Baby, Face The Music: He's Up For Eight Grammys!

The Epic recording artist and producer extraordinaire was nominated for eight Grammy Awards. With bids for Album Of The Year, Producer Of The Year, and Best Male Pop Vocal Performance, among others, Babyface racked up the most nominations among any artist for the second consecutive year. The Grammys will be presented February 25 in New York.
Born
January 5, 1998

On January 5th, AMFM Radio Networks signed-on as the biggest RADAR network debut in decades.

We are proud to be on-the-air with the great affiliate stations of CHANCELLOR MEDIA CORPORATION and CAPSTAR BROADCAST PARTNERS.

A New Network For A New Millennium

For more information, call 972-239-6220
A Subsidiary of CHANCELLOR MEDIA CORPORATION
Radio Groups Look To Add Revenues Through Expansion

‘Top-line growth’ the battle cry of many

BY JEFFREY YORKE
R&R EXECUTIVE EDITOR
R&R executive editor Jeffrey Yorke says consolidation has often received bad rap. The immediate reaction that many in the industry have is that it means lost jobs and severe budget cuts to a station’s day-to-day operation. But a random survey of several group operators suggests that there have been some staff cuts — mostly casuals appear to be the next to go. In some cases managers to actual adds slots unexpectedly.

Butler Named To Succeed Gallant As WMAL/DC OM

BY JERRY YORKE
WASHINGTON AT REAL TIME

Sometimes it’s best to leave a good job at a place you like just so you can return later to a better position — at least that is what John Butler has just discovered. Butler who joined KCMO-AM & KMZB AM/Kansas City as the News/Talk twins’ PD in 1995 after four years as News Director of WMAL-AM/Washington — will return Butler/See Page 10

Botwin, Ingrassia Now CRG EVPs

BY STEVE WOODWORTH
R&R MUSIC EDITOR

Columbia Records Group has elevated Will Botwin and John Ingrassia to Exec. VPs. Botwin, who also will serve as GM of Columbia Records — now oversees domestic and international A&R and the label’s marketing operations. Ingrassia will be responsible for the company’s sales and international departments and the financial, administrative and new technologies units.

"John and Will have developed into a highly effective team, working with me to run the company, attract new talent to the label, and plan our company’s direction and growth," CRG Chairman Don Lenner said. “They are both valued and respected company leaders who combine business and management skills with a real passion for music and a heartfelt desire for Columbia to enhance its stature as the record label artists want to be with and the company people want to work for."

Botwin/See Page 24

Goodman Gets PD Slot At WNSR/NY

BY MIKE KANEW
R&R EXECUTIVE EDITOR

One-year Hot AC WWWM/Baltimore PD Adam Goodman has been tapped to program similarly formatted WNSR/New York. The position had been open for three months, following Steve Reed's exit. Chancellor Media Vice President/MD WNYL/New York PD Jim Ryan, who had been doing double-duty as WNSR's interim PD, continues with his LTV duties.

"Adam had a very impressive track record in the Northeast," WNSR/VP GM Bennett Zier told R&R. "He's a New York native, and that combination will make for a wonderful-sounding station. His intensity and passion are just what the doctor ordered."
Over 95 Adds Out Of The Box!!!
#1 Most Added CHR/Pop!
#1 Most Added CHR/Rhy!

Majors Include:
WKTU KKRZ WXYV KZQZ KUBE KHOM
KIIS POWER 96 WJMN WWZZ KSLZ WQZQ
KDWB WIOQ WNVZ KHY$ KHTS WKSS
LP Multi-Platinum Worldwide!
Over 1 Million Singles Sold Worldwide!
It's T's Time As WEDR/Miami's OM

Hollywood PD/MD

James T. has been appointed to the position in Hollywood Media Urban station. and Cedric Hollywood has transferred from the GM of WHMW-lands to fill T's old post.

VPGM Jerry Radelin told R&R that the deejays were eager to keep Hollywood's mood and make the station sound like "they try to keep up with some of the stress on my mind." WEDR-See Page 24

R&R Observes King Holiday

In observance of the Martin Luther King Jr. Day federal holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, January 19.

Morganizing Boss Angels

In 1998, Robert Morgan told R&R he was "born to AM," referring to both his time slot and broadcast job. He began working that city in 1985 at KTH-AM, briefly in 1987 for WIND/Chicago, then returned to the RKO station. In 1977, Morgan made his first exclusive foray on FM, doing mornings at KQGO. He jumped back to AM in 1975 to a new format for KCMP. After four years of succeeding, he replaced Dick Whittington as morning man in 1997. He attempted FM again in 1998 at KQGO, but returned to KCMP a couple of years later.

In August 1992, Morgan made his most enduring and successful FM stint, this time at Odessa KTH-AM.

Deck On Deck As KMPS & KZOK GM

ARS/Seattle GPM Brenner adds KYCQ PD duties

In a restructuring of the management responsibilities at ARS Seattle properties, KMP-F/Gear Lisa Deck on has been elevated to GM for the Country station and Classic Rock sister KZOK-FM and ARS Seattle General Program Manager Becky Brenner has added duties at Young Country KYCQ-FM. Market Manager Fred Schumaker will retain oversight responsibilities for all five of the company's Seattle properties, though his day-to-day focus will now be at VP/GM of KYCQ as well as KRM-P and KBNO-FM, which are presently simul-casting the FM's CHR Pop format.

Schumaker told T "Lisa's a Northwesterner who's always been involved with strategic planning wherever she's worked, and she had the desire to be a manager. ARS always hopes to promote our people." WEDR-See Page 24

Howard Now WB/Nashville VP/Programming

Warner Bros./Nashville Director/National Promotion Brad Howard has been elevated to VP/Programming at the label.

WB/Nashville Sr VP/GM Bob Saporiti commented, "Brad's unique understanding and knowledge of radio coupled with his genuine love of music make him the perfect person for this position.

Howard told R&R, "I'm really looking forward to working with Bob and the great Warner Bros. staff in an expanded role. Being able to work more closely with our artists and managers in marketing and on a personal level is something I've dreamed of." Howard joined the label in December '94 as Director/Southeast Regional Promotion and was elevated to Director/National Promotion in April '97. Prior to joining WB, he programmed KNX-FM/Phoenix, KXEN/AM-Tulsa, and WYNN-AM/FM/Tole
to.

Reprise/Nash. Ups Purcell To VP/Promo

Reprise/Nashville Sr Director/National Promotion Jack Purcell has been promoted to VP/Promotion. According to Reprise Nashville Sr VP/GM Bill Mayne, "This promotion serves to acknowledge the contributions Jack has made in directing our promotion team over the past several years with great success and to further define the structure of Reprise Records in today's marketplace. I've had the pleasure of working with Jack for almost 10 years and have watched him grow and progress through the ranks of this company, something unique in today's environment."

Purcell told R&R, "I've been fortunate in being able to work with not only an incredible artist roster, but also with a company and promotion team that are second to none. I look forward to the challenge of my new position and con

HOW TO REACH US

RADIO & RECORDS INC. 1160 SANTA MONICA BOX 5058, 5TH FLOOR, LOS ANGELES, CA 90067

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sirkie@ronline.com

NASHVILLE BUREAU: 615-244-6822 615-244-6555
helton@ronline.com

WEB SITE: www.ronline.com

PAGE THREE
Eisner To Shareholders: 'I Love Radio Disney'

BY MATT SPENCER
WASHING agTONE BUREAU

Walt Disney Co. Chairman/CEO Michael Eisner says he can't get enough of its new children's network, Radio Disney.

"I love Radio Disney," Eisner said in a letter to company shareholders released Monday. "I listen to it all the time. I feel a little silly because we advertise it on radio for kids. What can I do? I like the music!"

The kids format was launched after a six-month test, and ABC Radio spokeswoman Julia Atherton told R&R that the network has thus far been very successful and plans are to eventually expand to all major markets.

In the shareholder letter, Eisner also told of the synergies that the company has developed between its film divisions and broadcasting. ABC Radio.

The purpose of the 1995 acquisition of the network, he said, was "to provide the resources in order to ensure that no other institution could block us from getting our show access on the networks and on cable." Atherton would not comment on Radio Disney's cross-promotion strategies.

Trouble In Paradise?

The Disney chief's upbeat message about the company's prospects for the future may have been necessary to mend fences with shareholders upset with his control of the company. In the past year, the network has faced close relationships between Eisner and many board directors, the company said last month that its board members will be elected yearly instead of to stagger three-year terms. The proposed procedure will be voted on at the company's annual meeting in February.

O'Shaughnessy Announces Candidates For R

WASHINGTON BUREAU

-Based Barnstable Broadcasting.

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O'Shaughnessy Announces Candidates For R

WASHINGTON BUREAU

-Based Barnstable Broadcasting.
"Sorry...I can't do your auditorium music test on the 21st because I'm already booked for the laundry soap test that night."

Auditorium tests, of course, need people to test the songs. Problem is, it is virtually impossible to get real people—people recruited at random who are just normal listeners—to come out to these tests held in the dark of night in some hotel. Normal folks just don't want to do it...not even for 30 or 40 or 50 dollars. After all, would you do it?

