Programmers Cadillac Jack and John Ivey came from Boston. We had a dozen people, and we'd meet every Monday at 10pm after work.

SG: We conducted a triple-blind study on what would work in the market. Three research companies worked on this independently of each other. We knew we were going to blow up $3 million in cash flow, and that we would be judged -- particularly by Wall Street types -- on our ability to turn a station around quickly in New York. I keep on my desk this little piece that was written in 1958 by Todd Strott. His theory was to "give people what they want. I don't care if we give them hillbilly music, I'm not partial to anything, I just give them what they want." The business hasn't changed a whole lot since then, and our whole effort was "What do the people want?"

JD: We knew there was a huge Dance hole there, but the question was. "Could we make money with the Dance hole?" Plus, we didn't want to end up like [crosstown] Hot 97 -- when it was a Dance station -- which started out successfully but pigeonholed itself. Everybody said there was a Dance hole. Everybody said it would do well 18-34, but it's No. 4 25-34, and this is its eighth book. It's doing $3 million a month every month now, and it is the top-billing station during the summer.

R&R: Some people thought you were crazy for blowing up $3 million in cash flow. Didn't you have some trepidation about that?

JD: Absolutely. We put our necks on the line. Wall Street and Madison Avenue were watching. Plus, it's Mel [Karmazin]'s No. 1 market, and Jeff Smulian's No. 1 market, and every shareholder from ours and every other company could now compare us in the newspaper stock pages.

SG: I had no remorse about leaving Country in New York. I never
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believed Country would work in a heavily ethnic, highly diverse marketplace. Now, which format we were going to move it to was another issue. The question was whether we were going to go for the home run or just a base hit.

R&R: Before that success, Evergreen was branded as "the company that could buy 'em but not operate 'em." How did that feeling come about?

SG: We had gotten through a public window in 1993 and hadn’t had enough experience in how to run our numbers. We didn’t think we were being particularly well advised by our Wall Street analyst, but once we hooked up with Alex Brown’s Drew Marcus, and he gave us the playbook, we were able to run the plays extremely well.

JD: We were neophytes on Wall Street. We weren’t as concerned with our quarterly numbers as we were with the annual numbers. We went through some dramatic changes in formats in L.A. and in Chicago — all at once — and it affected two quarters, even though we hit our year-end numbers. We had to eventually redesign how we did things. Plus, we felt certain other broadcasters tried to damage our reputation on Wall Street.

SG: There’s something else: The essence of our philosophy is to teach and guide, not yell and scream. And that frequently gets interpreted as being soft or not understanding how to do the job. But if you’re going to be in the business long-term, you can’t beat up your employees. You’ve got to coach them and make them better coaches for their people.

R&R: Has your management style served you well?

SG: We always used the metaphor of being the turtle in the race. We saw a lot of hare’s moving around the track, running a quick quarter-mile, but at the end of the day they didn’t stay. We always perceived ourselves as long-term players who would be here if we made all the right moves in the late-’80s and early-’90s.

R&R: How do you see your company in the radio industry of the future?

SG: There will be three or four companies of significant size. The other companies will still be an important aspect of this radio business, but you won’t have more than three or four companies of tremendous size — doing more than, say, a billion dollars in business. Right now, you only have two billion-dollar companies — us and CBS. And beyond that, there might be one or two others — most likely Clear Channel and one other we can’t put our finger on yet. Will it be ABC? Jace? Emmis? Bonneville? Who will it be, and what combination will it be?

R&R: Do you make a determined effort to develop complementary formats, or is it every station for itself?

JD: We are learning the process of taking the strengths that we have in the market and modifying them to create synergistic opportunities. Here’s an example: When we looked at going into Detroit, Scott bought one AC station, WDRQ; then another, WNIC. You had Jim Harper competing with Dick Parton. We made the decision not to re-sign Parton, we shifted "NIC older and Q95 younger, and we improved cash flow by more than 50% on the two stations.

R&R: How have your jobs changed in recent years?

SG: I’ve clearly gone from focusing on station-specific issues to company-specific issues. We now have a whole lot of tasks we didn’t have before, such as dealing with the public shareholders and 13 analysts in the various Wall Street firms. Plus, we’re running a larger corporate staff. It’s like a new job every day, because things change so much. If it was the same as it was 12-15 years ago, I would have quit the business. But every year is a new development.

JD: It’s changed dramatically for me, because I’ve had to mature through the process. I’m trying to learn how to be a better manager. For me, part of being a better manager is delegating more. Recently, I had to walk out of a big morning show meeting and turn it over to the regional guys, station guys, and programming guys. I let the door hit me as I left the room, and I said to Scott, “Help me with this process, because you’ve been able to do it and walk away from the station side.” That’s something I had to learn to do, because there are many more things I can do with my strengths. I went into New York and made sales calls on behalf of ‘AXQ, and I realized I can have an impact on that. I can also have an impact on recruitment.

R&R: Both of you have made a lot of money in recent years. Why are you still doing this?

JD: We’ve already made all the money that we want to make. We do this to do something really unique for our people. I’m proudest of this list of all the people who’ve got shares of this company since going public. There’s hundreds of people on this list: secretaries, account executives, morning shows — people at all levels. One AE is worth $200,000, and she’ll get more based upon her performance.

SG: There’s something else happening: We now answer to a board of directors, and I’m not the Chairman. Despite what others might think about that, I find it very comforting. Even though we have seats on the board, I think of this as a great opportunity to allow myself to become an employee as well.

R&R: As an employee, do you like the way your company is being run?

SG: Our job now is to write the book on how to run a radio business this size. We’re not particularly happy with the models we’ve seen — a little too authoritarian or too cutie-cutter, where every dollar gets squeezed. Our model calls for more — not less — management, sales people, and programmers.

R&R: Were you tempted to get out of the business in recent years?

JD: We’ve had multiple opportunities to do it, but the emotion of our affection for each other kept us from doing it. This is intense, but there were times Scott wanted out, Matt wanted out, and I wanted out. We could have all jumped in and taken millions and millions of dollars, but...
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De Castro, Ginsburg Kick Off Their New Venture

Continued from Page 16

we would have missed out on the chance to do something that’s never been done before.

SG: We had our ups and downs like everybody else. There were times Jimmy, Matt, or I would say, “Let’s throw it all in and cash out.” There were a lot of entrepreneurs who, at the end of the day, jumped into the river and took their money. They couldn’t see a way to build a bridge over the river. But I kept us fairly steady and said, “There’s a bridge, we’ll keep building it, and we’ll get over the river.” We had many opportunities to take our dough and run for the hills, we just didn’t do it. There’s a lot more to build, a lot to do.

R&R: As an entrepreneur, does it bother you that you’re no longer in ultimate control of your company?

SG: I held Class B stock, which was the “super voting” stock that controlled Evergreen. Tom Hicks had Class B stock that controlled Chancellor. Both of us agreed to give up our Class B stock for Class A [common] stock. Tom’s organization ended up with the largest stake in the company, and I am its largest individual shareholder. It was the theory of the deal, and I’m very prepared to live with it. We had to give something else to get something. But Tom has put a tremendous amount of money to work for this company. As a result, Hicks, Muse has board control.

I gave up my Class B position because I thought it was important to create a permanent radio company where our employees would have an opportunity to thrive and move forward. So, instead of us taking the last dollar out of our business and Tom Hicks taking the last dollar out of his, we formed an entity to move forward. We gave up control of our common vision to build the largest radio broadcasting company in the world.

R&R: Did some companies spend too much on their radio stations?

SG: Everyone who couldn’t operate their radio stations paid too much. It’s never how much you pay for radio stations, it’s what you do with them. If you buy at 17 turns of flow, and it’s eight or nine by the end of the next year, that’s a hell of a deal. We buy what feeling we can improve the multiple on them significantly, which is the purpose of buying in the major markets.

R&R: Do you expect to see radio revenue move from its current 7% to 10% in the next few years, as some people have predicted?

JD: No way. If it went up 1/4 or 1/2 a percentage point, we’re all going to have to have the best years we could possibly have. I don’t think there’s a paradigm switch just because we own five in a market, as opposed to one. That was one of those predictions designed to impress Wall Street. Radio has been at about 7% for 30 years. The fact that Chancel-

or was a big company isn’t going to change it.

Having said that, the vertical integration we’ve created might generate more revenues from a sponsor ship standpoint. Considering that we have the first, second, third, and fourth 25-54 stations in Chicago, we can now go in an advertiser and do some creative packaging.

R&R: How were your families, affected by what was obviously an immense amount of time put into your companies?

SG: The three of us have children, and we kept asking ourselves, “Do we want to leave them money, or do we want to leave us a legacy of something other than Wall Street; so they’re not the faint of heart anymore.

R&R: But do you see your kids much?

JD: Far more than anybody could imagine. I am never out of my house more than two nights at a time unless it’s a public roadshow or some other big demand. Our families are way too important to us, and they’re a part of this whole thing too.

R&R: What’s left on your agenda for Chancellor?

SG: My destiny and the company’s destiny may ultimately be different. But in the intermediate term, I’ll consider myself successful when Chancellor can have under one umbrella a large-market group, a medi um-market group, and a small-market group, with each division run by very sophisticated businessmen and broadcasters. In addition, we’ll have a radio rep company, Katz, and we’ll fully intend to have our own radio network. If all of that’s together, I will have fulfilled my obligations to our shareholders, board of directors, and employees.

JD: Chancellor, in my mind, equals talented people, and I want to build the greatest radio company with the absolute best talent. I want to watch them grow and develop—and acquire personal growth and wealth in the process. And when that’s done, I’ll feel I’ve really lived and made a significant contribution to the radio industry.

1. Weekly Sales Tracking/Accountability

2. Meetings

3. Sales Management Coaching

4. "The IDEA Bank" (Access to 1,000 proposals and packages)

5. On-The-Street Sales

6. Advertiser Seminar

7. 7-Day/24-Hour Availability

8. Guaranteed Results

R&R: It’s harder these days: it’s not the mom-and-pop business it was just a few years ago. Before, all you had to do was beat your competition. Now, you’ve got to beat margins and power ratios and cash flows.

SG: It’s a nice goal, but the fact is it’s been from 6.7% to 7.1% over the last 13 years. The largest companies to the Justice Department are not individual advertisers, they’re the ad agencies. They have used radio for years, they know the appeal, they know it’s effective, and they know they need to supplement everything else they do with radio. But they’ve been able to buy us cheap for years, and that makes a huge difference. As that dynamic changes, we should gain two-tenths a year. If we gain two-tenths a year, each additional point will take us five years to achieve. So we’ll get to 10% in 15 years, not three years.

R&R: It’s the business still fun?

JD: It’s unbelievably fun. I have the greatest job of anybody in the business. They talk about the golden age of radio and that it couldn’t be done again. We’re going through an unbelievably golden age. We think back to when we were five radio stations, and I would dream of getting an L.A. radio station. I was so excited about that prospect, and then I got KMEL/San Francisco, where I started in this business—man, what an incredible high for me. Now, to have seven radio stations in SF, it’s just unbelievable!

SG: I get a kick out of it. I’ve spent so much time focusing on this company, and now how do I go on building this industry on something it’s never been. Now I want to build the credibility that will result in building revenues, and to help with public service commitments. And we want to demonstrate by example how to create a workplace that will allow African Americans, Hispanics, Asians, and Anglos to work in the same environment, and to foster a workplace in the image of what Keith Naftaly first coined: "no color lines.”

R&R: But there’s a downside, right?

JD: It comes with a lot of pressure. Plus, it’s harder these days: It’s not the mom-and-pop business it was just a few years ago. Before, all you had to do was beat your competition. Now, you’ve got to beat margins and power ratios and cash flows. You’ve got to be better than CBS, better than Emmis, better than Clear Channel, better than ABC. We’re judged on a different game on Wall Street; so it’s much more intense—it’s not for the faint of heart anymore.

SG: As an entrepreneur, does it bother you that you’re no longer in ultimate control of your company?

JD: I’ve never had a house more than two nights at a time and I’m not a public roadshow or some other big demand. Our families are way too important to us, and they’re a part of this whole thing too.

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Blanton Alspaugh has been named PD at Mt. Wilson FM Broadcasters’ three Classical properties, KKG-O/FM-Los Angeles, KKHI-FM/San Francisco, and XBACH-AM/Tijuana-San Diego. Alspaugh assumes duties previously held on an interim basis by John Santana, who remains with KKG-O as afternoon host.

Mt. Wilson President/Saul Levine told R&R: "Blanton has an outstanding background. He fits in with us to expand and dedicate our company to classical music going to the next century.”

Alspaugh added, "I consider it an extraordinary opportunity to work at KKG-O. I have been fortunate to work with some of the greatest people in Classical radio in Houston and Washington. Saul Levine has assembled a team of gifted people, and we are committed to commercial Classical radio in Southern California.”

Alspaugh, a musician and conductor who has worked with the Houston Grand Opera, Baltimore Symphony, and the Chicago Symphony, previously programmed WGMS-FM-Washington. Before that, he served as PD of KRTS-FM-Houston.

Douglas/PAR Taps Two GMs in L.A., DC

KYP-A/AM-Los Angeles GM Michael Reichert has assumed similar duties at parent Douglas Broadcasting/PAR Holdings’ newly acquired WBZS-AM & WVPA-AM/Washington. KYP-A GM Andrew Whately has risen to Reichert’s former post at the Motivational Talk station.

WBZS and WVPA (then WZHF) were sold by Chancellor Broadcasting to Douglas to comply with FCC ownership limits in the Washington market. WBZS will remain in its all-Business format, while WVPA will “enhance” its current Health & Fitness format with PAR’s syndicated Motivational Talk.

Both Reichert and Whately have 25 years of media experience, including positions in radio, television, print, and media brokerage. In related news, Douglas has dropped its KYP-A simulcast on KWP-A/Pomona, CA in favor of Oldies-intensive Spanish AC Mauricio Ocampos — most recently in sales at KKHI-AM-LA — as assumes GM duties, while Victor Mendez takes the PD position. The station, known on-air as “Radio Mix,” has applied for new call KMIA-AM; it covers the San Gabriel Valley; east of downtown Los Angeles.

Gale Rises To RCA/Nash. Dir./Nat.'l Promo

RCA/Nashville Northeast Regional promo rep Keith Gale has been tapped as the label’s new Director of National Promotion. He replaces Eric Beggs, who exited a couple of weeks ago.

RCA/Nashville VP Promotion Mike Wilson told R&R, "I’ve worked with Keith over the last three years, and nobody works harder at his job. The entire company and the entire promotion department are both excited and thrilled that he’s taken on this new position.”

Gale joined the label three years ago from his MD post at WXTU-FM-Philadelphia.

EXECUTIVE ACTION

Metro Resets Midwest Mgt.; Ups Two In Colorado

Metro Networks has reorganized the management in its Midwest region: Chicago GM Mark Hanson has added Milwaukee to his market duties. Sr. Louis GM Bob Fultone has added Indianapolis, and Minneapolis GM Tom Tucker has latched on Omaha.

This is an exciting time for Metro, as we expand the company to further serve the changing radio and television industry," President Chuck Borwick said. "By reorganizing our Midwest region, we’re in a better position to help serve our affiliates.”

Hanson joined Metro at Marketing/Manager/Chicago last year; Fultone was Director/Marketing prior to his most recent post. Tucker had been National Director/Marketing, Minneapolis before being promoted to Marketing Manager.

Meanwhile, Metro has also elevated Jill Sochacki and Mike Mullins to Directors/Operations for Denver and Colorado Springs, respectively. Mullins joined Metro in 1994 as a part-time producer in Denver and was later promoted to Asst. Director/Operations. Sochacki, who joined the company in 1988, moves from Metro’s Colorado Springs operations center.

ABC Radio Net Names Two Dirs./Affiliate Mkts.

Lawrie Goodrich and Rachel Weil have been tapped as Directors/Affiliate Marketing, East Region for ABC Radio Networks. Lawrie-Goodrich will be responsible for 16 markets, including New York, Philadelphia, Pittsburgh, Hartford/New Haven, and Charlotte. Welch will oversee the affiliate programming and promotions in each market.

"Lawrie is a strong negotiator and disciplined marketer, which makes her an extremely valuable asset to the company," stated VP/Affiliate Marketing Karen Freeman. "And Sally’s solid experience in affiliate marketing and her tremendous success in a start-up venture will play a vital role in ABC Radio’s continued growth.”

Lawrie Goodrich most recently was Regional Manager/Affiliate Marketing, East Region for the network. Welch joins the company from the Sega Channel in Denver, TV’s first interactive channel, where she was Regional Manager/Affiliate Sales & Marketing.

Don't miss Paragon's presentation of "Dear Diary: Why didn't I remember that station? Signed, Phantom Cumer" at the NAB radio Show on Friday, September 19th from 1:45 to 3:00 p.m., Room 100.
London Takes It To The Max As Dir./Prog.

WNVZ-FM & WWDE-FM/Norfolk. PD Don London has been elevated to Director/Programming for parent Max Media/Norfolk. In addition to WN VZ & WWDE, he'll also program WFOG-FM & WPTE-FM. "Don received this promotion because he truly deserves it," Max Media Radio/Norfolk VP/GM Elise Bennett told R&R. "With all four radio stations now under one roof, we need a leader to help coordinate the stations to be sure each of them has a strong identity and, at the same time, to ensure they continue to work well together."

London told R&R, "This is an incredible company with great people. It's also a dream come true for me in beautiful Virginia Beach." His first official move in his new post was to give WNVZ MD/Afternoon drive Jay West Asst. PD duties. London joined WNVZ four years ago. His previous programming experience includes stints at WZPL/Indianapolis and WZMLa Crosse, WI.

Landrum Heads To WHSL/Greensboro As PD

WSTE/Gainesville-Atlanta, GA PD Brian Landrum has been named PD at Country WHSL/Greensboro-Winston Salem. He succeeds Bill Young, who transferred to the PD post at SPV/soon-to-be-Capitol's WKRT (formerly WTOR/Charlotte a couple of weeks ago & R&R 8/22). "I've always wanted to be part of the organization I'm going to work for," Landrum told R&R. "I've long admired the people and look forward to working with them. The company provides the tools to do the kind of radio I want to do and the resources to make it work. I can't wait to get there."

Landrum has been WSTE's PD since its debut last December. Prior to that, he spent 15 months on the air at WOKG/Knoxville and a year as an air talent at WKSJ/Mobile.

New WJIO/Memphis Taps Taylor As PD

Flinn Broadcasting's new CHR sign-on, WJIO (107.5 Kiss-FM)/Memphis, has tapped WHPT/Tampa Asst. PD Chris Taylor as its new PD, effective September 24. WJIO is the newest Vallie-Richards-consulted CHR.

WJIO GM Mary Norman told R&R, "We searched nationwide to find someone who had a strong CHR background. We found that Chris was the best candidate, and we are very excited about getting him onboard."

Taylor told R&R, "Memphis has been without a CHR for about 10 years, and we feel the opportunity there is huge. Between owner Dr. Flinn, Mary Norman, and consultants Dan Vaille and Mike Donovan, we're going to plug that CHR hole."

Taylor previously served as PD at WXLK/Roanoke, VA; PD/Consultant at WDFX/Detroit; and MD at WAVI/Washington, WRQX/Washington, WNVZ/Norfolk, and WBM/Washington.

Tristani Continued from Page 1

eral Counsel William Kennard, President Clinton's nominee for the Chairman post, the next day.

The only potential roadblock in the nomination of Tristani was her original intention to run for governor of New Mexico. She officially withdrew her name from the gubernatorial race upon her nomination to the FCC.

Tristani was elected to the SCC in 1995, and became Chairman in 1996. As Chairman, she has overseen regulatory matters in the telephone and interconnection fields. Her agenda has been described by her peers as "pro-consumer." Joan Smith, co-chair of a committee of the National Association of Regulatory Utility Commissioners (NARUC) on which Tristani serves, told R&R, "She thinks of an open marketplace with customer choice is the way to go.''

FCC Commissioner Susan Ness also serves on NARUC's Committee on Communications. In her press statement on the nomination, Ness also emphasized Tristani's consumer-oriented policies. "Her experience as a state public utility commission will be invaluable as the FCC continues its efforts, in partnership with the states, to facilitate local telephone competition, bringing new services and affordable rates to consumers."

This committee was actively involved in the enactment of the Telecommunications Act of 1996, and continues to oversee the implementation of the legislation on a state level.

Besides Tristani and Kennard, who are the Democrat nominees, the other FCC nominees include Department of Justice antitrust attorney Michael Powell and House Commerce Committee chairman economist Harold Furchtgott-Roth, both Republicans. If confirmed, they would join Democrat Nesson, the only current commissioner who would remain.

Kennard will serve for the remainder of James Quello's term, which expires July 1, 2001; Powell will serve until July 1, 2002, replacing Rachelle Chong; Furchtgott-Roth, who fills the seat formerly occupied by Andrew Barrett, will serve until July 1, 2000; and Tristani will finish Hundt's term, which expires July 1, 1998.

UPDATE

Dame Media Appoints Group Managers In PA, NY

Dame Media's 21-station group has divided supervision of station operations between Pennsylvania and New York. Company VP John Dame has added GM duties at Dame's six Harrisburg stations and becomes Pennsylvania Group Manager, supervising the company's six stations in Williamsport and Johnstown. Ron Kite will remain GM of the Johnstown stations, and Jim Dabrow will stay on as GM in Williamsport.

Michael Whalen, current GM of Dame's three Albany stations, has been named New York Group Manager. He will help Herb Usenheimer, GM of the company's six stations in Utica and Rome, supervise those stations.

"We are designating state group managers to position ourselves to operate our facilities more efficiently," said CEO/President Alf Dame.

Radio One Adds Hot AC To Format Lineup

Capital-based satellite programming provider Radio One Networks has launched a Hot AC format. Core artists for the Joel Foilger-consulted format include Gin Blossoms, Hootie & the Blowfish, and Seal.

"There's a need out there for a Hot AC format that utilizes our delivery system, where we localize for each affiliate," VP Programming Tony Mauro told R&R. "The music in this Hot AC format is very familiar, and it gives us, as a company, a chance to offer another adult-oriented product to go along with our Alternative and Country formats."

Hot AC's first two affiliates are KSTB/Crystal Beach, TX (approximately 40 miles outside of Houston) and KSXI/Sun Valley, ID.

Salaries

Continued from Page 1

salesperson is off 3%. Theories abound as to why compensation doesn't seem to be following any particular pattern. Some of them include:

• Consolidation. Until the pace of in-market consolidation slows down, it's unlikely salary patterns will stabilize.

• Buyer's market. Salaries for upper managers were bound to stabilize and even fall thanks to the oversupply of qualified GMS and GSMS. One industry executive estimates there are only half as many GMSs in medium and large markets as there were five years ago. More people are being hired at stations, which drives the compensation pool.

• Hidden compensation. A larger number of radio station employees worked for publicly owned companies in 1996, increasing the possibility they were paid in part with stock options. Such options, of course, are not immediately redeemable, which means they are not reported as income.

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MARK KASSOF & CO. GOES BEYOND THE BASICS...
We specialize in the application of powerful, advanced MULTI-VARIATE ANALYSIS tools to real-world radio situations like yours. Multi-Variate Analysis looks at the pattern of listeners' responses to many questions – not any one or two – to provide a clearer picture of your station, competitors, listeners. The result? Focused, actionable strategies that WIN in today's competitive, fragmented radio markets.

POWERFUL RESEARCH + PERSONAL SERVICE = SUCCESS STRATEGIES
Statistics alone (no matter how advanced) never helped any station. Success requires the application of research into easy-to-understand, actionable strategies. Mark Kassof is uniquely qualified to apply powerful Multi-Variate Analysis tools to radio. He has solid research credentials – an M.B.A. in Marketing and years of experience applying it. And he has more – over ten years at stations as a programmer, researcher and air talent. Radio isn't an "academic exercise" to him...he's been there.

Mark Kassof’s research and radio expertise means we give your station much more than statistics...

✓ It means we deliver our findings and analysis in a clear, graphic, easy-to-understand way.

✓ It means we work with you to turn research into a decisive "plan of action" customized to your station and focused on your market situation.

✓ It means we are "on your team" exclusively in your market for a full year...to answer questions and provide additional input based on the research.

Most importantly, this combination of powerful research and personal service WORKS for our clients' success! In fact, Mark Kassof & Co. has applied advanced research and has helped develop winning strategies for some of the biggest successes in North American radio.

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MARK KASSOF & CO.
SUCCESS STRATEGIES FOR RADIO
Radio

• DOROTHY FRIEDRICKS has been named Marketing Coordinator for the Nashville division of SJS Entertainment. She has previously held sales and promotion positions for the Nashvile divisions of record labels MCA, Mercury, and Imprint.

• BRET L. BRIGHTFOOT becomes Account Manager for Strategic Media Research. He most recently served as National Sales Manager for Hearst Broadcasting's WSIN & WLTQ/Milwaukee.

Records

• SARA WINTHORNE DENHISON has been promoted to Director/Marketing for Island Records. She most recently was National Director for the department.

• LESLYE FAULK has been appointed Director/New Media for N2K Encoded Music. She formerly was Manager/Production for Columbia Records' Online & Emerging Technologies division.

• VIRGIN RECORDS said it has purchased NARADA PRODUCTION, MUSIC DESIGN, and their affiliated companies. Narada will transition to Virgin through EMD Distribution in the near future. For more information, contact (310) 289-2062.

PROS ON THE LOOSE

Jim Bosh — Mornings WWWW-FM/Detroit (248) 680-1839
Patti Hanson — Mid-days Westwood One "Hot Country" (805) 255-3406

Sony Music Entertainment President Thomas Mottola, Michael Jackson, and his Royal Highness Prince AlWaleed Bintalatal Bin Abdulaziz Alsaud have formed a joint venture through which MJJ Music's releases will now be marketed by the Work Group and distributed through Sony Music.

National Radio

• ABC RADIO NETWORKS has launched a new daily feature, "Discovery Channel Minute," a radio extension of weekly science newscast "Discovery News." Produced by ABC News for the Discovery Channel, each 60-second report will focus on science and technology news and be fed to ABC Radio Network affiliates Monday-Friday, (765) 771-4644.

• AHS WORLD RADIO has announced a new live, five national program, "SFX (Science Fun in the Extreme)," launched from the AHS studios in Liberty Science Center, Jersey City, NJ. The show is broadcast Saturdays between 1-2pm ET, and features a fast-paced, unconventional approach to introducing children to science, (612) 330-9524.

• NBG RADIO NETWORK and TEN STAR PRODUCTIONS will syndicate the program "Dance Mix America," hosted by Chuck Bennett. NBG will be responsible for the affiliate clearance and national sales of the show, while Ten Star will handle production responsibilities; (800) 505-5640.

• FIRST BROADCASTING NETWORKS is launching a 24-hour music network, "Rock & Riddles." The syndicated program will feature hits from the 50s, 60s, and 70s, lower inventory requirements, and "either of Top 40 Radio" Bill Drake as host; (214) 668-1300.

• WESTWOOD ONE has released the following schedule for its "Celebrity Connection" service:
  - Sept. 22, actress Lea Thompson

Changes

AC: KMGL/Oklahoma City adds part-timers Kevin Kramer, Eric Moore, and Mike Rogers … Andy & Dennise take mornings at WOOD Grand Rapids, replacing Steve & Carol … Changes at WYNN/Spiffield, MA: Dan & Kim are now to mornings, Chris Tracy flips from mornings to 10am-noon, and is Served on Page 66

National Radio Formats

ABC Radio Networks

Robert Hall — (214) 991-5200
Starstation — Peter Stewart
Any Grant Takes a Little Time
Hot AC — Robert Hall
Any Grant Takes a Little Time
929FM Show Me Love
Touch — Monica Logan
Boyz N Men "Treats Of Loneliness"

Classic Rock — Chris Miller
Jackson Browne "The Real Voice You Hear In The World!!"
Rolling Stones "Anybody Seen My Baby?"
Kenny Wayne Shepherd Slow Ride

National Radio Formats

JONES RADIO NETWORK

Phil Barry — (502) 784-8700

Adult Hit Radio — MI McKay

AQUA Starter Girl
Boyz N Men 4 Seasons of Loneliness
Mr. President "Cosmo Jambo"

WESTWOOD ONE RADIO NETWORKS

Charlie Cook — (205) 294-9000

Adult Rock & Roll — Jeff Governor

John Fogerty "Busbuckle"

Bright AC — Bill Michaels

Shawn Colvin "You And The Moon"
Rolling Stones "Anybody Seen My Baby?"
William Devane "Three Marriages"

Lite AC

"Chicago The Only One"
"Linda Essen Only Lane"
"Elton John Casino In The World!!"

UC

BROWNSTONE "Xass And Tell"
FREM "Fan Bo"
Janet "CTP & John Mitchell" Get It It's Gone
Luther Vandross "When You Call On Me"

CHRONICLE

MARRIAGES

Maze drummer Michael White to Los Angeles AFFTRA

Local Sound Recordings Business Rep Sidney Kibodeaux, August 16

BIRTHS

Columbia Records artist Harry Connick, Jr., with Jill, daughter Sara Kate, September 12

WSWT/Peoria, IL: PD/Randy Rundie, wife WIFE, Peoria, IL Traffic Mgr. Brenda Rundle, son Michael, September 12

Premiere Radio Networks Dr.I/Long Form Programming Ray de la Garza, wife Susan, son Jacob Gus, September 11

Geffen Records Head/Rock Promotion Ted Volk, wife Kelly Mills, son Isaiah, September 6

KEEY/Minneapolis: PD Gregg Swedberg, wife Catherine, daughter Alexandra Cain, August 29

ALTERNATIVE PROGRAMMING

Steve Knoll — (800) 231-2818

CH/Pool

Green Day "Widespread Panic"
Rolling Stones "Anybody Seen My Baby?"
WFLS/Lexington Three Marriages

Mainstream AC

Shawn Colvin "You And The Moon"
Rolling Stones "Anybody Seen My Baby?"
William Devane "Three Marriages"

Lite AC

"Chicago The Only One"
"Linda Essen Only Lane"
"Elton John Casino In The World!!"

UC

BROWNSTONE "Xass And Tell"
FREM "Fan Bo"
Janet "CTP & John Mitchell" Get It It's Gone
Luther Vandross "When You Call On Me"

AC

Andy Keating "Don't Go Away"

WINDS Sutter Symphony

JONES RADIO NETWORK

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Adult Hit Radio — MI McKay

AQUA Starter Girl
Boyz N Men 4 Seasons of Loneliness
Mr. President "Cosmo Jambo"

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William Devane "Three Marriages"

Lite AC

"Chicago The Only One"
"Linda Essen Only Lane"
"Elton John Casino In The World!!"

UC

BROWNSTONE "Xass And Tell"
FREM "Fan Bo"
Janet "CTP & John Mitchell" Get It It's Gone
Luther Vandross "When You Call On Me"

Safer AC — Andy Fuller

GARY BAIKCMust Love Girls
JAMES "Footy" Oxford
SPACE GIRLS 2 (become 1)

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CHR — Casey Keating

MANAH CARLEY-Burley

MANAH COXPLA Legend Of A Cowgirl

Digital AC — Casey Keating

CHICAGO (The Only One)

Hot AC — Casey Keating

MANAH CARLEY-Burley

Digital Soft AC — Mike Bettelli

ELTON JOHN Casino in The World!!

Digital AC Mix — Mike Bettelli

ELTON JOHN Casino in The World!!

Alternative — Leslie Cohan

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GREEN DAY "Walking A Ride"

OASIS "Don't Go Away"

WHITE Sutter Symphony

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CHR — Casey Keating

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Million	Continued from Page 4
gle-parent youth. They will begin
new and extensive Equal Employment
Opportunity programs and intensify
minority recruitment and, where we can, foster minority
ownership in radio.

The initiative also calls for in-
creased news and public affairs pro-
gramming in all markets and on CBS
and Chancellor markets. In addition, Hicks, Muse hopes to raise in ex-
cess of $5 million nationally for char-
grable groups through remote broad-
casts and other community-oriented
radio promotions. The radio compa-

yes will also establish an undeter-
mined number of internship pro-
grams designed to groom young people
for positions in the radio industry of
tomorrow.

The announcement follows months of saber rattling by outgo-
ing FCC Chairman Reed Hundi, who has criticized broadcasters, par-
ticularly TV stations and networks, for alleged shortcomings in their
community service work. However, an Ad Council study released two
months ago indicated that radio
broadcasters have dramatically in-
creased the number of public service
announcements in recent years, and
broadcasters have repeatedly point-
ed to their radio campaigns to assist

citizens following natural disasters as examples of radio’s involvement
with the community.

Goldberg	Continued from Page 1
new president is recruited. No changes are expected in Mercury Records.

"Danny has helped to establish Mercury as one of the most vibrant
and successful labels in the business during his two-year tenure there."

PMG President Roger Ames says: "I am happy to have Danny in his new
position, where he will have the chance to use his managerial skills and
vision to maximize the potential of the labels under his responsibility and gen-
erate new marketing and business opportunities across these labels."

Goldberg noted, "This is a great
honour and a great challenge. It is a joy
working as an executive in a corpora-
tion run by record people."

Goldberg joined Mercury in No-

umber of public service
announcements in recent years, and
broadcasters have repeatedly pointed
to their radio campaigns to assist

Citadel Breaks Ground In Boise

Citadel Communications will move into new territory with its acquisi-
tion of Full-Service KBOI-AM. Country duo KZNJ-FM & KGFC-FM, Classic
Rock KXGL-AM (formerly called KLCIi), and CHH KZMg-FM for $29 million from Pacific
Northwest Broadcasting. Montana-based Citad

Connoisseur Closes On Flint Stations

Connoisseur Communications Corp., based in Westport, CT, has closed
on the purchase of WCVK-AM & FM, WOAP-AM, and WAKM-FM/
Flint, MI from Majic of Michigan Inc. for $18 million. Majic now has no
broadcasting holdings. Connoisseur also owns WFSF-AM & WDDZ-FM in the Flint market. Media Ventures Partners Randall Jeffrey brokered the transaction.

Jacob Buys WNGC In Clyde, OH

BS5 Communications Group, headed by Jacob Kent Smith, will pay
$2.2 million for its sale of WNGC-FM to Jacob. Jacob now owns or has agreed to acquire 164 stations in 53 markets.

BUSINESS BRIEFS

Continued from Page 10
Business News For Gotham

A

M outlets WINS and WCBS/NY are set to debut “Omnipoint Business
Minute.” Written and reported by NBC Radio News veteran Peter
Lauber, Omnipoint will present nontraditional business news immediately
adjacent to business reports.

CNNRadio Invades Canada

CNNRadio announced last week that Canadian Satellite Communica-
tions (Cancom) will be the exclusive sales, marketing, and distri-
bution agent for the network’s expansion into Canada. This deal, CNNRa-
dio’s first outside the United States, will beam the network into 3.7 million
homes north of the border.

Russo Named Controller Of Broadcasting Partners

A

ited Russo has been appointed Controller/VP, Finance of Broad-
casting Partners Holdings, LP. The company was formed in Janu-
ary for the express purpose of investing in radio stations and groups and is
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controller of Greater Media Inc’s Radio Division. Broadcasting Partner
s is now operating 28 stations in nine markets.

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Program Director - WKSF - Ashe ville - N. Carolina

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The Fairwest Direct “Listen-At-Work Rewards Program™” is an innovative software-based promotion that continually encourages, tracks and rewards daily workplace listening...forever. And after formal presentations to IBM, Sony, Hewlett Packard and Comp USA, we have also learned, it’s the perfect tool in attracting new revenue from the lucrative computer industry

To discuss market exclusivity for your station or group of stations or to set up an appointment for the NAB in New Orleans, call Fairwest Direct at 619 693 0576.
Compensation figures are for calendar year 1996 and include salary plus bonuses and incentives. Many responses include personnel with multiple duties, and many positions cover more than one commonly-owned station. Please note that salaries for some positions in certain formats approach statistically reliable thresholds; please exercise caution when interpreting this information.