But there is a group of people in every town who will take auditorium tests. They are the "professional test takers"...people who have indicated to a local research company that they are willing to participate in all kinds of research in exchange for getting paid. Local research companies really couldn't function if they didn't have a database of professionals like this that they could count on. Now, when they recruit an auditorium test, they theoretically call from that database list on some random basis. But that's a long way from recruiting normal listeners totally at random from all over your metro.

You can only get that with INTERACTIVE testing. Respondents in our tests are recruited throughout the entire metro completely at random. They're happy to take the test because (1.) they don't have to leave their home to do it, (2.) they find taking the test interesting and easy, and (3.) they earn good incentive money without having to deal with the hassles of an auditorium test.

What's So Good About INTERACTIVE Music Tests?

NO "PROFESSIONAL TEST TAKERS". JUST REAL LISTENERS.

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First in Fully-Digital
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To answer all your questions about Interactive music testing and Music Technologies' advanced testing system, call us for a free copy of the 32 page booklet "What's So Bad About Auditorium Testing / What's So Good About INTERACTIVE Testing?"
**DEAL OF THE WEEK**

**WGST-FM/Atlanta**

**Price:** $30 million

**TERMS:** Option to purchase for cash

**BUYER:** Jacor Communications Inc., headed by CEO Randy Michaels. It owns WGST-AM, WKLZ-FM & WPCH-FM. Phone: (600) 655-2267

**SELLER:** McClure Broadcasting, headed by President Chuck McClure. Phone: (404) 367-0949

**FREQUENCY:** 105.7 MHz

**POWER:** 5kw at 492 feet

**FORMAT:** Spanish AC

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**1998 DEALS TO DATE**

**Dollars To Date:** $55,394,943 (Last Year: $62,140,000)

**Dollars This Week:** $55,394,943 (Last Year: $62,140,000)

**Stations Traded This Year:** 18 (Last Year: 32)

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**TRANSACTONS**

**LIFE'S A PEACH FOR JACOR**

□ Michaels & Co. buy fourth Atlanta outlet in $30 million deal

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**TRANSACTIONS AT A GLANCE**

- **KWG-AM/Stockton, CA** $400,000
- **WDBS-AM/Jacksonville** $382,250
- **WYNG-FM/Evansville, IN** $6 million
- **WITHC-FM/Seeville, IN** No cash consideration
- **KARS-AM, KKIM-AM, KLVO-FM & KLYZ-FM/Albuquerque** $5.5 million
- **WBCW-AM/Jeannette** $200,000
- **WBCW-AM/Jeannette** $200,000
- **KBZD-FM/Amarillo** $5 million
- **KPOZ-FM/Amarillo, TX** $760,000
- **KDFT-FM/Ferries, TX** $1.915 million
- **KXYZ-AM/Houston** $8 million
- **KGLR-AM & FM/Lancaster, WI** $1.6 million

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**CALIFORNIA**

**KGW-AM/Stockton**

**Price:** $400,000

**TERMS:** Asset sale for promissory note

**BUYER:** Carson Group Inc., headed by President Susan Carson. It owns KGOD-FM/Stockton, CA. Phone: (209) 450-5367

**SELLER:** Silverado Broadcasting Co., headed by President John Winkel. Phone: (916) 569-1880

**FREQUENCY:** 1230 kHz

**POWER:** 1kw

**FORMAT:** Spanish AC

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**FLORIDA**

**WOB-AM/Jacksonville**

**Price:** $252,250

**TERMS:** Asset sale for cash

**BUYER:** Metropolitan Radio Group, headed by President Gary Acker. Phone: (817) 430-2244

**SELLER:** Pamela Bradford, receive. Phone: (304) 285-2915

**FREQUENCY:** 1530 kHz

**POWER:** 50kw

**FORMAT:** Urban

---

**OKLAHOMA**

**KARS-AM, KKIM-AM, KLVO-FM & KLYZ-FM/Albuquerque**

**Price:** $5.5 million

**TERMS:** Asset sale for cash

**BUYER:** American General Media, headed by President Anthony Brandon. Phone: (410) 832-5870

**SELLER:** Guardian Communications Inc., headed by President Mark McNeil. Phone: (513) 931-8080

**FREQUENCY:** 860 kHz; 1000 kHz; 97.7 kHz; 106.3 MHz

**POWER:** 1 kw day/168 watts night; 10kw; 100kw at 859 feet; 100kw at 656 feet

**FORMAT:** Regional Mexican; Religious; Regional Mexican; CHR/Rhythmic

**BROKER:** Kali & Co.

---

**TEXAS**

**KBZD-FM/Amarillo**

**Price:** $400,000

**TERMS:** Asset sale for cash

**BUYER:** Metropolitan Radio Group, headed by President Gary Acker. It has agreed to acquire KTNN-AM/Amarillo. Phone: (817) 430-3548

**SELLER:** Dragonfly Communications L.L.C., headed by President Allen Dawson. Phone: (800) 350-4000

**FREQUENCY:** 99.7 MHz

**POWER:** 21kw at 351 feet

**FORMAT:** AC

**BROKER:** Satterfield & Perry

**COMMENT:** The station's call letters will change to WNNW.

---

When you're ready to take it to the streets, the Thunder Truck™ is a great, customized remote vehicle. Built-in remote studio, custom graphics, LED message boards .... create an impact when your station vehicle pulls up to a remote! Call for more information – this vehicle can be completely customized for your needs.
REBEL
WITHOUT
A PAUSE

DENNIS MILLER LIVE

"I RANT, THEREFORE I AM."

Tune in for highlights from Dennis Miller Live, the critically acclaimed HBO Show, brought to you exclusively by Westwood One.

To lock up Dennis Miller Live in your market call 310-204-5000.
Radio Disney recently picked up its 13th affiliation with KXDA/San Francisco. According to ABC, market tests show a 30-second spot at $1,800 "Earmark" listener comment line. The San Francisco market is added to Disney's existing locations in Los Angeles; Boston; Atlanta; Seattle; Minneapolis; Salt Lake City; Nashville; Denver; Chicago; Miami; Philadelphia; Houston; LA; Lafayette, LA; Albuquerque; and Corpus Christi, TX.

Radio One turned down a proposal from KQZ in 1995. At that time, the buyer was proposing to take over the $12 million O&O and its various stations. KQZ was going to sell the remaining stations to another party for $20 million and then buy the O&O for $10 million. Radio One's President Rick Beem said at the time: "We are not in the business of buying O&Os. We are in the business of buying stations."

Radio One CEO Henryia L. Beel said at the time: "We are not in the business of buying O&Os. We are in the business of buying stations."
WESTWOOD ONE, THE EXCLUSIVE ROLLING STONES "BRIDGES TO BABYLON" RADIO NETWORK, PRESENTS THE ROLLING STONES, LIVE IN SAN DIEGO, CA.

FEBRUARY 3, 1998

CALL YOUR WESTWOOD ONE REPRESENTATIVE AT 310.204.5000

IN JANUARY
SPECIAL EDITIONS OF "OFF THE RECORD" AND "THE HOUSE OF BLUES RADIO HOUR" WITH EXCLUSIVE ROLLING STONES MUSIC AND INTERVIEWS.
**D-Rock Rolls Into KXHT PD Position**

**KXHT-FM (Hot 107)** (Memphis has promoted Assd. PD/MD D-Rock to PD, D-Rock, who took on his new duties last Wednesday (12/21), retains his MD role ank and will report to the station's GM. D-Rock said "I've been with the station since it signed on, and she's proven herself to be quite an asset." D-Rock is programming a job. D-Rock said, "It's very challenging and something I take very seriously."

Butler's acknowledge that Bergen began his career seven years ago as an air personality at KRZZ. He spent the past two years as the station's Program Manager. Butler continued From Page 1 to the nation's capital January 26, as OBM of ABC-owned New-Talent WMAL. He replaces Jim Gallant, who last summer said he intended to retire from the station in the spring after 26 years. "I can't wait to get started," Butler told R&R. "It's going to be a whole lot of fun."

**Currie**

**Bergen Becomes WSFR/Louisville Program Manager**

KRZZ/Wichita Program Manage Greg Bergen has been named a simil position at Ja- cor's Classic Hits WSFR/Louisville. He began his new duties this week. Bergen told R&R, "Moving from Wichita to Louisville involves a com Bob and a station that has that much potential is an opportunity I couldn't pass up. I want to thank [KRZZ OM] C.C. Matthews and Gene Romano at Jacor for having the faith in me to do the job." Bergen began his career seven years ago as an air personality at KRZZ. He spent the past two years as the station's Program Manager.

**Butler**

**EXECUTIVE ACTION**

**Douglass Sets Up Schoppa As Sr. VP/COO**

Douglass Broadcasting Inc. (DBI) VP/COO Steven Schoppa has been named to Sup VP/COO for the company in his new role, Schoppa will oversee all of Douglass’ ethnic radio properties as well as the PAR Holdings subsidiary’s year-old Asian Media Sales national rep firm. He retained his PAR position. "Schoppa was already acting in this current capacity for one year, so it's not a change in his responsibilities," Koontz told R&R. "He oversees our ethnic side, which will continue to grow very nicely. Spanish-language radio started out pretty much the same way, and that gives us the potential for a tremendous future." Schoppa joined Douglass in 1993, following various managerial posi- tions in San Antonio and Houston. He’s also served as NSM for KTRH- AM & KLKL-FM/Houston, where he created the Houston Olens Radio Network. DBI is the first radio broadcaster to provide Asian programming nationwide, via its AsiaOne Network. Palm, CA-based PAR Holdings also owns and operates Personal Achievement Radio properties through out the nation and created the "Motivational Talk" format.

**Cox Radio Promotes 10 Senior Managers**

Cox Radio GM/San Antonio Hugh Barr has been elevated to VP of the company’s market cluster; he also will serve as GM of KONO-AM & FM when Cox completes that acquisition. Also in San Antonio, GM Caroline Denning and VP/Program Manager D-Wo & KLKL_FM/Denning, her new role will be VP of GSM in KSJY-AM & KSNT-FM & KLKL-FM/Denning & bit607. Meanwhile, the following Cox GMS have been added VP stripes: Bill Hen- drich, WBBH-AM & WSK-FM/Orlando; Debbie Morel, WHOO-FM, WHTQ-AM & WMMO-FM/Orlando; Beet Millar, WLSY-FM, WRAK- FM & WPHM-FM/Dayton; Jeff Clark, WZZK-AM & FM & WDL-FM/Birmingham; David DuBose, WAGG-AM, WBHI-FM & WBBK-FM/Birmingham; and Joel Deminichino, WHEN-AM, WSRY-AM & WBBS-FM/Syracuse.

"Each of these managers brings a terrific amount of talent and energy to their stations," said President/COO Robert Neill. "They deliver results for our listeners and advertisers and are committed to providing quality customer service. I’m pleased to recognize their contributions to our success."

**WHQK-FM/Columbus Goes Classic Hits**

Jacob/Columbus, OH began the new year by making WHQK a Classic Hits station. The station — one-half of Jacob's WHQK-AM & WHQK-FM Country combo — dropped Country at midnight on December 29. Initially, the station announced it would become "Sloopy 105.7" and supported the stunt mon appray of the McCs' '87 hit "Hang On Sloopy." When January 1 arrived, WHQK officially became "105 The Fox." The new format features classic hits of the '60s, '70s, and '80s with a selection of core artists including Stig, Elton John, the Bee Gees, Steely Dan and Billy Joel. Jacob/Columbus VP/PM John Peter said WHQK's new approach will lean toward the female population in targeting the 35-54 demo.
Each and every week, over 250 stations broadcast **BACKTRAX USA** with **Kid Kelly**.

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- Z100 New York
- KDWB Minneapolis
- WFLY Albany
- WRQX Washington
- WWMX Baltimore
- WFBC Greenville
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- WTIC Hartford
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- KKLQ San Diego
- WZPL Indianapolis
- WMVX Cleveland
- KISN Salt Lake City
- WBMX Boston
- WKQI Detroit
- KHMX Houston
- KPLZ Seattle
- B97 New Orleans
- Q102 Cincinnati
- WPXY Rochester

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**BACKTRAX USA**, the original music-intensive 80s show, continues to be the innovator of the 80s music trend by giving CHR, Hot AC, and Adult CHR stations the freshest selection of 80s hits, highlights and events backed by exceptional writing, solid research and a six-year track record of ratings success.

For station clearance information, call Kathy Gilbert at **(201) 487-0900**.

For International clearance call Radio Express at **213-850-1003**

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National Radio

**SJS URBAN ENTERTAINMENT** has announced the following specials and personalities... (Cont'd.)

Changes

**Adult Contemporary:** Julie Steeckel is now heard from MD to APD/MD at KKL/CSSF... Former CHR WKRQ/Cincinnati APD Race Taylor becomes APD/afternoon driver at Hot AC KDMX/Dallas... Dave Morales joins KPKN/Houston for afternoons... Former Rock WCMF/Rochester, NY's Dino moves to cross-town Pop/Alt, Hot AC WZNE for Production Dir/afternoon drive duties... WFRM/West Palm Beach appoints Tim Byrd nighttime personality... Chuc Stevens replaces Eric Martin in Hot AC KRAV/Tulsa's 7pm-midnight slot... Rod Morrison segues from overnights to nights on KKL/Bakersfield... Six-year WZID/Manchester, NH afternoon driver Gary Williams exits... WLC/ Buffalo welcomes Jen Bellioti to the 7pm-midnight shift... KVLY/ McAllen middayer James Oleyex becomes interim MD... KZST/Santa Rosa, CA's web site address is: www.kzst.com...

**Alternative:** Tommy Marrs joins KFMZ/Columbia, MO for evenings... KFTE/Lafayette, LA welcomes Spike for nights... WEJZ/Ft. Wayne afternoon driver Doug St. John exits.

**PROS ON THE LOOSE**

- Ken Coker - Afternoons WPNT-FM/Chicago (847) 695-5457
- Joe Dawson - APD WWIX/ Providence (401) 726-5856
- Rich Donovan - PD KJSM-Tucson (520) 748-2669
- Steve Herrera - Overnight KQKR-FM/Monterey-Salinas (669) 966-1459
- Melissa Padilla - APD KJSM-Tucson (520) 889-0616
- Mike Scott - Middays/Pro- morning 99.3 WJAC/Pitt, MI (248) 666-1732
- Phil Valentine - Mornings WWDV-FM/Philadelphia (610) 695-9788

**Digital Soft AC**

- Mike Bettelli
- No new A/C

**Digital Mix**

- Bettelli
- No new A/C

**Delilah**

- Bettelli
- No new A/C

**Teresa Cool**

- YARJ/Jam (Love To Fly)

**JONES RADIO NETWORK**

- Phil Barry (503) 784-8700

**Adult R&B**

- JJ McKay
- LORENA ROCKSTITN (The Unscene's) Spike

**Soft Hits**

- Rick Brady
- No new A/C

**RADIO ONE NETWORK**

- Tony Maura (970) 549-3339

**Hot AC**

- No new A/C

**Alternative**

- No new A/C

**WESTWOOD ONE RADIO NETWORKS**

- Charlie Cook (800) 294-9000

**Tracy Thompson**

**Bright AC**

- Thompson
- GUINE SHON My Heart Will Go On
- MAYORKIN 24 Jan

**Soft AC**

- Andy Fuller
- VERNON WILLIAMS (Oh The Years Go By)

**Adult Rock & Roll**

- Jeff Geeser
- No new A/C

**NATIONAL RADIO FORMATS**

**CHR**

- Casey Keating
- CELINE DION My Heart Will Go On

**Digital AC**

- Keating
- CELINE DION My Heart Will Go On

**National Radio**

- Damon Perry joins One-On-One Sports Network as new morning show host...
- Broadcast Programming hires Klem Daniels as Production Dir...
- Jennifer Fling comes aboard Public Radio International as Sr. Mgr./Corporal Affairs.

**Industry:** Michelle Steinberg exits her post at House Of Blues to join Planet Hollywood International as Sr. VP/Corp. Communications & Special Projects... Frances M. Flood becomes new President of Gennert Communications Corporation... 32 Records signs an exclusive deal with Ryko Distribution Partners for the U.S. product, foreign license agreements with BMG in Europe, and with Sony Music Ent. in Asia for its jazz label... Esther Shively as Supervisor of Public Relations has moved to 9 Music World West, Nashville, TN 37203 (615) 782-0078.
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Don't Get Stuck In 'Survival Mode'!

Tools from one who's been there, done that, and has the track record to prove it

By Dick Kazan

Editor's note: Dick Kazan is a successful entrepreneur who has counseled people with business advice via the radio and other means. Beginning next week, he will be contributing weekly advice to R&R's readers on the Management page.

The business environment you face couldn't be tougher. The rapid changes in organizations—especially those related to media—all leave us questioning when the next shoe will drop. Yet this cycle really isn't that different from others we have seen before. Companies sometimes merge, but they still transition from success to survival and hopefully rebound back to success.

The same is true for the kind of companies and individuals like you and occasionally face. The trick is not getting stuck in the survival mode. To avoid this, you must clear the mind of your situation and acquire the tools to keep your work (and career) on track.

Many of these tools can be acquired quickly and applied rapidly—that's why this column has been created. You can learn the hard way, the mistakes of your own, or you can take the shortcut and pick the brain of someone who's been there, done that, and has the track record to prove it. Having done the former, I'd recommend the latter.

Differentiate From The Competition

In 1974, I started a one-person computer-leasing company. I had very little money and no idea of what to do. I met a group of industry giants like Citibank and of America, but I had a dream of building one of the largest computer-leasing companies in the world. I also wanted three and three small children depending on me, so this venture was more than a little scary.

My tiny company needed business, so I quickly began making cold calls to prospective customers. I made calls each day for months and learned the meaning of the word "rejection." This experience taught me a valuable lesson. You have to differentiate yourself from the competition. It was true that my company had recognizable names and the strength of size, but this size caused them to be slow and somewhat unresponsive. I was small but flexible and could therefore provide more personalized service my large competitors could not.

Applying this lesson led to my first potential customer. Exxon. They wanted to install a new $5 million computer and IBM computer, and they liked my willingness to create a unique lease to meet their specific objectives. Because my competitors wouldn't consider such a thing, Exxon was ready to award the contract to me. It could have been mine! From the last place most people would ever think to look, my competitors! They had the money, they wanted the transactions—and as an entrepreneur, I knew human nature—now that they had lost the transaction, they were willing to make the concessions that would have gotten them in for the first place.