<table>
<thead>
<tr>
<th>Position</th>
<th>1-15</th>
<th>16-30</th>
<th>31-50</th>
<th>51-75</th>
<th>76-100</th>
<th>101-175</th>
<th>All</th>
<th>% Chg 96/97</th>
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<td>General Manager</td>
<td>$243,117</td>
<td>$189,952</td>
<td>$138,274</td>
<td>$124,729</td>
<td>$127,060</td>
<td>$103,814</td>
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<td>168,076</td>
<td>114,020</td>
<td>96,830</td>
<td>78,590</td>
<td>95,361</td>
<td>81,121</td>
<td>109,782</td>
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<td>65,689</td>
<td>50,182</td>
<td>60,988</td>
<td>40,341</td>
<td>72,633</td>
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<td>35,869</td>
<td>31,403</td>
<td>24,249</td>
<td>32,336</td>
<td>26,321</td>
<td>35,237</td>
<td>+1%</td>
</tr>
<tr>
<td>News Director</td>
<td>62,795</td>
<td>46,114</td>
<td>35,848</td>
<td>25,383</td>
<td>31,567</td>
<td>27,986</td>
<td>40,987</td>
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<td>32,459</td>
<td>29,143</td>
<td>23,111</td>
<td>23,533</td>
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<td>Production Director</td>
<td>45,456</td>
<td>39,047</td>
<td>31,635</td>
<td>26,418</td>
<td>35,632</td>
<td>25,655</td>
<td>35,823</td>
<td>-7%</td>
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<td>48,928</td>
<td>38,943</td>
<td>32,926</td>
<td>23,528</td>
<td>33,078</td>
<td>26,477</td>
<td>39,666</td>
<td>-7%</td>
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<td>27,224</td>
<td>25,514</td>
<td>25,268</td>
<td>25,924</td>
<td>22,328</td>
<td>27,812</td>
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<td>41,020</td>
<td>30,122</td>
<td>24,204</td>
<td>18,708</td>
<td>22,507</td>
<td>28,250</td>
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<td>97,141</td>
<td>79,734</td>
<td>65,849</td>
<td>87,878</td>
<td>49,055</td>
<td>87,267</td>
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<tr>
<td>National Sales Mgr.</td>
<td>114,221</td>
<td>90,006</td>
<td>81,780</td>
<td>66,191</td>
<td>81,473</td>
<td>61,829</td>
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<td>68,630</td>
<td>48,125</td>
<td>44,211</td>
<td>49,876</td>
<td>31,635</td>
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<td>57,150</td>
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<td>66,123</td>
<td>50,934</td>
<td>58,039</td>
<td>48,238</td>
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<td>35,183</td>
<td>34,704</td>
<td>32,360</td>
<td>35,150</td>
<td>41,808</td>
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<td>20,885</td>
<td>16,414</td>
<td>21,176</td>
<td>17,850</td>
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<td>29,277</td>
<td>26,513</td>
<td>22,544</td>
<td>27,931</td>
<td>23,721</td>
<td>28,302</td>
<td>+5%</td>
</tr>
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<td>Continuity Director</td>
<td>28,657</td>
<td>24,446</td>
<td>26,408</td>
<td>23,330</td>
<td>28,749</td>
<td>22,918</td>
<td>26,353</td>
<td>+7%</td>
</tr>
<tr>
<td>Chief Engineer</td>
<td>62,650</td>
<td>50,458</td>
<td>42,029</td>
<td>32,408</td>
<td>45,416</td>
<td>36,339</td>
<td>47,672</td>
<td>+2%</td>
</tr>
<tr>
<td>Assistant Engineer</td>
<td>46,548</td>
<td>32,263</td>
<td>27,446</td>
<td>18,811</td>
<td>35,957</td>
<td>26,683</td>
<td>32,827</td>
<td>+8%</td>
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<tr>
<td>Bus. Mgr./Controller</td>
<td>56,736</td>
<td>45,938</td>
<td>38,548</td>
<td>33,922</td>
<td>40,279</td>
<td>36,465</td>
<td>43,560</td>
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<td>Asst. Bus. Manager</td>
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<td>28,072</td>
<td>24,184</td>
<td>21,591</td>
<td>26,828</td>
<td>23,976</td>
<td>27,789</td>
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<td>Executive Asst.</td>
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<td>31,570</td>
<td>23,276</td>
<td>22,528</td>
<td>29,029</td>
<td>25,097</td>
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<td>22,863</td>
<td>21,491</td>
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<td>22,191</td>
<td>21,683</td>
<td>22,636</td>
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<td>26,532</td>
<td>19,312</td>
<td>16,658</td>
<td>15,556</td>
<td>16,923</td>
<td>16,655</td>
<td>16,021</td>
<td>-3%</td>
</tr>
</tbody>
</table>

Data gathered for R&R by Miller, Kaplan, Arase & Co.

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RadioDate has exceeded our expectations in every way. We are tickled to death with this service.”

Mark Scott - Program Director - KMAG FM - Arkansas

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At The New Orleans Hilton Hotel - The Conrad Suite

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Just Got Easier

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It's a tough new world. You need better answers. You need better solutions. You need Harker Research.

More Than Research Answers
Harker Research • (919) 954-8300
### Radio Industry Salary Survey

**By Format**

<table>
<thead>
<tr>
<th>Position</th>
<th>1-30 AC</th>
<th>31-100</th>
<th>Alternative</th>
<th>1-30 CHR</th>
<th>31-100</th>
<th>Country</th>
<th>1-30 NAC/Smooth Jazz</th>
<th>31-100</th>
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<tbody>
<tr>
<td><strong>MGMT</strong></td>
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<td></td>
<td></td>
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<tr>
<td>General Manager</td>
<td>$233,172</td>
<td>$143,607</td>
<td>$208,166</td>
<td>—</td>
<td>$213,356</td>
<td>$122,133</td>
<td>$218,400</td>
<td>$139,734</td>
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<td>$138,131</td>
<td>99,071</td>
<td>119,038</td>
<td>89,713</td>
<td>164,098</td>
<td>67,000</td>
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<td>90,122</td>
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<td>55,892</td>
<td>89,021</td>
<td>54,116</td>
<td>118,271</td>
<td>64,516</td>
<td>91,616</td>
<td>60,744</td>
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<td>25,500</td>
<td>45,715</td>
<td>23,417</td>
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<td>26,440</td>
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<td>49,686</td>
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<td>56,176</td>
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<td>—</td>
<td>44,791</td>
<td>26,826</td>
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<td>19,325</td>
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<td>—</td>
<td>21,652</td>
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<tr>
<td>Morning Producer</td>
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<td>37,508</td>
<td>22,000</td>
<td>38,332</td>
<td>20,600</td>
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<td>22,289</td>
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<tr>
<td>Morning Drive Talent</td>
<td>$128,948</td>
<td>66,843</td>
<td>67,304</td>
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<td>220,076</td>
<td>71,002</td>
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<td>75,689</td>
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<td>Afternoon Talent</td>
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<td>32,176</td>
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<td>Evening Talent</td>
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<td>28,148</td>
<td>21,845</td>
<td>42,514</td>
<td>25,018</td>
<td>34,642</td>
<td>22,274</td>
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<td>Late-Night Talent</td>
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<td>21,612</td>
<td>16,649</td>
<td>25,804</td>
<td>18,884</td>
<td>26,277</td>
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<td>29,189</td>
<td>—</td>
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<td>—</td>
<td>—</td>
<td>29,189</td>
<td>—</td>
<td>32,421</td>
<td>21,331</td>
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<td><strong>SALES</strong></td>
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<tr>
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<td>95,028</td>
<td>63,497</td>
<td>115,680</td>
<td>74,542</td>
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<td>69,591</td>
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<td>53,529</td>
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<td>18,876</td>
<td>15,113</td>
<td>20,729</td>
<td>17,126</td>
</tr>
</tbody>
</table>

Data gathered for R&R by Miller, Kaplan, Arace & Co.

---

**RadioDate is great. We tied it in with our internet site and the results have been terrific! RadioDate understands radio's challenges and they work with us closely to make it all happen.**

RODNEY WHITAKER  
Director of Internet Services - American Radio Systems - San Jose, CA

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**At The New Orleans Hilton Hotel - The Conrad Suite**
A major study of At-Work Listeners unveiled at the 1997 NAB

You Will Learn:

- What programming elements work best in different work environments
- How you can leverage the power of the at-work listener to grow radio's share
- How at-work contests perform in the workplace
- And so much more!

Applications for Programming
Friday, September 19
Room 100-102
9:00-10:15AM

Applications for Sales
Saturday, September 20
Room 104
10:30-11:45AM
<table>
<thead>
<tr>
<th>Position</th>
<th>News/Talk 1-30</th>
<th>News/Talk 31-100</th>
<th>Sales 1-30</th>
<th>Sales 31-100</th>
<th>Spanish 1-30</th>
<th>Spanish 31-100</th>
<th>Urban 1-30</th>
<th>Urban 31-100</th>
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</thead>
<tbody>
<tr>
<td>General Manager</td>
<td>$201,395</td>
<td>$145,875</td>
<td>$203,971</td>
<td>$123,149</td>
<td>$194,452</td>
<td>$159,003</td>
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The 18 Biggest Mistakes Radio Managers Make
By Irwin Pollack

Last year, I flew 250,000 miles — speaking to, working with, and observing GMs and Sales Managers in both large and small markets. While some managers are certainly stronger than others, I’ve identified those mistakes that have hindered the growth of the poorer performers.

As you go through the list, ask yourself which areas you could improve in.

1. Inability to let go. Which is worse — doing 10 things on your own, or delegating each task and having eight of those 10 done correctly by others?
2. Lack of energy. With an upbeat, energetic atmosphere, work becomes fun ... and things happen faster in the same amount of time.
3. “Me first” thinking. Allow each member of your team to feel that they come first ... this way you’ll have more people with the utmost amount of confidence.
4. Not continually raising the bar. People naturally rise to the level expected of them. The more you expect, the higher they’ll perform — even if they fall a bit short.
5. Refusing to take responsibility for your own actions. How much time do you want to waste wondering who should be blamed? Beyond getting those who work for you to realize they’ve got to become fully and unconditionally accountable for their own actions, remember: Every time you point a finger at someone else, you’re still pointing three at yourself.
6. Unwillingness to take chances. We must first subscribe to the notion that we’re not judged by the number of times we fail, but rather by the number of times we succeed — and the number of times we succeed is in direct proportion to the number of times we can fail and keep on trying.

If the team hasn’t learned from their leader that the only shots you miss are the ones you don’t take, the entire team is swinging less often. Instead of “ready, aim, aim, aim ... fire” tell the team that “ready, fire, aim later” is okay once in a while, too.

7. Lack of clear direction. Remember, if there’s no destination, any route will take you there. Lay the groundwork for your team.
8. Trying to be liked rather than respected. We’re all measured by the “score.” Instead of trying to win popularity contests, aim to win loyalty, cooperation, and respect.
9. No sense of urgency. Strong leaders have the ability to expeditiously solve problems. Don’t put off for tomorrow what you can do today.
10. Failure to ask subordinates for their advice and help. Let players feel as though they’re part of the team. This way, with their input, you’ll identify those of average-average ability. Give them ownership — this way, they’ll feel it’s their problem, too.
11. Poor use of time. To overcome this, figure out how much money you need to earn in a year. Then, break it down to an hourly number. Continually ask yourself if you’re maximizing the return on both your and the company’s money.
12. Putting too much emphasis on reports and rules rather than skill and the bottom line. Give them a job to do, then let them do it. Remember:

The best employees don’t always exactly follow the rules.

13. Poor fiscal management. The best managers insist on five dollars in for every dollar out. Micromanage the financial statements, and remind the team that every quarter is like an entire year.

14. Too much turnover. Consider the cost of time lost while interviewing prospective employees, the cost of time lost while each new trainee is on the learning curve, and information learned from employees that later leave.

15. Expecting subordinates to be as committed to excellence as you were, back when you were in the same position. Remember: You’re a manager now because of how well you did when you were in your last position. If everyone was as committed as you were, the competition for your position would be much more fierce!

16. Failure to balance in reality what you learn in theory. Instead of filing new knowledge away for future use, look for the earliest opportunity to apply it.

17. Not understanding that nothing happens until everybody sells something.

18. Refusing to train your replacement. Once you do, you’ll always be ready for promotion; you’ll have some who can keep things going in your absence, and you’ll have more time for other managerial duties.

Radio sales and management trainer
Irwin Pollack consult radio stations and broadcast groups. For information on his 44 radio-specific seminars, reach him at (603) 598-9300, or via e-mail at irwin@irwinpollack.com.
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It's Time To Make A Move On Direct Response Budgets

By Stewart Yaguda

The time has come for radio to become a real player in the competition for direct response advertising budgets. During my years in and around the radio business, people have always said that radio is not an effective medium for direct response. Well, radio most definitely is an appropriate and effective medium for direct response advertisers, and the time has come for those of us in the business to prove the naysayers wrong.

There is much at stake. More than $40 billion a year is spent on direct response advertising, which generates more than 10% of all consumer sales. Key consumer direct response categories include insurance, travel, real estate, nonprofit organizations, food, health/beauty/fitness, and other retailers, including catalogs.

At the moment, radio is only getting but a few crumbs of this direct response pie — less than 1%. If radio could increase its share to even 4% of total direct response spending, we would see an additional $1.2 billion in revenue! So what is our case? How do we overcome the direct response objection that has been around for so long? First, let's look at radio's top 10 strengths as they apply to direct response advertisers:

1. The testing of spots is easy and cost-efficient. Many times, direct response marketers try various price points and extensively execute during a testing phase in an effort to see what works best before rolling out a national campaign. On television, this can be very expensive. On radio, testing can be done inexpensively in the form of multiple copy executions, multiple formats, and multiple scheduling strategies.

2. Radio offers production flexibility. This is extremely important to direct response advertisers, because the very nature of their advertising provides them with instant data on effectiveness. If a spot is not working, radio offers the flexibility to quickly change copy points to fine-tune the campaign.

3. Radio has high targetability. Radio can target by format and by programming. For example, business-to-business accounts for 54% of all direct response advertising. Radio's News format delivers business decision-makers — a perfect match. There is a radio format for every niche and lifestyle, from rap to Country to Sports. Listeners are loyal to their stations and formats, providing unequaled opportunities for direct response advertisers to pinpoint highly interested customers.

4. Unlike television, radio offers total daily flexibility for direct response advertisers — there are no restrictions.

5. With the continuing fragmentation of the television audience, radio is becoming more of a reach vehicle than ever.

6. Radio can build tremendous credibility for a product through live-read testimonials by popular, trusted on-air personalities. No other medium makes its product so accessible to the advertiser.

7. There is less direct response clutter on radio than there is on television, offering a greater opportunity to stand out.

8. With radio, a direct response marketer can dominate the medium. This, too, can make a marketer's product really stand out amid similar products that are often confused with one another on television (can anyone really distinguish between all those TV "mechanical direct response commercials").

9. People spend more time with radio than with any other medium. According to the research firm R.H. Bruinink, 46% of consumers' media time is spent with radio, compared to 34% for the next highest medium, television.

10. New technology makes radio more desirable for direct response advertisers.

New Technology Key To Raising Revenue

To expand a bit on the last point, new technology can overcome a major objection to direct response radio: that many people listen to radio in their cars and, therefore, are not in a position to remember or write down toll-free numbers.

Interops holds the strong belief that technology is our key to building significant direct response revenue for radio. Most significantly, the fact that so many people listen to the radio in their cars becomes a positive — and no longer a negative — because of new technology.

Consequently, Interops recently announced it has become the national sales agent for Cellular Linking™, a Chicago-based developer of an innovative patent-pending technology that allows wireless phone users to respond to radio advertising they hear in their cars easily and totally free of airtime and long-distance charges. This technology is called Abbreviated Airtime Free™ Cellular Dialed. It enables radio to reach and interact with upscale, highly mobile consumers.

Some quick numbers: There are now 51 million cellular phones in the United States. Eight percent of these cellular phones are made for cars, and 65% of these car-based calls are for personal use, shattering the myth that people use cellular phones in cars primarily for business purposes.

Here's how Abbreviated Airtime Free™ Cellular Dialing works: Radio commercials invite listeners with cell phones to dial 1-800 to respond to offers promoted in the spot. All *800 calls are connected to the Cellular Linking information and response center, where they are sourced and routed to the advertiser's own call center for final servicing of the inquiry. There is no charge to the caller for this service, as all cellular phone costs are picked up by the advertiser. The advantage for radio is that drivers or other out-of-home radio listeners need not remember long toll-free numbers or pay for airtime on "toll-free" calls made with a cellular phone. This does, in effect, is to enable radio to proactively address the shift in today's marketplace paradigm: namely, the subscriber base that now media are place-based, while consumers are more mobile than ever before. For the direct response advertiser, this new technology offers an opportunity to "follow" consumers when they travel.

This new service will appeal not only to direct response advertisers, but also to "traditional" advertisers who could benefit by adding a direct response component to their radio commercials. Chrysler tested the service and reported that 47% of callers ultimately visited the automaker's showrooms.

Proven Examples Of Sales Surges

It's important to note, however, that many direct response marketers have achieved great success on radio even without the bells and whistles of new technology.

Some examples:

1. Vermont Teddy Bear Company: Buying a schedule heavy on Talk and CHR, this entrepreneurial company grew sales from $1 million to $21 million over a four-year period — with radio comprising 99% of the media budget. One of the keys was to not buy on cost-per-point, but instead to buy on stations where on-air personalites enjoyed strong relationships with their audiences.

2. 1-800-DENTIST: Targeting adults 25+, this professional dentistry services group generated 5,000 calls a week with spots running on six stations.

3. DS Financial Services: This marketer utilized specific programming to reach its key target in an appropriate environment — daytime financial shows, for example. Forty percent of callers were converted to requests for consultations. Moreover, direct response radio was 2.5 times more profitable to DS Financial Services than was direct mail.

4. Maine Tourism Coalition: Looking to reach summer impulse travelers, this marketer added radio to what previously had been a print-only direct response effort. The combination generated 79,000 inquiries versus only 35,000 with print alone.

5. Westerly: Radio was the primary medium as this advertiser sought to reach summer travelers through a sweeps promotion. On the very first day, 59,000 calls were received, with 57,000 people entering the sweeps. This was a new inquiry record for Best Western.

6. 1-800-MATES: "Leave the last one for savings!" Using live reads and prerecorded spots, this mattress delivery service combined radio with print and television to generate 2,600 calls per day.

7. State of Israel Bonds: Using only radio, $100 million in bonds were sold during a four-week campaign — breaking all previous records.

Clearly, radio direct response works. With new technology, it will work even better in the years ahead. The challenge for those of us in the radio industry is to stop accepting long-held myths and objections and to overcome them with a proactive, fact-based initiative to tap into those huge direct response budgets.

If the radio industry is to become a real player in the competition for direct response advertising budgets, the time has come for us to prove the naysayers wrong.
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Promoting Morning Shows

Mornong shows have always been the benchmark of radio stations, and really great ones have propelled their stations to market dominance. While content is the major factor that drives morning shows, proper marketing and promotion are vital to their growth.

Jack Silver has been known as one of the morning show gurus. He has worked as Executive Producer for KHS-FM/Los Angeles' Rick Dee's, programmed WLUW/Chicago, and served double duty as programmer and morning show co-host at KKBH/San Diego. Additionally, he has run his own company, Morning Shows Inc., which consulted morning shows across the country. Currently, he is PD of FM Talker KLSX/L.A. This week, Silver shares some basic marketing rules that apply to morning shows.

**R&R: What is the most important element of a morning show?**

**JS:** The most important element is talent. Then it breaks down to the various roles that talent plays — both on and off the air — for the morning show and its target audience. An issue to consider is that people use the radio differently in the morning — and the best morning shows are the ones that understand how to entertain while people are beginning their day.

**R&R: Is any one specific element key in developing a marketing strategy?**

**JS:** The marketing and promotion of the morning show need to dovetail off of the very basics of what the morning show is. In other words, if you are marketing a morning show that is personality-, or comedy-driven, the marketing and promotion need to marry up to that premise. Same thing with shows that are a little more "in-your-face" — a la Howard Stern, which needs no marketing. Shows like Howard’s, that are very forefront, should have promotion and marketing that illustrate that. Shows that are a little more lighthearted and targeted for a different audience should have light-hearted marketing.

**R&R: It’s almost like continuity or a common thread?**

**JS:** There is a common thread that runs through the promotion and marketing of all big companies. For example, McDonald’s doesn’t all of a sudden have the “Hamburglar” berate little kids when they are buying hamburgers — everything is usually fun at McDonald’s. Coca-Cola is “The Real Thing” — that’s their brand image, and it’s supported by the marketing. Why radio stations — and morning shows in particular — don’t understand that same premise is because they are breaking one of the laws of marketing. They should read marketing books — such as The 22 Immutable Laws Of Marketing, by Al Reis & Jack Trout — to understand the fundamentals going in.

**R&R: What is the best way to promote a morning show, and when is a morning show ready to show to develop for 30-120 days before any marketing is put forth — because another immutable law of marketing is “Don’t promote a bad product.” Case in point: Crystal Pepsi. They marketed the shit out of it, but nobody liked it. Everybody wanted their cola brown, not clear. So my point is, let your morning show learn the new city or market it may be in, and then discuss how they want to approach the show.

**R&R: Budgets are a consideration?**

**JS:** You’ve now decided that you are going to market your morning show. There has to be a budget. If you have a lot of money to spend, then you can come up with a good strategy that might include stunts, on-air contesting, a great outdoor campaign, and TV — which is very beneficial, assuming that you have a good message to deliver.

**R&R: What happens if you don’t have a substantial budget for promotion?**

**JS:** In the smaller to medium markets, I believe that there is nothing like a “shaking hands and kissing babies” approach towards marketing. Work with the sales or marketing department to secure some events where you can meet a lot of people one-on-one. I think in the larger markets you might want to form an alliance with a TV station or newspaper, or do some trade-for-mention promotions that don’t really require cash outlays but might allow for better and trade-out situations. Then, in top 10 markets, you must cut through the clutter and put some money on the table. There’s no way to make a morning show successful in a city like Chicago or Los Angeles or New York without serious cash.

**R&R: You must adapt the marketing strategy to the awareness or perception of the audience?**

**JS:** Exactly! Kid Kraddick at KHK/S/Dallas is one of the great examples of a guy who has come up through the ranks. He has the number-one morning show in Dallas and a whole series of marketing events that happen throughout the year that include his own charities as well as station functions that are tied to him. You can’t do that right after you sign on in a marketplace. Another good example of marketing is what’s happen...
Promoting Morning Shows

Continued from Page 39

ing in San Diego, with Jeff & Jer at KFMB-FM. PD Tracy Johnson did a great campaign: “Star 100.7, it’s the music, it’s the mornings.” The station already had a great music image, and it took the number-one morning show in San Diego away from KQLQ. They are marrying the music with the mornings.

R&R: What about getting media coverage and making the morning show promotion an event?

JS: I would recommend that the morning show punch the midday personality in the nose three times ... it appears to work!

R&R: Very timely, Jack!

JS: I’m not recommending fistfights, but here’s what I do know: Your morning show promotion is a two-field situation. It’s the radio station promoting your morning show, but it’s also your morning show pushing out from within. In other words, promoting from the inside out.

An example would be to tell your audience, “What would you do for concert tickets?” One of the contestants says, “I’ll give the morning show a sponge bath on one of the corners of a major intersection.” Once that’s established, then we have to have our Rolodex ready to fax and e-mail all the assignment editors of the local TV stations and newspapers about this event. Then we invite them for doughnuts and coffee — remember, if you feed them, they will come! It then turns into a media event; and the next thing you know, you’re on the news that night getting a sponge bath.

It’s all about strategic planning. The best promotions — be it Mar-
cow on a bridge, Dees getting spanked on Sunset Blvd., or Stern’s new movie debut — these are all calculated promotions. Most promotions require some sort of frontside organization to get the backside promotion.

R&R: Good, old-fashioned show prep seems to work with the marketing aspect too.

JS: Completely. What it really boils down to is developing a corporate mentality for your morning show.

Radio stations make the mistake of only marketing for the spring and fall book. McDonald’s does some sort of special marketing every month — that’s why it’s one of the biggest companies in the world.

JS: I recommend coming up with a logo. “Tony & Chris” in San Diego have a logo for their morning show; thus, any correspondence involving the show has a specific look that people recognize. That’s part of marketing your show.

Budweiser spent millions of dollars keeping the three letters “B-U-D” in that specific font very consistent over time. This ties into the consistency aspect of marketing. Radio stations make the mistake of only marketing for the spring and fall book. If you notice, McDonald’s does some sort of special marketing every month. They don’t take a month off — that’s why it’s one of the biggest companies in the world. Morning shows that consistently market from January to December are winners.

R&R: Whose responsibility is it to promote the morning show — the marketing department or the morning show itself?

JS: That’s a fabulous question. I think it is a two-pronged attack. It is the program director’s and promotion director’s responsibility to promote that morning show. I say this without any hesitation: Morning drive is the most important daypart on the radio station. The morning show should get all the attention from the station, first and foremost.

Secondarily, the morning show has to meet them halfway as well. If you, the morning host, have an idea, memo the promotion manager. Enroll them into the project, so everyone can get on the same page. If you can all work in unified, you’ll probably be successful. If you, the morning host, spend $500 that the promotion director doesn’t have, bad things are going to happen.

Look at the most successful show/promotion relationships of the past and present, like Karen Tobin and Rick Dees — they work in unison. If you have someone like Howard Stern to take care of, you’d better come to bear in a little early in the day and work with the morning show than stay late and hang around with the night jock.

R&R: Separating good sales-oriented promotions and station-related promotions can cause problems with overall imaging.

JS: There are some sales promotions that the morning show must say no to. These include anything that keeps them up past nine o’clock — no nightclub appearances. The morning show cannot be at a bar till one in the morning, drinking with the listeners! Another example is doing things that make the station look unhip — like going out to sell a new housing development on a Saturday afternoon.

The things to be involved in are major promotions. Like giving away Scott Shannon’s BMW, or having RuPaul give away $10,000 on KTU. In smaller markets, it can be much less; but morning shows have to memo the sales manager as to the particulars of the things that they’re trying to accomplish.

Morning shows should have a larger career goal than hawking a housing development in an outlying area where there are no listeners. They should be welcoming the Spice Girls in front of 25,000 listeners on stage in Charlotte.

And it’s just not the big morning shows that do this. How do you think they get to be big? By turning down all the little shit that made them look stupid. As you try to market your own morning show, you’re also trying to position yourself as a star. Look at the biggest celebrities in the industry: Kidd Kraddick, Mancow, Stern, Dees ... their status is more than a DJ, and it’s because they pushed that position out there. You’d better figure that out in your own goal assessment, unless you want to be the guy who hawks wet T-shirt parties.

R&R: What about on-air marketing?

JS: Radio stations never use their air enought to market their own product. Every radio station with a successful morning program that desires to be marketed deserves a rotation schedule of promotions, sweepers, and liners that remind people to listen tomorrow morning. Do a recap of the morning show in a promo or promote who’s on tomorrow. You must say you had a great show, and that tomorrow’s show will be even better. Schedule promos like commercials.

R&R: Unless you are a Talk station like KLXS, where you have a series of morning shows around the clock, shouldn’t each daypart promote the morning show as well?

JS: Absolutely! Drive the customers to the morning show. It’s very difficult for a station to start its day at 10 a.m. You want the station to begin at 5:30 a.m., and then have all those listeners already there.

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Sitcoms Vs. Morning Shows

Can radio morning shows learn from television situation comedies?

By Dan O'Day

One of the sessions at this week's NAB Radio Show is devoted to "casting" your morning show the way a TV situation comedy is cast. While the two forms have a lot in common, there are some important differences you should be aware of:

1. In a sitcom, first the characters are defined, then the actors are cast. In a morning show, characters typically grow out of the individual performers.

2. The key to success in a sitcom is the quality of the writing. The key to success in a morning show is the chemistry among the team members.

Most successful sitcoms could have succeeded with different casts. As hard as it may be to imagine anyone other than Carol O'Connor as Archie Bunker, any number of good actors could have succeeded in that role. Even for shows built around a specific performer (Buddy Hackett, Jerry Seinfeld, etc.), the supporting roles could have been cast to equal success using different actors. (I know: You can't believe anyone else could be Kramer.) Look at it this way: "Mark & Mindy" might well have failed with a different Mork, but it would probably have still been a hit with a different Mindy.

A sitcom succeeds first because of the writing and then because of the chemistry. In a morning show, chemistry is everything. There are plenty of successful sitcoms in which the actors dislike each other. (Perhaps the most famous example is Fred and Ethel on "I Love Lucy"—William Frawley and Vivian Vance hated each other in real life.) With a good script and good direction, good comedy actors can appear to create on-screen sparks that don't exist in real life. But radio teamates who don't have (and are unable to develop) a good working rhythm are doomed to failure.

Great chemistry, on the other hand, can make stars of radio people who would never have reached such heights as solo performers.

Position Your Characters

Each member of a morning team should have a unique attitude to bring to the mix. One might be the health nut, another the intellectual, another the party animal. The trick is to deliberately balance your program so that at any given moment the audience has someone with whom to identify.

Look at what your team members say. If you reviewed a transcript of a particular break, would you be able to identify each character by his or her dialogue? Or is what they're saying interchangeable?

A sitcom succeeds first because of the writing and then because of the chemistry. In a morning show, chemistry is everything.

Each member of a morning team should have a unique attitude to bring to the mix. One might be the health nut, another the intellectual, another the party animal. The trick is to deliberately balance your program so that at any given moment the audience has someone with whom to identify.

The worst (i.e., most creatively damaging) example of this in my memory was the character of Gertie in "the late, great Mary Tyler Moore Show." For her first couple of seasons, Gertie was amazing—sweet and wonderfully naive—sometimes to the point of being dumb. On a worldliness scale of 1 to 10, she clocked in at a minute and a half. But eventually the show's writers had her aiming sarcastic, devastating zingers at her love interest, Ted. And they destroyed her character, which no longer fitted "fabric" of the show. (On the other hand, Betty White's character — Sue Ann Nivens — was an on-screen delight to the end, because she remained a sunny-smiling bitch.)

Although it can easily be avoided by diligent TV writer/producer, "regression toward the mean" is a more natural, more insidious occurrence on a morning show, because it's organic; it often occurs as a natural outgrowth of two personalities working closely together over a long period of time. The in-studio couch potato now knows what his partner meant by "couches." The Southern Baptist partner now understands that Yom Kippur is a serious holiday celebrated by his Jewish teammates. They exchange vocabularies and create their own internal show language.

As a result, a program centered upon two vastly different people gradually transforms into one focusing on two people who have become more and more similar in both experiences and viewpoints. With only one (joint) viewpoint, both the conflict and the drama are lessened. Where it once had an edge, an unpredictability, it now becomes comfortable. And "com-
Not Performing?
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If your morning show is suffering from limp ratings, let Bob & Sheri help you get it up! Bob's the ultimate Goofy Family Guy, one t-ball game away from insanity. Sheri says what most women think – and wish they had the nerve to say.

The show's conversational format rocketed it to #1 with Women 25-54 its first year out in Charlotte, NC where it has remained #1 for 14 of the last 18 books. In women 25-34, Charlotte ratings are up 37%; Charleston, WV, up 36%; and Greensboro, NC, up 130%.

Why are women begging for more? Bob & Sheri is morning radio with an attitude. Adult, off-the-cuff conversations about children, pop culture, and sex keep women coming back for more Bob & Sheri.

If your morning show isn't satisfying women, try Bob & Sheri. It may be just the stimulation you need. Contact Tony Garcia at 704-374-3689 for more information.

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Nominated for 1997 Marconi Radio Award for Large Market Personality of the Year
Nominated for Billboard Magazine's 1997 Local Air Personality of the Year
Sitcoms Vs. Morning Shows

Continued from Page 42

The two primary strategies that can lessen (or overcome) the effects of this gradual blending of your lead personalities are:

1. Consciously focus on areas of continued difference, rather than areas of similarity. This might mean less talk about golf by two hosts who love golf and more sharing of daily experiences that are unfamiliar to the partner: The parent complaining to the non-parent about the cost of children's birthday parties, the single partner regaling the harried partner with tales of dating the world. This strategy can help, but it usually won't solve the problem by itself, because if the hosts are good, they want to talk about the things they're already talking about and might feel uncomfortable — at this stage in the show's development — conditioning themselves to alter their conversational focus.

2. Add a new character. This is a time-honored sitcom technique that works on morning radio shows, too. Diane acquires a stuffy, intellectual fiancée. Paul and Jamie have a baby. If your two lead players have fused into a single identifiable personality, add a new show member who is very different from them in age, race, gender, politics, hobbies, or lifestyle. This can be a newscaster, a traffic reporter, producer, or intern; someone who can develop a strong chemistry with the hosts but who will also infuse the show with new ideas and attitudes (although the hosts' views remain dominant).

Howard Stern's Secret

This seems like an appropriate time to reveal the hitherto hidden secret of the success of Howard Stern: His program is simply an updated version of the Jack Benny program.

The Jack Benny program played off the interactions of its cast members, each of whom played the role of someone involved in putting on the show. Benny, of course, played himself as the host. Don Wilson portrayed his announcer, Mary Livingstone (Jack's real wife, but not her real name) played his wife, and Dennis Day played the boy buddy. And in those roles, they would argue, bicker, and create comedic havoc.

The only two structural differences in Stern's show are: 1. The performers don't pretend to do their jobs on the show; those are their jobs. Robyn really does read the news, Gary really is the producer, etc., and 2. their lines are not scripted.

Whereas a typical Benny show might include Jack arguing with his "announcer" (an actor playing the role of the announcer), Stern commonly features Howard arguing with the guy who really is the show's producer. Which means the Stern show almost always has drama ("What will happen next?") and conflict (interaction between people with different viewpoints), and lesbians (that's another column). When there is no conflict on the show — when everyone agrees with each other — it tends to get boring.

A new program's first year is an exciting time. The top ten vote-getters are (drumroll please!):

1. Gary Owens
2. The Real Don Steele
3. Robert W. Morgan
4. Bill Balance
5. B. Mitchell Reed
6. Dick Dees
7. Dick Whittington
8. Charlie Tuna
9. Emperor Bob Hudson
10. Dave Hull

The top ten vote-getters are pictured with additional bio material. The book was published before Steele's death, but Barrett includes a flyer detailing his passing. Another poll will be taken, presumably for a future edition.

Owens Tops L.A. DJ Survey

Fans of L.A. radio can rejoice again! Author Don Barrett, who published Los Angeles Radio People — a book detailing the comings and goings of Southern California's radio personalities — three years ago, has published Volume II. This heftier edition contains much much more detail about DJs who were written up in the first edition and also includes newsworthy, sports personalities, talk hosts, and management personnel who worked in L.A. radio between 1957-1997.

If someone was at a station only long enough to put out a record, he's likely here. Take Bob Miller. He's listed as GM for KPCC-FM Pasadena in 1994. That's not improbable; all we need to know about his Southland career. You'll also discover that the late disc jockey Sam Mixner was a talk host on KABC in 1973 shortly before his death, and that Jim Plunkett appeared on KFI during his Raider days.

Other bios are rich in detail. Top 40 and Progressive radio legend B. Mitchell Reed's career — which included stops at KFWB, KMTR, KFAQ, KMET, and KLOS — is detailed in nearly three columns of the book. The native New Yorker worked Top 40 in his hometown for a while as well, but he eventually hooked up with Tom Donahue and founded one of the first Album Rock stations in the country, KPPC-AM/Pasadena.

New to this volume are results of a popularity contest conducted with the first edition's readers. More than 50 personalities received votes, and the top ten vote-getters are (drumroll please!):

1. Gary Owens
2. The Real Don Steele
3. Robert W. Morgan
4. Bill Balance
5. B. Mitchell Reed
6. Dick Dees
7. Dick Whittington
8. Charlie Tuna
9. Emperor Bob Hudson
10. Dave Hull

The top ten vote-getters are pictured with additional bio material. The book was published before Steele's death, but Barrett includes a flyer detailing his passing. Another poll will be taken, presumably for a future edition.

Los Angeles Radio People can be obtained for $19.93 (including CA tax and shipping) from cb Marketing Company, PO. Box 55518, Valencia, CA 91358, or by calling (888) RADIO57.
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Making The Buzz Cut!

Who are the 100 coolest people according to LA's Buzz magazine? Among those in the recent red carpet interviews making the Buzzcut are Brian Setzer, the Dust Brothers, Beck, Jon Bon Jovi and the Everly Brothers. RKO's Adam Carol and Dr. Drew, KLVE's Joe Frank, KCRW (but only during pledge drives), Herbie Hancock, Joni Mitchell, You've Got Bad Taste's Exene Cervenka and John Roecker, and KROQ's Ted Adam.

Death & Music

"Look, we think it's sad that the Notorious B.I.G. died so young and so unnecessarily. But if Puff Daddy really wanted to do right by his slain friend, couldn't he have picked a more interesting song to sample than the Police's 'Every Breath You Take'?'" - Karen Schoemer examines the trend of songs about dead icons in the article, " Mourning The Way To No. 1." (Newsweek)

Speaking of songs for those who've passed, Entertainment Weekly does a spread on the sound heard 'round the world: Elton John and Bernie Taupin's personal rendition of "Candle In The Wind '97," which was performed at Princess Diana's funeral.

Death & Fashion

"I was in love with their criminal minds. This was the politics of boredom: Be childish! Be irresponsible! Be everything that this society's trained us not to do," says "The Cool" Keith Dylan, house... They stole David Bowie's sound equipment from his room at the Ingleside Hotel, "drumming god," said Chuck D of the Offspring. Others have honorable/dishonorable memories: "Can't Wait Cool" (the Spice Girls movie) and Fremont Tad Mark, "Nothing To Lose" (Oasis), and "Too Cool For Their Jobs" (KABC's Michael Jackson).

"Spice" Girls

One of the most popular "Spice" Girls is Melanie Brown, who recently announced her engagement to singer A Guy Called Gerald. Brown and Gerald have been dating for nearly two years and are reportedly planning a wedding later this year. The couple met while working on the talent show "Popstars: The Rivals," where Brown was a judge and Gerald was a contestant. The two began dating after Brown's departure from the show and have been engaged since 2015.

"Spice歌舞" Girls

The band is known for their upbeat and energetic music, which has earned them a loyal fan base around the world. The "Spice" Girls have sold over 75 million records worldwide and have released six studio albums. Their hits include "Wannabe," "Say You'll Be There," and "Who Am I?"

Spiceworld" Girls

The "Spice" Girls story continues as they prepare for a reunion tour. Fans are eagerly anticipating the band's return to the stage and are eagerly awaiting news of new music and upcoming tour dates. The "Spice" Girls have remained popular and relevant in the music industry for over two decades, and their influence continues to be felt worldwide.

"Spice" Girls

As the "Spice" Girls prepare for their reunion tour, fans are excited to see the iconic band back on stage. The group's success as the "Spice" Girls encouraged other female artists to step into the spotlight and pursue their dreams, leading to a wave of girl groups that followed in their footsteps. The "Spice" Girls' impact on the music industry cannot be overstated, as they set a precedent for female empowerment and injected a fresh energy into the music scene.

"Spice" Girls

The "Spice" Girls continue to inspire and entertain audiences around the world. Their music remains popular, and their influence on the music industry is clear. Whether on stage or off, the "Spice" Girls remain a beloved and iconic part of music history.
Mark Your Calendars Now!

On June 11-13, 1998 the industry's largest gathering of radio and record executives returns to the Century Plaza Hotel in Century City, California to celebrate R&R's 25th anniversary and the dawning of a new era in radio. It will be three days and nights packed with inspiring speakers, informative panels and superstar entertainment.

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It's also a fantastic opportunity to meet, greet, and exchange ideas with the industry's best and brightest.
A Great General Manager

A Great General Manager is an advocate for ownership, an effective business leader who adds value and creates wealth. A Great General Manager understands leadership is an art, that leadership is being then doing, and he/she knows you can’t lead unless someone is willing to follow. A Great General Manager values “people skills” and is devoted to being a good and fair person with a reputation for creating a stimulating, positive, and challenging environment. A Great General Manager serves as the playwright, director, and supporting player who sets the stage for greatness. A Great General Manager builds on strengths — his/her own strengths, the strengths of his/her superiors, colleagues, and subordinates; and on the strengths of the situation. A Great General Manager is a bigger than life original, he/she walks their talk, confident to be themselves, at ease in any situation. A Great General Manager has a life and an engaging sense of humor. A Great General Manager is aware of the powerful magic in timing, attitude, a smile, a word of praise. A Great General Manager makes their numbers. A Great General Manager accepts responsibility to the shareholders, associates, advertisers, listeners, and the community; shaping events rather than being shaped by them. A Great General Manager is persistent, takes charge without taking control, never underestimates the competition and never gives up. A Great General Manager is innovative, leveraging knowledge, imagination and change to create advantage. A Great General Manager cares enough to ask each associate “Are you having fun?” A Great General Manager views business as a game, a race to build competencies, a marathon with no finish line. A Great General Manager knows it’s not enough to do things right; he/she must do the right things. A Great General Manager has a tremendous desire to make something happen, to make a difference and a lasting contribution. A Great General Manager knows where their time goes, is self-directed, vulnerable, focused, supportive, dedicated, devoted, accessible and accountable. A Great General Manager gains perspective and context from study and reflection; he/she transforms experience into wisdom. A Great General Manager respects the care and feeding of ideas, recognizes creation is the province of the individual not a committee, and has the courage and confidence to carry out ideas. A Great General Manager is always preoccupied with the what and the why. A Great General Manager originates, keeping his/her eye on the horizon, just as obsessed with maximizing opportunity share as with maximizing market share. A Great General Manager hires smart; sensitive to the endowment of intellectual capital, he/she is consistent in demanding that people reach their potential. A Great General Manager is a world-class negotiator, a coach, an excellent listener, a strategic thinker and a tough-minded competitor. A Great General Manager knows that all business is problem solving and learns to be decisive, learns to act on his/her intuitive skills, facing reality as it is, not as it was or as he/she wishes it to be. A Great General Manager lives by the Golden Rule and treats people the way he/she would like to be treated. A Great General Manager encourages dissent, openness, gives license to be contrary, always confident to solicit questions and foster challenges. A Great General Manager recognizes the advantages inherent in tact, compassion, diplomacy, honesty, flexibility, sensitivity and trust. A Great General Manager “gets it” when it comes to values, beliefs, relationships, promises, priorities, vision, details and continuous renewal. A Great General Manager is a creative collaborator. “We are such stuff as dreams are made of” so said Shakespeare and A Great General Manager knows dreams, teamwork, faith, patience, integrity, common sense, commitment, hard work and careful planning are the stuff great radio stations are made of. A Great General Manager believes chance favors only the prepared mind, that luck is a combination of preparation and opportunity. A Great General Manager is shamelessly enthusiastic and puts the infectious qualities of passion and enthusiasm to work every day. A Great General Manager knows what they don’t know, is intellectually honest, profoundly curious, and has an insatiable appetite for knowledge. A Great General Manager chooses to work with “business partners” rather than vendors. A Great General Manager is a trustee of the license and protects it because without it there is no radio station. A Great General Manager has the ability and desire to inspire and move people, and is known to be consistent, direct, principled, resourceful, disciplined and responsible. A Great General Manager considers every associate as talent and values the gifts of each. A Great General Manager is committed to a lifetime of learning, reading, observing and growing. A Great General Manager’s work is never done as radio is show business and always remains a work in progress.

Our best wishes for great success.

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What's on Your Mind These Days?

WBIG’s Allan teams with consultants to address issues at the NAB Radio Show

What’s on the collective mind of Oldies programmers? That question was answered last Wednesday during the Oldies “Think Tank” at the NAB Radio Show in New Orleans.

Identifying their concerns is a lot easier than forming hard-and-fast solutions. However, WBIG/Washington, DC, PD Steve Al- lan, who moderated the panel, tells R&R, “The point of this is to get everybody in the format together to share ideas, find out what the problems are, and hopefully find some solutions. A lot of the stuff we talk about is pretty universal — morning shows and ‘50s vs. ‘70s music. I don’t think it’s market dependent.”

To come up with the discussion topics, Allan worked closely with the Oldies panelists: consultants Chris Elliott (Chris Elliott Programming Consultant, Inc.), E. Alvin Davis (E. Alvin Davis & Associates), Rick Pe- ters (Peters Communications), and Dave Popovich (McVey Media).

From their conversations with Oldies programmers throughout the nation, these appear to be among the hottest issues:

- Balance problems within the 35-44 demo
- How far can the format go? What’s our future?
- Should we play more ‘70s records?
- What role does ‘50s music play in the format?
- Is Oldies still a destination format?
- Qualitative differences between 35-44 and 25-34 demo?
- Why do so few Oldies stations have morning shows that outperform the format? Is it the function of the format or the talent?
- What is the key demo? Is the focus on 35-44 enough to ensure long-term survival?
- How do we improve overall on-air content beyond the morn- ing show?

Specific Concerns

“A lot of the issues involve the long term of the format,” Allan says. “A lot of people have differing views of what Oldies is about. There are those who say, ‘As people get older, it’s going to go away.’ And then there are people — and I count myself in this camp — who believe, ‘If you do it correctly and do it well, there is a long life span in this format.’ The music is pretty much enduring, and the fun never goes away. If you capture that, you’ve do a very good job.”

If Oldies is a destination format for listeners, it’s not necessarily a pre- pared destination for air talent and PDs. Explaining the prevailing atti- tude, Allan says, “Oldies is what Country was 10-15 years ago. Good talent and programmers don’t want to come to Oldies because they think it’s the end of the line. So the big chal- lenge is for us to find good talent.”

Although Allan has noticed that the prejudice has changed some- what in recent years, he recalls, “When I put ‘BIG’ on the air a little over four years ago, none of my air- staff had ever worked Oldies when I hired them. I was the only one with Oldies experience, and I had to do a little sales job on some of them. They had this idea that we were going to be doing doo altering skirts and jukeboxes — ‘Boy, radio.’

“I had to convince them that this wasn’t what we were going to do ... it was the exact opposite of what we were going to do. Now, they all have a ball.”

On the other hand, WBIG’s younger air talent has played a major role in bringing a ‘90s approach to culti- vating the Oldies audi- ence in the DC area.

Allan says, “A good chunk of my audience is in their 30s, so they’ve picked up what the format can be from a musi- cal standpoint. But our app- proach is very much contem- porary-sounding. For them, it’s more about being in tune with the audiotrack than what Gene Pitney is doing today.”

Maintaining a hold on Oldies’ primary demo remains a vital con- cern among programmers. While 45-54 holds the key, Allan says, “There’s great concern with that 35-44 cell. If Arbitron was to put 35- 34-years-olds in a book, that could hurt us.”

“Some people are concerned about the aging of the format, but I don’t know that there’s a lot we can do about it right now. I think it really becomes a matter of ‘Can we still make money off the demo we have?’”

Cautioning PAs against an ag- gressive attempt to expand a station’s audience, Allan adds, “If we try to augment what we have by go- ing after the 25-34s, I think that’s a quick way to go down the tubes.”

Morning Glory

The morning show issue is one of the more baffling problems. “It’s huge,” Allan says. “I can probably name four Oldies morning shows that consistently outperform their radio stations. Generally speaking, most of the major Oldies stations don’t have a morn- ing show that drives the bus. It’s just sort of the opposite of conven- tional radio wisdom, where ‘If you start with a great morning show ... ’”

Although Allan speculates that the Oldies crowd is tuning to Country and AC, it’s difficult to pinpoint ex- actly where the audience goes dur- ing morning drive. “It’s hard to say,” he explains. “They’re just jumping around.”

How do you cultivate great morning talent? “You could go to every format room at the NAB Ra- dio Show and ask the same ques- tion,” Allan laughs. “That’s the biggest challenge we face, and it’s not just for morning shows. It’s a chal- lenege finding great talent in any daypart.”

Pointing to another reason it’s difficult to cultivate talent, Allan says, “The more consolidation comes into the picture, the harder it is to pry people loose. Talent, being the insecure animals that they are, once they get into a situation where they’re successful and peo- ple like them, there’s no reason for the line to leave.”

Strategic Planning

Allan says previous Oldies panel discussions at the NAB Radio Show have provided substantial food for thought for all program- mers — even those who are new to the format.

“Strategic planning is strategic planning,” he says. “Oldies has its own set of rules that makes it differ- ent from a lot of formats, mainly be- cause of the passion people have for the music. You really have to be aware of the audience, their needs, and what they want.”

“I know that sounds pretty sim- plistic, because you have to do that in every format. But in this particu- lar format, everybody knows the music so well, you really can’t guess. It’s not like ‘Hey, we found this oldie in the vault that you haven’t heard.’ Well, I’ve heard it. I either like it or I don’t like it, but I’ve heard it.”

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Cochran's To-Do List: Increase Industry Education, Exposure & Credibility

few in the news business have adapted to — and succeeded in — print, radio, and television newsrooms as well as Barbara Cochran. Most recently, Cochran was Exec. Producer of Politics at CBS News, a position she exited to take on her newest challenge as Radio and Television News Directors Association President.

The graduate of Columbia University Graduate School of Journalism began her career as a copy desk trainee for Washington's Evening Star (later the Washington Star). Later, she became Managing Editor of that newspaper.

She came to broadcasting in 1979, joining National Public Radio as News Director and, later, NPR News. There, she oversaw the creation of "Morning Edition," which lists among her most noteworthy achievements.

Cochran switched to television in 1983, becoming Political Editor for NBC News, then Executive Producer of Meet the Press. She joined CBS in 1989 as VP and Washington Bureau Chief until July 1995, when she took on her Executive Producer duties. In her four-month tenure at the 51-year-old RTNDA, she has directed the redesign of its publication, Communicator, and its first show — the 1997 International Conference & Exhibition — since the World Media Expo broke up in 1996.

She's also stepping into some big shoes: Former President David Bartlett put RTNDA on the map in Washington, growing the Radio and Television News Directors Foundation (the research and educational arm of the association), breaking revenue and show attendance records, and so forth. Bartlett, a longtime friend of Cochran's, was delighted with her appointment. "She has the right background; she is enthusiastic about the goals of the organization — I can't say enough nice things about her."

These are heady times for the industry, particularly with the ongoing massive changes, including consolidation of stations and news organizations, competition from traffic and news reporting services, and the threat of increasing regulation from government entities like the FCC and VP Al Gore's task force on public interest obligations for digital broadcasters.

Most recently, she has been in the spotlight as a representative for the news community in the controversy that has surrounded the news media in the wake of the death of Princess Diana.

R&I: Associate Editor Matt Spangler spoke with Cochran about the past, present, and future of electronic news gathering.

R&I: What do you feel has changed most significantly about broadcast journalism since you joined NPR in 1979?

BC: The most important things are the diversity. There's so much more competition, so many more people offering news electronically than there used to be. In '79, public radio was really not much of a factor — it was just barely getting started. What I went there to do was reorganize the place in order to start a morning program.

Now there are so many more sources of information. We don't know what the Internet is going to mean and how it's going to either augment or replace news that's being offered now.


BC: It's fascinating. More and more you see radio and television stations adding a web site and using it to supplement what they're doing.

R&I: Do you feel there's any way in which interactive media has been a boon to news production?

BC: The biggest concern is whether journalistic standards will continue to survive. You have to trust the audience to differentiate between what is sheer gossip and what is actually supported fact. I think on the Internet that's harder than it may be in other forms of presenting information.

Existing news organizations have a great advantage because they already have an established brand name and a reputation for accuracy and for factual reporting and legitimacy. If you are tuning into a web site, and you see something that was done by a network or a local news station that you respect, you're more likely to trust the information.

R&I: How has radio broadcast news been affected by all this consolidation? Also, how has it been affected by the appearance of Metro and Shadow News Services?

BC: It's interesting what's going on in radio. I hear from members who call me that there's a lot of concern about the disappearance of news operations in radio. When you have one owner of multiple stations, there's a tendency to want to consolidate the newsroom.

Then you have these services where it's much cheaper for an owner to take the service than to pay for the expense of having his own news operation. They're really going to be put to the test.

Continued on Page 55
NEW YORK—Victoria Jones, award-winning major market talk show host, captures her audience every Monday through Friday from 9 AM to Noon (PT) and Noon to 3 PM (ET) on her network tabloid radio program, The Victoria Jones Show, according to the show’s authorities, radio program directors throughout the country. Jones, who is credited with the creation of tabloid talk radio, openly admits to seizing listeners for her talk format by discussing “scandals and conspiracies, entertainment and lifestyles, crimes of the century and crimes against nature.”

Those close to Jones variously describe the British-born talk show veteran as sassy and engaging, outspoken and intelligent, imaginative and entertaining and express no surprise that Jones continues to abduct her audiences on a regular basis. When questioned, Jones is unrepentant and characteristically candid: “Contrary to popular belief, talk is not cheap. It’s rich with ideas, trends and events. Audiences are there for the taking because I am talking about precisely what they are talking about.”

Jones, whose eponymous The Victoria Jones Show, creates three hours of engrossing dialogue with her compelling guests and her audience, allowing her to draw legions of fans to her time slot. As radio’s sole commentator on pop culture’s current events, Jones herself has been a popular subject with the media including the New York Times, CNN, the Washington Post, 48 Hours and tabloid show Hard Copy.

Jones’ provocative pioneering into tabloid talk radio regularly results in shows that capture every demographic group. “Face it,” Jones says, “What would you rather listen to? Ranting about the line-item veto...or athletes who bite and spit their way into headlines? A stranger’s fear of commitment... or the newest conspiracy theory? Campaign finance spending...or adultery in the military? My competitors are begging me to capture their audiences and I’m happy to oblige.”

United Stations Talk Radio has set up The Victoria Jones Show hotline at 212-764-5800 to help stations secure listeners. Authorities urge stations to call now to beat the Rush.
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Cochran's To-Do List: Increase Industry Education, Exposure & Credibility

Continued from Page 52

swell, don't pick on us." What we can do is be much more creative in talking about the kinds of journalistic safeguards that we practice, and we can be a lot more proactive about reminding people of the benefit they get from the jobs journalists are doing in their communities.

But, I was pretty shocked that an important government official like that would not know more about broadcast journalists and how they do their business than he seemed to know — RTNDA has had a code of ethics for decades. Also that he thought government interference would be okay. Nobody in print would ever accept that.

I'm concerned about the Gore commission. So far, I don't believe that they're putting any people who represent broadcast news on the commission, and certainly when you're talking about the public interest obligations of broadcasters, how can you do that without discussing news?

When you get into a discussion of free time for political candidates, journalists have a lot of concern about that, because free time is going to take away from the time that candidates are willing to devote to news coverage. Free time, for example, might make it a lot less likely that candidates are going to consent to participate in debates, and our members have a tough enough time getting politicians to agree to a debate. If an incumbent is far enough ahead, he's not going to have a debate. How is the public served that way?

R&R: David Bartlett resigned from RTNDA in December, citing differences with the board. How do you feel that you have filled his shoes? How would you describe your relationship with the board and new Chairwoman Lucy Hinmestad Riley?

BC: The organization is in good shape. A lot of the decisions that were made by the board last year — based on a membership survey — to streamline some of the activities and bring more focus were very good. There were two things: one was the idea of continuing the convention, but managing the exhibit ourselves — that certainly has paid off for us. And secondly, the redesign of the Communicator, and to put in resources that have been going into other kinds of communications with the membership that weren't as effective. When you look at the Communicator's old issues, I think you'll see it's a big improvement.

I feel good about the organization. I do think that we, as an organization, need to be focused on membership growth and membership service. I think we need to have a higher profile within the industry and in Washington. We're at a good level now, and I think we can go even further.

You can have just as much satisfaction crafting a really good newscast as you can being the person doing the live shot in the rain, in front of the burning building.

As for the board — obviously the full board selected me. They have been extremely nice, extremely helpful — things are going very, very well. The way the leadership structure of the board is, you get to know the chair-elect very well during the year, because that's the person in charge of planning the convention. I feel I know the past, present, and future chairs very well.

R&R: What is RTNDA going to do to increase its visibility in Washington and to increase membership?

BC: In terms of the Washington profile, I've been very active on the issues as they arise. I've been going out and meeting people, talking to people. There are members of Congress who I have long-standing relationships with from being a news manager in Washington. Lucy and I went to visit Mike McCurry who knew there was an RTNDA, but wasn't totally familiar with what we do. I visited with Vice President Gore's office, the FCC, and so on.

I'd like to get our organization in front of more of the leaders of our business. It may be something as simple as adding to the list of who gets the Communicator. It may be to make more of an effort to meet more people, having some sort of event that people would be invited to beyond the convention.

I want to involve our members more in connecting to the high-level people who have a real stake in what we do. I want to involve our members more in connecting to the high-level people who have a real stake in what we do.

The second thing is, if you're brand new, look at all these online services now. They're really growing and looking for new people, and most people have computer skills. You'll learn to report and write if you go to work for one of those outfits.

My first job was as a trainee for the copy desk, and part of the reason I got it was because the other people they had lined up to be trainees, who were working on the dictation bank, all wanted to be reporters. I had always enjoyed editing. I always felt if you like control, this is a good position to be in, because you can really shape the broadcast.
One-On-One Builds Its Franchise

The world is getting smaller. There's a better, more aggressive requirement for information, and a higher need for information from true sports fans.

One-On-One is the nation's largest, live 24-hour sports radio network. It currently airs full-time in 44 of the top 100 markets and is on over 380 affiliates nationwide. Brennan explained how the network came to fruition.

"We looked at the fragmentation on the network side. We found an opportunity in Las Vegas with the Sports Entertainment Network, acquired that, and moved everything back to Chicago. There was a reason why we didn't want to be in Las Vegas — obviously, just due to the commutation. We really felt Sports talk coming from a great sports city like Chicago would give a better perspective to it."

Brennan enumerated some growth problems for a network.

"You have a lot of upfront investment. Then you have testing by stations. Then you finally have ratings, and you can develop affiliates and affiliate agreements, work out your barter and compensation programs. The opportunity in '93 offered us a network that had been out there for a while and allowed us to reshape not only the format, but the way we dealt with our affiliates and the way we did our clocks."

The network was branded One-On-Sports in '94, with 70 affiliates, and it's well over 380 today — which includes acquisitions such as "The Team" radio network from Jones Satellite Networks.

On the subject of being live continuously, Brennan commented, "This was a true distinction between us and other networks. At the time we were the only 24-hour live sports radio network, and today we are still the largest by far. We felt that was important because of the caller interaction with our guests and our hosts. We feel that live formats are a lot more interesting to our listeners because something happens in sports about every second."

Doing Things 'Backwards'

Over the last several months, One-On-One has moved into a new arena: station ownership. Brennan explained the reasons for this decision. "We saw a number of station groups utilizing our format in consolidation very successfully. We'd seen a number of groups successfully take our format and grow ratings and share without much of an operating expense. We felt that would be a pretty good formula to protect ourselves in some of the main distribution points in the United States."

Brennan said this is different from what many ownership groups have done. "We have the opportunity to do this thing backwards. What we were able to do is build a format, then a network, and have several years of empirical Arbitron data back up us."

Brennan compared One-On-One's strategy to McDonald's: "We don't mind having a strong franchisee group (our affiliates), and, like McDonald's, we also made sense to own some of our own stores (our station group). It not only helped control distribution in main markets, but it also gave us an appreciation for what our local affiliates are encountering. We were protecting key distribution for our main client — the advertisers — while learning about key issues facing our constituents — our affiliate base. We feel that's extremely important, because if we're in the same boat as them, I think we'll have a better appreciation for what their needs are."

One-On-One's O&Os in Chicago is on the air, and others are scheduled to launch this month in New York, Los Angeles, and Miami. Boston is coming soon as well. All of these markets currently have local all-Sports outlets. When asked about how One-On-One plans to compete with these entities, Brennan said, "We view ourselves not as competition, but as an alternative."

If you look at WFAN/New York, it's not all Sports talk. It has Don Imus in the morning, then live Sports talk, then live play-by-play. In the case of WSCR/Chicago, it's 24 hours of local Sports talk... We are 24-hour Sports talk on a national basis. We provide the world for that sports fan, not just the local environment. I can get my local view on Sports by going through the newspaper, or by going through a regional newspaper or a local TV show."

Brennan added, "I can tell you from my experience in Chicago that after you have a number of local callers talk about the same topic — by the 18th caller we're a great alternative for someone to be able to learn and be provided with everything that's happened in sports that day and the day before. After a while people want to get more out of that forum than just the local sports."

"The world is getting smaller. There's a better, more aggressive requirement for information, and a higher need for information from true sports fans."

We're developing an AM strategy and doing it across the nation — the USA Today of radio.

While plans are for the O&Os to run the national network 24 hours, Brennan was asked whether local programming could be added in the future. "We're focusing on the national network. However, we do have local elements within the wheel, and we think that, over time, station/programming doing it across the nation that we are building, there might be an opportunity to take local talent to the national level or vice versa."

Sports talk has clearly been successful in New York, Chicago, and Boston, where three of One-On-One's O&Os will exist. The network will also be in Los Angeles, where the format's still a little bit of a niche, with Jacob's KXTA-AM still in its infancy and a signal upgrade on the way. When asked about L.A., Brennan said, "I think something that's important is to be consistent. You need to have a consistent flow from show to show."

One-On-One's entrance into ownership — as well as some ABC O&Os flipping to Radio Disney — appears to be an attempt to take quality AM signals and turn them around. Brennan commented on how he views the future of the AM band. "We're developing an AM strategy and doing it across the nation — the USA Today of radio. We have some strong affiliates, but where you see us buying stations are markets where we were void or had very little clearance."

Would play-by-play ever be in the network's future? Brennan? "Never say never. Each deal, each opportunity, would have to be carefully analyzed. But our intent has never been to take a high-risk approach like that. To buy sports rights for live play-by-play is exceedingly expensive, and the returns are typically done by making money in fourth or fifth year. We feel that's a very risky type of venture."
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BAMBOLINO BOYS! — Hollywood Records' the Pistoleros recently visited Club R&R, only to be stampeded by a flock of rabid staffers.

COME AGAIN? — Mercury songstress Rebecca Blasband just can’t believe the rumors she’s been reading in R&R’s “Street Talk” column lately!

CAN’T BEAT IT — Pool Party recording artist Billy Vera is delighted anew every week by the fine editorial content of R&R.


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Ain't No Stoppin' Us Now

Talk about dedication: KTKT/Tucson personality Rev. Bill Bowler, who hosts the “Bill Bowler Live” show on Sunday evenings, recently did his show live from his hospital bed after undergoing knee replacement surgery. Bowler, who began his radio career on March 1, 1946, has never missed a show in 51 years. After his release from the hospital, Bowler will continue to do the show from home.

CKZZ/Vancouver created quite a buzz when it awarded a brand-new condo in downtown Vancouver to the 501st caller. The winners were picked up in a helicopter and whisked to a waiting limo, which brought them to their new home. The local telephone company, BC Tel, noted that 35% of all telephone service in the region was interrupted due to the calling volume for the contest.

Industry legend Shotgun Tom Kelly joins Oldies KRTH/L.A. for afternoon drive. The popular San Diego radio/TV personality has been part of the San Diego airwaves since the early '70s and most recently worked at KBZT. Kelly has hosted two popular local children’s TV shows, winning two Emmy awards for his work on them.

Rumors

- Is something “cooking” between a station in Houston and a station in Dallas?
- KZK9/Denver morning show co-host Leah Brandon exits. Is she headed back for nights at KYRI/L.A.?
- Is KLOS/L.A. considering a move to recapture the vibe of the “Mighty Met,” KMET, which was freeform Rock from 1974-1987?
- Will legendary PD Bill Drake have made a major announcement at the NAB Radio Show by the time you read this?
- Will Active Rocker KXRP/Minneapolis and Alternative KEGE have swapped frequencies by the time you finish this sentence?

Congrats To The Winners

McVay Media congratulates the winners of its annual awards including Clear Channel Communications, Patterson Broadcasting, Newcap Broadcasting of Canada, and Sarkes Tarzian Broadcasting.

Station of the Year awards went to WISH/Pittsburgh, WLHT/Grand Rapids, WQDR/Raleigh, WRWC/Rockford, and WXKC/Erie.

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If you're at the NAB, be sure to check out one of today's highlights: a panel assembled by Emmis VP/Programming Rick Cummings for a session called "Casting A Morning Show." Included are Fox TV's coach Michael Opelka (Scott Shannon's former writer), former NBC and ABC Daytime head Donna Swajeski, and some great radio minds.

Shelley Graffman, who died August 29 in St. Louis, was a principal in the former Century Broadcasting, which owned stations in L.A., Chicago, and SF, among other markets. He was perhaps best known for his work with Century's KSHE/St. Louis, one of America's founding Rock stations.

Sony execs weren't commenting on published reports that 550 Music President and Epic Sr. VP Polly Anthony is about to be named Epic President.

Herb McCord joins the board of directors at Pacific Research & Engineering. McCord, of course, made his name as the founder of Granum Communications, which sold its stations to Infinity last year. He has spent the last year as a consultant. PR&E is a Carlsbad, CA-based equipment supplier.

One For The Babe...

KTXQ/Dallas' syndicated Lex & Terry are in hot water with local TV stations over their latest spot, spoiling a Babe Ruth legend. The pair is shown standing next to a sick boy's hospital bed, as the child pleads with them to do another funny show to keep him going. In the next scene, at the boy's grave, Lex looks at Terry and says, "I thought it was a funny show." Three TV stations reported numerous complaints and decided it was too offensive to continue airing. Local press coverage fueled the firestorm.
A Minnesota court upheld the Commission's seizure of a pirate broadcaster's equipment in that state. Now the U.S. District Court for the Middle District of Florida, Tampa Division did the same in the case of another pirate broadcaster. After warnings in 1995 and 1996 from the FCC failed to stop Arthur Kobres from broadcasting on 96.7 MHz in Lutz, FL, U.S. Marshals seized his equipment in March 1996. Kobres challenged the FCC's authority to regulate his broadcast operation in the district court, but was shot down on August 24.

A pirate, Radio Plank Yanked

A Minnesota court upheld the Commission's seizure of a pirate broadcaster's equipment in that state. Now the U.S. District Court for the Middle District of Florida, Tampa Division did the same in the case of another pirate broadcaster. After warnings in 1995 and 1996 from the FCC failed to stop Arthur Kobres from broadcasting on 96.7 MHz in Lutz, FL, U.S. Marshals seized his equipment in March 1996. Kobres challenged the FCC's authority to regulate his broadcast operation in the district court, but was shot down on August 24.

Sony's SW Networks VP/Programming Dave Logan exits.

Morning host Liz Wilde is no longer with WMMS/Cleveland, although the other members of her show have been invited to remain with the station. They are handling morning duties while the search for a new host is underway.

Legendary singer Patti Page joins Jones Radio Network's "The New Music Of Your Life" format on October 15 to host a weekly Sunday show (3-5pm ET).

How Does He Get Away With It?

WRGC/Chicago afternoon host Lou Brutus has an ongoing bit about "the mystical, magical land of Fa, which for many years was ruled by a king, both wise and benevolent, known as the Fa King." With that premise, Brutus tells numerous tales on the air, including the one about the royal university of the land of Fa, better known as Fa King U. Here are Lou's lyrics for "The Fighting Kumquats Of Fa King University Theme Song" (to the tune of the "Notre Dame Fight Song"): We love Fa King U Gentle, kind, Fa King U
Drink till the freshmen all throw up We love Fa King U If you don't like it, you can go screw. Shooting pool with a Fa cue Here at Fa King U
Fa King U Fighting Kumquats, Fa King U!
Fa King U!

Rumbles, Pt. 1

- KHTC/Phoenix changes its calls to KQLQ and becomes "The New Eagle 96.9, All Classic Hits!"
- 25-year WCOK/Mankato afternoon host Steve Cannon will retire on October 3.
- WKRQ/Cincinnati, Race Taylor is named interim PD; Jim Kelly interim APD/M, and Rodney Lear Music Coord.
- KERN/Bakersfield is the newest convert to CHR. Last Thursday (9/11), it flipped from Gold to CHR/Rhythmic under the guidance of former KQKS/Denver PD Mark Feathor. The station is currently running jockless.
- WHTO/Williamsport, PA PD/MD Bobby D exits as former PD Ted Miner resurrects. Look for Welch and Woody to replace him.
- Former WKQBQ/Salem afternoon driver Jimmy Steele joins WZEE/Madison, WI as APD/afternoon driver.
- WSVS/Charleston, WV morning drivers Pete McAfee and Cara Sabin exit; PD Bill Shanam steps in.
- Former WLKN/Charlotte personality Beth Ann McBride is the new APD/morning driver at WRTS/Enos, PA.
- WGRG/Binghamton, NY, which had segued from CHR to Pop/Alternative, is now Soft AC.
- WCIL/Carbondale, IL morning driver John Riley exits as the station adds syndicated morning drivers Steve & DC.
- Former KCLD/St. Cloud, MN morning man Rich Ward is the new morning driver at WULK/Monmouth/Ocean.
- WBXQ/Altoona, PA signed off the Active Rock format Monday with Van Halen's "Happy Trails To You" and segued to Christmas music for a day before rolling into Classic Rock.
- Due to financial concerns, WUXQ/Lansing, MVIP/Programming, Mark Stevens, a nine-year station vet, will leave the station this month. MD Bob Olson will pick up some programming duties.
- WWTV/Chariton, IA Promotion Director Rick Daniels seguirs to PD; Kym McKay remains MD.
The Fa King — Here are WRGX/Chicago GM Mike Fowler (l) and the mythical Fa King, Station Manager Dave Richards (r).

Continued from Page 62

At the station's sold-out Rockstock '97 concert, the jocks took turns introducing each of the 20 bands. When Brutus took the stage to welcome Veruca Salt, he introduced the fans to the Fa King, who was wheeled across the stage on a chariot by manservants and applauded by 30,000 screaming fans. The Fa King (RCX Station Manager Dave Richards) took a moment to pose with one of his subjects — WRGX GM Mike Fowler.

**Arbitron Advisory Council Election Process**

The ratings firm is mailing eligibility forms to its station clients, the first step in the electoral process for News/Talk, Country, and CHR representatives from each continuously.

**Rumbles, Pt. 2**

- KUBL/Salt Lake City MD/Afternooner Jim West becomes PD at Citadel sister KUGN/Eugene, OR.
- WOCX-FM & WHKZ-FM/Columbus, SC PD Bob Raleigh returns to Augusta, GA as PD of WULUS.
- WHR-FM/Passadena, WV PD Jim Elliott becomes PD/MD at Capstar Country sister WWOX-FM.
- Bobby "DJ Gold" Duncan is named WTKT/Lexington, KY PD.
- WGBK/Memphis Pres./GM John Bibbs retires; Bamstable Pres./COO David Gingold will handle his duties on an interim basis.
- KDIX/Dallas APD (and former PD) Kim Ashley exits; Nighttimer Rob Ellis moves to middays.
- Charlie Van Dyke joins KTIV-TV/Des Moines host Michael Haggarty for wake-ups at Nationwide's KTCK/Phoenix.
- Former WYLD/Grand Rapids OM Tom Marshall joins Trumper Communications/KSLX/Albuquerque as PD.
- Mark Abramson, formerly of the Enclaves, has joined KTUE in its National Rock promotion department, working with Sudi Gaasche.
- Former Polygram Sales/Houston John Landers joins Mercury for the Dallas region.

measured market. MOR representative seats in all markets also are up for grabs. Arbitron subscribers who are GMs or higher and are involved in day-to-day operations of a station are eligible for a three-year term as a council rep, commencing January 1, 1998. All qualifying names must be received by October 7; election ballots will be mailed to all client stations in the four format categories on November 14.

"Congratulations on making one of the best pop songs of the past few years. Songs like 'Flying Solo' really don't come around often."
—Lou Hamlet, KKDM/Des Moines 9/9/97

"You're going to add that weird track that blends together a psychedelic pop rock sound with an alternative edge..." —Alben Network 8/29/97

**Flying Solo on your desk now!**

**Flying High Before The Box:**

KTCL KKDM KZTX KNSX KRAB KSLY

"...trying to make sense of some of the best pop songs of the past few years. Songs like 'Flying Solo' really don't come around often."
—Lou Hamlet, KKDM/Des Moines 9/9/97

"...an odd track that blends together a psychedelic pop rock sound with an alternative edge..." —Alben Network 8/29/97

**OPENED FOR SISTER HAZEL AND TONIC**

**Flying Solo • Hot Whirlpool • Reality TV**

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The tories
Durkin

Continued from Page 3
love. But Jay missed the passion of radio and had grown fond of the talk format. I said, "With your skills, you can add so much icing to the cake with our new talk station." We interviewed all potential candidates, but he was always the front-runner. A good radio person can do many formats, and he's one of the greats."