I concluded a deal with one of my major competitors. Exxon was so pleased, they awarded me a second transaction. My tiny company was well on its way.

Learn From Disappointments

My company, Capital Associates, eventually grew into one of the largest computer-leasing companies in the world. By the time I left the company in 1994, it had financed more than $3 billion in equipment, and was publicly traded on the NASDAQ.

But there is much to learn from the disappointments in business as there is from the successes. One hard lesson is, don't become so preoccupied with sales that you forget the less-interesting part: the infrastructure/back office. Procedures count at any stage of business; only the consequences are greater the bigger you get.

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In 1990, after many years of record profits and record profits, the fortunes of Capital Associates took a sudden downturn. Ironically, we had recently purchased an im- vere with computers, we hadn't built the computerized infrastructure necessary to effectively manage the large company we had become. Our company nearly collapsed. Given this size, this would have been front-page news in The Wall Street Journal and other business publications.

It likely would have led to many years of stagnation and would have destroyed the company. I've used us hadn't worked so hard to build. I organized the support of employees, shareholders, creditors, and equipment investors and called in our lawyers, accountants, and other business publications. I likely would have led to many years of stagnation and would have destroyed the company. I've used us hadn't worked so hard to build. I organized the support of employees, shareholders, creditors, and equip- ment investors and called in our lawyers, accountants, and other business publications.

Know When To Leave

Once the company was profitable again, a different kind of lesson presented itself. In 1994, it was time to leave. Knowing when to leave is hard, and it's usually easier to leave at the right time. It's different now that they had lost the transaction, they were willing to make the concessions that would have gotten them in for the first place.

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MAUREEN BARKUME, PROMOTION DIRECTOR
Radio's Old Zero-Sum Game

Instead of stealing audience from the competition, why not satisfy the customers you already have?

By Mark DeBoskey

There's probably a more subtle way to express this, but frankly, I'm confused. I read and listen to the "leadership" of radio expound, on one hand, about growing radio from its now legendary 7% of ad revenue status, and on the other hand, they pour millions of dollars against audience research.

Very recently, I read a four-page article in a major trade publication that interviewed numerous industry leaders regarding the need for strategic planning for radio's new era. Not once in the entire article was there any mention of customers, clients, or advertisers.

Why is so much money spent against audience research? To grow a station's share of the available listeners at the expense of the other stations in the market, of course. After all, radio listening is a zero-sum game. When you build a larger audience, someone else loses audience. So, why pursue more audience? To get a larger share of the available advertising dollars, naturally.

Are the available dollars a zero-sum game?

Aha! The leaders say, "To get more ad dollars, make more sales calls and provide better sales training." If, as they propose, sales revenue destiny is in the hands of the sellers, then why does radio leadership spend all of its research money to produce higher ratings, which, subsequently, turns radio into a commodity? Higher ratings equal more revenue? And, just like on the used-car lot, a commodity is purchased through price comparison and negotiation. When someone else comes along with a more cost-efficient buying opportunity for a similar product, you lower your price or you're history.

Listen And Learn

It really does make sense to improve your ratings and grow your share of the market's revenue. But, to spend all of your research money trying to get audience from the other guys might be playing a zero-sum game. Why not spend some of that research money talking to your customers? Or rather, listening to your customers? When69 did radio listen to its customers, developed the minivan, and saved Chrysler. IBM didn't even ask, almost missed the "PC revolution," and almost perished. How did we allow U.P.S. to hold the country hostage with an 80% share of the ground parcel delivery business? Back in the '60s, the U.S. Post Office had 80% of the business. All U.P.S. did was ask the customers, who said that they wanted pick-up service at the end of the day, streamlined paperwork, and free insurance for the first $100 of value. U.P.S. listened, changed, met their customers' needs, and the U.S. Post Service was left with less than 20% of the ground parcels.

Anecdotally, I heard that 52% of the 1997 marketing budgets of America's largest 1000 corporations is devoted to customer retention. Radio spends how much? Why not? The medium is sold the exact way we sold it 30 years ago. The paper flow, although computerized, is the same as it was 30 years ago. The job responsibilities in a station's sales organization are the same as they were 30 years ago. That's obviously because it works for the station and the industry. But does it work for the clients, the people who spend the money? Have you asked them? Have you been willing to hear their answers and adjust or change accordingly? If it did work, it is logical that the average station will lose between 25% and 35% of its customers every year? That's 25% or more of your billing that must be replaced just to break even with last year. No wonder the management mantra is, "More all the time."

Meeting Customers' Needs

The railroads had the money and resources to dominate flight but lost their leadership to the airlines because they thought of themselves as being in the train business; instead of the transportation business. Domino's created a whole new business category: food delivery. Tom Monaghan's genius was the realization that he was not selling pizza, he was selling service — delivery service. Is your radio station or group in the advertising sales business or the meeting customers' needs business? How many stations will commit to answering that question by conducting a serious, research- legitimized customer satisfaction study, complete with tracking to measure performance over time?

Ultimately, the winners will be the stations or groups that finally realize that the best of American business is devoted, in fact, committed to customer retention and the processes involved in understanding and subsequently maximizing customer-satisfaction. And then they can stop worrying about stealing audience from the other guys and truly go about building their business.
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The following stations’ World Wide Web sites were recently added to the Passport section of R&R ONLINE (www.rronline.com). Note: All addresses begin with http://

KWWL-FM/Anchorage, AK (Alternative)  www.kwol.com
WOKL-FM/Ann Arbor, MI (Oldies)  www.kool107.com
WKX-C-FM/Augusta, GA (Country)  www.kcgxs98.com
KZIN-FM/Boise, ID (Country)  www.kzim.com
KTSY-FM/Boise, ID (Religious)  www.ktsy.org
KLUK-FM/Bullhead City, AZ (Religious)  www.wluk.com
WIXY-FM/Champaign, IL (Country)  www.wixy.com
WLNK-FM/Charlotte, NC (Country)  www.lnk.com
KXMR-FM/Chico, CA (AC)  www.kmx.com
KPAY-AM/Chico, CA (News/Talk)  www.kpay.com
KLIO-FM/Clinton, MO (Adult Alt.)  www.klir.com
KKQL-FM/Columbia, MO (Oldies)  www.kool.com
WRCG-FM/Columbus, GA (News/Talk)  www.wrcg.com
KBFB-FM/Dallas, TX (AC)  www.kbfb.com
KBRR-FM/Duluth, MN (Alternative)  www.krbr.com
KAFF-FM/Flagstaff, AZ (Country)  www.kaff.com
WYKS-FM/Gainesville, FL (CHR)  www.wysf.com
WSMG-FM/Greensville, TN (AC)  www.wsmg.com
WARM-FM/Harrisburg, PA (AC)  www.warm1070.com
WRV-FM/Harrisburg, PA (Rock)  www.wriv.com
WANG-FM/Havelock, NC (Country)  www.wbln.com
WHOU-FM/Houlton, ME (Country)  www.hou.com
KCLL-FM/Houma, LA (Country)  www.clhil.com
KBFX-FM/Houston, TX (Country)  www.kbfx.com
WMMI-FM/Howell, MI (AC)  www.whmi.com
KDKY-FM/Jonesboro-Lake City-Paragould, AR (Country)  www.kdxy105.com
KBEQ-FM/Kansas City, MO (Country)  www.kbeqfm.com
WWDX-FM/Lansing, MI (Alternative)  www.party96.com
KKUL-FM/Lincoln, NE (Oldies)  www.kool105.com
KJMX-FM/Little Rock (Rock)  www.magic105fm.com
KLTX-AM/Long Beach, CA (Religious)  www.kltx.com
KFXM-FM/Lubbock, TX (Rock)  www.kfxm.com
WITM-J-AM/Milwaukee, WI (News/Talk/Sports)  www.witm.com
KCTZ-FM/Minneapolis, MN (Adult Alt.)  www.kctz.com
WMQA-AM & FM/Milwaukee, WI (AC)  www.wmqaw.com
WLBC-AM/Muncie, IN (Hot AC)  www.wlbc.com
WNKO-FM/Newark, OH (Oldies)  www.wnko.com
KKAR-AM/Omaha, NE (News/Talk)  www.kkar.com
KAZN-AM/Pasadena, CA (Chinese)  www.radiochinese.com
WGAM-AM/Pearlia, IL (Nostalgia)  www.wgam.com
WSWT-AM/Pearlia, IL (AC)  www.itsrock107.com
WGZI-FM/Presque Isle, ME (Country)  www.agate.net/wgzi
KKMK-FM/Rapid City, SD (AC)  www.rapidcity.com
KHLL-FM/Sacramento, CA (Oldies)  www.khll.com
KTRS-AM/Saint Louis, MO (News/Talk)  www.ktrstv.com
KLZ-AM/Salt Lake City, UT (Rock)  www.klz.com
KBGS-FM/Seattle, WA (Oldies)  www.kbgs.com
WMAS-FM/Springfield, MA (AC)  www.947wmas.com
WGMR-FM/State College, PA (Alternative)  www.yearbookradio.com
WTCM-FM/Traverse City, MI (Country)  www.wtcmradio.com
KQAM-AM/Wichita, KS (Sports)  www.kqam.com
WBKN-AM/Youngstown, OH (Talk)  www.wbkn.com
WBKN-FM/Youngstown, OH (AC)  www.wbknradio.com
Jabber Dylan Gets No ‘Satisfaction’!

ill, you see, there was a very blurry line there as to who was opening for who. We didn’t mind that we went on first or that we had to play a shorter set and that we didn’t get any backstage passes”—Wallflowers frontman Jabber Dylan on opening for the Rolling Stones.