Durkin told R&R that KOJO is designed to feature a "caterer-style" format of 12 different syndicated hosts daily, including Don Imus, Chuck Harder, Olle North, and Tom Leykis. "We run two hours past 10, to 12 hours, 6 a.m. to 8 p.m. You pick and choose what you want to hear during that time. Just like a cafeteria, you may not eat there all day, but you'll come back when you hear what you like." KOJO is the flag-ship station for the Texas Rangers; it recently moved its studios from sister KYNO's downtown Dallas facility to the Ballpark at Arlington.

Durkin began his broadcast career as PD of KSIN/Peterson in the early '70s. Soon after, he became National PD of Don Burden's Star Broadcasting. He then joined RKO as PD of WGRQ-FM-Buffalo, and later segued to PD positions at co-owned WHBQ/Memphis and WRKO/Boston. Following a stint as R&R Top 40 Editor, Durkin entered the record business as VP/Promotion at EMI Records. Between 1983-88, he served as Sales Manager at Satellite Music Network.

"Durkin "retired" from radio between 1988-97. Following his appointment, he'll continue to host his syndicated outdoors show, "Lone Star Fishing," which airs on 47 Tex- as State Network radio affiliates.

Curb

Continued from Page 3
growth over the past several years, we are very pleased and excited about these promotions. John, Jeff, and Eva have demonstrated tremendous abilities and have played a major role in the success of the Curb Music Group."

John Curb, a 29-year industry vet, joined MCGC/Curb in September '94 as Director/National Promotion and was elevated to VP/National Promotion in June '96. Prior to that, he spent four years with Capitol/Nashville, where he was VP/Regional Promotion when he left.

Hackett joined CMG to work on special projects in October '95, was named Director/National Promotion & Artist Development for the group in March '96, and was named Director/National Promotion for the Curb label in June '96. His previous experience includes two years in the National Promotion post at Polydor/Nash-ville, four years with Geffen as Southwest Regional, and two years at Atco as National Album Director.

Wood joined Curb in 1991, after a three-year hiatus from the business. She was MD at WLAC/ Nashville between 1977-79, and began her career with EMI and United Artists in Charlotte, working both the Pop and Country labels. She moved to A&M for Pop Promotion between 1981-88. Also at CMG: Jeff Tuerff, who had been Promotion Ass't at Curb, is now Promo Ass't/Artist Development at MCG/Curb.

Crave

Continued from Page 3
• Michael Kushner has been ap-pointed VP/Business & Operations. He previously was GM/Multimedia Music at Philips Media.

• Crave has been tapped as Sr. Director/National Promotion. She joins Crave from MCA Records, where she was New York Regional Promotion manager.

"For the past six months, we have been putting together a great staff and signing artists," said Crave President Rick Burton. "Now that Crave has a full roster, we are ready to roll. I am proud to announce the manage- ment that has assisted me in building this label. Crave is a new artist-driven company focusing on all genres of music."

At the same time, Crave an-nounced the signing of 573 Jake-rakanda, and the Negro League.

Halper

Continued from Page 3
been very fortunate to work with great people over the past 10 years, from [former Capitol/Nashville Pres-ident] Jimmy Bowen to [Imprint President] Roy Wunsch. And now, to be in the company of David Gef-fen, Mo Ostin, Michael Ostin, Len-ny Waronker, and James Stroud — it's a dream come true. The heart of our industry was founded on instinct, entrepreneurialism, and guts, on developing artists and sticking with them long the haul. Dream-Works really lives the philosophy of taking care of the music and the people, and trusting the business will follow. My job is to create a team envi-ronment that maximizes the artists' potential for success.”

Hamlin

Continued from Page 3
one great radio town, and I couldn't be more excited, but it's still a bit early to say exactly what we'll do."

Prior to his nearly three years at WWWW, Hamlin programmed AC's WBEB/Philadelphia, WRVR/Mem-phis, and WTCB/Columbia.

Changes

Continued from Page 24

Bridget Lynn moves from middays to noon-3pm.

Alternative: KTOZ has a new ad-dress: 1856 South Glenstone Ave., Springfield, MO 65804.

CHR: KBFM/McAllen moves mid-dayer Debbie Castor to nights; weekender Double J heads to middays; and night slammmer Tony P exits WWST/KWST/KVNS/MD stations; KWIN/Stockton MD afternooon driver Panama exits KSBM/Lafayette, LA overnight Mitch Palmer adds Amphitheatre Ind irector responsibilities while relinqu-ishing AMD chores to middayer Cheryl Rocha; WXJZ/Cha-rleston morning producer/co-host Gary Poole leaves the station; KHTN/Merced, CA welcomes Dan Watson for mornings; WBA/Montgomery, AL welcomes Larry Stevens for mornings.

Country: Bo Reynolds joins KWCY/Phoenix for afternoons; Jeff Knight is the new morning show producer at WSCO/Charlotte; Jim Packowski moves from mornings to afternoons at KTEX/McAllen.

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SPORTS

STEVE ZABAT
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JOHN BEHREH
10am-2pm E.T.

PAPA CHUCK
6pm-10pm E.T.

STEVE Book
2pm-6pm E.T.

BOB BOS
2am-6am E.T.

Illustrations by J. T. Stein

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66 * R&R September 19, 1997
Giorgio Armani, Tina Brown of The New Yorker, Tom Preston of MTV Networks, and Danny Goldberg of Mercury Records will host an exclusive preview performance of MTV Unplugged with Babyface and some of his closest friends, including Stevie Wonder at Manhattan Center Studios on September 24th. The concert honors Judy McGrath, President of MTV/M2, and benefits Phoenix House, one of the country's most progressive and successful drug treatment and prevention programs for young people. For ticket and dinner information contact Ray Soldavin at (212) 595-5810 extension 7801.
Alternative's New 'X' Factor

If programmed properly, Xfm could become as influential in breaking new talent as the best Alternative stations in America. That significant point shouldn't be overlooked, since the best British bands inevitably get a fair share of airplay. Granted, music vets appraise influential national public broadcasters BBC Radio 1 FM for funneling up its alternative output over the past couple of years, but having a station devoted 24/7 to the genre in one of the world's most vital music centers, say the pros, opens the doors wide open and gives the alternative a vital outlet to break new bands and sounds.

Xfm also could play a big role in exposing American alternative bands in the UK. Even though British bands will comprise the vast majority of the station's playlist, during the first week of transmission Beck, the Foo Fighters, and Marilyn Manson picked up airplay.

Other key points: Xfm isn't new to London audiences. It has been broadcasting off and on for several years via temporary licenses, it received a full-time license a few months ago. Also, the station's impact isn't going to be immediate. It's going to take quite a while before the station cures a loyal following with listeners and fellow programmers. Lastly, its influence will only reach as far as its ratings go, cuz without 'em...

Vital Repertoire Source

One programmer who's excited about Xfm's potential is Alternative WNNX (99X)/Atlanta PD Leslie Fram. She views the station as another vital repertoire source to mine. "We always look at trends in the UK even though we never know if they will hold up in the U.S. We were all pretty excited a few years ago when there was another British wave of music, even though it never panned out. And there's more exciting music coming out of Great Britain right now."

That's one of the reasons the station airs the syndicated show "Leslie Fram on Lon-
don." Fram notes, "It gives us a sneak preview of things to come. We've been able to cherry-pick songs from that show. We're hoping this will be another way to expose great music."

Fram is a big believer in the need for British alternative music to be featured regularly on the station. Just how popular UK bands are to 99X's listeners became apparent July 18-20, when the station featured an all-British music weekend. "We had more calls, emails, phones, and faxes that I've ever seen," Fram recalls. "It was overwhelming. And we didn't play just the current hits—it wasn't all safe and familiar. We played older songs and album cuts as well. It opened up to a whole new audience for the music in Atlanta. I've always loved the music but thought that maybe it was just a passing fad. That weekend proved to me it wasn't."

Tastemaker Status

Epic Sr. VP and native Brit David Massey is another believer in Xfm's potential. "It definitely will further the cause of alternative music. Its launch is very timely because there has been a major resurgence of pop music in England, which has acted as a counterbalance to alternative music. There's definitely a need for more exposure for more guitar-oriented alternative bands."

Massey agrees the station will open programmers' collective eyes to new bands and different sounds. "It will be an influence. I don't think it will be decisive, but it will certainly have a tastemaker status. It will bring credibility to certain artists and bring them to the attention of people who might not have been able to hear them in the past."

Massey cautions against preparing for another British invasion taking place. "I've seen this happen twice before. When Oasis started to break in America in late-'94 and early '95, and now with Prodigy. Just because Prodigy is happening doesn't mean every techno band is going to break in America."

While it will take time for new Alternative station Xfm/London to make its impact in the U.S., it's already making waves in Great Britain in regards to the music it's playing.

BMG UK head of promotion Narrinder Balns says the first week of transmissions has been very positive. "They're picking up on all sorts of bands, and the playlist is pretty varied. The way they are coming across, there are no boundaries. There is a feeling that they are not bound to charts or being driven by the majors. They are telling us that if the record's good, they'll play it. They are just as likely to play a seven-inch as a new band signed to a major."

Yet, like many in the industry, Bains isn't expecting an immediate sales impact. "They've been trying for so many years to get a license that the station has built up somewhat of a cult following, so it's not entirely a new concept. Now, they've got the license and the bands, and the labels are continuing to support the station. It's really shaping up, and it will be a force to reckon with. But it's hard to say how it will affect sales. We'll be able to get a better look at it after the first quarter on the air and evaluate what's been

Xfm/London: What The Brits Have To Say

What's significant about the launch of the station is that it is the radio equivalent of the music press in getting things started.

"The U.S. is influenced by the UK, but only in so far as a particular act. Whether it's the Spice Girls, Prodigy, or Oasis, the ones that break through represent the best of their genres. The American public has to embrace the bands and the music naturally for it to work."

Vince VP/GM/A&R Danny Goodwin conurs that it's a good time for Xfm. "Record sales are up in the UK, and kids are supporting the bands at retail and just about every other way possible. I don't have any exact statistics, but my gut tells me that more new bands are breaking in all genres than in previous years. Bands will continue to break with or without the station, but Xfm could jump in and play a very important role because there's a need and a market for it. The more outlets that exist to play cutting-edge music, the better it is for everyone."

What's significant about the launch of the station is that it is the radio equivalent of the music press in getting things started.

"Not surprisingly, the September launch of Xfm/London got the media coverage surrounding the untimely death of Princess Diana. The launch, nonetheless, is an important event in the evolution of the genre in the UK and the U.S. for a variety of reasons."

Steve Wonsiewicz

STEVE WONSIEWICZ

SOUND DECISIONS
TRAILBLAZIN'

legend of a cowgirl

The first single from

IMANI COPPOLA

album coming in september

Multi-Format Success.

STAR 94 KYSR
Z100 KLLC
KISS 108 KFMB
KDWB WABB
Y100 WNNK
KKLQ WDJX
WPXY KZZP
WBLI KBBT
WGTZ WPLL

Produced by Michael Mangini
Executive Producer: Ross Elliot
Management: David Sonenberg for DAS Communications Ltd.

you had to win
you couldn't just pass
the smartest ass at the top of the class
your flying colours your family tree
and all your lessons in history
your catholic blues
your convent shoes your stick on tattoos
now they're making the news
your holy war your northern star
your sermon on the mount
from the boot of your car

PLEASE

On tour
10/25 Toronto  10/29 Minneapolis  10/31 Detroit  11/2 Montreal  11/8 St. Louis
11/10 Tampa  11/12 Jacksonville  11/14 Miami  11/19 Indianapolis
Adult Alternative Bellying Up To Whiskeytown's '16 Days'

Notch another small victory for alternative country. A perennial critic's favorite style of music, the genre has had a tough time over the years at rock-based radio for a variety of reasons.

Despite the hurdles, North Carolina quintet Whiskeytown is looking to crack the Adult Alternative chart. The country-rock group has found some believers at the format with its latest U.K. rock group having a bit of success on the Adult Alternative chart. The band's debut album, "16 Days," has been critically acclaimed and has gained a loyal following.

Williams realizes it will be a long, slow build for Whiskeytown, especially since radio airplay is crucial to the band's success. Despite the challenges, Williams remains optimistic about the band's potential.

Outpost/Geffen debut single, "16 Days." The track, which has risen to the top of the Alternative Charts, has caught the attention of radio mentors, especially in the Seattle area. Williams describes the song as a mixture of country and rock, with a touch of Southern influence.

Having an admitted "soft spot" for rock bands, the band has found success with their tracks on "16 Days." The album features a blend of country and rock sounds, with a strong lyrical content that appeals to the format.

"Ryan is such a prolific writer that we had 40 songs from which to choose," says Williams. "After listening to the music and talking about what we should make a show, we decided to do a record that would appeal to a wide audience."

That feeling also is mirrored in the single "16 Days." Williams continues, "We wanted to make a strong record that would appeal to the format. The song is about a relationship that has ended, and it's a bit of a ballad, a bit of a country-flavored record."

The song features a mix of country and rock sounds, with a strong lyrical content that appeals to the format. "16 Days" has been well received by critics and fans alike, and Williams is optimistic about the band's future in the format.
### POP/ALTERNATIVE

#### TOP 20

R&R’s exclusive sub-chart combining airplay from Hot AC, Alternative, Adult Alternative, and CHR/Pop

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist Title Label(s)</th>
<th>Total Plays</th>
<th>LM</th>
<th>Station Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SARAH McLACHLAN Building A Mystery (Arista)</td>
<td>1412</td>
<td>1207</td>
<td>36/0</td>
</tr>
<tr>
<td>3</td>
<td>THIRD EYE BLIND Semi-Charmed Life (Elektra/Epic)</td>
<td>1375</td>
<td>1242</td>
<td>33/0</td>
</tr>
<tr>
<td>5</td>
<td>MATCHBOX 20 Push (Atlantic)</td>
<td>1373</td>
<td>1147</td>
<td>32/0</td>
</tr>
<tr>
<td>8</td>
<td>SUGAR RAY Fly (Lava/Atlantic)</td>
<td>1306</td>
<td>993</td>
<td>34/3</td>
</tr>
<tr>
<td>10</td>
<td>SISTER HAZEL All For You (Universal)</td>
<td>1300</td>
<td>1213</td>
<td>32/0</td>
</tr>
<tr>
<td>11</td>
<td>PAULA COLE I Don’t Want To Wait (Imago/WB)</td>
<td>1270</td>
<td>1020</td>
<td>34/0</td>
</tr>
<tr>
<td>12</td>
<td>JEWEL Foolish Games (Atlantic)</td>
<td>1264</td>
<td>1002</td>
<td>31/0</td>
</tr>
<tr>
<td>14</td>
<td>FIONA APPLE Criminal (Work)</td>
<td>1210</td>
<td>1175</td>
<td>30/0</td>
</tr>
<tr>
<td>15</td>
<td>SMASH MOUTH Walkin' On The Sun (Interscope)</td>
<td>1181</td>
<td>634</td>
<td>32/3</td>
</tr>
<tr>
<td>16</td>
<td>OMC How Bizarre (Hurt/Mercury)</td>
<td>859</td>
<td>769</td>
<td>23/1</td>
</tr>
<tr>
<td>17</td>
<td>WALLFLOWERS The Difference (Interscope)</td>
<td>821</td>
<td>772</td>
<td>26/0</td>
</tr>
<tr>
<td>19</td>
<td>MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)</td>
<td>814</td>
<td>813</td>
<td>26/1</td>
</tr>
<tr>
<td>20</td>
<td>LIVE Turn My Head (Radioactive)</td>
<td>775</td>
<td>603</td>
<td>29/1</td>
</tr>
<tr>
<td>22</td>
<td>VERVE PIPE The Freshmen (RCA)</td>
<td>599</td>
<td>638</td>
<td>18/0</td>
</tr>
<tr>
<td>24</td>
<td>DAVE MATTHEWS BAND Crash Into Me (RCA)</td>
<td>531</td>
<td>614</td>
<td>19/0</td>
</tr>
<tr>
<td>25</td>
<td>SHAWN COLVIN Sunny Came Home (Columbia)</td>
<td>491</td>
<td>591</td>
<td>20/0</td>
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<tr>
<td>26</td>
<td>BLUES TRAVELER Most Precarous (A&amp;M)</td>
<td>446</td>
<td>367</td>
<td>21/2</td>
</tr>
<tr>
<td>27</td>
<td>SNEAKER PIMPS 6 Underground (Virgin)</td>
<td>446</td>
<td>358</td>
<td>17/1</td>
</tr>
<tr>
<td>28</td>
<td>DUNCAN SHEIK She Runs Away (Atlantic)</td>
<td>439</td>
<td>425</td>
<td>21/1</td>
</tr>
</tbody>
</table>

This sub-chart is ranked by total plays and combined from the custom chart function on R&R ONLINE. © 1997, R&R Inc.

### New & Active

SUNDAYS Summertime (Q/GQ/_uuid) Total Plays: 413 Total Stations: 14 Arts: 4
FOREST FOR THE TREES Dream (DreamWorks/Geffen) Total Plays: 327 Total Stations: 13 Arts: 1
CHUMBAWAMBA Tubthumping (Republic/Universal) Total Plays: 310 Total Stations: 14 Arts: 5
TEXAS Guy What You Want (Mercury) Total Plays: 310 Total Stations: 19 Arts: 2
OASIS Don’t Go Away (Epic) Total Plays: 254 Total Stations: 13 Arts: 5

**IMANI COPPOLA** Legend Of A Cowgirl (Columbia) Total Plays: 290 Total Stations: 15 Arts: 1
TOAD THE WET SPROCKET Crazy Life (Columbia) Total Plays: 276 Total Stations: 9 Arts: 1
RIG HEAD TODD & THE MONSTERS Please... (Revolution) Total Plays: 245 Total Stations: 9 Arts: 1
SUBLIME Wrong Way (Gasoline Alley/MCA) Total Plays: 215 Total Stations: 1 Arts: 1
PEACH UNION On My Own (Epic) Total Plays: 180 Total Stations: 9 Arts: 1

### Contributing Stations

**KAMX/Austin, TX (HAC)**
**KLLR/Ebkstersville, CA (HAC)**
**WMMX/Mashett, MA (HAC)**
**WLC/Battlefield, KY (HAC)**
**WMNC/Charlotte, NC (HAC)**
**WTMX/Chicago, IL (HAC)**
**KSGE/Dallas, TX (HAC)**
**KALC/Connecticut, CO (HAC)**
**KDKP/Denver, CO (AA)**
**WPL/Edenfield, MI (AA)**
**KVSX/Fresno, CA (HAC)**
**WJedi/New York, FL (AA)**
**WXLZ/Greensboro, NC (HAC)**

### Songs ranked by total plays

<table>
<thead>
<tr>
<th>Station</th>
<th>Songs</th>
</tr>
</thead>
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<tr>
<td>WLCE</td>
<td>LIVÉ</td>
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<tr>
<td>WSHE</td>
<td></td>
</tr>
<tr>
<td>KZLP</td>
<td>AND</td>
</tr>
<tr>
<td>KBBT</td>
<td>MANY</td>
</tr>
<tr>
<td>WPTE</td>
<td>WALT</td>
</tr>
<tr>
<td>WPLL</td>
<td>MORE</td>
</tr>
<tr>
<td>KALC</td>
<td></td>
</tr>
</tbody>
</table>

### PERSPECTIVE

**BY Barry James**

The reality is that only women ever cared about Top 40.

They're the ones who are passionate about it, and what we really are is a Top 40 for adult women. I don't think those listeners necessarily care if certain songs "fit" into a Gin Blossoms, Hole, & The Blowfish, and Oasis kind of family. Too much attention is being given to "fit."

I wonder if, as programmers, we have become so homogenous that we don't take any risks. Some are afraid to step out when this whole Pop/Alternative format was born from stepping out.

If we all sat down and did a music test and looked at hit compatibility, we'd rule out playing so many great records for want of a certain homogenous sound. You become so risked that you end up with a very boring radio station.

A year ago, we wouldn't have played Smash Mouth or OMC because they were "dancey" and didn't sound like Collective Soul, Gin Blossoms, or Oasis.

What's happened in Chicago is that there are no recurrences, because everything we've been playing has been treasured. Recurrences should have the highest familiarity and be the most valuable records you play. The reality here is that they're more of a liability than an asset. As a result, we depend on current music to keep this station fresh and fun to listen to. I think every market is having that problem.

There's a wake-up call coming, and we must stay true to the basics. You can niche if you want to, but this format is called "Adult Contemporary" because it's for adults and it's contemporary.

Barry James is Program Director for WTMX "Today's Rock Mix/Chicago."

Forward-thinking executives lend their perspectives about Pop/Alternative music and formats each week.

### New Music

```
Songs ranked by total plays
```

### Contributing Stations

**KXZD/Sacramento, CA (HAC)**
**KBR/Berkeley, MO (HAC)**
**KFXK/St Louis, MO (HAC)**
**KRWZ/Kansas City, MO (HAC)**
**KRPS/Reading, PA (HAC)**
**KZQZ/Fresno, CA (HAC)**
**KWIT/Chicago, IL (HAC)**
**KZQQ/Tulsa, OK (HAC)**
** KDZ/San Bernardino, CA (HAC)**
**KPFA/Santa Barbara, CA (HAC)**
**KMTX/Tampa, FL (HAC)**
**WCLL/Flint, MI (HAC)**
**KZPQ/Phoenix, AZ (HAC)**
**KJZ/Tucson, AZ (HAC)**
**KHOB/Reno, NV (HAC)**

30 Total Stations

**HAC Hot AC/Alternative AA/Adult Alternative CHR/CHR/Pop**

### Music Videos

**LIVE**

Turn My Head

The new song and video from the platinum album Secret Samadhi

**Produced by Jay Healy & LIVE**

Mixed by Tom Lord-Alge

Management: David Sestak and Peter Freedman

http://www.radioactive.net

©1997 Radiotact Records, J.V.
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For Clear Channel's Mark Mays, It's Not Just 'Family Business'

Continued from Page 1

at the firm served as a tutelage for what was to come in the radio business.

Mays did everything from raising money doing initial public offerings to mergers and acquisitions and debt restructuring. Ask any GM in the Clear Channel chain and they'll tell you Mark Mays is a numbers guy. In college, he received a bachelor's degree in math and economics. At Columbia Business School, he received a master's degree in finance and accounting.

We've always focused on markets 10 through 70 and will continue to focus on them. We like those markets, we're very satisfied with them, and we'll continue to expand into others as opportunities arise.

While doing some work in New York for mom-and-pop radio stations ARC/Radio and Small Market Radio, Mays convinced Arcara, who was destined to make his fortune on Wall Street, that it wouldn't be so bad to go back to San Antonio and work with his dad.

Daniel and Arcara also reminded Mays that radio was actually a fun business to be involved in. As fate would have it, just as Mays was graduating from Columbia, his father lost his chief financial officer, and the rest is history. Today, Mark Mays is Clear Channel's President/COO. Lowry Mays is the CEO, and brother Randall Mays is the Executive VP/COO.

In the first part of an exclusive two-part interview with R&R, Mark Mays candidly discusses his role in the company, Clear Channel's goals, and his thoughts on the businesses of radio.

R&R: It wasn't until recently that many on Wall Street understood the business of radio. How did you educate them on radio and sell Clear Channel as a broadcast company? MM: Back in the late '80s, when I was on Wall Street pitching the Clear Channel concept, I had to explain to many people how radio stations made money from selling commercials. That was kind of unique. As a company, we pitched our decentralized strategy, which was to hire good people and get out of their way. That's why we've been able to attract, retain, and retain, which is the key to the success of our company. Good people are the backbone of any business. Our general managers' ability to assemble great department-head teams is one of the primary reasons for the success of the company. We really operate in an entrepreneurial decentralized environment, and that's what we sold to Wall Street.

R&R: How much is too much when it comes to the amount of radio stations that any single company can own?

MM: That's an interesting question. From our perspective, it doesn't make any difference how many stations you own or whether you're in market No. 1 or 50 because of the way we operate. For companies that have more of a centralized system, having potentially hundreds of radio stations will become overwhelming. We've grown dramatically over the last few years, and we have very few people here in the corporate office because we have such a great management team out in the field.

Let's use an example. WRGG-FM & WHYL-FM/Miami/VGP/Dave Ross, who was recently promoted to VP for South Florida, as an example. He's a perfect example of what great success has nothing to do with what we've done. We just sit through planning and strategy sessions with him and then let him do it. As long as you're capable of maintaining that strong management backbone throughout the company, it doesn't matter how many stations you have.

R&R: Do you ever feel you're buying radio stations as much as a "show" for stockholders because very often the logic seems to be doing that now?

MM: I think you need to be careful of that, but I'm not sure that's exactly true. I agree with you that maybe some of the large radio companies based on egotistical maneuvering rather than shareholder returns. We've always been focused on shareholder returns because we're such large shareholders of the company. We're not necessarily ego-based on the philosophy that expand into others as opportunities arise. We don't have a target of saying we have to be in L.A. or we have to be in Atlanta, because that would be too frustrating. You have to buy them at the right time and price as opportunities arise. Attempting to target a particular market would get too frustrating.

R&R: Do you feel the stock market will correct itself, and, if so, what will that mean for Clear Channel?

MM: We already survived Black Tuesday in 1987. There will always be ups and downs in the stock mar- ket, so we'll continue to focus on what we call our Aller Tax Cash Flow Per Share, which is basically free cash flow that the company generates. If our stock prices were to dip to certain proportions, we could always buy back our own stock. In the long term, if we focus on the free cash flow per share, the stock price will take care of itself.

R&R: Do you have a plan in place to implement in case of another Black Tuesday or major correction occurs?

MM: No, we don't. But if it did happen, we wouldn't do anything differently, because we have such a tremendous acquisition capacity. We generate so much free cash flow that our stock price has little bearing on us. When we see opportunity times to raise capital, we look into it. However, the threat of a stock market downturn has little impact on our ability to move forward.

R&R: Is the public market the best route for all companies that own radio stations today?

MM: No. Different companies have different needs and desires, as well as abilities to grow. Public companies have more disadvantages, including having to open up their books to the public and, at the same time, educate the people on Wall Street. It's not everyone, but it is an attractive place for our company to be. We use that advantage and apply great self-discipline to that advantage.

R&R: When acquiring radio stations today, is the old formula of per-station cash flow now an outdated equation?

MM: Clear Channel does not look at the scenario in multiples, but rather in what type of free cash flow we can generate based upon a given investment. Whatever the free cash flow calculations will determine the rate of return we provide to our shareholders. Therefore, it does not make any difference whether we pay 25 times multiple that are eight times the second year. There is not a given multiple as much as there are rates of return that are different for different companies. A company like Hicks, Muse can buy and pay more for properties than we will, because they are raising more capital in the marketplace. That means more debt on top of their capital structure to generate the rates of return they require. Clear Channel tends to be more conservative about having less debt on our balance sheet. I'm not saying that one methodology is right or wrong, it's just a different appetite for your risk-reward ratio.

R&R: Is Clear Channel in this for the long haul, or might you see interest in Bill Gates or Michael Eisner if they expressed a desire to buy your company?

MM: Being a public company, we could never prevent someone like Michael Eisner from going out and buying up our stock in the public marketplace. As a public company, we could never say we're not for sale. I can tell you that we plan on being in the business for another 25 to 30 years, and maybe longer. As long as Lowry, Randall, and I are having fun, the longevity and longer-term views apply more than anything because of these other companies out there.

R&R: It's big business, but is this still "fun" for you?

MM: It has to be. One of the mottos we have is, "If it isn't fun, don't do it." That has always been Lowry's philosophy, and he always says that when it stops being fun, he's going to quit. But then, on the other side, he says there's nothing more fun than work.

R&R: During this week's NAB in New Orleans, all of the Clear Channel programmers will gather for meetings. What will be the focus of those meetings?

MM: It will be mainly program-oriented, so we'll spend a lot of time focusing on creative and the software side of our business. We are going to give the go-ahead to try new and different things, knowing full well that we won't always get it right the first time out. No doubt we'll discuss and exchange ideas on what's working, where, and why. But the main focus will be brain-storming to create new, different ideas that have not been tried before.

R&R: In the overall worldwide picture, where do you see Clear Channel doubling in the next five to 10 years?

MM: On two fronts. There will be focus on the Pacific Rim up to and including China, as well as Eastern Europe. We see the advertising gross rates for those countries as being very positive over the next 10 to 20 years. That's also a time frame we feel very comfortable investing in.

In next week's columns, Mazes discusses air talent, his feelings on CHR, and veering away from 178 radio stations.
ELTON JOHN

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

FROM THE NEW ALBUM
THE BIG PICTURE

CHR/POP 49 - 41
R&R HAC 21
BB ADULT TOP 40 DEBUT 38*
#5 Most New Stations
BB AC MONITOR 3-2*
R&R AC 2

New at:
KDWB/Minneapolis
WRVW/Nashville
WKQI/Detroit
WFLZ/Tampa
KKRZ/Portland
WWXM/Myrtle Beach

This Friday, September 19
9pm Eastern/8pm Central
and 9pm Pacific
**Callout America® Hot Scores**

Sugar Ray's "Fly" (Lava/Atlantic) holds at No. 1 on R&R's Callout America chart for a second week, with its overall score increasing 3.99-4.04. The strong demo and regional scores across the board indicate it's a clear favorite among female CHR partisans in 28 Callout America markets. Airplay includes 56 plays at WWZZ (Z100)/Washington, 43 plays at WHIZ (Z100)/New York, and 37 plays at KZQZ (95.7)/San Francisco (which will soon join as a Callout America market). Congratulations to the Atlantic staff for scoring three top three promotional in the survey. "Foolish Games" by Jewel and "Push" by Matchbox 20 also rank in the top 10.

**Total Average Favorability Estimates (1-5)**

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<td>Allure</td>
<td>All Cried Out (Cape)</td>
<td>3.60</td>
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<td>Backstreet Boys</td>
<td>Quit Playing Games (With My Heart) (Jive)</td>
<td>3.57</td>
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<td>3.52</td>
<td>3.48</td>
<td>71.2%</td>
<td>20.2%</td>
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<tr>
<td>Spice Girls</td>
<td>2 Become 1 (Virgin)</td>
<td>3.56</td>
<td>3.52</td>
<td>3.71</td>
<td>3.67</td>
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<td>26.1%</td>
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<td>Dave Matthews Band</td>
<td>Crash Into Me (RCA)</td>
<td>3.52</td>
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<td>3.47</td>
<td>3.52</td>
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<tr>
<td>Sarah McLachlan</td>
<td>Building A Mystery (Arista)</td>
<td>3.49</td>
<td>3.45</td>
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<td>3.39</td>
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<td>3.51</td>
<td>3.39</td>
<td>56.6%</td>
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<td>Wallflowers</td>
<td>The Difference (Interscope)</td>
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<td>3.43</td>
<td>3.44</td>
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<tr>
<td>Robyn</td>
<td>Do You Know (What It Takes) (RCA)</td>
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<td>3.37</td>
<td>3.48</td>
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<td>Mariah Carey</td>
<td>Honey (Columbia)</td>
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<td>3.17</td>
<td>3.41</td>
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<td>18.8%</td>
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<td>Sister Hazel</td>
<td>All For You (Universal)</td>
<td>3.37</td>
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<td>Meredith Brooks</td>
<td>Bitch (Capitol)</td>
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<td>Amy Grant</td>
<td>Takes A Little Time (A&amp;M)</td>
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<td>—</td>
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<td>OMC</td>
<td>How Bizarre (Huilt/Mercury)</td>
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<td>Aqua</td>
<td>Barbie Girl (MCA)</td>
<td>3.04</td>
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<tr>
<td>Mr. President</td>
<td>Coco Jambo (Warner Bros.)</td>
<td>3.03</td>
<td>3.06</td>
<td>3.02</td>
<td>2.95</td>
<td>50.0%</td>
<td>20.7%</td>
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<tr>
<td>Sheryl Crow</td>
<td>A Change Would Do You Good (A&amp;M)</td>
<td>3.02</td>
<td>3.15</td>
<td>3.09</td>
<td>3.11</td>
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<td>Hanson</td>
<td>Where's The Love (Mercury)</td>
<td>2.95</td>
<td>2.97</td>
<td>3.35</td>
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<td>Peach Union</td>
<td>On My Own (Epic)</td>
<td>2.92</td>
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<td>20.5%</td>
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Total sample size is 400 respondents with +/-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 favorability 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.
hanson

the next single from
their triple platinum album middle of nowhere

### CHRIPOP Top 50

**September 19, 1997**

<table>
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<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label(s)</th>
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<td>1-15</td>
<td>ROBYN</td>
<td>Show Me Love (RCA)</td>
<td>131/1</td>
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<td>17-18</td>
<td>LEAN RIMES</td>
<td>Don't Tell Me</td>
<td>131/1</td>
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<td>19-20</td>
<td>SUGAR RAY</td>
<td>Fly (Lady/Atlantic)</td>
<td>132/2</td>
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<td>21-22</td>
<td>IZ</td>
<td>Concrete Jungle</td>
<td>132/1</td>
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<td>23-24</td>
<td>AMY GRANT</td>
<td>Me Love (RCA)</td>
<td>131/1</td>
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<td>25-26</td>
<td>SUGAR RAY</td>
<td>Fly (Lady/Atlantic)</td>
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<td>29-30</td>
<td>AMY GRANT</td>
<td>Me Love (RCA)</td>
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**Most Increased Plays**

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<td>AMY GRANT</td>
<td>Me Love (RCA)</td>
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**Hottest Recurrents**

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<tr>
<td>1</td>
<td>MARK MORRISON</td>
<td>Return Of The Mack (Atlantic)</td>
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<tr>
<td>2</td>
<td>AZ</td>
<td>Yet Hard To Say I'm Sorry (LaFace/Arista)</td>
</tr>
<tr>
<td>3</td>
<td>WALLFLOWERS</td>
<td>One Headlight (Island)</td>
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<tr>
<td>4</td>
<td>SAVAGE GARDEN</td>
<td>I Want You (Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>DUNCAN SHEIK</td>
<td>Breathless (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>HANSON</td>
<td>Mmm Bop (Mercury)</td>
</tr>
<tr>
<td>7</td>
<td>CARDIGANS</td>
<td>Latchkey (Mercury)</td>
</tr>
<tr>
<td>8</td>
<td>JEWEL</td>
<td>You Were Meant For Me (Atlantic)</td>
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<tr>
<td>9</td>
<td>NO DOUBT</td>
<td>Speak (Truant/Interscope)</td>
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<tr>
<td>10</td>
<td>WHITE TOWN</td>
<td>Roll Up (Atlantic)</td>
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</tbody>
</table>

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This chart reflects airplay from September 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 134 CHRIPOP reports. 132 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.
FROM THE FORTHCOMING ALBUM THE VELVET ROPE / EXECUTIVE PRODUCERS: JANET JACKSON AND RENÉ ELIZONDO, JR. / PRODUCED BY JIMMY JAM & TERRY LEWIS (FOR FLYTE TYME PRODUCTIONS, INC.) AND JANET JACKSON/Q-TIP OF A TRIBE CALLED QUEST APPEARS COURTESY OF JIVE RECORDS / MANAGEMENT: JOHN DUKAKIS AND QADREE EL AMIN FOR SOUTHPAW ENTERTAINMENT

NEW & ACTIVE

ELTON JOHN Candle In The Wind '97 (RCA/Virgin/Associated)
Total Plays: 524, Total Stations: 26, Adds: 12

ROLLING STONES Anybody Seen My Baby? (Virgin)
Total Plays: 467, Total Stations: 48, Adds: 6

SHAWN COLVIN You And The Mavis Lisa (Columbia)
Total Plays: 436, Total Stations: 56, Adds: 19

SHEAER PIPPS 6 Underground (Verve)
Total Plays: 435, Total Stations: 26, Adds: 0

LE CLICK Call Me (Logic)
Total Plays: 407, Total Stations: 14, Adds: 0

TEXAS Say What You Want (Mercury)
Total Plays: 369, Total Stations: 38, Adds: 9

AALYAH The One I Love (Blackground/Atlantic)
Total Plays: 324, Total Stations: 39, Adds: 12

GINOAINE Where Does Cry (505 Music)
Total Plays: 319, Total Stations: 28, Adds: 2

LOS UMBRILLOS No Tengo Cono (P.Free/Virgin)
Total Plays: 305, Total Stations: 11, Adds: 0

LE CLICK Don’t Go (Logic)
Total Plays: 281, Total Stations: 18, Adds: 2

SUNDAYS Summertime (JDC/Griffin)
Total Plays: 247, Total Stations: 25, Adds: 2

DIRTY HILL Never Make A Promise (Island)
Total Plays: 223, Total Stations: 18, Adds: 0

REFUGEE CAMP ALL-STAR 4 Avenues (Arista)
Total Plays: 222, Total Stations: 26, Adds: 5

REAL MIZEZ If You're Not In For Love I'm Outta Here! (Arista)
Total Plays: 212, Total Stations: 18, Adds: 0

LISHA You Make Me Wanna... (LaFace/Arista)
Total Plays: 187, Total Stations: 23, Adds: 14

BILLIE MIKES Kiss The Rain (Universal)
Total Plays: 166, Total Stations: 17, Adds: 5

OASIS Don’t Go Away (Epic)
Total Plays: 164, Total Stations: 11, Adds: 6

CHUMBAWAMBA Tubthumping (Republic/Universal)
Total Plays: 163, Total Stations: 18, Adds: 15

3RD PARTY Love Is Alive (D1V/Associated)
Total Plays: 161, Total Stations: 23, Adds: 18

911 Love Sensation (Sabim/Gina Virgin)
Total Plays: 150, Total Stations: 11, Adds: 2

NEW RELEASES

ADDS SEPTEMBER 23

Barenaked Ladies “Brian Wilson” (Reprise)
DJ Company “Forever Young” (Crave)
Denine w/Collage “Love Me Or Leave Me” (Metropolitan)
Dubstar “Stars” (Polydor/A&M Associated)
Hanson
Hanson

ESPER LIND “When Susanne Cried” (Universal)

JOHN FOGERTY “Blueboy” (Warner Bros.)

Oasis

MIKE STONE

What About Us” (LaFace/Arista)

Hair Today, Gone Tomorrow — In a touching tribute to Demi Moore’s pioneering efforts in G.I. Jane, WKRC (K103)/Cincinnati morning hosts JohnJay (l) and Brian “enlisted” volunteer Jennifer Brown (c) into the airwave army and shaved her head live on the air during the “Million Dollar Morning Show.” Could body painting be far behind?”
<table>
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<th>MARKET #1</th>
<th>MARKET #2</th>
<th>MARKET #3</th>
<th>MARKET #4</th>
<th>MARKET #5</th>
<th>MARKET #6</th>
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MARKET #21

ARTIST / TITLE

SUGAR RAY / Fly
JoHN MELLENCAMP / Candle
PAULA COLE / I Would Play
MeredITH BROOKS / Bitch
SHEYL DUNCAN SHEIK / She Runs Away
SISter HAZEL / All For You
LeANn CUDDY / Puff
PAM GRANT / Takes
SNEAKER UNION / On My Own
THIRD / Coco
BACKSTREET BOYS / Quit Playing
4 WAXX / OrlandO
JOURNEY / When You Love
TRAVELER / Most Precarious
THE PIMPS / 6 Underground
SNEAKER / Money Mo Problems
JOURNEY / Remember The Name
MERTONIA / You Could Be My Girl
AQUA / Bar/tie Gin
AQUA / Bar/tie Gin
EYEs / I'll Be There
ADAM COPPOLA / Legend
MARIAH CAREY / Honey
TIP / I Got A Crush
BLACK MONEY / Money Mo Problems
WHAT ORIGINALS / 1
BILLIE JEAN KING / My Own Eyes
MATTHEWS BAND / Crash Into Me
TOMMY MAROON / Jive Talk
JOURNEY / When You Love
MARIAH CAREY / Honey
MARTHA WATTS / Walk On Love
SHAWN BLUES / Most Precarious
TIP / I Got A Crush
EYEs / I'll Be There

DATE: MONDAY, DECEMBER 21, 1998
<table>
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<th>WEEKS CHARTED</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
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This chart reflects airplay from September B-14. Songs ranked by total plays. Highlighted songs indicate Breaker's Songs registering 500 plays or more for the first time. If two songs are tied in number of plays, the song being played on more stations is placed 501. Most increased plays only those with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
HIP HOP TOP 20

<table>
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<tr>
<th>Rank</th>
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<th>Format</th>
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<tr>
<td>1</td>
<td>Foxy Brown</td>
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<td>R&amp;B</td>
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<td>Will Smith</td>
<td>Men In Black</td>
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<td>Put Your Hands Where My...</td>
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<td>7</td>
<td>Lil' Kim</td>
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<td>M.A.A.C. Master &amp; Foxy Brown</td>
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<td>Timbaland &amp; Magoo</td>
<td>Up Jumped Da Boogie</td>
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This chart reflects airplay from September 6-14. Songs ranked by total plays, 47 CHR/Rhythmic reporters and 87 Urban reporters combine from the Custom Chart function on R&R ONLINE. R&B lists are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R inc.

PRIVATE PARTY IN PARTS UNKNOWN — KPTV ("The Party") Phoenix took a bunch of exclusive newsmen to a secret location for a concert with Westside Connection. Keeping the welcome wagon together is KPTV Promo Dir. Liz Leos (c) and morning show sidekick Mario (behind her on r). The others are the happy winners and dedicated "Party" people!

NEW & ACTIVE

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td>Puff Daddy &amp; The Family</td>
<td>I'll Be...(Bad Boy/Arista)</td>
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<td>MASTER</td>
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<td>R&amp;B</td>
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<td>Daft Punk</td>
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<td>Loni Bugg</td>
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<td>R&amp;B</td>
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<td>Diana King</td>
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<td>Do Anything (Universal)</td>
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Songs ranked by total plays

NEW RELEASES

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<td>Butta Love</td>
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</table>

This chart reflects airplay from September 6-14. Songs ranked by total plays, 47 CHR/Rhythmic reporters and 87 Urban reporters combine from the Custom Chart function on R&R ONLINE. R&B lists are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R inc.

CHR/RHYTHMIC REPORTERS

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<td>Body Heat</td>
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<td>DMX</td>
<td>What's My Name</td>
<td>1020</td>
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Songs ranked by total plays

KXKS/Albuquerque, NM | R&B | Michael Jackson | Body Heat | 1779 | 11-15-97 |
WSHN/Chicago, IL | R&B | T.I. | No Love | 1530 | 11-15-97 |
KHFS/Corpus Christi, TX | R&B | DMX | What's My Name | 1302 | 11-15-97 |
WTTB/Tampa, FL | R&B | DMX | What's My Name | 1270 | 11-15-97 |
KMGF/Houston, TX | R&B | DMX | What's My Name | 1260 | 11-15-97 |
KMFX/Denver, CO | R&B | DMX | What's My Name | 1230 | 11-15-97 |
WLNK/Baltimore, MD | R&B | DMX | What's My Name | 1200 | 11-15-97 |
WJOK/Orlando, FL | R&B | DMX | What's My Name | 1170 | 11-15-97 |
WKQF/Pittsburgh, PA | R&B | DMX | What's My Name | 1140 | 11-15-97 |
WJZT/Jacksonville, FL | R&B | DMX | What's My Name | 1110 | 11-15-97 |
WJTL/Las Vegas, NV | R&B | DMX | What's My Name | 1080 | 11-15-97 |
KUXO/Dallas-McKinney, TX | R&B | DMX | What's My Name | 1050 | 11-15-97 |
KGHO/Houston, TX | R&B | DMX | What's My Name | 1020 | 11-15-97 |
COMMUNITY TOGETHERNESS

**WDAS' Unity Days Celebrate The Family**

This week, I'd like to give you a peek at one of the most successful radio promotional events in the country, WDAS-AM & FM Philadelphia have been promoting unity now for 19 years with their annual "Days Of Unity" celebration. Last year, more than 800,000 turned out for the event. This year — because of the unseasonable heat — the number was closer to 500,000.

However, that's still an unprecedented crowd for a little family stage from out of the past to pull together. And it’s quite a change from the gathering of listeners at the first event, which took place in a small section of the famous Fairmount Park in 1979. What was once a daylong event has gradually become eight days of activities throughout the city. But the main event takes place on the Ben Franklin Parkway, which has to be traffic to accommodate the hundreds of thousands of families enjoying the festivities.

As always, the city turned out and turned on, WDAS' new VPD/GM Charles Warfield presented Mayor Ed Rendell with this year's Unity T-shirt, and Mayor Rendell returned the love by giving Warfield a City Proclamation that officially kicked off the Days Of Unity. Once again there were six stages providing different genres of music, including rhythm & blues, gospel, jazz, and reggae; a stage for children; a physical fitness stage with activities that stressed the importance of good health and exercise; and the ever-popular cultural stage.

The six stages included pavilions, including arts and literary, which featured author Donald Bogie, who talked about his most recent book, the life and death of Dorothy Dunriddle. Other pavilions featured speakers and literacy on anti-drug programs, senior citizens, African-American inventors, health and health care, and technology for the 21st Century.

**Corporate Sponsors Abound**

One of the many reasons for the continuing and growing success of the Unity events is its primary focus on family. Each year people in the communities and surrounding businesses get a chance to reestablish their support to family values, morals, and social interaction. The event attracts many major corporate sponsors, among them Kleenex/Huggies, Herr's Ice Cream, Health Partners Mobil, The Philadelphia Area Chrysler/Plymouth Dealers Association, and Penn State University Great Valley. Cultural sponsors were West- ern Union, the Pennsylvania Lottery, and Gillette. In addition, each stage had its own group of sponsors. The Gospel Music Stage was sponsored by Gospel Tidser magazine of Nashville, Health Partner, AT&T, and the Philadelphia Tribune. The main Unity stage was sponsored by Mobil.

**By The People, For The People**

WDAS NSM and "FM Magazine" host E. Steven Collins was one of the first participants and has been an integral part of getting this event together each year. He says, "The event has really grown since Belmont Mount in Fairmount Park. Back in '78, there was a small stage and very little entertainment. I'd say there were only about seven or eight vendors. It was not a big sales event. There were around 20,000 people. The idea originally was to get African-American people together with their entire families and share a Positive, peaceful day in the park.

"One of our premier presentations this year was on the cultural stage with The Boys Choir Of Harlem as the headliner. Our thing is really about family, and they were perfect. Gillette brought them in on their own, and that's a tribute to them and to our event as to how special it is to everyone. Over 300 community organizations take part in some way. Plus, there are now over 100 vendors participating. This is all good for our community as a whole."

**OMPD Joe "Butterball" Tamburro**

OMPD Joe "Butterball" Tamburro has been a mainstay of the station for 34 years, and he is loved by the people of Philadelphia. I asked Joe to pick one thing that was special about this year's event. "I'd say we were able to duplicate previous years and do it even better. But the nice thing is we were dealing with over 95-degree temperatures with 86% humidity and a half-million people on the Ben Franklin Parkway without one incident. I love when African-American people can get together in large numbers and enjoy what is being presented.

"Every year different races represent a variety of cultures have been coming out to our event. It is predominately an African-American event, but now you see Asian families, Hispanic families, while families, and Native-American families all coming together to look and see things and experience things from all cultures. It's a wonderful and beautiful thing to experience. All I can say is you feel like everything you've tried to do and you continue to do is beginning to work. It was an incredible day!"

**A First-Time Look**

First-time participant station VP/GM Charles Warfield comments, "In all my days in radio, with over 20 years of putting together these kinds of events when I was GM at WIBS and WRKS in New York, it was amazing for me to see over a half-million people taking over Center City Philadelphia on a beautiful Sunday afternoon. There was something for everyone, whether you are talking about entertainment, food, or education. The support of the city was outstanding. All 10 City Services Agencies were wonderful in working together with us to celebrate African-American heritage and family unity. "I really was able to see this thing come together in the later planning stages. It really consumes the time and effort of the station. It is truly an amazing thing to behold, and you walk away from it with pride. There were absolutely no negative incidents. I don't know that there's another city in this country that has done that ever! WDAS has been able to continue to do this each year. The staff, the city leaders, and the audience are to be credited for all of this."

**Looking Ahead**

For the 20th anniversary, what should we expect? "I think the Days Of Unity still has the ability to embrace even more of the city of Philadelphia," Warfield says. "Our goal will be to make this event even more inclusive. This is an event that the entire city of Philadelphia can come out and support. So we're going to look at ways that will help to continue Unity Days' growth."

**Family Time For Philly**

More than 500,000 families from all cultures joined together for eight days of music, education, and togetherness. Here are a few photos from WDAS-AM & FM's 19th annual "Unity Days" celebration.

**THY CUP RUNNETH OVER!** Thousands of listeners backstage at the gospel stage during WDAS' Philadelphia's Unity Days celebration. If so many people are behind the stage, it's joyous to imagine how many are in front.

**OUTDATED?** — Never! Delicious Vinyl recording artists Blind New Heights get the crowd moving with their performance on the jazz/reggae stage during the festivities.

**DOTTING THE I'S AND CROSSING THE T'S** — Finalizing plans for Unity Days are (l-r) WDAS GSM Kim Zunback, GM Charlie Warfield, and NSM E. Steven Collins.

**AN ONGOING TRADITION** — An overhead view of a Unity Days event of the past. DAS estimates the number of participants range from 200,000 to 800,000 each year.
colour club

The single
TENDERNESS
On your desk now
Available for Urban Adds September 29

For information contact: Jeff Neben, VP Promotion or Paul Perrodin, National Urban Promotion Manager at (213) 878.0101
From the forthcoming JMI album Sexuality JMI-7002
TOO GONE, TOO LONG

THE NEW SINGLE
AND VIDEO FROM

AND THE FOLLOW-UP TO THE #1 SMASH "WHATEVER"

Produced and arranged by DAVID FOSTER for Chartmaker Inc.
Written by DIANE WARREN
Management: The Left Bank Organization

New This Week!
WTMP-Tampa - KXOK-St. Louis

Spins This Week:
WJZD 47x KBCE 26x
WESN 43x KMJN 25x
KFRN 35x KRQR 25x
WKGN 34x WJKX 23x
WFXA 33x KJMM 22x
KRVV 33x WDZZ 22x
KREA 32x WPAL 22x
WJFX 30x WYNN 21x
WLIM 30x WJMI 20x
KDKS 30x WQXL 20x
WJHM 26x WHKR 20x
WTMG 26x WQHH 20x

"It's classic En Vogue!!! They continue to set the trend for other female groups to model after."
-Cliff Winston, PD KJLH

"'Too Gone, Too Long' Too Sweet! That's what's up!!"
-Helen Little, Operations Mgr.

"It's refreshing to know that En Vogue has not waited too long to come with their new single, 'Gone Too Long!' This is a strong mid tempo ballad that is destined to rise to the top. 'En Vogue'-Their name says it all!"
-James Alexander, National PD Davis Broadcasting

"En Vogue's 'Too Gone, Too Long' is a powerful love song. Go on Terry, Represent Houston!"
-Carla Boatner, M3 KJJO

URBAN CHART 28
URBAN AC CHART 28
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Reach for an angel.

TUCK ME IN
From the forthcoming debut release,
kimberly scott

ON YOUR DESK NOW!
Add Date: September 22 & 23
**URBAN REPORTERS**

**URBAN AC PLAYLISTS**

**有效的日期：9月19日，1997年**

**87 Total Reporters**

**Breaker Criteria**

**Rating Systems**

**Effective Date**

**www.rronline.com**

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**W ATLANTA, GA**

**W KXZ/Lake Charles, LA**

**WKKL/Baton Rouge, LA**

**WAMO/Pittsburgh, PA**

**WAMX/Flint, MI**

**WKJZ/Memphis, TN**

**WDZ/Baton Rouge, LA**

**WEST/Charlotte, NC**

**WHER/Atlanta, GA**

**WJZ/Chicago, IL**

**WBEZ/Washington, DC**

**WZPC/Cleveland, OH**

**WALLS/Milwaukee, WI**

**WBCN/Boston, MA**

**WLIB/New York, NY**

**WYCR/Madison, WI**

**WBCA/Cincinnati, OH**

**WRLD/Atlanta, GA**

**WPCR/Philadelphia, PA**

**WMMR/Philadelphia, PA**

**WOKQ/Salt Lake City, UT**

**WKJZ/Memphis, TN**

**WYAI/Salt Lake City, UT**

**WQ)K/Memphis, TN**

**WYKQ/Atlanta, GA**

**WURD/Philadelphia, PA**

**WVIR/Charleston, SC**

**WKEL/Atlanta, GA**

**WYCD/Milwaukee, WI**

**WBBM/Washington, DC**

**WTVK/Atlanta, GA**

**WHIS/Chicago, IL**

**WWRM/Charlotte, NC**

**WZBZ/Chicago, IL**

**WZPL/New York, NY**

**WAXI/New York, NY**

**WJZ/Chicago, IL**

**WBBM/San Diego, CA**

**WYCD/Philadelphia, PA**

**WJZ/Philadelphia, PA**

**WOKQ/Atlanta, GA**

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**URBAN AC REPORTERS**

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**37 Total Reporters**

**Breaker Criteria**

**Rating Systems**

**Effective Date**

**www.rronline.com**

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**WATL/Atlanta, GA**

**WMJQ/Louisville, KY**

**KJLH/Los Angeles, CA**

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This chart reflects airplay from September 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 37 Urban AC reporters. 35 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recur. ©1997 R&R inc.

**NEW & ACTIVE**

**COLOUR CLUB** Tenderness (JVC) Total Plays: 212, Total Stations: 19, Adds: 3

**BROWNSTONE** Kiss And Tell (MJJ/Work) Total Plays: 199, Total Stations: 15, Adds: 0

**RAHSAAN PATTISON** Spend The Night (MCA) Total Plays: 192, Total Stations: 29, Adds: 7

**Oleta Adams** This Love Won't Fail (Harmony) Total Plays: 191, Total Stations: 16, Adds: 0

**K-Clips** Last Night's Letter (MCA) Total Plays: 181, Total Stations: 11, Adds: 0

**Vanessa Rubin** That Was When This Is Now (RCA) Total Plays: 180, Total Stations: 16, Adds: 0

**EARTH, WIND & FIRE** When Love Goes Wrong (Pyramid) Total Plays: 159, Total Stations: 17, Adds: 4

**GOD'S PROPERTY** You Are The Only One (B-Rite/Interscope) Total Plays: 157, Total Stations: 9, Adds: 1

**MYRON** We Can Get Down (Island) Total Plays: 152, Total Stations: 5, Adds: 0

**USHER** You Make Me Wanna... (LaFace/Arista) Total Plays: 144, Total Stations: 8, Adds: 2

**HOTTEST RECURRENTS**

**ERYKAH BADU** Next Lifetime (Kedar/Universal) Total Plays: 453, Total Stations: 24, Adds: 0

**Trina Broussard** Inside My Love (Columbia) Total Plays: 433, Total Stations: 19, Adds: 0

**Curtis Mayfield** Back To Living Again (Warner Bros.) Total Plays: 424, Total Stations: 19, Adds: 0

**Changing Faces** G.H.E.T.T.O.U.T. (Big Beat/Atlantic) Total Plays: 415, Total Stations: 19, Adds: 0

**Luther Vandross** I Can Make It Better (LV/Epic) Total Plays: 404, Total Stations: 19, Adds: 0

**Lisa Stansfield** Never, Never, Never Give You Up (Arista) Total Plays: 403, Total Stations: 19, Adds: 0

**Babyface** Every Time I Close My Eyes (Epic) Total Plays: 394, Total Stations: 19, Adds: 0

**Brownstone** 5 Miles To Empty (MJJ/Work) Total Plays: 385, Total Stations: 19, Adds: 0

**Mint Condition** Let Me Be The One (Perspective/A&M) Total Plays: 376, Total Stations: 19, Adds: 0

**Breakers**: Songs ranking 350 plays or more for the first time. Bullet awards go 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.
A Closer Look At Today's Country Audience

Who’s listening to your station? When they’re not listening to you, where are they? How much of your cume is core to other formats — and what are they? How much of your audience have you converted into core listeners — the bread and butter of any radio station?

THis is a few of the questions answered in Strategic Media Research’s newly released National Formats Trends Study. The company’s AccuTrack collects data on thousands of stations across the country. Each year, Strategic combines the top markets by format to compile the national study. The 35,000-person study examines listening behavior in 12 of the nation’s top 20 markets, using representative stations for each format in those markets. The 300-page report features detailed analyses of 35 formats, including “Mainstream Country” and “Young Country.” The study includes findings for all formats based on 18-34 and 25-54 demographics, including cume versus core rates and core listeners in competitive data, broken out by persons, males, females, whites, and blacks.

Defining The Core

AccuTrack’s core listener estimates for Mainstream Country show the format ranking ninth, with 2,391,500 core listeners, down from the previous survey’s 2,570,400. (Remember that core is a calculation based on a compilation from 12 of the top 20 markets.) The male/female breakdown confirms a trend we’ve all felt of late, with the core audience comprised of 40% males and 60% females. Indeed, it suggests the format, which has historically been 50/50 male/female and recently edged 47/53, is moving even further toward the distaff side of the audience.

Reading out the audience by demo:
- 3% are 12-17
- 7% are 18-24
- 20% are 25-34
- 20% are 35-44
- 22% are 45-54
- 16% are 55-64
- 13% are 65+

(It should be noted that even though these numbers are from 12 of the top 20 markets, they are extremely close to a new Arbitron study of the 94 continuously measured markets, which shows the breakdowns as 9% 12-17, 11% 18-24, 21% 25-34, 22% 35-44, 18% 45-55, 13% 55-64, and 11% 65+.

The AccuTrack study also shows which formats Country core listeners most: Oldies (12%), Mainstream Country (3%), CHR/Mainstream (7%), and CHR/Mainstream (8%). Eldridge says this is important because it tells you where the opportunities lie to convert the core listener. "It shows you where you’re competing with Country on a national basis are core Oldies listeners. After that, it’s News/Talk (4%), followed by Young Country, AOR/Alternative, CHR/Mainstream, and AOR/Active Rock (all 3%)."

Eldridge explains, "These numbers show where the listeners are likely to go if they leave the Country station. The formats currently most threatening to Country are Oldies, Mainstream AC, AOR/Active Rock, and CHR/Mainstream, to a lesser extent. This type of data is important, because it’s different than looking at cume/sharing patterns and cume duplication, which most PIDs are looking at. The latter numbers don’t really tell the story of the driving force of the radio station. PIDs need to look at other formats their core is cumeing and also which stations their cumeers are core to."

Cume/core sharing for Young Country shows 38% of its cumeers are core. Interestingly, only 11% of those who cume a Young Country station are Mainstream Country core listeners. Young Country listeners who are core to other formats: AOR/Active Rock, Oldies, and CHR/Mainstream (3%), and Hot AC and Mainstream AC (4%).

Mornings, Weekdays Key

Strategic’s study confirms that mornings and weekends are the “doors” to the radio station. Its data shows that 84% of a morning show’s core listeners are also core listeners to the rest of the radio station. Says Eldridge, “That’s another indication of the tremendous loyalty this format has. It also shows the importance of mornings to a Country station. If you can get someone in the morning, it’s extremely likely you’ll get ‘em to listen to the rest of the station. In fact, the study shows that the most important times are mornings and weekends.”

Indeed, the weekend core percentages almost match those of morning drive. A full 82% of Country’s weekend core listeners are also radio station core listeners. Eldridge says, “The core-daypart to station core correlation was highest in mornings and weekends. That makes those the best times to draw people into the station with morning giveaways and weekend promotions. Those are also two extremely volatile times of the day — there’s more button-pushin' on those two days than anywhere else. That means a lot of opportunity to attract more listeners. With contests and promotions, those are the ‘doors’ of the station, because the core does so much listening in those places. And that makes it easier to get them through other station dayparts.”

Eldridge notes that it’s possible for a “morning core” listener to also be a weekend core listener, and a person who is a core listener in two dayparts is extremely likely to be an overall core listener.

Explaining the importance of converting cumeers to core and why it’s so vital to any station’s health, Eldridge notes, “Converting a cumeer to a core listener means you’re getting 17-20 hours — that’s 70-80 quarter-hours — of listening from that person. If you can get them in mornings, you can get them into the station. What this becomes is a tactic to a plan. Mornings and weekends are the best places to start building and converting cumeers to core listeners.”

As for what other formats Mainstream Country core listeners are punching in during the morning, 2% find Oldies, while Young Country, News/Talk, Mainstream AC, CHR/Rhythmic, and AOR/Classic all get 1% (“other” is 9%).

Among Young Country outlets, 85% of the morning core are also core Young Country listeners. If they leave, 4% head to Mainstream Country, followed by Oldies (3%), Hot AC (2%), and AOR/Active, Spanish/FM, and CHR/Rhythmic at 1% (“other” is 3%).

On the weekends, 2% go to Oldies and News/Talk, while AOR/Active, News, Mainstream AC, and Talk each get 1% of your listeners (“other” is 10%).

Where The Losses Are

For this study, the comparisons are between what listeners say they are doing now vs. what their recall is of what they used to do. Eldridge says this “comparison to recall” is a better indication of trends, since the methodology tends to be better predictive value going forward.

That said, Strategic’s study shows Country with a net loss of 45,900 core listeners in its 12-market sample. Where’d they go — and which formats have lost audience to Country? According to the study, our gains come from Classical (10,800), Talk/Mainstream (8,600), News/Talk (4,500), and AC/Soft (4,200). Country’s losses were suffered at the hands of Oldies (32,400), AOR/Alternative (18,100), AC/Modern (16,300), NAC/Jazz (15,200), Hot AC (12,800), CHR/Mainstream (11,100), Urban/Mainstream (10,500), Other (9,900), Hip-Hop (6,200), News (5,500), Urban/Adult (5,300), Mainstream AC (5,000), Urban/Gold (4,300), and AOR/Classic (3,700).

Young Country suffered a net loss of 34,400 core listeners, with the biggest gains coming from AOR/Active (4,000) and Mainstream AC (3,000) and the biggest losses going to CHR/Mainstream (15,500), and Oldies (12,700).

The Histogram

Strategic’s “histogram” is one of the more unique vehicles I’ve seen to present data. (See the example on this page.) At a glance, you can see the age profile and the core percentage of that cume.

It vividly depicts Mainstream Country’s audience as female and 44+. It also shows a higher percentage of female cumers becoming core listeners.

The histogram also shows where the opportunities lie to create core listeners from those already cuming Mainstream Country. To me, it shows that Country needs to do a better job of converting older male cumers and young listeners of both sexes.

That said, it’s interesting to note — especially when compared to histograms of other formats — that the percentage of cume conversion (the gray area) to core (the black area) is almost identical in all age and sex groups. Mainstream Country. Eldridge points out, is a very well-distributed format by age and sex. “The key dramatic improvements in this format is driving the 20-30-year-olds’ core and core listening to balloon out,” he says.

Well, now at least you know what you have to do.

For the full report, contact Strate- Rican Media Research at (800) 777, 8877.

COUNTRY

LON HELTON

In Rockford, IL, Career Records new artist Jim Collins stopped by WIXX for a visit. Pictured (l-r) are Gareen’s Jim Conlon, Jim Collins, and WIXX MD Lynn Lacey.
Shania Twain

From the forthcoming release, Come On Over

“Love Gets Me Every Time”

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CMA Week Arrives With A Sting

□ British rock star joins Toby Keith for live performance on CMA Awards.

It’s the most exciting week in country music. And with the possible exceptions of Country Radio Seminar and Fan Fair, it’s also the most exhausting for the music industry. Of course, we’re referring to CMA Awards week.

The 31st annual CMA Awards show takes place Wednesday (September 24) at the Grand Ole Opry House. Hosted by Vince Gill, the three-hour show will be telecast live at 8pm ET on CBS-TV. (Those of you living on Pacific Time will get a delayed broadcast.)

With a special performance by Sting, CBS may be able to attract an even bigger quotient of the VH1 audience this year.

Award Show Highlights

This is the second year that a prominent non-country artist has graced the Opry stage for the awards show. Last year, Michael Bolton sang with Wynonna. It was a move that drew more than a few snide comments in the backstage press area. Not that it really matters, but Sting will likely find more respect from the in-house audience and the media. Come to think of it, compared to Bolton, it’s hard to come up with a name that wouldn’t get more respect from the press corps.

Sting is performing on the CMA Awards because of Toby Keith, who recorded his “I’m So Happy I Can’t Stop Crying” after hearing it on the former Police-man’s Mercury Falling album. When Keith recorded it for his latest, Dream Walkin’, Sting took the master tape to his studio in England to add his vocal and bass lines.

After Sting offered to perform the song live with Keith, there was some speculation that the rock musician would join him at Fan Fair. However, the powers at Keith’s label, Mercur/ Nashville, decided it would be best to save that ammunition for something that would offer even greater media exposure. No doubt, they’ll be enjoying that Wednesday night.

Sting’s manager, Miles Cope- land, says the country-inspired song is just another facet of the British musician’s interests. Noting that Sting has previously delivered into reggae, funk and jazz, Copeland further explains, “With I’m So Happy,’ he felt like he wrote the perfect country song, and he had a desire to have it recorded by a country artist like Toby.” Miles adds, “For Sting to play with the top musicians in Nashville will be a real treat.”

Other more-likely suspects performing on the show include Brooks & Dunn, George Strait, Deana Carter, Lee Ann Womack, Trace Atkins, Mindy McCready, Lorrie Morgan, Pam Tillis, Travis Tritt, Bryan White, LeAnn Rimes, and John Berry.

Specifically, Alan Jackson won the award for Top Selling Album of 1996. ABC said MCA was the top-selling label (led by Garth Brooks), Capitol the top-selling independent label (led by Alan Jackson), and Warner Bros. the top-selling country label (led by recycled: Tim McGraw singing the title song from his Everywhere album, Clint Black and Martina McBride perform “Still Holding On,” and Shania Twain premieres her new single, “Love Gets Me Every Time.”

If you want a behind-the-scenes account of the awards show, the CMA is unveiling what appears to be an incredibly useful website that will provide ongoing coverage. The site will feature pre-event rehearsals, backstage interviews, and coverage of the CMA’s post-awards party. There’s also a trivia contest that allows fans to win prizes. Those of you working the evening airstream can access the site and make listeners think you’ve got an inside track.

The website address is

www.cmaworld.com

Although the site doesn’t kick in full force until the night of the show, it is currently up and running in partial form for your immediate ‘net surfing pleasure.

Staying on Theme

Speaking of country awards shows, they have them north of the U.S. border, too.

Paul Brandt and Terri Clark were singing their hit last week’s Canadian Country Music Association Awards in Hamilton, Ontario. Brandt walked away with four awards, including Male Vocalist Of The Year. He picked up his other three awards for his single “I Do,” which was named Song, Single, and Video Of The Year.

Clark, last year’s CMA Rising Star Award winner, was chosen Female Vocalist Of The Year and her album was named Album Of The Year. Clark also won the CMT/Maple Leaf Foods’ Choice Award, decided by thousands who voted for it in a contest.

In other areas, Michelle Wright won the C.F. Martin Humanitarian Award for her fundraising efforts for the Rayhawk Foundation, a youth charity based in her hometown of Chatham, and the Manitoba flood relief fund.

The CCMA also honored Shania Twain, CMA’s Top Female Vocalist of 1996, with a special award recognizing her that The Woman In Me has become the best-selling album of all time by a female country artist. Twain also received the award for Top Selling Album in Canada.

This year’s Rising Star Award went to Julian Austin, and Farmer’s Daughter won in the Vocal Duo/Group category. Vocal Collaboration honors went to Dianne Steele and Lisa Brokop for “Two Names On An Overpass.”

Yearwood’s Shadow

Boy, you pay good money to hear Trisha Yearwood sing — and she keeps bringing out somebody else to sing with her. Nobody was complaining when Garth Brooks unexpectedly walked onstage to sing with her at last week’s “Driven By The Music” benefit concert at the Grand Ole Opry House.

After opening her three-song set with “How Do I Live,” she tauted the crowd by telling them how difficult it was to sing a solo version of “In Another’s Eyes,” Brooks stuck around for the final song, playing guitar and singing Don Henley’s part on “Walkaway Joe.” Maybe Brooks and Yearwood needed the rehearsal, because they showed up on The Tonight Show With Jay Leno and performed the same two songs later on in the week.

Kenny Rogers had the unenviable task of following Brooks/ Yearwood duets at the Opry House. He held up just fine.

Used Truck For Sale

Sure, you love and trust Garth Brooks. But would you buy a used truck from him?

As part of his involvement with this year’s ACM/Bill Boyd Celebrity Golf Classic, Brooks is auctioning off his 1986 Chevy truck. It’s a long-bed Silverado model, the one he drives to Hollywood.

The evening’s auctioneer was Howard Kilgallon, the owner of Kilgallon’s bandmats. Kilgallon’s bandmates included Garth’s fellow ACM Golf, May 10 in Nashville.

Bits ‘N Pieces

• Barbara Mandrell is calling it quits. Although she will continue to concentrate on her acting career, she’s giving up live musical performances. Her farewell show, billed as “The Last Dance,” takes place October 23 at the Grand Ole Opry House.

• Mark Chesnutt, David Lee Murphy and Dan, Wilson are teaming up as a triple-threat for the “Crown Royal Untamed And True Tour.” The seven-month, 44-city tour marks the first partnership between Seagram Americas and MCA/Decca Nashville, label home to the three artists. The tour kicks off November 6 in Charlotte, North Carolina, and concludes May 10 in Nashville.

• Ricochet keyboardist Eddie Kilgallon’s wife Terry delivered their first child, Landon James, last week at a Nashville-area hospital. Kilgallon’s bandmates had given him a leave of absence to tour in order to be there for the arrival.

— Calvin Gilbert
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**BREAKERS**

- Songs have achieved 6% of reporter base for the first time.
- Breakers awarded to songs gaining in place and/or points over the previous week.
- Total of each station's total plays of a song multiplied by the station's individual weight. More increased points listed the songs with the greatest weekly increases in total plays.

**PLAYS**

- Richard Mellon of the Country Music Association selected a song to trademark as possible for the first time.
- Breaks. The title of the song is song's total plays over the previous week.

**ARTIST TITLE (LABELS)**

- Artist Title (label) indicates the artist's title on the label.

**TOTALS**

- Total number of plays for each artist.
GOING & ADDS

**COUNTRY ACTION**

**September 19, 1997 R&R • 103**

**The New Album Gallery**

**September 23, 1997**

**Matraca Berg**

**Sunday Morning To Saturday Night (Rising Tide)**

As evidenced by a catalog which includes "XXX and Doo," "Strawberry Wine," "We Danced Anyway," "Wrong Side Of Memphis," "You Can Feel Bad," "Wild Angels," and "Hey Cinderella," Matraca Berg has a knack for writing commercial songs which still retain a unique artistic flare. Although she's the first to admit that she welcomes having her songs recorded by others, Berg has filled her Rising Tide debut album with new songs that easily match her finest work.

**Mark Chesnutt**

**Thank God For Believers (Decca)**

Thank God For Believers finds Chesnutt placing a greater emphasis on his songwriting. Claiming that there's always a challenge in finding "old-fashioned hartsin' songs that aren't pop sounding," Chesnutt and collaborator Roger Spring co-wrote half of the album's songs, including "Goodbye Heartache," "I Might Even Quit Lovin' You," "Any Ole Reason," and "Numbers On The Jukebox.

**Kinleys**

**Just Between You And Me (Epic)**

Philadelphia natives Heather and Jennifer Kinley got Country radio's attention a few months ago at their Las Vegas showcase. They followed up on the introduction with the first single, "Please," and made a strong showing on the chart. In recording their debut album, Jennifer says the aim was "to find something that really moved us. If it moves us, there's a good chance it'll move other people too." Heathr adds, "We simply poured our hearts into this music."