Dylan also jokes in an interview with Rolling Stone magazine that he considered changing his name to “Jabob Segee” and he had to say this about how much women think he’s “yummy.” “To be called yummy is a fantastic honor, and I appreciate it being given to me. I’m going to do everything I can to continue to face up to that and not let anyone down in the future.”

‘Peaches’ & Steam

According to the Star, Bobby Brown had a three-hour romp with call girl “Peaches” Milline, then two days later introduced her to Whitney Houston. He started gussying champagne from the bottle and was giggling with her husband’s phone (National Enquirer).

Fall From Grace(land)

The National Enquirer boasts a “world exclusive” with the story of how Lisa Marie Presley found ex-husband Michael Jackson’s “secret stash of movies and magazines,” which convinced her the allegations of his connection to the Day of the Dead was true. As told by Presley’s uncle and highly respected Baptist minister Rick Stanley, Presley “pointed her out to him.” About the allegations, Presley said to Stanley, “I didn’t know until I went to Michael’s house and went up to his bedroom. In that room, I found videos and magazines that convinced me the story is true.”

Meanwhile, both the Globe and the Star reveal that Lisa Marie left his ex-wife Priscilla Presley and when she turns 30, Jackson is pressuring her to turn it into an amusement park.

A Lot At Stake!

A psychic told Madonna she’s the reincarnation of Joan Of Arc, and now the exalted superstar wants to portray the saint in a movie (Globe).

Aging & Upstaging

Among those rockers or impersonators hitting the big 5-0 this year: Ozzy Osbourne, Alice Cooper, James Taylor, Olivia Newton-John, and Donna Summer (Star).

Blue-eyed boy Jonny Lang, 16, is profiled in Live. A sidebar lists the achievements of others in the music world when they hit the ripe old age of 16.

“If I knew I was going to deal with them, I made sure I was stored” — Willie Nelson, who is enjoying the IRS recent criticism regarding his system, explains how he made it through his own tribulations with the organization (Time).

Do Ya Think They’re Sexy?

Rod Stewart is riled up because of the look-alikes ruining his reputation! He’s even asking the FBI to help get rid of the con-man copycats with spiky blond hair who have seduced women and run up huge hotel restaurant bills in Rod’s name. Fumes Stewart, “How can my girl fans be fooled into thinking they’re sleeping with me?” (Globe).

Hit Me With Your Best Shot!

“They beat the fuck out of me. At first, it hurt. Then I started liking it.” — Days Of The New singer Travis Meeks recalls being beaten by a mob of older kids as he worked, drugs, trailer park trash, teenage pregnancy, and — eventually — success (Rolling Stone).

Short-Sighted

“I started off with a short dress, which I knew I wouldn’t get to wear. But I looked a lot better in a short dress, to be perfectly honest!” — Madonna, on preparing for his role as a cross-dresser in Bent (Newsweek).

ZINE SCENE

MUSIC & MOVIES

CURRENT

• TITANIC
Single: My Heart Will Go On/Celine Dion (550 Music)
• TOMORROW NEVER DIES (A&M)
Featured Artists: Sheryl Crow, Moby, k.d. lang
• SCREAM 2 (Capitol)
Single: Young Lovers Day in Hell/Earth
Other Featured Artists: O’Regal, Dave Matthews Band, Tonic
• JADED (Atlantic)
Featured Artists: Feofon, Donovin, Bill Withers
• AN AMERCIAN WEREWOLF IN PARIS (Hollywood)
Single: Mouth/Blush
Other Featured Artists: Better Than Ezra, Refreshments, Caroline’s Spine
• FLUBBER (War Disney)
Featured Artists: Danny Elfman, KC & The Sunshine Band
• GOOD WILL HUNTING (Capitol)
Single: C'mon Scott Smith, Dandy Warhols, Luscious Jackson
• ANASTASIA (Atlantic)
Single: At The Beginning/Richard Marx & Donna Lewis
Other Featured Artists: DaDee Carter, Aaliyah
• WAG THE DOG
Single: Wag The Dog/Mark Knopfler (Mercury)
• NANCY SPENCER/ANNIHILATION (TFT)
Featured Artists: KMFDM, Megadeth, Urban Voodoo
• WHAT YOU KNOW DID LAST SUMMER (Columbia)
Single: Clumsy/Out Lady Peace
Other Featured Artists: Korn, Soul Asylum
• SOUL FOOD (LaFace/Arista)
 Singles: A Song For Mama/Boyz II Men (Motown)
We’re Not Making Love /Dru Hill Boys + Girls/Toni Toni Tone (Mercury)
Other Featured Artists: En Vogue, Outkast, Total

COMING

• HURRICANE STREETS (Mammoth/Capitol)
Single: Sex And Candy/Marcy Playground
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
• SPACEWORLD (Virgin)
Featured Artists: Spice Girls
• GREAT EXPECTATIONS (Atlantic)
Single: Sunshower/Chris Cornell
Other Featured Artists: Poo, Duncan Sheik, Scott Weiland

ZINE SCENE

WEDNESDAY, JANUARY 21
1969/’The President’s Emergencypowers act is signed by President Nixon.
1969/’Joe Bland dies at age 58.
1969/’The President’s Emergencypowers act is signed by President Nixon.
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It's A New World Out There

New owners, new sister stations, lower marketing budgets. But the bottom line is you still have to attract new listeners and keep them loyal... and increase revenue.

Do you need help?

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That’s because he is a sports fan’s man—a guy who covers the sports scene with a style and wit that’s all his own.

And he’s not holding anything back, especially his opinion. Because when it comes to sports talk, “Papa” Joe is the king. And in his court are legions of fans who voice their opinions during the lively debates that are the trademarks of his show.

When it comes to turning talk into pure entertainment, nobody does it better than “Papa” Joe.

Catch “Papa” Joe in action from 6 pm-10 pm E.T. weekdays.

One-On-One Sports Radio Network
847-509-1661
Expansion

Continued From Page 1

The 99-station company — which focuses on the nation’s Top 50 markets and just about every other large market and people is and expected to add staff over the next year. For instance, Chancellor is AMFM Radio Network, which was launched this work has just added 50 new slots and is likely to expand rapidly.

Jefferson-Pilot Broadcasting CFO Paul Stone says that while groups such as Chancellor and Jef- ferson-Pilot are generally focused on the future, there are still some opportunities through multistation scope expansion.

One thing Brown’s group has dis- covered is “superbropilie require additional personnel that we haven’t had before. Maybe, because of the dynamics of so many people, it’s a human resources director.”

The positions may change, but that doesn’t necessarily mean the number of people working for a group will be cut, Brown tells R&R.

As with the other groups interview, at Jefferson-Pilot “there is no corporate mandate to reduce by blank or to increase our margins by blank, only our mandate to grow on a same-station basis a certain percentage, which we have every year by virtue of acquisitions in addition to growing on a same-station basis.”

Brown said that while Jefferson- Pilot, which has 17 radio stations and a trio of TV outlets, is “continuously thinking to have new properties,” there is no corporate mandate to have a certain amount of properties by a certain time. “But we are certainly opportu- nistic. Price and value are cer- tainly factors,” says the executive.

Consolidation has become an end- less learning process for most opera- tors — and we are still learning about those opportunities.”

A Time For Learning, Selected Growth

“We are learning what consolidat- ion means,” Brown acknowledges. "There are opportunities we hadn’t expected. And there are situations that require additional personnel that we hadn’t expected. For instance, you may need more technical help than you did before. You may need an additional traffic person. Every case is different.”

That’s what makes it an interesting world and a learning experience. And we are still learning about those opportunities.”

Goodman

Continued From Page 1

Goodman told R&R, "Being at WABC people, because of what he had professionally, and it was sad to know that I was born and raised on this island, and this is the job that I know. I knew that if I wanted to work here I’d have to do some good things.

"At first, I thought I’d simply be putting our long list of candidates for the job, but things really clicked between me and [Chancellor VP/ AC] Steve Streit, and then with Bennett Zier. I was very jazzed about them; getting the job be- came something I wanted very badly.

"Rumors abound concerning WNSR’s future. Over the past few years, the station has been "Soft Rock," (as WMXV, traditional Hot AC, and PopAlternative Hot AC (as WDBZ "The Buzz"), and it returned several months ago to Hot AC as WNSR. While Goodman couldn’t reveal the station’s exact direction, he indicated a change of some sort is forth- coming. "We’ve got some of the owners in New York City, along with what we’re seeing as music opportunities, really developing a very real script. Unfortunately, I can’t go into what that is quite yet, and I don’t know if even we know the exact date for that.

"Our goal is to be like our fellow Chancellor/New York stations WTWT and WHTZ, which are so entrenched and consistent in this mar- ket. That, unto itself, makes them suc- cessful. We want to make sure that message is conveyed with the station change. I’m salivating about what the Chancellor crew can do with this franchise.

"Prior to joining WMXW, Goodman programmed W2MX Hartford. He also spent three years as WPLI/ New York. He was Director and Assn. PD at KQZL (Pirate Radio) Dallas/Los Angeles.