**Ray Stevens**

**Christmas Through A Different Window (MCA)**

It's a holiday album. It's Ray Stevens. And it's really funny. Stevens has made some serious music, but his most consistent success has come from his comedy work. For novelty value, Christmas Through A Different Window, could be a useful programming tool during the holiday season. After all, Stevens offers some twisted commentary on familiar themes in "I Won't Be Home For Christmas" and "The Little Drummer Boy Next Door." In the latter, the kid next door is pounding away on the set of drums he got as a gift.

**Bryan White**

**The Right Place (Asylum/EEG)**

With two platinum albums behind him, Bryan White has already established himself as a major force in country. And although he's already a huge star, White's new album underscores the theory that his best years are still ahead of him. You've already heard the debut single, "Love Is The Right Place," but White has a writer's credit on three songs.

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Treat your listeners to a slice of America ... take them to your Radio Diner! Customize this unique promotional vehicle with anything from station menus to fiber optic lighting... or a 30 foot mast antenna and built-in generator. Hang your own "OPEN" sign, and you're ready for customers! Call today to check on market availability and for a custom quote.

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PO Box 2500, Elkhart, IN 46515, USA
(219) 293-4700

**David Lee Murphy**

**We Can't All Be Angels (MCA)**

"It's a rockin' record," David Lee Murphy says of his third album. "Mentally, it's the country message. But as far as the framework goes, it's got a rockin' feel to it. I like to record music that we're able to really crank up and rock on live." Murphy wrote or co-wrote all 11 songs on the album. **Eddie Rabbit**

**Beatin' The Odds (Intersounds)**

The title of Eddie Rabbit's new album carries a great deal of significance. A major hitmaker during the '70s and '80s, Rabbit was diagnosed with lung cancer earlier this year. In fact, he finished recording the album on the day before his surgery. Rabbit's prognosis is excellent, and he's in fine vocal form on Beatin' The Odds.

**Various Artists**

**Country Cares For Kids (BNA)**

Alabama's Randy Owen assembled an all-star cast for "Make A Miracle," the show-piece song from this holiday album to benefit the St. Jude Children's Research Hospital in Memphis. You'll be able to witness a live performance of the song during the Thanksgiving segment of the September 24 CMA Awards, which will be televised by CBS TV.

**GOING & ADDS**

**Buffalo Club "Heart Hold On"**

Rising Tide: Following John Dinitz's departure, the Buffalo Club is now a duo. Although he served a successful stint singing lead vocals in his previous band, Keel, Heart, Dinitz gave lead vocal honors to Ron Hemby when the Club was formed. As a result, it won't be as difficult for Hemby to maintain the Buffalo Club's sound in the future.

**Eddie Rabbit "Great Old American Town"**

Intersounds: For more information on Eddie Rabbit, refer to the Album Gallery section on this page. As the title indicates, "Great Old American Town" places great significance in the things we often taken for granted in middle America. Rabbit wrote it with Sunny Sears, who wrote Garth Brooks's "Standing Outside The Fire."

**Ranch "Walkin' the Country"**

Capitol: This song ended after Ranch frontman Keith Urban came up with a catchy guitar riff. Written with Kenny Stookey, the song captures the essence of someone who wants to abandon the working world to find a simpler life. It's from the trio's self-titled debut album.

**Shania Twain "Love Gets Me Every Time"**

Mercury: "Love Gets Me Every Time" is the long-awaited first single from Shania Twain's long-awaited follow-up to her album, The Woman In Me. The music was only delivered to radio this past Monday (September 15), and listeners may be drawn to the song after Twain performs it Wednesday (September 24) on the nationally televised CMA Awards show.
NEW & ACTIVE

JOHN ANDERSON Small Town (Mercury)
JOHN MCHALE Montgomery How Was I To Know

NATIONAL RADIO FORMALS

Coast-To-Coast
Mark Edward • (214) 991-9200
Add: TY HUDSON I Will Surrender
    SHARON TWEEDIE Have You A Dream

Real Country
Dave Nicholson • (902) 968-6236
Add: No Adds

Alley Cat
JACKSON Thomas Have You Missed Me

JONES RADIO NETWORK
Phil Barry • (303) 784-8700
U.S. Country – Jim Murphy
Add: TY HUDSON I Will Surrender
    DEANA CARTER I’m Your Man
    DEANA CARTER The Coast Is Clear

WESTWOOD ONE RADIO NETWORKS
Chesie Kirk • (805) 294-9000
Hot Country – David Felker
Add: TRACY LAWRENCE The Coast Is Clear
    MATT WEAVER Love, Love, Love

BROADCAST PROGRAMMING CONTINUED

Hottest:
JOHN MCHALE Montgomery How Was I To Know
ALASKA Dance, ‘Shaggin’ On The Boulevard
COLIN HUFF What The Heart Wants
LEE ANN WOMACK It’s All Over Now
DIAMOND R3O How Your Love Makes Me Feel

New Country – L.J. Smith
Add:

ALAN JACKSON There Goes
    DEANA CARTER Have You A Dream
    DEANA CARTER How Do You Get There

Hottest:

JASON SELLERS I’m Your Man
    DEANA CARTER The Coast Is Clear
    LEE ANN WOMACK It’s All Over Now

TOP 10

Hottest:

ADDs

TRAINEE BAND The Rest Of Me (Capitol)
CLINT BLACK Something That We Do (RCA)
PETTY LOVELNESS You Don’t Seem To Miss Me (ABC)

DEACON

Top 10

Hottest:

ADDs

TRACY LAWRENCE The Coast Is Clear

Hottest:

ADDs
<table>
<thead>
<tr>
<th>States and their adds listed alphabetically by market</th>
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<table>
<thead>
<tr>
<th>Station</th>
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- **WDAF**/Omaha, NE: Jim T. Smith<br>
- **WXYT**/Detroit, MI: Al. Jones<br>
- **WDWS**/Orlando, FL: Jennifer Page<br>
- **WYCD**/Detroit, MI: Tom Ford<br>
- **WYER**/Omaha, NE: Interim<br>
- **WZAK**/Cincinnati, OH: Tim Alexander<br>
- **WZLX**/Chicago, IL: K. Michael<br>
- **WZTV**/Atlanta, GA: Dan Hulsey<br>
- **WZMX**/Long Island, NY: A. T. Ryan<br>
- **WZSE**/Myrtle Beach, SC: Interim<br>
- **WZZK**/Tuscaloosa, AL: Interim<br>
- **WZIM**/Medina, OH: Tom Schuler<br>
- **WZLX**/Kentucky: Joe Pennington<br>
- **WZMX**/Cleveland, OH: K. Michael<br>
- **WZLX**/Cincinnati, OH: Tim Alexander<br>
- **WZLX**/Cleveland, OH: Interim<br>
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- **WZLX**/Cincinnati, OH: Interim<br>
- **WZLX**/Cincinnati, OH: Tim Alexander<br>
- **WZLX**/Cincinnati, OH: Interim

201 Total Reporters
201 Current Reporters
199 Current Playlists

Did Not Report, Playlist Frozen (2):
- **KIIM**/Tucson, AZ
- WWQX/Willimington, NC

New Country Reporters (9):
- **KZ99**/Boise, ID
- **KXZD**/De Moines, IA
- WWBT/Harrisburg, PA
- WBBN/Laurel, MS
- WDZZ/Marion, IL
- KXHP/Odessa-Midland, TX
- KXJG/San Luis Obispo, CA
- WWJO/Still Cloud, MN
- WXBS/Willimington, NC

No Longer A Country Reporter (4):
- **KOPR**/Las Vegas, NV
- KFMS/Las Vegas, NV
- WDDO/Marion, IL
- KGEE/Odessa-Midland, TX
As increased industry focus is placed on budding Pop/Alternative-leaning Hot ACs, many traditional Hot ACs continue doing what they've done with minimal fanfare over the last several years — win.

In the shadow of the Gateway Arch is one of several representative examples of that still strong format faction. **KKY-FM (98.9)/St. Louis** is one of three stations that comprise a highly competitive variety of adult-accompanying music and lots of top-of-mind stationarity. The Hot AC competes against Adult Alternative WXYW-FM (The River) and Hot AC WALC-FM (Alice) — both Pop/Alternative programming. The latter had been CHR WKIQ-FM, and a CHR station is still absent in market No. 17.

While Y98 has maintained its traditional Hot AC roots, **Smoky Rivers** says, “We've seen constant evolution in our musical profile. We chuckle at the progression in musical tastes of our female target. ‘A few years ago, for example, we were very much a Mariah Carey, Phil Collins, Whitney Houston, Richard Marx radio station, and we played Lionel Richie’s ‘All Night Long’ as a power gold. The Gin Blossoms, Hootie & The Blowfish, and Alanis Morissette wasn’t in our musical worlds at all.”

But in 1994, a rather bold decision was made to add a Gin Blossoms song to Y98’s current playlist. “At the time, it was a very weighty move,” recounts Rivers. “Looking back, though, it was a very easy line to cross and was pop music’s natural evolution. We don’t play Hall & Oates records from 1983, but we do play some Whitney Houston records from 1988. Along with that, we play compatible Gin Blossoms, Hootie & The Blowfish, Jewel, and Natalie Merchant music. We’re a pop music station for adults.”

That’s essentially been Y98’s philosophy for the past 15 years, and that kind of heritage enables it to be broad-based. **Rivers**, “It allows us to hang on to some ‘80s pop music. Some stations had to embrace this new wave of Pop/Alternative music or go away. If Y98 came into its own in 1990, 1991, or 1992, we’d probably be Pop/Alternative. But I can’t betray our heritage that’s served us so well.”

Until last year, Billy Joel was one of Y98’s top five core artists. “But much of his music went away when we decided to cut down eras to 80s and 90s,” explains Rivers. “The station had been fairly liberally dipping into the 70s, and we were playing Chicago’s ballads as recently as last year.”

Music selection for Rivers is still a song-driven, rather than artist-driven, issue. “We stay away from some of the more exotic isolates. It’s very fine for us to play Alanis Morissette’s ‘You Learn,’ but you play ‘You Oughta Know.’ KKY-FM is the only place in St. Louis to hear the Spice Girls’ ‘2 Become 1.’

We can play OMC’s ‘How Bizarre’ — something, by way, the Pop/Alternative guys figured out halfway through the record won’t Pop/Alternative at all. We wouldn’t have played it four months ago, but we added it after it established itself on the pop pipeline and became familiar.”

Recalling what happened when Y98 played Verve Pipe’s “The Freshmen,” Rivers comments, “I couldn’t generate enough ‘favorit-ness’ among my core audience, so I cut it off. We’ve yet to play Sugar Ray or Matchbox 20.

**Methodical Musical Scheduling**

Stressing “variety” as a Y98 listener benefit, Rivers remarks, “We stretch that paradigm to its logical limits. Many Pop/Alternative stations have a certain homogenous sound. We take great lengths working on compatibility issues for all these types of music.

It takes us a long time to schedule an hour of music, sometimes we schedule an hour and take a break. It’s a real challenge to maintain these tempos, textures, and musical styles together. This is the first station I’ve worked where music scheduling is such a chore.”

That situation is further complicated as women listeners en masse that female artist’s audience. Rivers says, “The old school rule was that you didn’t play female artists back-to-back. Then, it became third. Now, the rule is to somehow have a male vocal break up the monotony.”

Rivers is a familiar component includes artists like La Bouche and TLC. Rivers notes, “We try to reflect the station’s music DNA. Given what’s happened with Elton John recently, I’ll take him.”

Rivers says, “We still think he’s cool and unabashedly wrap our arms around traditional artists.”

**Sister American Radio Systems/MSC/KEEZ is across the hallway. The duo shared first-place honors this spring among women 18-34, Rivers of his sibling station, ‘KEEZ probably has more than Elton John titles in rotation than we do, but based on rotations we probably play more of his music. In the course of a day, KYKY and KKEZ usually share about 20 songs. We share many artists, but not many titles.”

**Keeping Focus**

Competitor’s “Foolish Games” are a success story that’s disappeared into the void. **Mason Dixon**

Tampa Bay’s classic head-to-head Hot AC battle between “Mix” (WMX) and “Kiss” (WAKS) took a different twist last month when the former segued to Pop/Alternative “As Star 95.7, Today’s Music Alternative.”

Declares, Kiss FM’s (WAKS) manager Dixon, “It’s working in a few markets, but it’s an 18-34 format. The only way to do Pop/Alternative is to be on the cutting edge. WMX’s salespeople are telling clients it’s still an adult station. If management still has that philosophy, the station’s going to do fine.”

**Eying The Big Apple**

WPLJ/New York PD Scott Shannon and Dixon are among Hot AC’s highest-profile programmers’ morning talents. Shannon, of course, has a memorable Tampa tie-in, following a successful stint programming CHR WRBQ. But Dixon comments, “Shannon’s playing around with some of that Pop/Alternative music and is forgetting about his main competitor [Lite AC WLTF], which is absolutely de-stocking him.”

Noticing that Third Eye Blind’s “Semi-Charmed Life” was atop WRBQ’s playlist, Dixon remarks, “There’s no way you can get that record to test well to anyone over age 20. It’s a good song for a certain audience, but when Shannon plays it 60 times a week, I’ll know we’ll never, ever get it back.”

We played Verve Pipe’s The Freshmen’ for four weeks in a nighttime rotation, and it came back last every week in callout. It’s a good song, but not for an adult audience. You have to test the water to see how far you can go, and that’s as far as we could go.”

**Don’t Dismiss The Key Demo**

Emphasizing that any station calling itself “AC” should be targeted at 25-54-year-olds, Dixon — who segued to 107.7 WLTW from WMX and KYKY — No. 1 among Adults 25-54 — “If you concentrate on anything other than that demo, you’re no longer AC. Most traditional Hot AC programmers have lost their minds and focus. These guys adding Pop/Alternative songs out of the box are nuts. adults don’t react that fast. What’s happening to them is what happened to CHR four or five years ago. They see a trend and ride it to the graveyard.

‘I hate to see these guys taking this path to destruction. They must work and decide before they are either or CHR or AC. This ‘Lite Alternative’ format that stations are going into is basically ‘Lite CHR.’ You have to either be there or not be there. If there’s no CHR in the market, you might do pretty well. If there is a CHR in the market — and it’s a good one — you won’t be able to compete against it.”

The return of good music product, Dixon believes, may enable traditional Hot AC PDs to have their sanities restored. “Just like the CHR nightmare of four years ago, there was a real lull this past year in pop music. But we’ve started being able to see some good adult music from artists like Fleetwood Mac, Amy Grant, Billy Joel, and Elton John. Fleetwood Mac’s ‘Silver Springs’ and Amy Grant’s ‘Tales A Little Time’ are power-testing records for us and art songs Hot ACs should be playing. If you want nine or 10 songs that sound in the 90% range. That’s when you know you have depth, but we haven’t had that in a long time.”

Rather than “stuck with something they can’t become, Hot ACs, Dixon advises, ‘should stick with playing the hits. Keep all the great 30s and a few late 70s tunes and ride it out. I’m used to being first 25-54 — not third or fourth. But we’re on our way to getting back there.”
### NEW & ACTIVE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Genre</th>
<th>Label</th>
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<tbody>
<tr>
<td>En Vogue</td>
<td>Too Gone, Too Long</td>
<td>Neo-Blues</td>
<td>LongPlay Records</td>
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<td>Sarah McLachlan</td>
<td>Building A Mystery</td>
<td>Rock</td>
<td>Capitol</td>
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<td>Andrew Neilve</td>
<td>Say What's In My Heart</td>
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<td>Mary Giffin &amp; Frankie Valli</td>
<td>Can't Take My Eyes Off You</td>
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<td>Boyz II Men</td>
<td>Seasons Of Loneliness</td>
<td>R&amp;B</td>
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<td>Boney James</td>
<td>Just Got Lucky</td>
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<td>Peter Cetera</td>
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### MOST ADDED

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<td>The Only One</td>
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<td>Jewel</td>
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<td>Pop</td>
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<td>Daryl Hall &amp; John Oates</td>
<td>Promised I'd Wait (For You)</td>
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<tr>
<td>Mike Jagger</td>
<td>Help Me Girl</td>
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### MOST INCREASED PLAYS

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<td>R. Kelly</td>
<td>I Believe I Can Fly</td>
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<td>Bryan Adams</td>
<td>Always Be My Baby</td>
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<td>Toyo Braxton</td>
<td>I Don't Want To (Lafayette/Atlantic)</td>
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<td>Kenny Loggins</td>
<td>I'm Alright</td>
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<td>Amy Grant</td>
<td>Takes A Little Time</td>
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<td>Fleetwood Mac</td>
<td>Silver Springs</td>
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### HOTTIST RECURRENTS

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<td>Born To Run</td>
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<td>John Lennon</td>
<td>Imagine</td>
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<td>Apple Records</td>
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<td>The Beatles</td>
<td>Help Me Girl</td>
<td>Pop-Rock</td>
<td>EMI Records</td>
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### Breakers

**GARY BARLOW**
- **Song**: "So Help Me Girl (Arrista)
- **Chart**: 946/139

**MOST ADDED**

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<td>Still Waters</td>
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<td>Become 2 (Virgin)</td>
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<td>When You Were Mine</td>
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<td>I Just Can't Let Go (Warner Bros.)</td>
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<td>Foolish Games</td>
<td>Pop-Rock</td>
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**BREAKERS**
- **Performance**: On THE TODAY SHOW September 26th
- **Performance**: "Marigold Sky" in stores September 30th
- **Performance**: On Rosie O'Donnell October 2nd

---

*Breakers: Songs ranked by total plays. Station call letters followed by number of plays.*
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David Pringle and Steve Steinberg
— 213-876-7973

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Contact: Ron Herisko, Chishtae Records • 760-332-9315 --760-332-9215-fax
### Top Stations

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<td>Rock</td>
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<td>Los Angeles</td>
<td>Country</td>
<td>4</td>
</tr>
<tr>
<td>KLTY</td>
<td>Dallas</td>
<td>Country</td>
<td>5</td>
</tr>
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</table>

### Top Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
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</thead>
<tbody>
<tr>
<td>Living on a Prayer</td>
<td>Bon Jovi</td>
<td>Rock</td>
<td>1</td>
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<tr>
<td>Under the Bridge</td>
<td>Red Hot Chili Peppers</td>
<td>Rock</td>
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</tr>
<tr>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>Pop</td>
<td>3</td>
</tr>
<tr>
<td>Power of Love</td>
<td>Céline Dion</td>
<td>Pop</td>
<td>4</td>
</tr>
<tr>
<td>The Prayer</td>
<td>Andrea Bocelli &amp; Céline Dion</td>
<td>Pop</td>
<td>5</td>
</tr>
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</table>

### Top Adult Contemporary Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't Tell Her (Revolution)</td>
<td>Pretenders</td>
<td>Pop</td>
<td>1</td>
</tr>
<tr>
<td>Californication</td>
<td>Red Hot Chili Peppers</td>
<td>Rock</td>
<td>2</td>
</tr>
<tr>
<td>Girls Just Want to Have Fun</td>
<td>Oingo Boingo</td>
<td>New Wave</td>
<td>3</td>
</tr>
<tr>
<td>I Wanna Dance With Somebody</td>
<td>Whitney Houston</td>
<td>Pop</td>
<td>4</td>
</tr>
<tr>
<td>It Must Have Been Love</td>
<td>Roxette</td>
<td>Pop</td>
<td>5</td>
</tr>
</tbody>
</table>

### Top R&B/Urban Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Boo</td>
<td>Ghost Town DJs</td>
<td>R&amp;B</td>
<td>1</td>
</tr>
<tr>
<td>All at Once</td>
<td>Ne-Yo</td>
<td>R&amp;B</td>
<td>2</td>
</tr>
<tr>
<td>One Less Lonely Girl</td>
<td>Justin Timberlake feat. Timbaland</td>
<td>R&amp;B</td>
<td>3</td>
</tr>
<tr>
<td>No One</td>
<td>Alicia Keys</td>
<td>R&amp;B</td>
<td>4</td>
</tr>
<tr>
<td>Be Without You</td>
<td>Nelly</td>
<td>R&amp;B</td>
<td>5</td>
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</table>

### Top Pop Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
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<tbody>
<tr>
<td>Not Myself Anymore</td>
<td>Barbra Streisand</td>
<td>Pop</td>
<td>1</td>
</tr>
<tr>
<td>Love Is a Battlefield</td>
<td>Joan Jett</td>
<td>Pop</td>
<td>2</td>
</tr>
<tr>
<td>All I Want For Christmas</td>
<td>Mariah Carey</td>
<td>Pop</td>
<td>3</td>
</tr>
<tr>
<td>One More Time</td>
<td>NSYNC</td>
<td>Pop</td>
<td>4</td>
</tr>
<tr>
<td>The Rain Song</td>
<td>Jimmy Buffett</td>
<td>Pop</td>
<td>5</td>
</tr>
</tbody>
</table>

### Top Alternative Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Hole Sun</td>
<td>Soundgarden</td>
<td>Alternative</td>
<td>1</td>
</tr>
<tr>
<td>Jar of Hearts</td>
<td>Brandi Carlile</td>
<td>Alternative</td>
<td>2</td>
</tr>
<tr>
<td>The Sound of Silence</td>
<td>Simon &amp; Garfunkel</td>
<td>Folk-Rock</td>
<td>3</td>
</tr>
<tr>
<td>Moanin'</td>
<td>The War</td>
<td>Hard Rock</td>
<td>4</td>
</tr>
<tr>
<td>You Oughta Know</td>
<td>Alanis Morissette</td>
<td>Alternative</td>
<td>5</td>
</tr>
</tbody>
</table>
JOHN FOGERTY

BLUE BOY

From the album: BLUE MOON SWAMP
Produced by John Fogerty


ON YOUR DESK NOW!
'Richness & Fullness' Count In Audio Quality, Not Loudness

Lifelong engineer and current station owner Gordon Zlot says, 'Shhh!'

When I learned that KJZY/Santa Rosa, CA owner/GM Gordon Zlot began his on-air radio career at 13, then went on to construct his own radio stations between San Francisco and Northern California's fabled wine country, I formed an indelible image of him as a child, sitting in his boyhood bedroom, taking apart and reassembling radios tube by tube.

"You're right," Zlot begins. "It all started in my bedroom in Vallejo, CA. I used to play with a phonograph when I was 6 or 7, pretending I was on the radio. I built a carrier current radio station in my house that traveled on power lines. I wrote to the FCC's engineer in charge to make sure I was in full compliance with Part 15 of the rules that govern low-power stations. Today, they'd probably throw it in a garbage can, but he actually wrote back! [The letter is framed in Zlot's office today.] The call letters were KEBB; I called him 'The Mighty 1090,' although the signal only went five blocks. I was an experience and an education I couldn't have gotten anywhere else.

"I didn't think I'd end up in radio, because how could you make a living doing this? I majored in electrical engineering, and during college I worked at several stations in Vallejo. One of them was KARA, which previous call letters were KEBP — for the owner, Robert E. Podessta — and they played a kind of jazz-fusion pop. "In the '60s, no one listened to FM and you could do what you wanted. You'd run to the teletype machine to tear off five minutes worth of news, which you'd sight-edit. Everything was live, either off of records or ETs — electrical transcriptions of spots cut to disc. I still have nightmares about it. You'd program your own show, then work a six-hour shift. Once, I signed on at 6 am, and the owner called to say the afternoon jock couldn't make his shift, so I had to work? Then the evening jock couldn't come in, so I had to stay for over 18 hours! Today, people complain about a five-hour shift — and everything's on cart or disc — and they barely have to do anything!"

Built From Scratch

When he completed college in 1965, Zlot acted on his lifelong dream to own a radio station. At the time, FM had virtually no listenership, and the FCC was quite literally, giving licenses away. Zlot began searching for an open channel.

"In hindsight, I should have applied for all of them," he laughs. "But I was only 23. I decided on Santa Rosa because there was no FM in the northern Bay Area. Applying was an arduous process — just as complicated as it is today, if not more so. A couple of years later, we were granted a construction permit for KZST.

I've never seen worse cars in this business. You have to be educated to what good audio sounds like. It's like wine.

Years ago, I might have been satisfied to drink Gallo, but now it would be unbearable. There's a lack of education as to the technical aspects. People are processing too loud. What listeners are attracted to isn't loudness; they're attracted to the richness, fullness, and the dynamic range that opens up the sound. You get loudness by compressing the sound and making it distorted.

'Lack Of Education'

When it comes to engineering, Zlot holds his peers to a high standard, one he says many far are from meeting. 'I've never seen worse cars in this business. You have to be educated to what good audio sounds like. It's like wine. Years ago, I might have been satisfied to drink Gallo, but now it would be unbearable. There's a lack of education as to the technical aspects. People are processing too loud. What listeners are attracted to isn't loudness; they're attracted to the richness, fullness, and the dynamic range that opens up the sound. You get loudness by compressing the sound and making it distorted.'

It's not the equipment per se, Zlot observes. 'Manufacturers only deliver what PDs want. I've never heard better audio fidelity in the 50s than I do today, even before we had stereo or processing. I realize we can't go back to that. The standard of reference today is the CD. People have better quality in their home than on the radio. It used to be that the term 'broadcast quality' was the ideal, but 'broadcast quality' is now the lowest form of audio. People have the best form they can have, the compact disc. When they hear that, and then hear what's on the radio, it's two very different things.'

People are processing too loud. What listeners are attracted to isn't loudness; they're attracted to the richness, fullness, and the dynamic range that opens up the sound. You get loudness by compressing the sound and making it distorted.

It used to be that the term 'broadcast quality' was the ideal, but 'broadcast quality' is now the lowest form of audio. People have the best form they can have, the compact disc. When they hear that, and then hear what's on the radio, it's two very different things.
<table>
<thead>
<tr>
<th>ARTIST / TITLE / LABEL</th>
<th>TOTAL PLAYS</th>
<th>LW</th>
<th>DW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHILLIPPE SAISSE Moanin' (Verve Forecast)</td>
<td>855</td>
<td>828</td>
<td>775</td>
<td>739</td>
</tr>
<tr>
<td>PHILLIPPE SAISSE Moanin' (Zebra)</td>
<td>236</td>
<td>208</td>
<td>193</td>
<td>182</td>
</tr>
<tr>
<td>RICK BRAUN Missing In Venice (Mesa/Bluemoon)</td>
<td>661</td>
<td>635</td>
<td>627</td>
<td>551</td>
</tr>
<tr>
<td>STEVE WINWOOD Pretty Lovin' (Virgin)</td>
<td>589</td>
<td>558</td>
<td>584</td>
<td>593</td>
</tr>
<tr>
<td>LEE RITENOUR Favela (Verve Forecast)</td>
<td>549</td>
<td>515</td>
<td>524</td>
<td>481</td>
</tr>
<tr>
<td>JOYCE COOLEY Cold Of Market (Heads Up)</td>
<td>544</td>
<td>481</td>
<td>436</td>
<td>355</td>
</tr>
<tr>
<td>DAVID GARFIELD &amp; FRIENDS Let's Stay Together (Zebra)</td>
<td>531</td>
<td>498</td>
<td>484</td>
<td>431</td>
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<tr>
<td>KEN NAVARRO Smooth Sensation (Positive)</td>
<td>514</td>
<td>494</td>
<td>456</td>
<td>538</td>
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<tr>
<td>PATRICE RUSHEN Days Gone By (Discovery)</td>
<td>493</td>
<td>442</td>
<td>444</td>
<td>451</td>
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<tr>
<td>TIM WEISBERG Herbie's Blues (Fantrelmark)</td>
<td>480</td>
<td>480</td>
<td>480</td>
<td>461</td>
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<tr>
<td>DANCING FANTASY When Dreams Come True (Innovative)</td>
<td>482</td>
<td>552</td>
<td>756</td>
<td>742</td>
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<tr>
<td>BRAXTON BROTHERS Sunset Bay (Kokopelli)</td>
<td>456</td>
<td>418</td>
<td>411</td>
<td>349</td>
</tr>
<tr>
<td>3RD FORGE You Gotta Be Real (Higher Octave)</td>
<td>435</td>
<td>385</td>
<td>406</td>
<td>361</td>
</tr>
<tr>
<td>CHRIS BOTTI The Way Home (Verve Forecast)</td>
<td>428</td>
<td>505</td>
<td>612</td>
<td>713</td>
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<tr>
<td>GROVER WASHINGTON JR. Bordertown (Columbia)</td>
<td>426</td>
<td>455</td>
<td>454</td>
<td>457</td>
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</table>

This chart reflects airplay from September 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker.

## MOST ADDED

<table>
<thead>
<tr>
<th>ARTIST / TITLE / LABEL</th>
<th>ADDS</th>
</tr>
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<tbody>
<tr>
<td>BOB JAMES Mind Games (Warner Bros.)</td>
<td>23</td>
</tr>
<tr>
<td>BOB JAMES Kiss Me Baby (Verve Forecast)</td>
<td>14</td>
</tr>
<tr>
<td>BRIAN CULBERTSON So Good (Mesa/Bluemoon)</td>
<td>11</td>
</tr>
<tr>
<td>BRIAN CULBERTSON Regroovable (Verve Forecast)</td>
<td>8</td>
</tr>
<tr>
<td>LUTHER VANDROSS When You Call On Me Baby (Warner Bros.)</td>
<td>6</td>
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<tr>
<td>BERNARD GATTES Rules Of My Heart (Countdown/Unity)</td>
<td>5</td>
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<tr>
<td>JONATHAN BUTLER Song For Elizabeth (Verve Forecast)</td>
<td>4</td>
</tr>
<tr>
<td>BRIAN CULBERTSON Good (Mesa/Bluemoon)</td>
<td>3</td>
</tr>
<tr>
<td>BRIAN CULBERTSON Soul (Mesa/Bluemoon)</td>
<td>2</td>
</tr>
<tr>
<td>BRIAN CULBERTSON The New Wave (Atlantic)</td>
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## MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST / TITLE / LABEL</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>BRIAN CULBERTSON So Good (Mesa/Bluemoon)</td>
<td>157</td>
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<tr>
<td>RIPPINGTONS Black Diamond (Peak/Winifordn High Jazz)</td>
<td>116</td>
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<tr>
<td>AVENUE BLUE Nightlife (Mesa/Bluemoon)</td>
<td>89</td>
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<tr>
<td>JOE SAMPLE Chain Reaction (Warner Bros.)</td>
<td>82</td>
</tr>
<tr>
<td>BRIAN CULBERTSON Sweet Thing (Warner Bros.)</td>
<td>77</td>
</tr>
<tr>
<td>JOYCE COOLEY Cold Of Market (Heads Up)</td>
<td>73</td>
</tr>
<tr>
<td>CRAIG CHAUQUOC IPER White Lights Out (Higher Octave)</td>
<td>61</td>
</tr>
<tr>
<td>BOB JAMES Mind Games (Warner Bros.)</td>
<td>57</td>
</tr>
<tr>
<td>3RD FORGE You Gotta Be Real (Higher Octave)</td>
<td>56</td>
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### NEW & ACTIVE

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<tr>
<th>ARTIST / TITLE / LABEL</th>
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<tbody>
<tr>
<td>COUNT BASIC Chasing The Sunset (Instinct)</td>
<td>532</td>
</tr>
<tr>
<td>JONATHAN BUTLER Song For Elizabeth (Verve Forecast)</td>
<td>289</td>
</tr>
<tr>
<td>DON DIESG Top Of The World (Ultra/Society)</td>
<td>272</td>
</tr>
<tr>
<td>CHRIS BOTTI Regroovable (Verve Forecast)</td>
<td>261</td>
</tr>
<tr>
<td>EARL KLUH Last Song (Warner Bros.)</td>
<td>247</td>
</tr>
<tr>
<td>CRAIG CHAUQUOC IPER White Lights Out... (Higher Octave)</td>
<td>220</td>
</tr>
<tr>
<td>VANESSA RUBIN That Was Then This Is Now (Verve Forecast)</td>
<td>169</td>
</tr>
<tr>
<td>BRIAN CULBERTSON So Good (Mesa/Bluemoon/Atlantic)</td>
<td>144</td>
</tr>
<tr>
<td>RAY OBIEDO Sweet Summer Days (Windham Hill)</td>
<td>138</td>
</tr>
<tr>
<td>BOB MAMET News From The Blues (Atlantic)</td>
<td>132</td>
</tr>
<tr>
<td>VANESSA WILLIAMS Start Again (Mercury)</td>
<td>131</td>
</tr>
<tr>
<td>WILLIE &amp; LOBO Napoli (Mesa/Bluemoon)</td>
<td>129</td>
</tr>
<tr>
<td>SWING OUT Sister Where In The World (Mesa/Bluemoon)</td>
<td>129</td>
</tr>
</tbody>
</table>

### Songs ranked by total plays

- **GATO BARRIER** Mystica (Columbia) +116
- **ROBERTO HERMOSILIO** Nothing Better (Warner Bros) +115
- **BOB JAMES Mind Games (Warner Bros) +114
- **DAVID GARFIELD** Good Karma (Soul Jazz) +113
- **BRIAN CULBERTSON Rule Of My Heart (Countdown/Unity) +112
- **RICK BRAUN** Call On Me Baby (Warner Bros) +111
- **BRIAN CULBERTSON The New Wave (Atlantic) +110
- **AVENUE BLUE** Nightlife (Mesa/Bluemoon) +109
- **BRIAN CULBERTSON So Good (Mesa/Bluemoon) +108
- **BRIAN CULBERTSON Soul (Mesa/Bluemoon) +107
- **BRIAN CULBERTSON Mind Games (Warner Bros) +106
- **RIPPINGTONS** Black Diamond (Peak/Winifordn High Jazz) +105
- **RICHARD BAKER** Body & Soul (Warner Bros) +104

*Warner Bros. Records.*
PHILIPPE SAISSE Next Voyage (Verve Forecast) 933 +27 "Moanin" (856) "Rivera" (74)

ERIC MARENTHAL Easy Street (I.E./Verve) 880 +38 "EASY" (764) "Summer" (89)

AVENUE BLUE Nightlife (Mesa/Bluemoon) 859 +90 "Nightlife" (853) "Always" (6)

PAUL TAYLOR Pleasure Seeker (Countdown/Unity) 856 +33 "Pleasure" (834) "Ature" (14)

VARIOUS ARTISTS A Twist Of Jobim (I.E./Verve) 781 +6 "Favelas" (649) "Dindi" (160)

RICK BRAUN Body and Soul (Mesa/Bluemoon) 753 +31 "Venice" (641) "Notorious" (66)

BONEY JAMES Sweet Thing (Warner Bros.) 752 +22 "Peace" (413) "Nothin" (241)

CHRIS BOTTI Midnight Without You (Verve Forecast) 712 +79 "Way" (248) "Regroovable" (261)

PAUL HARDCASTLE Hardcastle 2 (JVC) 665 +26 "Peace" (661) "Jokers" (4)

STEVE WINWOOD Junction Seven (Virgin) 612 +32 "Plenty" (589) "Real" (12)

JOYCE COOLING Playing It Cool (Head Up) 566 +64 "South" (544) "Imagine" (10)

DAVID GARFIELD & FRIENDS Tribute To Jeff (Zebra) 553 +36 "Together" (531) "Lowdown" (15)

RAY OBIEDO Sweet Summer Days (Windham Hill) 544 +36 "Sweet" (370) "Current" (128)

PATRICE RUSHEN Signature (Discovery) 497 +36 "Days" (483) "Sneaky" (14)

TIM WEISBERG Undercover (Farenheit) 483 +0 "Herbie"s" (480) "Hard" (3)

BRAXTON BROTHERS Steppin Out (Kokopelli) 475 +36 "Sunset" (456) "Evetide" (15)

DANCING FANTASY Love Letters (Innovative) 457 +90 "Dreams" (462) "Miss" (5)

JOE SAMPLE Sample This (Warner Bros.) 453 +99 "Chain" (300) "Night" (39)

KENNY G The Moment (Arista) 454 +28 "Northern" (381) "Havana" (53)

GROVER WASHINGTON JR. Soufhul Strat (Columbia) 426 +33 "Bordertown" (426)

EARL KLUGH The Journey (Warner Bros.) 415 +18 "Last" (247) "Walk" (126)

VANESSA WILLIAMS Next (Mercury) 406 +40 "Start" (346) "Surrender" (31)

RONNIE LAWS Tribute To Eddie Harris (Blue Note) 402 +38 "Listen" (402)

SOUNDTRACK A Smile Like Yours (Electra/EKG) 402 +5 "Smile" (402)

SWING OUT SISTER Shapes And Patterns (Pure/Mercury) 390 +4 "Somehowh (329) "Picnic" (57)

RIPPPINGTONS Black Diamond (Peak/Windham Hill Jazz) 381 +116 "Diamonds" (381)

WILLIE & LINDO Caliente (Island/Bluemoon) 359 +42 "Napal" (339)

This chart reflects airplay from September 3-9. Albums ranked by total plays, with plays from all cuts on an album combined. 54 NAC reporters. 52 current playlists. © 1997, R&R Inc.

Hottest. Ripppingtons' "Black Diamond" (Peak/Windham Hill Jazz), Boney James' "Sweet Thing" (Warner Bros.), Chris Botti's "Regroovable" (Verve Forecast), Brian Culbertson's "So Good" (Bluemoon/Atlantic), and Bob James' "Mind Games" (Warner Bros.).

One of the most fully realized projects of the year is Brian Tarquin's Instinct debut CD, Last Kiss Goodbye. Produced in Ernie McKeon's London studio, the album is hallmarked by outstanding writing and production, as well as beautifully nuanced guitar stylings. I really like "Firewall Jam," "One Arabian Knight," and the title track, but this one's so deep, there are plenty of cuts which to choose.

It's an obvious recommendation, and with a BA recommendation, the Philly homeboys have a shot at crossing to NAC. Hall's instantly recognizable voice creates a comfort zone for AC listeners who sample your station.
PIECES OF A DREAM

"Knikki’s Smile"
(Proounced Nicky’s Smile)

FROM THE FORTHCOMING CD PIECES

MOST ADDED NACTrack!

These Stations are Smiling:

KKSF WJZJ WHRL
WUAE Cincinnati, OH KDWB Minneapolis, MN
WUZL Raleigh, NC WZLZ Baltimore, MD
WGUF KWXO

For Promotion Contact: Neal Sapper/New World ‘N Jazz (415) 453-1558
Syndication information: Robert Eatman Enterprises (310)459-3728
At the NAB contact Bob Eatman at the Windsor Court Hotel (504) 523-6000
LIVING THROUGH A STATION SALE

An anonymous inside look at what goes through the minds of the staff

The radio buying frenzy of the past year has put an incredible strain on the people in the business. While, intellectually, everyone acknowledges that change is stressful, it appears that precious little can really be done to reduce the negative impact of it on station personnel. If anyone has any great ideas out there, please contact me so we can share them with our readers.

Meanwhile, here are some comments from a station telegraph — hereafter referred to as our Mystery Guest (M.G.) — regarding some of the consequences that personnel face during an ownership/corporate sale. Our Mystery Guest is in the programming department and has an airshift at a station in the Top 5 market that recently changed hands and is now again up for sale.

R&R: What goes through your mind when you find out the station has been sold?

M.G.: Obviously, the first thing everyone wonders is, “Are we going to lose our jobs?” Management always tells you that’s not going to happen, but nobody ever believes it.

Oughta be the first thing everyone wonders is, “Are we going to lose our jobs?” Management always tells you that’s not going to happen, but nobody ever believes it.

Whether or not the PD leaves, people still start panicking and looking for jobs themselves. Even if it’s a good company that’s purchasing the station, panic sets in. In the end, it’s just natural to fear for your job. That’s immediately followed by concerns about possible programming changes and whether the station will stay as it is usually the first person who loses their job, if anyone does.

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This chart reflects airplay from September 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 80 Active Rock Reporters. 79 current playlists. Songs below No. 25 are moved to recurring after 26 weeks. © 1997, R&R Inc.

### NEW & ACTIVE

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Total Plays</th>
<th>Weekly Increase</th>
<th>Weekly Station Additions</th>
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<tbody>
<tr>
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### BREAKERS

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<td>708</td>
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<td>22</td>
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<td>Bleeding Me (Elektra/EEG)</td>
<td>825</td>
<td>828</td>
<td>655</td>
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<tr>
<td>23</td>
<td>Stone Temple Pilots</td>
<td>Shy (Sharp)</td>
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<td>718</td>
<td>703</td>
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<tr>
<td>24</td>
<td>Sugar Ray</td>
<td>Fly (Lava/Atlantic)</td>
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<td>799</td>
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<tr>
<td>25</td>
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<td>Listen (Atlantic)</td>
<td>701</td>
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<td>1059</td>
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### BREAKERS (Blame Atlantic)

<table>
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### MOST INCREASED PLAYS

<table>
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<tbody>
<tr>
<td>1</td>
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<td>Hitlert A Ride (Reprise)</td>
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<tr>
<td>2</td>
<td>Rolling Stones</td>
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<tr>
<td>3</td>
<td>Days Of The New Touch, Peel... (Outpost/Geffen)</td>
<td>+318</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Everclear</td>
<td>Everyone To Everyone (Tim Kent/Capitol)</td>
<td>+306</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kenny Wayne Shepherd</td>
<td>Slow Ride (Revolution)</td>
<td>+270</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Creed</td>
<td>My Own Prison (Wind-up)</td>
<td>+233</td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>Offspring</td>
<td>Choose (Columbia)</td>
<td>+215</td>
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<td></td>
</tr>
<tr>
<td>8</td>
<td>Talk Show</td>
<td>Hello Hello (Atlantic)</td>
<td>+207</td>
<td></td>
<td></td>
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<tr>
<td>9</td>
<td>Collective Soul</td>
<td>Blame (Atlantic)</td>
<td>+200</td>
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<tr>
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### Hottest Recurrents

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<tr>
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<td>4</td>
<td>Everclear</td>
<td>Everyone To Everyone (Tim Kent/Capitol)</td>
<td>+306</td>
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<tr>
<td>5</td>
<td>Kenny Wayne Shepherd</td>
<td>Slow Ride (Revolution)</td>
<td>+270</td>
<td></td>
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<tr>
<td>6</td>
<td>Creed</td>
<td>My Own Prison (Wind-up)</td>
<td>+233</td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>Offspring</td>
<td>Choose (Columbia)</td>
<td>+215</td>
<td></td>
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<tr>
<td>8</td>
<td>Talk Show</td>
<td>Hello Hello (Atlantic)</td>
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<td></td>
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<tr>
<td>9</td>
<td>Collective Soul</td>
<td>Blame (Atlantic)</td>
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<tr>
<td>10</td>
<td>Aerosmith</td>
<td>Pink (Columbia)</td>
<td>+176</td>
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*Banners: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining play near the previous week. If no songs were 1000 plays or more, the song being played on one or more stations is placed first. Most increased Plays from the range with the greatest week-to-week movement in total plays. Weighted chart appears on R&R ONLINE*
<table>
<thead>
<tr>
<th>Station</th>
<th>Playlist</th>
<th>Market</th>
<th>Phone</th>
<th>City</th>
<th>Contact</th>
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<td>ROCK 103.5</td>
<td>ACTIVE ROCK PLAYLISTS</td>
<td>September 19, 1997 R&amp;R • 125</td>
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### ACTIVE ROCK PLAYLISTS

**PLAYLIST #1**

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<th>STATION</th>
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<tbody>
<tr>
<td>1</td>
<td>Aerosmith</td>
<td>Pink O'neers</td>
<td>WZLX</td>
<td>Milwaukee</td>
<td>(262) 555-1010</td>
</tr>
<tr>
<td>2</td>
<td>Ours</td>
<td>Racing Days</td>
<td>WZLX</td>
<td>Milwaukee</td>
<td>(262) 555-1010</td>
</tr>
<tr>
<td>3</td>
<td>Soundgarden</td>
<td>Rhinosaur</td>
<td>WZLX</td>
<td>Milwaukee</td>
<td>(262) 555-1010</td>
</tr>
<tr>
<td>4</td>
<td>Our Lady Peace</td>
<td>Superman's Dead</td>
<td>WZLX</td>
<td>Milwaukee</td>
<td>(262) 555-1010</td>
</tr>
<tr>
<td>5</td>
<td>Third Eye Blind</td>
<td>Crane</td>
<td>WZLX</td>
<td>Milwaukee</td>
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<tr>
<td>1</td>
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<td>Fight</td>
<td>WVKT</td>
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<tr>
<td>2</td>
<td>Faith</td>
<td>No Particular Place To Go</td>
<td>WVKT</td>
<td>St. Louis</td>
<td>(314) 777-1073</td>
</tr>
<tr>
<td>3</td>
<td>Faith</td>
<td>All For Nothing</td>
<td>WVKT</td>
<td>St. Louis</td>
<td>(314) 777-1073</td>
</tr>
<tr>
<td>4</td>
<td>Faith</td>
<td>The Strangest Day</td>
<td>WVKT</td>
<td>St. Louis</td>
<td>(314) 777-1073</td>
</tr>
<tr>
<td>5</td>
<td>Faith</td>
<td>The Strangest Day</td>
<td>WVKT</td>
<td>St. Louis</td>
<td>(314) 777-1073</td>
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**PLAYLIST #3**

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<tbody>
<tr>
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<td>Creeping Death</td>
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<tr>
<td>2</td>
<td>Metallica</td>
<td>Nothing Else Matters</td>
<td>WJMK</td>
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<td>(312) 555-2000</td>
</tr>
<tr>
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<td>Metallica</td>
<td>One</td>
<td>WJMK</td>
<td>Chicago</td>
<td>(312) 555-2000</td>
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<tr>
<td>4</td>
<td>Metallica</td>
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<tr>
<td>5</td>
<td>Metallica</td>
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<td>WJMK</td>
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<tr>
<td>1</td>
<td>Stone Temple Pilots</td>
<td>School's Out</td>
<td>KROQ</td>
<td>Los Angeles</td>
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</tr>
<tr>
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<td>Stone Temple Pilots</td>
<td>School's Out</td>
<td>KROQ</td>
<td>Los Angeles</td>
<td>(310) 794-9000</td>
</tr>
<tr>
<td>3</td>
<td>Stone Temple Pilots</td>
<td>School's Out</td>
<td>KROQ</td>
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<td>(310) 794-9000</td>
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<tr>
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<td>School's Out</td>
<td>KROQ</td>
<td>Los Angeles</td>
<td>(310) 794-9000</td>
</tr>
<tr>
<td>5</td>
<td>Stone Temple Pilots</td>
<td>School's Out</td>
<td>KROQ</td>
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<tbody>
<tr>
<td>1</td>
<td>Offspring</td>
<td>I Choose To Be Me</td>
<td>KROQ</td>
<td>Los Angeles</td>
<td>(310) 794-9000</td>
</tr>
<tr>
<td>2</td>
<td>Offspring</td>
<td>I Choose To Be Me</td>
<td>KROQ</td>
<td>Los Angeles</td>
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</tr>
<tr>
<td>3</td>
<td>Offspring</td>
<td>I Choose To Be Me</td>
<td>KROQ</td>
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<td>(310) 794-9000</td>
</tr>
<tr>
<td>4</td>
<td>Offspring</td>
<td>I Choose To Be Me</td>
<td>KROQ</td>
<td>Los Angeles</td>
<td>(310) 794-9000</td>
</tr>
<tr>
<td>5</td>
<td>Offspring</td>
<td>I Choose To Be Me</td>
<td>KROQ</td>
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<td>(310) 794-9000</td>
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**PLAYLIST #6**

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<tbody>
<tr>
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<td>Megadeth</td>
<td>Most Honest To Mask</td>
<td>KGSR</td>
<td>Austin</td>
<td>(512) 949-3333</td>
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<tr>
<td>2</td>
<td>Megadeth</td>
<td>Most Honest To Mask</td>
<td>KGSR</td>
<td>Austin</td>
<td>(512) 949-3333</td>
</tr>
<tr>
<td>3</td>
<td>Megadeth</td>
<td>Most Honest To Mask</td>
<td>KGSR</td>
<td>Austin</td>
<td>(512) 949-3333</td>
</tr>
<tr>
<td>4</td>
<td>Megadeth</td>
<td>Most Honest To Mask</td>
<td>KGSR</td>
<td>Austin</td>
<td>(512) 949-3333</td>
</tr>
<tr>
<td>5</td>
<td>Megadeth</td>
<td>Most Honest To Mask</td>
<td>KGSR</td>
<td>Austin</td>
<td>(512) 949-3333</td>
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**PLAYLIST #7**

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<th>PHONE</th>
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<tbody>
<tr>
<td>1</td>
<td>Social Distortion</td>
<td>Don't Drag Me Down</td>
<td>KROQ</td>
<td>Los Angeles</td>
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**PLAYLIST #8**

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80 Total Reporters
80 Current Reporters
79 Current Playlists

Did Not Report, Playlist Frozen (1):
WVBQ/Providence, RI

New Active Rock Reporters (4):
WAWD/Savannah, GA
WAWD/Madison, WI
KZKI/Kennebunk, PA
KZKI/Redding, CA

Moves From Active Rock To Rock (1):
WZQD/Adelphi, PA

Moves From Rock To Active Rock (2):
WZON/Champlin, IL
WBBX/Dayton, OH

Moves From Active Rock To Alternative (2):
WARR/New Orleans, LA
WARR/Milwaukee, WI

Moves From Active Rock To Pop (1):
WARR/Huntington, WV

85 Total Reporters
85 Current Reporters
81 Current Playlists

New Rock Reporters (2):
WVBQ/Providence, RI
WVBQ/Kennebunk, PA

Moves From Rock To Active Rock (2):
WZQD/Champlin, IL
WBBX/Dayton, OH

Moves From Active Rock To Rock (1):
WZQD/Adelphi, PA
This chart reflects airplay from September 9-14. Songs ranked by total plays. Highlighted songs indicate Breaker: 85 Rock reporters. - Current chart. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

**NEW & ACTIVE**

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<th>Total Station Additions</th>
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<tbody>
<tr>
<td>JIMMIE'S CHICKEN SHACK</td>
<td>High (Rockin'/A&amp;M Associated)</td>
<td>137</td>
<td>102</td>
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<td>HODMARRS Diamond</td>
<td>( RCA)</td>
<td>146</td>
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<tr>
<td>MIGHTY MIGHTY BOSSTONES</td>
<td>The Impression (Revolution)</td>
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<tr>
<td>SUGAR RAY</td>
<td>Fly (Lava/A&amp;M)</td>
<td>164</td>
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<td>TIM MCGRATNEY</td>
<td>Young Man (Capitol)</td>
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<td>COOL FOR AUGUST</td>
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**MOST INCREASED PLAYS**

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<td>Anybody Seen My Baby? (Virgin)</td>
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<td>KENNY WAYNE SHEPHERD</td>
<td>Slow Ride (Revolution)</td>
<td>197</td>
<td>136</td>
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<td>COREY STEVENS</td>
<td>One More Thing (Eureka/Discovery)</td>
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<td>VEPH PIPE</td>
<td>The Fox (Atlantic)</td>
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<td>142</td>
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<td>AEROSMITH</td>
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**HOTTEST RECURRENTS**

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**BREAKERS**

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<td>194</td>
<td>133</td>
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<tr>
<td>WALLFLOWERS</td>
<td>Three Marlenas (Interscope)</td>
<td>200</td>
<td>141</td>
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<tr>
<td>BASS TRAVELER</td>
<td>The Sun (Outpost/Geffen)</td>
<td>201</td>
<td>142</td>
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**MOST ADDED**

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**THANK YOU RADIO!**

ON TOUR FOREVER!
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<td>MATCHBOX 20</td>
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NEW MUSIC SPECIALTY SHOWS

At The Top, It's Cornershops

A buzz does a boom as Cornershops exploded, racing to the top of the R&R Specialty Show Panel chart. The chatter on this act has been encouraging, and now play from KITS/SF, WBWC/Boston, KXRK/Salt Lake City, and more drive "Brumful" to No. 1. Verve maintains a resolute hold on the Panel, shipping to No. 2 after holding the top slot. Death In Vegas makes an impressive run to the top, as does Portishead and Southern Culture On The Skids. Starting power was aided by Tanya Donelly, Letters To Cleo, and Catherine Wheel as well. RECORDTOWATCH: Stereolab.

TOP 20 ARTISTS

Rankled by total number of shows reporting artist.

1 CORNERSHOP (Warner Bros.)
2 VERVE (Hut/Virgin)
3 DEATH IN VEGAS (Deconstruction/Time Bomb)
4 CATERINE WHEEL (Mercury)
5 GOLDFINGER (Mop/Universal)
6 TANYA DONELLY (Reprise)
7 LETTERS TO CLEO (RCA)
8 KELLEY DEAL 6000 (Red Ink)
9 PORTISHEAD (London/Island)
10 MXPX (Tooth & Nail/ISM)

SUPERCHUNK (Merge) includes: KIDG, KPMX, KTDB

LAUGHING US (Rik) Airplay Includes: KJUE, KNQW, WNFZ

PIETASTERS (Heliopolis/Epitaph) Airplay Includes: KFMA, WLUM, XTRA

SOUTHERN CULTURE... (DG/Geffen) Airplay Includes: WAOA, WURM

SAVE FERRIS (Epix) Airplay Includes: KNRX, KTCL, WOSQ

KULA SHAKER (Columbia) Airplay Includes: KFRR, KITS, WDGE

LAGWAGON (Fat Wreck Chords) Airplay Includes: KGOE/KOME, KXTX

MECCA BODEGA (Hybrid) Airplay Includes: KXKR, WBRU, WOST

DANCE HALL CRASHERS (MCA) Airplay Includes: KNOX, WBCC, WRGK

TRAVIS (Epix) Airplay Includes: KOME, WH-TG, WXQZ

Compiled by Rich Michalowski

A LIFE LESS ORDINARY

Beck
Luscious Jackson
REM
Sneaker Pimps

Folk Implosion
Alabama 3

IMPACTING RADIO ON 9/29

Music from the Soundtrack
Major Bonding In Medium Markets

KMYZ/Tulsa tries to be more than just a button on the listeners’ dial

Having started my own broadcast career back in the vast metropolis of Youngstown, Ohio, I remember how there were always loyal fans that would come to any station event. In a market that size, a station can go beyond just providing music over the airwaves. It could help shape the social existence of the listeners looking for something, anything to do.

I’d see the “regulars” at every event. Some, I’d get to know by name. I even became friends with a few on a personal level. As my career took me to bigger and bigger markets — Detroit, Chicago, San Francisco, Los Angeles — it seemed that as the name grew to millions, it was harder to maintain that intimate relationship with listeners. Big cities with sprawling terrain and a lot going on — how “important” was radio in that context?

The audience doesn’t regard a remote appearance as ‘clutter.’ They view it as an opportunity to meet us face-to-face. In a market like Tulsa, it’s exciting for listeners to get to know the people they listen to on-air.

—Rick Cohn

**The Big Event**

KMYZ/Tulsa still manages to reach its listeners with a level of intimacy that extends beyond musical entertainment. Its recent festival drew over 30,000 fans, all eager to be provided with a social outlet. GM Rick Cohn comments on the importance of recognizing the social importance such a festival has in that size market. “The event is bigger than a collection of bands,” he says. “We impart to our staff that this — and all of our event marketing — should be treated as a major part of the audience’s social setting. We preserve the integrity of our events, choosing to emphasize the event’s impact on the audience over blindly satisfying the advertiser.

No one wins if you don’t protect the size of the show. It’s the sales department’s mission to demonstrate to the advertiser the importance of maintaining the connection to the audience. That is the vital draw that makes a festival a success. If we define that for clients in our marketing, they will want to respect that integrity as well. We focus continually on our interplay with the audience, and it is especially true when we do larger-event marketing, like our festival presentations.”

KMYZ PD Paul Krieger concurs, adding, “Shows like this become a social event for people for miles around the entire northwest Oklahoma area, reaching into Kansas and Missouri as well. We know that we are giving the audience something to do when, a lot of times, they need a social outlet.”

Krieger tries to take that same attitude to every remote the station gets involved with, saying, “Most stations burn remotes and begrudgingly carry them out for their sales departments. We’re not ashamed to promote our remotes. We try to lend an air of excitement to them. We promote them as ‘The Edge Hits The Road,’ with update promos as to where you can find an Edge jock at any given hour.

Any contact we get involved with club or arena, we give it a high visibility treatment. We want our listeners to be there with us. I’ve heard other stations refer to their regular contest winners as ‘prize hogs.’ Is it a negative for someone to be devoted to your station and to try to get as many of the benefits that you have to offer as they can? It’s really important to consider the tone of your relationship with your audience. The people who create every contest and come to every remote are P1’s.”

Krieger takes extra measures to ensure that his entire staff recognizes the importance of the personal interplay they have with the audience. He explains, “You have to continually strive to keep the right attitude in every front line encounter. Answering the request lines with politeness, being friendly and kind to listeners at personal appearances — these are basic customer-service points that, while fundamental, you often see radio stations lose sight of.

“A little breakdown can build a strong detractor. We once saw an example of that in a focus group. A listener had called in trying to win a contest and felt that he was unfairly passed over by the on-air jock. A year later, in this focus group, it still bothered him and caused him to be less dedicated than he had been before. Every exchange can strengthen or weaken your hold on the audience.”

Cohn agrees: “You’re only as strong as the weakest link in your chain. Try to encourage everyone, from the receptionist to the air and sales staffs, to be aware of the culture we are imparting to the audience. Our attitude is pervasive. If we are caring and friendly, we’ll gain their loyalty.”

“We’ve seen research demonstrate to us that the audience doesn’t regard a remote appearance as ‘clutter.’ They view it as an opportunity to meet us face-to-face. In a market like Tulsa, it’s exciting for listeners to get to know the people they listen to on-air. For that reason, we have to be ‘on’ when we go to remotes. We are trying to preserve the listener’s enthusiasm.”

Cohn knows that zeal comes in handy. He says, “As long as Alternative remains a conceptual sale, you have to rely on maintaining the passion of your audience. That’s the quality we sell to listeners. While our numbers are especially strong for an Alternative station, we still sell the loyalty of this active audience.”

Krieger cites one example of his airstaff encouraging that loyalty. He recalls, “Once, at a station event, I witnessed our PM drive jock, Gregg Kocsak, in an exchange with a listener. She was agitated that security wouldn’t let her leave the arena, because there were no intake admissions. It turned out she was frantic because she couldn’t find her young son. Gregg reached into his pocket and gave her $20 of his own money so she could go outside to look for her son and still get back in. What impact do you think that had on that listener?”

Cohn also recognizes that what may be regarded as one more festival to the industry can certainly have greater meaning to a listener, especially in a market the size of Tulsa. “I once saw a couple of concertgoers unfolding this old flag at our festival. The kids were making a big ritual out of it. It turned out that the one girl had been given the flag by her father. As this girl was getting ready to go to our festival, her father stopped her and told her he had something he wanted her to take to the concert. He told her, ‘Take this with you. I sat on this when I went to Woodstock.’ You hear a story like that, and it reminds you that this is far more than business.”

—Rick Cohn

**Peace of the Apple**

Columbia Records artists Our Lady Peace paid homage to their supporters at WXKR/New York during a recent station visit. Smiling for the camera are (kneeling, front) Columbia’s Mike Studer, WXKR’s Caroline, (l) OLPR’s Mike Turner, Columbia’s Pete Cosenza, OLPR’s Jeremy Taggert, WXKR’s Booker, OLPR’s Rainie Malda, Duncan Coutts.

I’ve heard other stations refer to their regular contest winners as ‘prize hogs.’ Is it a negative for someone to be devoted to your station and to try to get as many of the benefits that you have to offer as they can? The people who enter every contest and come to every remote are P1’s.

—Paul Krieger

**September 23rd**

www.ltvrecords.com
YOUR BACKSTAGE PASS TO SUCCESS ON THE WORLD WIDE WEB

The JAMtv Music Network is your one-stop, turn-key solution for making the most of the World Wide Web. You’re in the business of running a radio station. You need to spend your time programming, managing, selling ads, creating marketing campaigns, and arranging promotional events. All things you know how to do very well. You don’t need the extra headaches and costs of learning everything there is to know about new media profit opportunities on the World Wide Web. Not to mention about designing, building, staffing, maintaining and updating a web site every day or two for the rest of your life. No one’s got that much spare time.

Now, there’s no need to sweat any of the small stuff. The JAMtv Music Network takes the worry, the work and the costs out of the Web for you. You make the big decisions — we handle all the details.

With our Daily Jam Video Music News, massive artists’ archives, nightly Virtual Venue concert webcasts (streaming audio and video) and Online Store (to name only a few features), the JAMtv Music Network delivers compelling content that draws traffic to your web site on a daily basis.

And, all the resources of our nationwide radio affiliate network, the backbone of the JAMtv Music Network, are also at your disposal. Resources like the JAMtv BackOffice, an online site exclusive to JAMtv Affiliates, that provides member stations with all the resources and information to make the most out of the World Wide Web.

For answers to all your questions about making money on the World Wide Web, the JAMtv Music Network is the place to be and has the people to see.

Come to the JAMtv Opening Night Party and pick up your official JAMtv backstage pass. Match your JAMtv backstage pass with a winning number and grab $100 cash at our booth.

Be sure to come see us at Booth 501, and don’t forget to bring your official JAMtv backstage pass to see if you have won big!
**ALTERNATIVE TOP 50**

**SEPTMBER 19, 1997**

**NEW & ACTIVE**

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<th>Week</th>
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<td>SUGAR RAY Fly (Edantic)</td>
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<tr>
<td>FOO FIGHTERS Everlong Roswell Capitol</td>
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<td>GREEN DAY Havin A Ride Epic</td>
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<td>OASIS You Know What I Mean Epic</td>
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<td>RADIOHEAD Let Down Capitol</td>
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<td>OASIS Don t Go Away Epic</td>
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<td>CATHERINE WHEEL Delicious Mercury</td>
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<td>WALLFLOWERS The Difference (Interscope)</td>
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<td>BUCK O NINE My Town (TVT)</td>
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<td>JARS OF CLAY Crazy Times Silverlume</td>
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<td>OFFSPRING I Choose Columbia</td>
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<td>DEPECHE Mode Useless (Mute Reprise)</td>
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<td>TANYA DONELLY Pretty Deep (Reprise)</td>
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<td>DANCE HALL CRASHERS Last Gas (Starpool Epic)</td>
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<td>SAVE FERRIS Come On Eleno Starpool Epic</td>
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<td>BLUR M O R (Virgin)</td>
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<td>REFRESHMENTS Good Year Capitol</td>
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<td>Squirrel Nut Zipper Put A Lot On It Mammoth</td>
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Songs ranked by total plays.
The SUNDAYS
static & silence

The New Album
Featuring "Summertime"

In Stores Tuesday, September 23
Wallflowers “Three Marlenas” (Interscope)  
WRXQ/Memphis  
PD Tony Williams

As much as the guys from the Wallflowers are so vehement to stand on their own two (10') feet through their capabilities and talents, “Three Marlenas,” the latest single from Bringing Down The Horses, is the first tune in which Jakob Dylan sounds undeniably like his father’s son. The combination of the organ/keyboards with young Dylan’s raspy inflections makes one think you’re listening to a lost track from Blood On The Tracks. This is a great follow-up to “The Difference.” Alternative radio needs bands like the Wallflowers, acts with depth, substance, and definite staying power. Not only should we be backers of this record, but leaders in the market on it.

A band as versatile and popular as the Wallflowers is sure to cross over in formats, so it is essential to align with them from the beginning. Lucky for us, this is a record for the ‘90s that solidifies the union between Jakob and his legendary father Bob. The connection has finally been made.

It’s clear that Everclear has returned with a vengeance. The band shows a daring, ironically, by simply setting out to write a mass-appeal single. They’ve succeeded, as the play count increases dramatically...

Smash Mouth makes its drive to No. 1. Next up, their War cover which has tastemakers raving... Add WENZ, KNKK, RZON, and KKND to those knowing that Longpigs is a hit... Chumbawambas has proven great, vital production is always a desirable Alternative commodity. Lo-Fi this... While on the pop tip, good chatter on Taja Sevelle...

Those seeking some slinky grooves are zeroing in on Portishead and Stereophonic... Want to hear some heart-rendering intelligent work crossing from Adult Alternative? Cue up Matthew Ryan. Meanwhile, watch (duh) as Jen Trynin and Texas became hits at Modern AC...

RECORD OF THE WEEK: Live “Rattlesnake”

We're get the balance right nowadays if “HONEY, I'M HOMELEY!”

PRODUCER: STOKER
LABEL: S10/MCA

Track: “LOST AGAIN”  

Breakthrough Artist: DANCE HALL CRASHERS

essential: Ska-Punk. Or is it Pop-Ska-Punk? You really have to be careful to get the balance right nowadays if you want to permeate the collective consciousness of Alternative. One false note too far astray into either terrain and you're likely to get rejected. Dance Hall Crashers aren't necessarily concerned about being accepted as insiders, as their very name would suggest. They've toured the universe for years, packing the van and heading out of Berkeley, CA to all points. Wherever love of things two-tone exist, count on the Crashers to set up the amps.

Some of the pop flavor extends from the harmonies achieved by vocalists Elise Rogers and Karina Denike. Though, as previously mentioned, nothing gets too sweet, as the band did have its origins as an offshoot of Rancid. Both Tim Armstrong and Matt Freeman of Rancid have since departed, with the lineup now including Jason Hammon (guitar), Mikey Weiss (bass), and Gavin Hammon (drums). The mission remains the same: maintain the tradition, reject the formula.

• Influences: Specials, English Beat, Rancid (dub)

• Artist POV: Says Rogers, “We’re not really a ska band, and we’re certainly not a punk band. We’re more like the inbred cousin of both.”

—Sky Daniels

Breakthrough Artist highlights breaking artists with strong chart momentum.

transister

“look who’s perfect now”

The first single from their Self-titled Debut Album!

On Over 20 Stations This Week: Look Who’s Adding Now...

WBZU/Richmond
KNRX/Oklahoma City
WAZCOLUMBUS
WXSR/Tallahassee
WEOX/Albany

In Stores October 21st!

KTOZ/Springfield
WHTG/Asbury Park
WXO/Peoria
WW XD/Lansing
WWXZ/Lexington

134 • R&R September 19, 1997
Some People Just Won’t Get It

ALL MINE
PORTISHEAD

The first single from their eponymous album - the follow up to their gold plus debut DUMMY

IN STORE SEPTEMBER 30

Impacting Radio 9/22
ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

136 • R&R September 10, 1997

NEW AT 99X

hurricane streets

MARCY PLAYGROUND "Sex & Candy"

THE FIRST SINGLE FROM THE SOUNDTRACK TO THE MGM/UA MOTION PICTURE:
the verve
BITTER SWEET SYMPHONY
BUZZ BIN. 18 NEW ADDS. ALBUM IN STORES 9/30

KITS
CIMX WENZ
WBCN KTCL WBRU
WFNX WOXY WZAZ KFMA
KNDD KCHZ KXRK KTEG WRRV
XHRM KLZR WHTG KGDE KTOZ WBZF
XTRA KWOD WEQX KKDM WDST WPGU
KZON WLUM WQBI WMAD WXSR WBTZ
Pulling The Format's Deepest Roots

Why Dennis Constantine left Boulder after 24 years

By Sky Daniels

When consultant Dennis Constantine announced that he was to become PD at KINK/Portland, the news came as a shock. Certainly KINK had one of the richest legacies of any Adult Alternative. Portland, likewise, is one of America’s most beautiful cities and has an incredible dedication to maintaining quality of life for its residents. For most people, this would be a dream opportunity. Yet it remained difficult to envision Boulder, part of the entire oeuvre of Adult Alternative, without Dennis Constantine there.

Constantine had, after all, been in the community for 24 years, with a career ranging from a jock background at KFCC/Denver in the '70s, through programming the landmark KBCO. Constantine’s vision, personality, and genial attitude had been infused in the very fabric of Adult Alternative—and that fabric was woven in the foothills of the Rocky Mountains in Boulder.

New Adventure

“Driving away, I didn’t dare look back,” says Constantine. “For 24 years of my life, I was part of Boulder. I had explored every nook and cranny of Colorado, on every level—the physical splendor, the social attitudes, the supportive musical environs. The feeling really hasn’t set in yet that I’m gone.

“I’ve chosen to focus on the future. I’m back in the halls of a radio station, and no matter what the locale, that’s always an exciting place to be.”

We aren’t just maintaining the status quo at the station. There will be adjustments that will require everyone, both internally and externally, to acclimate to.

We've done extensive research projects to determine what is right and what is wrong at the moment,” he explains. “This has given me a highly defined roadmap for what needs to be done. I am confident because the research findings show that the audience wants to remain committed to KINK.’

For Constantine, returning to the day-to-day routine of programming has required adjustments. He notes, “We aren’t just maintaining the status quo at the station. There will be adjustments that will require everyone, both internally and externally, to acclimate. For example, we added the Rolling Stones this week. I’m sure that was an eye-opener for some. It will take time for everyone to get on the same page with their expectations. The wonderful thing about the Adult Alternative community is that there are special professionals who are generous with their support. The promotion people genuinely try to help for the most part, and they’ve been supportive of my move on a lot of levels, personally and professionally.”

While no one can predict what turns the path will take in this business, everyone likes to believe they’ve made the right career choices. For Constantine, arriving at this decision came with special consideration. “I can see myself staying here. I looked out my back door at the forest I live in and think, ‘Another great place to be.’ Will I be here for 24 years? I don’t try to consider that. I just know that I am as enthusiastic as I’ve been in years. I’m back in the halls of a radio station, and no matter what the locale, that’s always an exciting place to be.”