CRG

Continued From Page 1

Bowen noted, "This past year has been the most exciting and fulfilling periods of my career. We have brought to the label some of the most gifted and sought-after new artists and forged in our successful efforts to break new and developing artists. Most important, we have created an environment in which artists can develop their cre- ative and commercial goals and for employees to realize their career po- tential. I have been fortunate to see the benefits of Don Linner’s knowl- edge and strong leadership, but also the rewards of his friendship and con- didence in me. John Ingram and I have become partners in helping Don run the company, and I enjoy the spirit of teamwork that has developed be- tween us.

Prior to joining Columbia as Sr. VP in 1996, Bowen owned and op- erated One Management for more than 15 years, working with such artists as Lyle Lovett, John Hi- jazi, Rosanne Cash, Mark Isham, Lisa Loeb, Paul Simon, Linda Ron- nicus Jackson, and Steve Earle. He began his career as a college promotion representative at Capitol Records in 1984.

Ingrasia — who has been Sr. VP of CRG since 1996 — observed, "It’s been an extremely challenging and fulfilling to play a role in the growth and expansion of Columbia Records Group. Our success with Ruffhouse and So-So Def and our new alliance- es with Aware and Trackmasters have helped position our company as a musically diverse and dynamic force within the business. It’s been a thrill to work with Don Linner for the past several years has an incredible educa- tion and a constant source of inspira- tion. I’m also extremely happy that we have forged a strong alliance with Will Bowlin, and I’m looking forward to helping him achieve new successes for the com- pany.”

Ingrasia joined the company as VP/Special Projects in 1994 from Sony Music Entertainment, where he served as Director /Business Affairs between 1992-1994. Prior to that, he had a successful career with Sony Music in 1988 as counsel in the Law Department. He also served as Director /A&R Administra- tion in 1990.

That’s now being called “virtual radio,” and it’s “what we view as a key tool to developing a future,” Stone says. "Instead of having a dif- ferent person in each station select the music, you may have one really high-caliber person who makes a lot of money selecting it for all of the sta- tions.” He says the expandable posi- tions will allow R&R to apply to both PDs and sales managers.

"We are convinced radio only gets better through consolidation because you already have the basic infrastructure,” Stone says. He points to other indus- tries and companies that have con- solidated and grown because of it, such as airlines, car dealerships, and the automobile industry. "The government only recently allowed us to do this,” Stone says. "It’s been the right answer for other industries, and it certainly will be for ours.”

WEDR

Continued From Page 3

sales manager and myself to do some of the other things that have nothing to do with programming. We’re try- ing to maximize the use of the money that’s available in the market. We’re finishing up our first year with the Evergreen/Chan- cellor/CTL Steve Streit, and then with Bennett Zier. I was very jazzed about them; getting the job be- came something I wanted very badly.

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Wed

Continued From Page 3

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Seattle

Continued From Page 3

very happy we were able to do that.

"At KYC, we looked around for something larger, which was a difficulty. The talk shows, and operations, and Becky really fills the bill for that. It has a bunch of highly creative, right-brain types on the air.

Having a left-brain person who knows the strategy of the station and the group seems like a perfect situa- tion to me. The fact that she was will- ing to do it makes it even better.”

Decker joined KMP5 as GSM in April 1995. Prior to that, she spent nine years at KQND/Port- land. Brenner worked in a variety of capacities for KMP5 between 1982- 92, to join BP Consulting, and Returned to KMP5 & AMS 6 & KZOK as GPM in April ’95.

"I really enjoy the day-to-day re- sponsibilities of programming a ra- dio station.” Brenner said. "This is a great team, and I really look forward to helping them build a formidable Country station.”

Seattle’s KIRO-AM/Seattle news; John Parrish transfers from his sales man- agement post with ARS/Portland to become GSM of KZOK; former Fisher/S NOTT BII Sigmar is named GSM for KBKS; and former station owner John Sandvig becomes Director/Sales Training for the five ARS-Seattle stations.

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Dan O’Day invites you to attend the sixth annual

**PD GRAD SCHOOL**

**Radio AT THE SPEED OF CHANGE!**

**LOS ANGELES** • February 13 – 14, 1998

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**PROGRAMMING IN A MULTIPOLY WORLD**
Presenter: Mike McVay

Competing in radio used to be so simple. Your station vs. all the others in your market. But these days your competition just as likely to be down the hall as it is down the street. And if you’re not working within a multipoly situation, you’re surely working against one. Noted programming consultant Mike McVay will share with you secrets of:
- Competing without cannibalizing your sister stations
- Complementary formats
- Owning a format vs. dominating a demo
- Relating to all those formats
- Establishing your war room
- Pros & cons of joint promotions
- Competing against multipoles

**PROGRAMMING TO WIN**
Presenter: Scott Shannon

Surely one of the highlights of this year’s PD GRAD SCHOOL, will be the opportunity to pick the brain of one of radio’s legendary and most influential program directors, Scott Shannon. In addition to tackling questions from attendees, Shannon will cover topics including:
- Knowing who your competitors are
- Cutting through the marketplace clutter
- Responding to competition
- How to think like a listener
- Identifying your own strengths & weaknesses
- Attracting (and keeping) good people
- Programming myths & misconceptions
- How the Morning Zoo was born...and what killed it

**MAXIMIZING AT-WORK LISTENING**
Presenter: Larry Rosin

 Arbitron and Edison Media Research recently conducted a major study of the media habits of people who work. The results directly challenge some of the most common assumptions of radio programmers & managers.
- The workplace — who, where & when
- Dynamics of at-work listening
- More effective targeting through both programming and marketing
- Do only AC stations win the at-work listening battle?
- Should most at-work listening be targeted to women?
- Do at-work listeners really “lock in” on a station all day?
- The effectiveness of contesting and telemarketing in building at-work listening
- Why a common on-air slogan that targets at-work listeners is essentially worthless
- Surprise benefits for Classic Rock and AOR stations

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**FROM PD TO GM: A CAREER ROAD MAP**
Presenter: Dave Robbins

The only way to become General Manager is to work your way up through Sales...Right! Tell that to Dave Robbins, GM of America’s most-respected radio stations, WNCI/Columbus. Robbins has had lots of programming experience — including Group PD for Nationwide Communications — but no day-to-day sales experience. An enthusiastic student of achievement & career success, Robbins will share with you:
- Why a programming background is vital to a GM
- How to maintain a good relationship with your sales department
- How to overcome your fear of Sales
- How to lose a couple of million dollars in billings...and then be promoted!

**THE NEW RULES OF THE RATINGS GAME**
Presenter: Rob Balon

Consolidation...Commercialization...Increased Competition...Radio in 1998 is a whole new ballgame. Blunt, controversial, and entertaining, Rob Balon skewers some of our industry’s sacred cows while showing you how to get the most out of YOUR research!
- How listeners perceive radio consolidation • Ratings low-tech reality in a high-tech world • Unbiased Recall: How to win the battle for Share of Mind • Five great research rip-offs
- The most fundamental step in winning an audience • How format searches really work • Using research to build your marketing strategy • Rethinking the role of air talent • Just how far can you “hard drive” a radio station? • A research perspective on radio’s two audiences: advertisers & listeners
- Chatting Technology: What the newest research innovations mean to you

**RADICAL STATION IMAGING**
Guests: John Frost, Howard Hoffman, Joel Moss

Why do so many radio stations sound alike? How can you create a unique on-air identity for your station? Certainly not simply by hiring some Professional Deep Voice to deliver liners that you’ve heard in other markets (or liners that attempt to reflect back to listeners what your research has uncovered from focus groups). PD GRAD SCHOOL explores radio’s human connection by examining the work (and warped brains) of three of our industry’s most original & distinctive production guys:
- John Frost (KROQ/Los Angeles)
- Howard Hoffman (KABC/Los Angeles)
- Joel Moss (WEBN-Cincinnati)

Tons of ideas, inspiration & techniques to incorporate into your station’s daily imaging!

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**FLIM-FLAMS, HOAXES, AND MEDIA RESPONSIBILITY**
Presenter: James “The Amazing” Randi

Are you too smart to be fooled by phony psychics and other paranormal hucksters? Are you sure? Do radio people have any journalistic or social responsibilities to consider when presenting such guests to their listeners...or is it all just good fun? The Amazing Randi will share his experiences as a fraud-buster (including exposure of “psychic” Uri Geller and his “Tonight Show” unmasking of “faith healer” Peter Popoff). Get the inside scoop on:
- Fortune telling
- Spoon bending
- TV psychics
- Psychic surgery
- Charity scams
- Psychokinesis
- Dowsering
- Russian healers
- Remote viewing

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**PLANNING YOUR 12-MONTH PROMOTION ATTACK**
Presenter: Doug Harris

Does your station truly have a well-planned Promotion Attack...or do you often find yourself playing catch-up with the calendar, feverishly trying to throw together a promotion at the last-minute? Doug Harris has earned an international reputation for merging creative passion with planning...and he’ll share the secrets of both with you!

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**WHAT IS PD GRAD SCHOOL?**

An intensive, two-day seminar exclusively for program directors, assistant PDs, and future PDs! A master’s level program designed to keep you at the top of a very competitive profession...with the help of some of the industry’s leading experts.

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KKMG Colorado Springs KACL Denver
WPST Trenton WFLZ Tampa

I AM NOT BETWEEN YOU AND YOUR AMBITION

KBKS Seattle 28x WKRF Cincinnati 40x
KXLQ San Diego 26x

I AM A POSTER GIRL WITH NO POSTER

WPLL Miami 35x WARC St. Louis 35x
WSHE Orlando 22x WKTI Milwaukee 21x
WMXK Tampa 25x KDMX Dallas 25x
WPTE Norfolk 35x KKPN Houston 43x
WMX B Richmond 45x WTMX Chicago 32x
WVTY Pittsburgh 25x

I AM 32 FLAVORS AND THEN SOME

KBGT Portland 36x 99X Atlanta 24x
KVSR Fresno 36x WPLT Detroit 30x
KMXB Las Vegas 39x KWOD Sacramento 27x
KFMB San Diego 42x WAGZ Cincinnati 41x

I AM 32 FLAVORS AND THEN SOME

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KFMB San Diego - QUALITY DEMO PHONES

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Management: Jeffrey Evan Kwaterman www.alek.com

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One Million Canadians Can’t Be Wrong!

Canada’s Broadcast Standards Council may find Howard Stern’s syndicated morning show offensive and unlistenable, but try telling that to the Canadian public. Although the BSC calls him a “racist” and a “sewer rat,” the two stations that carry Stern in Canada — CHOM-FM/Paradise, and CIQO-FM/Toronto — have attracted an audience of more than a million listeners to his show. Not bad, considering that the entire country of Canada has a population of only 30 million. Apparently, the feared backlash to his debut show, in which he called French Canadians “scumbags” who should “speak English or go back to France,” never quite materialized.

AMFM Networks Officially Debut

Adult stations premiered with a Greyhound spot Monday morning (1/5), while youth affiliates carried a Frito-Lay commercial. The Chancellor Media-owned web is acting much like an unwired network right now — affiliates are running one spot per hour sans programming. But AMFM President David Kantor hopes to announce programming soon and is searching for a network PD. By the way, you can quash any idle chatter about Capstar not being part of the AMFM family: Kantor says more than 90% of the Capstar stations were on board for the launch. Those excluded included Alaska and Hawaii affiliates (which aren’t measured by RADAR), stations that don’t have a measured audience, and SFX stations that Capstar hasn’t closed on yet.

Fly Jock Or Fried Jock?

For two weeks over the winter holidays, talk host Brian Wilson did mornings at KCMO/Kansas City, middays at WBAI/ New York, and afternoons at KSFO/SF — all without racking up a single frequent-flyer mile. Wilson’s company, Vacation Relief Inc., makes him available via ISDN lines when fill-in help is needed. He told R&R the transitions were relatively painless, since many callers want to talk about the same issues in all the different markets. Nevertheless, he said he felt “beyond dead” when it was all over and declared he never would take on much of a load again.

WHFS New Year’s Eve Party Sinks

“I feel like I just fell off the Titanic,” said one of the Gen-Xers who fronted $90 and braved the 20-degree weather in a line that stretched around a city block to get into the “Capital Countdown New Year’s Eve Gala” co-sponsored by WHFS-FM/Washington. Official attendance at DC’s Postal Square was 3200, though some at the gig pegged it at closer to 4000. Whatever the final numbers, it was definitely bursting at the seams, as evidenced by the 2am frenzy at the coat check, which masses of guests plundered for any available outerwear. WHFS’s spokesman Billy Gallagher put the blame for the poorly organized fast on its co-sponsor, local promoter Shack Events. “They spent money on it for advertising, and we promoted it,” he tells ST. “That was basically the extent of it.” Shack Events could not be reached for comment.

Congratulations to legendary programmer/consultant Mike Joseph who celebrates 40 years of consulting this month.

Continued on Page 28

WHAT ARTIST PLAYED
MADISON SQUARE GARDEN
3 TIMES BY AGE 16?

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Rumbles Pt. 1

- KZ/N/Boise, ID PD Tom Jordan is elevated to OM for 1ZN and co-owned KFEC.
- KFMA/Tucson names Suzie Dunn PD/MD.
- At WGCI/Chicago, PM driver Crazy Howard McGee moves to mornings.
- WSJE/Ft. Wayne PD Sean Smyth becomes PD at KGDE/Omaha.
- Westwood One 70s format and Bright AC format PD Bill Michaels exits.
- KSLM/Tucson drops CHR for a simulcast of Sports Talker KTUC, PD Rich Donovan, APD Melissa Padilla, and staff have exited.
- KCHD/Downtown/Kansas City flips from Alternative to CHR.
- After three years, WW/K/Providencia PD Joe Dawson exits. WOHT/NY PD and consultant Steve Smith kicks WW/K as a client.
- WLM/Milwaukee PD Tommy Wilde exits.
- WJET/Erie, PA PD Dana Lundog resigns, effective January 30.
- CHR KESR/Little Rock flipped to gold-based Urban AC KOKY on New Year's Day. PD Tom Galagher exits.
- KUBE/Seattle MD Christine Fox exits for overnights at WXXS/Boston. Also at WKS, MD David Corey exits APD stripes and legendary middayer J.J. Wright departs. Nighttimer Ed McMenn moves to middays. ArtieThe One Man Party moves from late-nights to nights, and AMO Skip Kelly moves into late-nights.
- KMKS/anchorage, AK PD/morning man Mark Carlson makes the leap o' the week, joining KIOVS/F as APD/MD. KMKS APD/M Roxy Lennox comes in.
- WBTT/Downtown/MD Raye Kimberlin picks up APD stripes.
- WKTY/Tommy morning co-host Freddie Colon segue from weekends, and WKTY hires WPO/Miami overnighter Dimas Martinez for nights and former WB/SNY middayer Holly Ferris for swing.
- Former WSTD/Wilmington PD Mike Sommers drives up I-95 for afternoons at Classic Rock WQCT/Baltimore.
- Former WB/K/75B/Philadelphia OM/APD Don Allen becomes OM of WTHA/WH/A/Atlanta and Urban Oldies WTHA's PD.
- WKQR/Cincinnati APD/afternoon driver Race Taylor resigns to rejoin former PD Jimmy Steal for similar duties at KDXX/Dallas.
- KOK/Doner MD Lee Cagle resigns and is replaced by former KOD/Chicago MD Jennifer Wilde.
- Former WC/K/New Haven, MA Jeff McCartney joins KZHT/Salt Lake City for MD/nights.
- Longtime WHV/Miami morning driver Bobby Mitchell exits.
- Alternative WQUB/Albany PD Dan Binder exits.
- WWQB/Philadelphia morning host Phil Valentine exits and is replaced by former Kansas City talker Ron Dobson and WQO/Philadelphia personality Valerie Knight.

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**Bitter Sweet Symphony**

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Over 300,000 Scanned!
Billie Myers
kiss
the rain

NEW THIS WEEK:
WZPL KHOM WPXY WBHT WKRI
WWHT WMEE WZEE WZOK WXYK
WPST WJET WNDU WMRV KGOT
WNKI ...AND MANY MORE

MAJOR MARKET AIRPLAY:
WPLJ KIIS WTMX KLLC WMMX
Q95 KDMX KBBE KHMX KKPN WXKS
Y100 WPLL KPLZ KBKS KFMB Q106 KDWB
WALC KSLZ WVRV KZZP WWMX WFLZ
WMTX WAKS WQAL KALC KBBT WKOR

R&R HOT AC 13 - 10 R&R POP ALTERNATIVE 21 - 15
R&R CHR/POP 44 - 29

Produced by Desmond Child
Management: Diggit Entertainment / Bill Diggins

Billie Myers
kiss
the rain

MOST ADDED!

Sister Hazel

"happy"

NEW THIS WEEK:
KLLC/San Francisco WPLY/Philadelphia
B94/Pittsburgh WKRI/Cincinnati
KOZN/Kansas City

MAJOR MARKET AIRPLAY:
Q95 KDMX KKPW WBMX WPLL WSTR
KPLZ KFMB Q106 WMTX WQAL WNCI

R&R ADULT ALTERNATIVE 6
R&R ROCK 18
R&R POP ALTERNATIVE 21
R&R HOT AC 25 BREAKER
R&R CHR/POP 43
R&R ALTERNATIVE 49
R&R ACTIVE ROCK #2 NEW & ACTIVE

MOST ADDED!
Wayne was,arrived at his home Tuesday after spending a week in the hospital with bone cancer.

Griffin, was just waiting for a call from his friends and the station's morning folks.

Don't be surprised if WHOK/Columbus morning folks Bandy & Bailey are the station's new morning team.

Condolences go out to the family and friends of WMUK-FM/Kalamazoo, MI's Tony Griffin. The 25-year station vet — its first and only ND — died Tuesday of lung and bone cancer. He was 51. Also, longtime WFIL/Philadelphia programmer and owner Stu Wayne recently passed away at age 84. Wayne was PD over Dick Clark when he arrived at the station in 1957. And former Motown Records President Ewart G. Abner Jr. (among his claims to fame: releasing the first Beatles record in the U.S.) died Saturday (1/3). He was 74.