For The Record

KFXX/Boulder's ratings in the 94.5 Adult Alternative column should have read 2.4-2.5.
### Breaker

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<td>Building A Mystery (Arista)</td>
<td>800</td>
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<td>2</td>
<td>BRIAN TRAVELLER</td>
<td>Most Precious (A&amp;M)</td>
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<td>Anybody Seen My Baby? (Virgin)</td>
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<td>PAULA COLE</td>
<td>I Don't Want To Wait (Imago/WB)</td>
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<td>JOHN FOGERTY</td>
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<td>LIVE</td>
<td>Turn My Head (Radioactive)</td>
<td>345</td>
</tr>
<tr>
<td>14</td>
<td>FLEETWOOD MAC</td>
<td>Silver Springs (Reprise)</td>
<td>292</td>
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<tr>
<td>15</td>
<td>SUGAR RAY</td>
<td>Fly (Lava/Atlantic)</td>
<td>290</td>
</tr>
<tr>
<td>16</td>
<td>DAR WILLIAMS</td>
<td>Are You Out There (Razor &amp; Tie)</td>
<td>288</td>
</tr>
<tr>
<td>17</td>
<td>DAR WILLIAMS</td>
<td>Are You Out There (Razor &amp; Tie)</td>
<td>273</td>
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<tr>
<td>18</td>
<td>WALLFLOWERS</td>
<td>Three Marlenas (Interscope)</td>
<td>284</td>
</tr>
<tr>
<td>19</td>
<td>WALLFLOWERS</td>
<td>The Difference (Interscope)</td>
<td>261</td>
</tr>
<tr>
<td>20</td>
<td>SMASH MOUTH</td>
<td>Walkin' On The Sun (Interscope)</td>
<td>245</td>
</tr>
<tr>
<td>21</td>
<td>PRETENDERS</td>
<td>Goodbye (Hollywood)</td>
<td>241</td>
</tr>
<tr>
<td>22</td>
<td>TONIC</td>
<td>If You Could Only See (Polydor/A&amp;M)</td>
<td>239</td>
</tr>
<tr>
<td>23</td>
<td>THIRD EYE BLIND</td>
<td>Semi-Charmed Life (Elektra/EEG)</td>
<td>235</td>
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<tr>
<td>24</td>
<td>DAVE MATTHEWS BAND</td>
<td>Tripping Billies (RCA)</td>
<td>231</td>
</tr>
<tr>
<td>25</td>
<td>ABRA MOORE</td>
<td>Four Leaf Clover (Arista Austin/Arista)</td>
<td>223</td>
</tr>
<tr>
<td>26</td>
<td>JEN TRYNNIN</td>
<td>Getaway (February) (Squint/WB)</td>
<td>218</td>
</tr>
<tr>
<td>27</td>
<td>JARS OF CLAY</td>
<td>Crazy Times (Silvertone)</td>
<td>218</td>
</tr>
<tr>
<td>28</td>
<td>JENNIFER LANG</td>
<td>Hit The Ground Running (A&amp;M)</td>
<td>203</td>
</tr>
<tr>
<td>29</td>
<td>JEWEL</td>
<td>Foolish Games (Atlantic)</td>
<td>188</td>
</tr>
<tr>
<td>30</td>
<td>WHISKEYtown</td>
<td>16 Days (Outpost/Geffen)</td>
<td>185</td>
</tr>
<tr>
<td>31</td>
<td>INDIGO GIRLS</td>
<td>Get Out The Map (Epic)</td>
<td>183</td>
</tr>
</tbody>
</table>

This chart reflects airplay from September 8-14. Songs ranked by total plays, highlighted songs indicate Breaker. 39 Adult Alternative reporters. 39 current playlists. © 1997, R&R Inc.
**ADULT ALTERNATIVE ALBUMS**

**SEPTEMBER 19, 1997**

<table>
<thead>
<tr>
<th>S/N</th>
<th>CH</th>
<th>FM</th>
<th>ARTIST TITLE LABEL()</th>
<th>TOTAL PLAYS</th>
<th>A-PLAYS</th>
<th>EMERGING TRACKS (PLAYS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>39</td>
<td>71</td>
<td>SARAH MCLACHLAN Surfacing (Arista)</td>
<td>933 +39</td>
<td>&quot;Mystery&quot; (800) &quot;Surrender&quot; (93)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>33</td>
<td>72</td>
<td>BLUES TRAVELER Straight On Till Morning (A&amp;M)</td>
<td>776 +116</td>
<td>&quot;Precarious&quot; (719) &quot;Carolina&quot; (46)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>22</td>
<td>73</td>
<td>WALLFLOWERS Bringing Down The Horse (Interscope)</td>
<td>652 +41</td>
<td>&quot;Marlears&quot; (264) &quot;Difference&quot; (261)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>42</td>
<td>74</td>
<td>FIONA TRAIDT (Work)</td>
<td>607 +105</td>
<td>&quot;Anybody&quot; (667)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>31</td>
<td>75</td>
<td>PAULA COLE This Fire (Isao WB)</td>
<td>603 +49</td>
<td>&quot;Criminal&quot; (533) &quot;Sleep&quot; (10)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>21</td>
<td>76</td>
<td>JOHN FOGERTY Blue Moon Swamp (Warner Bros.)</td>
<td>586 +36</td>
<td>&quot;Bluebird&quot; (482) &quot;Cowboys&quot; (49)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>77</td>
<td>MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)</td>
<td>485 +22</td>
<td>&quot;Push&quot; (423) &quot;3am&quot; (50)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>19</td>
<td>78</td>
<td>THE APO Prophecy (Columbia)</td>
<td>457 +3</td>
<td>&quot;Fool&quot; (379) &quot;Crazy&quot; (37)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>13</td>
<td>79</td>
<td>DUFF MCDONALD We've Had It Again (Interscope)</td>
<td>440 +7</td>
<td>&quot;Wall&quot; (441) &quot;Weed&quot; (4)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>70</td>
<td>80</td>
<td>LIVE SECRET SAMADIS (Radioactive)</td>
<td>345 +15</td>
<td>&quot;Silver&quot; (292) &quot;Chain&quot; (64)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>66</td>
<td>81</td>
<td>DAR WILLIAMS End Of The Summer (Razor &amp; Tie)</td>
<td>333 +34</td>
<td>&quot;There&quot; (288) &quot;Hear&quot; (28)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>31</td>
<td>82</td>
<td>DAVE MATTHEWS BAND Crash (RCA)</td>
<td>314 -26</td>
<td>&quot;Tripping&quot; (231) &quot;Crash&quot; (83)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>18</td>
<td>83</td>
<td>INGRID SHIRLEY G. Shambles Of The Sun (Epic)</td>
<td>301 +20</td>
<td>&quot;Man&quot; (183) &quot;Shame&quot; (105)</td>
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</tr>
<tr>
<td>14</td>
<td>21</td>
<td>84</td>
<td>SUGAR RAY Over You (Lava/Atlantic)</td>
<td>290 -21</td>
<td>&quot;Fly&quot; (290)</td>
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</tr>
<tr>
<td>15</td>
<td>30</td>
<td>85</td>
<td>SHAWN COLVIN A Few Small Repairs (Columbia)</td>
<td>275 +32</td>
<td>&quot;Mona&quot; (155) &quot;Sunny&quot; (83)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>86</td>
<td>THIRD EYE BLIND Third Eye Blind (Elektra/EG)</td>
<td>248 -4</td>
<td>&quot;Life&quot; (235) &quot;Graduate&quot; (10)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>33</td>
<td>87</td>
<td>SMASH MOUTH Fush Yu Mang (Interscope)</td>
<td>245 -54</td>
<td>&quot;Walkin&quot; (245)</td>
<td></td>
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<tr>
<td>18</td>
<td>23</td>
<td>88</td>
<td>JONNY LANG Lie To Me (A&amp;M)</td>
<td>242 -7</td>
<td>&quot;Tru&quot; (205) &quot;Lie&quot; (30)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>14</td>
<td>89</td>
<td>ABBRA MOORE Stranger Places (Atlantic)</td>
<td>242 -17</td>
<td>&quot;Clever&quot; (203) &quot;Cryin&quot; (12)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>40</td>
<td>90</td>
<td>SOUNDTRACK G.J. West (Lavish)</td>
<td>241 +10</td>
<td>&quot;Goodbye&quot; (241)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>27</td>
<td>91</td>
<td>TONIC Lemon Parade (Polydor/A&amp;M)</td>
<td>239 +2</td>
<td>&quot;Culled&quot; (239)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>92</td>
<td>COLLECTIVE SOUL Disciplined Breakdown (Atlantic)</td>
<td>238 -11</td>
<td>&quot;Blame&quot; (125) &quot;Listen&quot; (107)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>21</td>
<td>93</td>
<td>MIGHTY MIGHTY BOSTONES Let's Face It (Atlantic)</td>
<td>237 +10</td>
<td>&quot;Impression&quot; (143) &quot;Rascal&quot; (88)</td>
<td></td>
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<tr>
<td>24</td>
<td>24</td>
<td>94</td>
<td>PAUL McCARTNEY Flaming Pie (Capitol)</td>
<td>231 -17</td>
<td>&quot;Young&quot; (178) &quot;Song&quot; (11)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>16</td>
<td>95</td>
<td>SHERRY CROW Sherry Crow (A&amp;M)</td>
<td>223 -3</td>
<td>&quot;Change&quot; (157) &quot;Home&quot; (36)</td>
<td></td>
</tr>
</tbody>
</table>

**MOST ADDED PLAYS**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL()</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>JACKSON BROWNE The Next Voice You Hear... (Elektra)</td>
<td>+116</td>
</tr>
<tr>
<td>DELBERT McCLINTON One Of The Fortunate (Rising Tide)</td>
<td>+99</td>
</tr>
<tr>
<td>JENNIFER NANCE Gun Shy Trigger Happy (SpaQt)</td>
<td>+78</td>
</tr>
<tr>
<td>VARIOUS ARTISTS One Step Up, Too. (Right Stuff)</td>
<td>+71</td>
</tr>
<tr>
<td>JOAN BAEZ Gone From Danger (Guardian)</td>
<td>+54</td>
</tr>
<tr>
<td>BEHAN JOHNSON Behan Johnson (RCA)</td>
<td>+54</td>
</tr>
<tr>
<td>BARENAKED LADIES Rock Spectacle (Reprise)</td>
<td>+24</td>
</tr>
<tr>
<td>CHUMBAWAMBA Tumblogging (Universal)</td>
<td>+24</td>
</tr>
<tr>
<td>SHAWSHANK A Few Small Repairs (Columbia)</td>
<td>+21</td>
</tr>
<tr>
<td>SHERRY CROW Sherry Crow (A&amp;M)</td>
<td>+21</td>
</tr>
<tr>
<td>PAT DINDZO Songs And Sounds (Velvet)</td>
<td>+21</td>
</tr>
<tr>
<td>TANYA DONELLY Love Songs For Underdogs (Reprise)</td>
<td>+21</td>
</tr>
<tr>
<td>GREEN DAY Nimrod (Reprise)</td>
<td>+21</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL()</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROYAL FINGER BOWL Stations and Their Names (Universal)</td>
<td>+150</td>
</tr>
<tr>
<td>BLUES TRAVELER Straight On Till Morning (A&amp;M)</td>
<td>+116</td>
</tr>
<tr>
<td>OASIS Be Here Now (Epic)</td>
<td>+99</td>
</tr>
<tr>
<td>SUNDAYS Static &amp; Silence (DGC/Geffen)</td>
<td>+78</td>
</tr>
<tr>
<td>FREDDY JONES BAND Lucid (Capricorn/Mercury)</td>
<td>+58</td>
</tr>
<tr>
<td>SMASH MOUTH Fush Yu Mang (Interscope)</td>
<td>+54</td>
</tr>
<tr>
<td>JACKSON BROWNE The Next Voice You Hear... (Elektra)</td>
<td>+53</td>
</tr>
<tr>
<td>FIDELIA APPLEYO Total (Work)</td>
<td>+49</td>
</tr>
<tr>
<td>JENNIFER NANCE Gun Shy Trigger Happy (SpaQt)</td>
<td>+49</td>
</tr>
<tr>
<td>DELBERT McCLINTON One Of The Fortunate (Rising Tide)</td>
<td>+44</td>
</tr>
<tr>
<td>WALLFLOWERS Bringing Down The Horse (Interscope)</td>
<td>+44</td>
</tr>
<tr>
<td>BOB DYLAN Time Out Of Mind (Columbia)</td>
<td>+40</td>
</tr>
<tr>
<td>BEHAN JOHNSON Behan Johnson (RCA)</td>
<td>+39</td>
</tr>
<tr>
<td>SARAH MCLACHLAN Surfacing (Atlantic)</td>
<td>+39</td>
</tr>
<tr>
<td>BIG BLUE HEARTS Big Blue Hearts (Gettten)</td>
<td>+39</td>
</tr>
</tbody>
</table>

This chart reflects airplay from September 8-14, 1997. Album ratings by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 39 current playlists. ©1997, R&I Inc.
ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

September 12, 1997 R&R • 143
PERSONALITY DJS NEEDED
Do you do voices? Can you handle the phones? How about drops? In other words, are you a Pro— or a Time and Temp Jock? More and more of the thousands of radio stations with whom we deal are looking and willing to pay for that something extra. If you are ready for a move, at NATIONAL, the acknowledged leader in radio personnel placement since 1981, help. We make the complete presentation for you. For complete registration information, call:
NATIONAL BROADCAST TALENT
(205) 608-0294
www.nationalbroadcasttalent.com e-mail: airtalks@aol.com

PROGRAM DIRECTOR
SPORTS RADIO
Large market, group owned, looking for Program Director with sports or news/ talk background. Must have excellent programming and management skills. Must also share a passion to win! Ample resources to get the job done. Send resume and tape to: Radio & Records, 10100 Santa Monica Blvd., #146, 5th Floor, Los Angeles, CA 90067 EOE

ACCOUNT EXECUTIVE
RADIO SALES
Growing New Jersey radio group is presently interviewing for the position of Account Executive. Qualified applicants must have a college degree, plus a minimum of two years of success in radio sales. Candidate should have strong sales skills, excellent presentation and negotiation skills and a thorough knowledge of radio products. Excellent opportunities exist for the right person. Resume to: Diane Kramer, Director of Sales, New Jersey Radio Group, 17106-0547, Cranford, NJ 07016.

PROGRAM DIRECTOR
CHR/HOT AC/ MODERN AC
Major player in a large market seeking a take charge programming wiz! Must be highly motivated and share a passion to win! If you are a programming leader who “gets it” send resume and tape to: Radio & Records, 10100 Santa Monica Blvd., #146, 5th Floor, Los Angeles, CA 90067 EOE

MORNING TALENT/TEAM
We’re the largest, most complete job listing service in radio, offering over 400 of the hottest jobs weekly for air talent. PD, MD, news, talk, sports, production, promo & more, in all markets / all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience— we can help. Call now to subscribe. You have the talent... We have the jobs!!
800-231-7940 http://onairjobtipsheet.com

Opportunities

NEWS DIRECTOR
Leading small market News/Talk station seeking experienced reporter to anchor morning and weeknight newscasts and coordinate aggressive news coverage for a growing four station group. Sports play-by-play a plus. EOE. Send resume, tape, and writing sample to: Grant Bosse, WTSX, 31 Hanover St., Suite 4, Lebanon, NH 03766. E-mail grant.bosse@x92.com

DAME MEDIA
CENTRAL NEW YORK’S Heritage Radio Station. YOUR/Our City, is looking for an aggressive program director. If you have great people skills to coach talent, 90’s marketing savvy and understand the spectrum of rock music, send &R plus salary requirements to Tom Berens, Group Program Director, PO Box 65474, Harrisonburg, VA 22801-0437. No Calls, EOE.

ENTERTAINMENT NEWS
Radio network seeks writers, producers and on-air reporters who live and breathe pop culture. If you’re moved into Hollywood and think of yourself as a ‘Brat Pack’ or ‘Rat Pack’ of the 90’s. Send resume and writing samples to: Jon Stark, WLS Newsradio, 106 S. Wacker Drive, Chicago, IL 60606. For those truly nutty about pop culture, we’re also looking for a ‘Construction Socialite’ – send resume to: Graham Field, WLS Newsradio.

PROMOTIONS DIRECTOR EXPERIENCED
Contests, added value promotions, database marketing, direct mail. If your creative talents need an outlet, and you’re ready to move into a more responsible position, we should talk. Coordinate promotions for two FMs and on AM and handle a short air shift in state-of-the-art digital studios (some voice tracking). Send resume, aircheck cassette and samples of your promotional work to: Human Resources, WLFS Radio, 6202 South Arachi Street, Fredericksburg, VA 22401. WLFS is a 50,000 watt Country music station with a first class facility in the Washington, DC/MD/VA.

NEWS ANCHOR AND REPORTER
WMTX, New Mexico’s leading AM station, is looking for an experienced broadcast journalist to help run our fast paced award winning news department. The successful candidate must have at least three years of commercial radio experience in both writing and reporting and must have a voice and style compatible with the Adult Standards format. The ability to work independently on tight deadlines is a must. No position requires voice writing and news gathering skills. AFTRA membership will be required. Please send your tape, writing samples and resume to: Sandy Jones, News Director, WMTX Radio, 65 Hollywood Road, Cedar Knolls, NJ 07927. No Calls! Please! EOE.
OPPORTUNITIES

WHP580
Talk Radio

If you are a successful drive-time personal-
ity in any format, and have con-
idered making the leap to the
industry’s most creative format, let’s
talk! WHP, one of America’s most
successful Talk stations in one of the
nation’s most vibrant areas, needs a
top morning drive talent! If you truly
understand entertainment, we’ll give
you the tools to dominate morning
radio in Central Pennsylvania! If you
can relate to 35-54 year olds, rush your
tape and resume to: Randy
Meyer, Dame Media Inc., P.O. Box
6477, Harrisburg, PA 17112. No
Calls. EOE.

South

NEEDED!

Females, morning talent, nights, these
good with phones. Want stations and
consultants to know you’re looking?
NETWORK us! Positions we fill are
typically unadvertised. Call for free info.
We place talent, moving aggressive people
to larger markets, better shifts.

(407) 679 8090

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 re-
sume to: P.O. Box 1736,
Fond du Lac, WI 54936-
1736. (414) 926-9620 or
www.mediacasting.com

Midwest

WKBX/KIXX COUNTRY in Wilmington,
NC is looking for a morning drive
communicator. This is an opportunity
to work for the top COUNTRY Station in
one of America’s fastest growing markets.
If living on the beautiful Carolina cost sounds appealing to
you, rush your T&R to: John Stevens,
WKBX, P.O. Box 990, Wilmington, NC
28402. WKBX is an equal opportunity
employer. NO CALLS PLEASE.

WFRF, Chicago, IL is looking for a
morning drive communicator. This is
an opportunity to work for a major market
station in Chicago. We are seeking
someone who can relate to the
target demographic of the market
and has strong management skills
and sales experience. We are
a Top 10 market with a strong
country format. We have
a strong production staff with
a proven track record. Send
T&R to: Mo Cassens, WHS,
Box 836, Chicago, IL 60672.
EOE

WFRF/KKIX in Milwaukee, WI is
looking for a morning drive
communicator. This is an
opportunity to work for a
major market station in
Milwaukee. We are seeking
someone who can relate to
the target demographic of the market
and has strong management skills
and sales experience. We are
a Top 10 market with a strong
country format. We have
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T&R to: Mo Cassens, WHS,
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a proven track record. Send
T&R to: Mo Cassens, WHS,
Box 836, Chicago, IL 60672.
EOE

Openings

WAMX 94.1
Chicago, IL

WFRF/KKIX
Milwaukee, WI

WKBX/KIXX
Wilmington, NC

SALES MANAGER

Connoisseur Communications is search-
ing for a sales manager for WQXK, Can-
ton, Ohio. Qualifications should include
the following: 3+ years management ex-
perience, recruiting, coaching and training
local sales staff, understanding of yield
management practices, strategic planning
and tactical execution, account management,
creation and development of NTR and
proven track record of performance. Send
resumes to: Tom Low, WQXK, P.O. Box
251, Canton, OH 44705. EOE

SALES MANAGER

Connoisseur Communications is search-
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management practices, strategic planning
and tactical execution, account management,
creation and development of NTR and
proven track record of performance. Send
resumes to: Tom Low, WQXK, P.O. Box
251, Canton, OH 44705. EOE

Ted Nugent wants you!

WWBR-1027 The Bear is seeking a hu-
monic, bold, intelligent personality to
test for Ted Nugent in month beyond morn-
ing radio show. Prior morning show expe-
rience preferred. Send T&R and salary re-
quirements to: Joe Bevillacqua, Operations
Manager, WWBR, 880 Stephenson High-
way, Troy, Michigan 48083. EOE

WQXM

Can you take on both Howard Stern and the Bob & Tom show? Akron’s own Coun-
ty 94.9 WQXM is seeking a morning host for Akron’s Number One Rated Sta-
tion. T&R to: Kevin Hanot, Program
Director, 3610 West Market Street, Suite
107, Akron, OH 44333. EOE
ATTENTION TALK STATION PD/AD/OMs—Don’t be afraid to make the call! Dynamic talk show host Jimmie “J.” Walker is now available. He’s controversial and talented. Just ask John Brodlowski (KJM-Fresno), Andrew Ashwood (WOAI-San Antonio), or Drew Hayes (formerly of WLS). Have the guts to make the call. Ask for Diane: (703) 228-6171

Mornings/Programming: If community involvement, killer promotions and a warm friendly delivery sounds good, let’s talk! RICH: (804) 580-1217 or richgates@techcom.net (9/19)

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Radio talent seeks weekend on-air gig or full-time promotions director. Lives and loves radio! Contact KEITH: (310) 552-1726 or e-mail kosi@juno.com (9/19)

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September 19, 1997 R&R • 149

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310-553-4330 Fax: 310-203-8727
### THE BACK PAGES

**NATIONAL AIRPLAY OVERVIEW SEPTEMBER 19, 1997**

**Breakers In Blue**

#### CHR/POP

<table>
<thead>
<tr>
<th>No.</th>
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<tbody>
<tr>
<td>1</td>
<td>MIGHTY MIGHTY BOSSTONES</td>
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<td>AQUA Barbie Girl</td>
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<td>3</td>
<td>PEACH UNION</td>
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<td>4</td>
<td>SISTER HAZEL</td>
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<td>MATCHBOX 20</td>
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#### CHR/RHYTHMIC

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<td>NOTORIOUS B.L.S.</td>
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<td>3</td>
<td>WILL SMITH Men In Black</td>
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<td>4</td>
<td>INQA I Love You Down (So Do DefColumbia)</td>
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<td>5</td>
<td>USHER You Make Me Wanna</td>
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<td>6</td>
<td>MARY J. BLIGE</td>
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<td>7</td>
<td>JUSTIN BIEBER &amp; FIGHTER MAD/121</td>
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<td>8</td>
<td>BOYZ II MEN 4 Seasons Of Loneliness (Motown)</td>
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<td>9</td>
<td>JANET JACK JOHNSON MITCHELL GUT</td>
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<tr>
<td>10</td>
<td>MYRSKIN Shes Gone (Curb)</td>
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<td>ALLURE All Cried Out (Curb)</td>
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<td>12</td>
<td>BACKSTREET BOYS Out Playing Games (With)</td>
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<tr>
<td>13</td>
<td>100 MEET You To Every (B.E.Ball/Atlantic)</td>
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<tr>
<td>14</td>
<td>AQUA Barbie Girl</td>
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<tr>
<td>15</td>
<td>96 DEGREES Invisible Man (Motown)</td>
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<tr>
<td>16</td>
<td>LIL KIM Not Tonight (Unidisc/Big/Atlantic)</td>
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<tr>
<td>17</td>
<td>DRIK HILL Never Make A Promise (Island)</td>
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<td>18</td>
<td>CHANGING FACES (I've T.O.O. (Big Beat/Atlantic)</td>
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<td>19</td>
<td>EN VOUGE Too Gone, Too Long (EastWest/EG)</td>
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<td>20</td>
<td>DAVE MATTHEWS BAND Crash Into Me (RCA)</td>
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<tr>
<td>21</td>
<td>AMY GRANT Takes A Little Time (A&amp;M)</td>
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<tr>
<td>22</td>
<td>MR. PRESIDENT Coco Jambola (Warner Bros.)</td>
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#### URBAN

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<td>MARY J. BLIGE</td>
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<td>4</td>
<td>MARIAH CAREY</td>
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<td>5</td>
<td>TOTAL What About Us (LaFace/Arista)</td>
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<td>6</td>
<td>ROME Do You Like This (LaFace/Arista)</td>
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<td>7</td>
<td>SOMETHING FOR THE PEOPLE Love Is The Rate (Warner Bros)</td>
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<td>8</td>
<td>FOXBA CRAWNER &amp; FOXY BROWN</td>
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<td>9</td>
<td>JANET JO-TIP &amp; JON MITCHELL God</td>
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<tr>
<td>10</td>
<td>BOYZ II MEN 4 Seasons Of Loneliness (Motown)</td>
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<td>100 MEET You To Every (B.E.Ball/Atlantic)</td>
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<td>BRIAN MCKNIGHT</td>
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<td>13</td>
<td>SAM SALTER Alter 12, Before 6 (LaFace/Arista)</td>
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<td>14</td>
<td>VANESSA WILLIS</td>
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<td>15</td>
<td>ERYKAH BADU Other Side Of The Game (Kinder/Universal)</td>
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<tr>
<td>16</td>
<td>DRIK HILL Never Make A Promise (Island)</td>
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<td>MILESTONE I Can't Wait (LaFace/Arista)</td>
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<td>GOD'S PROPERTY</td>
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<td>IMMATURE I Ain't A Fool (B.E.Ball/Atlantic)</td>
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<td>ALLURE All Cried Out (Curb)</td>
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<td>PUFF DADDY &amp; THE FAMILY It's All About...</td>
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<td>22</td>
<td>K-I-A JOJO Last Night's Letter (Curb/Atlantic)</td>
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<td>23</td>
<td>MIA B.KASTEM P &amp; FOXY BROWN</td>
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<td>24</td>
<td>BUSTA RHymes Put Your Hands Where My...</td>
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<td>EN VOUGE Too Gone, Too Long (EastWest/EG)</td>
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<td>NASTYBOY KICK Down For Yours (GlassNote/Mercury)</td>
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<td>27</td>
<td>WYCLEF JEAN Guantanamera (RuffHouse/Columbia)</td>
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### HOT AC

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<td>1</td>
<td>JEWEL Foolish Games (Atlantic)</td>
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<td>2</td>
<td>SISTER HAZEL All For You (Universal)</td>
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<td>3</td>
<td>PAULA COLE I Don't Want To Wait (Image/WB)</td>
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<td>4</td>
<td>THIRD EYE BLIND Semi-Charmed Life (Atlantic)</td>
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<td>5</td>
<td>MARIAN CATHEY Honey (Columbia)</td>
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<td>6</td>
<td>LEANNE RIMES How Do I Live (Curb)</td>
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<td>SHAWN COLVIN Sunny Came Home (Columbia)</td>
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<td>8</td>
<td>BOYZ II MEN 4 Seasons Of Loneliness (Motown)</td>
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<td>TONI BRAXTON I Love You (Atlantic)</td>
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<td>2</td>
<td>ELTON JOHN Something About You... (Rocket/Associated)</td>
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<td>3</td>
<td>BACKSTREET BOYS Out Playing Games (With)</td>
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<td>4</td>
<td>JEWEL Foolish Games (Atlantic)</td>
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<td>5</td>
<td>NAILEE COLE A Smile Like Yours (Elektra/EAG)</td>
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<td>AMY GRANT Takes A Little Time (A&amp;M)</td>
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<td>7</td>
<td>SHAWN COLVIN Sunny Came Home (Columbia)</td>
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<td>8</td>
<td>PAUL CARRACK Once In Our Lives (Arts 21)</td>
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<td>9</td>
<td>DARYL, HUAN &amp; JAMES Home If I'm Not Enough (Parlophone)</td>
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<td>10</td>
<td>MONICA For You I Will (Warner/Sony/Atlantic)</td>
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<td>11</td>
<td>MICHAEL HUTCHENCE The Distance (Columbia)</td>
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<td>12</td>
<td>GARY BARLOW She's A Little Girl (Avril)</td>
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<td>13</td>
<td>SPICE GIRLS 2 Become 1 (Virgin)</td>
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<td>JAMES TAYLOR More Time With You (Atlantic)</td>
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<td>PETER CETERA Do You Love Me That Much? (River North)</td>
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<td>MICHAEL LINGTON/BOB COLDWELL I'll Tell It, let It Be No (Groove)</td>
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<td>17</td>
<td>ELTON JOHN Can't Be The One (Polydor/Atlantic)</td>
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<td>18</td>
<td>CHICAGO Here In My Heart (Reprise)</td>
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<td>SISTER HAZEL All For You (Universal)</td>
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<td>BARRY MANILOW I Can Crazy (Arista)</td>
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<td>21</td>
<td>CHICAGO The Only One (Reprise)</td>
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<td>22</td>
<td>BETH MIELSEN CHAPMAN Happy Girl (Reprise)</td>
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<td>AMBROSIUS I Just Can't Let Go (Warner Bros)</td>
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<td>24</td>
<td>PAULA COLE I Don't Want To Wait (Image/WB)</td>
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<td>25</td>
<td>PAUL MCCARTNEY Young Boy (Capitol)</td>
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<td>PIPPY JOEL To Make You Feel My Love (Columbia)</td>
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<td>ATLANTA RHYTHM SECTION Aces (Southern Tracks)</td>
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<td>DAYS OF THE NEW Touch, Touch... (Reprise)</td>
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<td>AEROSMITH Pink (Columbia)</td>
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<td>OFFSPRING I Choose (Columbia)</td>
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<td>FOO FIGHTERS Everlong (Reprise/Capitol)</td>
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<td>GOD DOOLLS Lazy Eye (Warner/Sony/Universal)</td>
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<td>MEGADETH Head (Curb)</td>
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<td>SAMMY HAGAR Marching To Mars (MCA)</td>
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<td>LIVE Turn My Head (Radioactive)</td>
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<td>OUR LADY PEACE Superman's Dead (Curb)</td>
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<td>GREEN DAY Hitchin' A Ride (Reprise)</td>
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<td>CREDI My Own Prison (Wind-Up)</td>
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<td>MIGHTY JOE PLUM Live Through This (Hitzone... (Atlantic)</td>
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<td>JIMMIE'S CHICKEN SHACK High (Rocket/Associated)</td>
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<td>L.A. TOWN Jumpin' Up (Wind-Up)</td>
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<td>EVVERAGE Everything To Everyone (Tom Kerr/Atlantic)</td>
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<td>17</td>
<td>SMASH MOUTH Wake! On The Sun (Interscope)</td>
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<td>18</td>
<td>TONG If You Could Only See (Polydor/Atlantic)</td>
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<td>19</td>
<td>TOOL Aenema (Feedback)</td>
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<td>20</td>
<td>ROLLING STONES Anybody Seen My Baby? (Virgin)</td>
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<td>21</td>
<td>WINDON'S The Fall (N.Jones)</td>
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<td>22</td>
<td>METALLICA Breeding Me (Elektra/EAG)</td>
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<td>23</td>
<td>STIR One Angel (Aware/Capitol)</td>
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<td>SUGAR RAY Ray (Curb/Atlantic)</td>
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<td>COLLECTIVE SOUL Breathe (Atlantic)</td>
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<td>MOSELEY Crue Beauty (Elektra/EAG)</td>
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<td>28</td>
<td>COOL FOR AUGUST Trials (Warner Bros)</td>
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<td>29</td>
<td>THIRD EYE BLIND Graduated (Elektra/EAG)</td>
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**No Songs Qualified For Breaker Status This Week.**
### URBAN AC

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<td>The Love Scene (Jive)</td>
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<td>Been There (Decca)</td>
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<td><strong>BOYD II MEN</strong></td>
<td>Seasons Of Loneliness (Motown)</td>
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<td><strong>PATTI LABELLE</strong></td>
<td>Shoe On The Other Foot (MCA)</td>
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<td>When You Talk About Love (MCA)</td>
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<td><strong>BONNIE DUNN</strong></td>
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<td><strong>GOD'S PROPERTY</strong></td>
<td>Stomp (R&amp;B-Interscope)</td>
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<td>For You (Columbia)</td>
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<td><strong>MILESTONE</strong></td>
<td>I Bet You (LaFace/Arista)</td>
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<td><strong>DIONNE FARRIS</strong></td>
<td>Honeystreets (Columbia)</td>
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<td><strong>PRINCE</strong></td>
<td>Rain Or Shine (Other Side Of The Game (Kedar/Universal))</td>
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<td><strong>LUTHER VANDROSS</strong></td>
<td>When You Call On Me/Baby (L1/VS)</td>
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<td><strong>CJAYS</strong></td>
<td>What's Showing You (Global Soul/Vitamin)</td>
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<td><strong>MAXWELL</strong></td>
<td>Whenever Wherever Whatever (Columbia)</td>
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<td><strong>MARY J. BLIGE</strong></td>
<td>Everything (MCA)</td>
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<td><strong>JONATHAN BUTLER</strong></td>
<td>Do You Love Me? (N2K Encoded Music)</td>
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<td><strong>BELPER</strong></td>
<td>Show Me (DVI/R&amp;M)</td>
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<td>Give It To Me (Sure Fire)</td>
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<td><strong>VANESSA WILLIAMS</strong></td>
<td>Happiness (MCA)</td>
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<td><strong>BRIAN McKNIGHT</strong></td>
<td>You Should Be Mine... (A&amp;M)</td>
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<td><strong>ADRIANA EVANS</strong></td>
<td>Love to All Around (Loud/PMPRCA)</td>
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<td><strong>SIMONE I. YOUNG</strong></td>
<td>Yeah! Yeah! Yeah! (Atlantic)</td>
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<td>Sweet Thing (Warner Bros.)</td>
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<td><strong>JANET 1:0:TIP &amp; JONI MITCHELL</strong></td>
<td>Get It (It's Gone) (Virgin)</td>
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<td><strong>REFUGE CAMP</strong></td>
<td>All-Stars (The Sweetest Thing (Columbia)</td>
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<td>27</td>
<td><strong>SAM SALTER</strong></td>
<td>Maybe (Jive/RCA)</td>
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<td><strong>EN VOGUE</strong></td>
<td>Too Gone, Too Long (Elastics/EED)</td>
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<td><strong>TONY TONE</strong></td>
<td>Think (D) Out (Cub)</td>
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### COUNTRY

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<tr>
<td>1</td>
<td><strong>COLLIN RAYE</strong></td>
<td>What The Heart Wants (Epic)</td>
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<td><strong>LEEVAND</strong></td>
<td>The Three (Decca)</td>
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<td>3</td>
<td><strong>DIAMOND RIO</strong></td>
<td>How Your Love Makes Me Feel (Arista)</td>
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<td>4</td>
<td><strong>NEAL MCGOVERN</strong></td>
<td>The Shake (Atlantic)</td>
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<td><strong>DEANA DARTER</strong></td>
<td>How Do I Get There (Capitol)</td>
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<td>6</td>
<td><strong>TIM McGRAW</strong></td>
<td>This Night Won't Last Forever (Curb)</td>
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<td><strong>VINCE GILL</strong></td>
<td>You And You Alone (MCA)</td>
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<td><strong>SINVER BROWN</strong></td>
<td>This Night Won't Last Forever (Curb)</td>
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<td><strong>TRISHA YEARWOOD &amp; GARTH BROOKS</strong></td>
<td>In Another's Eyes (Curb)</td>
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<td><strong>ALAN JACOBS</strong></td>
<td>There Does (Arista)</td>
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<td><strong>KEVIN SHARP</strong></td>
<td>If You Love Somebody (143/Alley/EED)</td>
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<td><strong>JOHN MICHAEL MONTGOMERY</strong></td>
<td>How Was I To Know (Atlantic)</td>
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<td><strong>ALABAMA</strong></td>
<td>Dakota, Shakin', On... (RCA)</td>
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<td>Happy Town, Truth (Arista)</td>
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<td><strong>BRYAN WHITE</strong></td>
<td>Love Is The Right Place (Asylum/EED)</td>
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<td><strong>TRAVIS TRITT &amp; LARRY WHITE</strong></td>
<td>Helping Me Get (You.. (Warner Bros.)</td>
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<td>Something That We Do (RCA)</td>
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<td><strong>MARK CHESTNUTT</strong></td>
<td>Thank God For Belivers (Decca)</td>
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<td><strong>REZA MECIFIRE</strong></td>
<td>What It's You (MCA)</td>
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<td>Shut Up And Arise (MCA)</td>
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<td>My World Slipped Away (MCA)</td>
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<td><strong>CLAY WALKER</strong></td>
<td>This Is That (Grand)</td>
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<td><strong>DAVID CHESNEY</strong></td>
<td>I'll Be All Up In Love (MCA)</td>
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<td><strong>KINLEY</strong></td>
<td>Please (Epic)</td>
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<td><strong>TRACE ADKINS</strong></td>
<td>The Rest Of Mine (Columbia)</td>
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<td>Land Of The Living (Arista)</td>
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<td><strong>BLACK/WAK</strong></td>
<td>Hope In My Heart (Arista)</td>
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<td><strong>MICHAEL PETTISON</strong></td>
<td>From Here To Eternity (RCA)</td>
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<td><strong>DAN YOURKE</strong></td>
<td>Day Out (Cub)</td>
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### NAC/SMOOTH JAZZ

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<td><strong>PHILIPPE SAISSA Moinain</strong></td>
<td>(Verve Forecast)</td>
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<td><strong>AVENUE BLUES</strong></td>
<td>(Mega/R&amp;B)</td>
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<td><strong>PAUL TAYLOR</strong></td>
<td>Pleasure Seeker (Countdown/Lunya)</td>
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<td><strong>ERIC MARIENTHAL</strong></td>
<td>Easy Street (E.Very)</td>
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<td><strong>PAUL HARDCASTLE</strong></td>
<td>Peace On Earth (ATC)</td>
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<td><strong>RIKI BRUNK</strong></td>
<td>Missing In Vegas (Mesa/Bromman)</td>
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<td><strong>STEVE WINKWOD</strong></td>
<td>Peasy Love (Virgin)</td>
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<td><strong>LEE RITENOUR</strong></td>
<td>Funky (E.Very)</td>
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<td>By The South (Mark (Heads Up)</td>
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<td>Let's Stay Together (Zetra)</td>
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<td><strong>NATALIE COLE &amp; SMOOTH LIKE YOU</strong></td>
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<td>Black Diamond (Rash/Wind Hill Jazz)</td>
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<td>Someplace In The World (Pure/Mercury)</td>
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### ALTERNATIVE begins on Page 122.

### NAC begins on Page 117.

### ADULT ALTERNATIVE begins on Page 140.
"DON'T GO AWAY"

oasis

THE NEW SINGLE AND VIDEO FROM

"BE HERE NOW"