Records

- After 16 years, veteran Warner Bros. Naft Dir./Singles Promo Greg Lee departs. He will be announcing his future plans shortly and can be reached at (818) 368-4001.
- Former Magnatone Northeast regional Anne Sarcone is now the new Midwest-Northeast regional promo rep for Curtis Universal.
- Elektra Sr. Dir./Pop Promo Don Coddington exits as part of a staff reorganization.
- Former Columbia Assoc. Dir./Nat'l Promo Cheryl Khaner is named Naft Dir./Modern Adult and Adult Top 40 for RCA.
- Island丝路 is coming to name David Sigerson as President.
- In Mercury about to announce a newly created unit to market and promote both the Mercury and Motown Urban repertoire? Is Mercury Sr. VP/Marketing & R&B PromotionWayman Jones' name on the short list to head it up?
- Interscope has officially signed on to distribute, market and promote Almo Sounds' repertoire. Meanwhile, look for Almo to boost its in-house services and regions; promo staff this year:
  - RCA Sr. Dir./Nalt Rock Promo Jordan Zucker's last day will be January 31.
  - Velvets and Navarro have mutually agreed to end their distribution agreement.
  - Lynn Bond Bruder is promoted to Pres./COO of WPLY-Philadelphia.
  - Gary McCarley is promoted to GM/PD of WXTU-Philadelphia.
  - Amy Doyle is appointed PD of KZQK/Dallas.
  - Bob Barnett becomes WL-FM of Louis PD.
  - Westinghouse/CBS officially merges with Infinity Broadcasting.
  - Hettel buys KSCA-L.A. for $112 million and plans to drop Adult Alternative for Spanish.
  - Broadcast Architecture sets Frank Cody as CEO and Brian Stone as COO.
  - Drew Horowitz promoted to VPGM of WTMX/Chicago.
  - Dean James jumps to KYWQ/Dallas as PD.
  - The morning team of John Boy & Billy begins to offer the show via network.
  - Spanish KBLX/OM lands a-21st to first in L.A.'s Age Arbitron.
  - Jerry Greenberg is set as Pres./Atco Records & Custom Labels.
  - Al Brady Law lands at KKBO-AM & FM/Houston as VPGM.
  - Gene Romanos flies as PD of WDVE/Pittsburgh.
  - Cyndy Slater is selected PD of KDWB/Phoenix.
  - KOSTI, MA LP Liz Kiley adds APD duties.
  - Dick Vankus appointed GM of WHHD & WMUC/Chicago.
  - Dave Gariano spins into WLLZ/Detroit as PD.
  - Johnny Dark promoted to PD of W4C/O/Atlanta.
  - Corey Cuntrop becomes PD of WYNT/Tampa.
  - Marty Bender joins W5G/Cincinnati as MD.
  - NWEW-FM/VG/MA Al Kamazin adds duties at NWEW-AM.
  - John Lund appointed Dir./Group Ops for Rust Communications.
  - E. Alvin Davis elevated to Nat'l Programming.
  - Patti/Call affiliated Broadcasting.
  - John Sebastian chosen PD of KJHL, A.
  - John Driscoll selected PD of KTQK/OM.

Rumbles, Pt. 2

- Al Hayes succeeds Lee McCard as PD of Hot AC WCQQ/Columbus, GA.
- WPPO-FM/Providence PM driver Rob Hayes and nighttime Danny Wright exit.
- WPNZ/Knoxville '00 Jonathan Pirkle exits.
- Shane Cox becomes '00/WMQ.
- KBOS/Fresno morning drivers Hart & Coffey join Pop-A/alternative KKFM/Houston for mornings.
- KHFM/Austin over nighter Len Lawler moves to nights, and part-time Josie Cortez takes over nights.
- WBT/Wilkes-Barre morning co-host Kelly K exits.
- Former KIS/FC/PO Jen Anthony joins cross-town KMXV for weekends.
- At WQHN/New Bedford, MD Kevin Patina becomes APDM/From and WYHN Promo. Dir. Michael Rock becomes Ops. Dir. at sister WQHN/New London, CT, where Lori Robbins is also appointed Promo. Dir.
- Former WSIX/NS, WYHN/Nashville air talents Dave Harris, Hollywood Hendrix, and voice-over personality Bumper Morgan team to launch RetroRewind via syndicator Superadio.

DON'T MISS YOUR FREE LISTING!

Fill out and return this form to request listings for your company in the R&R Ratings Report & Directory. If your company has already received verification forms, please complete and return them. The editorial closing is January 23.

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PLEASE FILL OUT COMPLETELY:

CONTACT & TITLE
COMPANY NAME
ADDRESS
CITY STATE ZIP
PHONE FAX

FAX BACK TO 310-203-8727
Welcome To 1998, News/Talk Radio!

A quick look at what lies ahead in new topics for the new year

You might have noticed a new face at the top of this page, and it belongs to yours truly. Let me start right off by saying that I couldn’t be more excited about the opportunity to write and talk with you each week about the continually evolving and stimulating world of News/Talk radio.

It’s an exciting format with as many aspects to talk about and share with one another each week as there are topics to be discussed on your station’s talk programs. As News/Talk is America’s most-listened-to format among all listeners 12+, we have every reason to be bullish on its future ratings, and revenue success. Each week in R&R, you’ll read about those people who are winning, innovating, and leading the way in News/Talk.

In regards to my approach to this column, let me make an important point right up front. Although I am the one who will physically write it each week, the reality is that it’s your column! I want it to reflect your interests and needs so that R&R’s News/Talk section becomes your first-read each week when the issue hits your desk.

Many have suggested that News/Talk radio is America’s electronic backyard fence. Frankly, I see the evolution of this column in much the same way. By regularly talking with many of you every week, I hope we can share a dialogue about what’s going on at News/Talk stations across the country. Believe me, I’m well aware that there is a far from homogenized group of stations in our format. Many of you combine liberal amounts of both news and talk. Some of you do little or no talk with a heavy emphasis on news. Some do all-talk with little commitment to a news profile. Others offer a combination of news, talk, and sports. Still others, primarily on the FM dial, offer talk five days a week, combined with a music format on weekends. Many of you are wall-to-wall network and syndicated shows, and others are fighting the battle with cutting-edge local hosts. In short, there are many variations on our format, and, like a good call-screener, I hope to provide an opportunity for many diverse thoughts, ideas, and opinions to be aired on these pages each week.

I want this column to be a reflection of what’s going on in News/Talk — from promotion and marketing ideas to the talk topics that are hot and those that are not: from little-known shows that are succeeding against the “big” guys to techniques that make Talk stations stand out in a world where music-radio formats tend to dominate the listener’s consciousness. I’ll be seeking opinions from successful News/Talk programmers, managers, owners, and consultants in all sized markets on these and many other topics of interest to all of us in this fascinating format.

To that end, I hope that you will pick up the phone and call me when you have a few minutes, so that we may get to know one another better. Please snail-mail, fax, or e-mail me your station’s essential information (phone number, address, who to contact for what information, etc.), so that I may quickly update my Rolodex with a who’s who of News/Talk radio professionals. My phone and fax numbers, as well as my e-mail address, are at the bottom of this column. It’s my firm belief that your participation is vital to the success of R&R’s News/Talk section. So, as with any good talk show, plan to join in and let your voice be heard!

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Non-music programming grows more important every day, and R&R's commitment to Talk Radio continues with the R&R Talk Radio Seminar '98. This is an excellent opportunity for general managers, program directors, and producers to increase their success with the Talk Radio format. Keynote speakers and concurrent sessions will address the broad spectrum of issues which currently confront Talk Radio: from increasing the bottom line to the challenges of managing talent, from today's ownership consolidation to tomorrow's technological advances, and much more. Fill out the forms below and mail or fax them to our Los Angeles office. REGISTER TODAY!

Seminar Registration

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FAX BACK THIS FORM TO (310)203-8450 OR MAIL TO:
R&R Talk Radio Seminar
10100 Santa Monica Blvd., 5th Floor
Los Angeles, CA 90067-4004
Please print carefully or type in the form below. Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

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Single (1 person) $148 / night
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Non-Smoking Room Requested
Welcome To 1998, News/Talk Radio!

Continued from Page 32

the past few weeks:
• Will News/Talk radio begin to niche itself the way music stations have done in the past few years? If so, how can we avoid niching ourselves out of winning share positions in a market?

Will the success of nationally syndicated talk hosts cause a "drying up" of local talk talent?
• Should stations positioned as all-talk still do regularly scheduled newscasts as part of their format?
• Do "all-talk" and "all-news" stations in the same market really share the majority of their audiences?
• Is there, or was there ever, such a thing as "Hot Talk"? If so, is it now dead?
• Are talk listeners bored with politics or is it simply fashionable to think that is the case?
• Will the success of nationally syndicated talk hosts cause a "drying up" of local talk talent?
• Are the usual music-radio research techniques adequate for use in shaping a News/Talk station?
• Will the Internet evolve into a competing forum for talk in America?
• Beyond Dr. Laura, who are the winning women in Talk radio and why aren't there more of them?
• Is PM Talk an occasionally successful experiment or is it future bright?
• What are we going to do about weekends?
• What's the most effective way for talk show hosts to prep?
• Forget about hosts... where will tomorrows great producers come from?
• Should Sports/Talk radio be considered a part of the Talk format family?
• Can you really develop younger listeners without blowing off your older core?
• Can Talk radio survive in small and medium markets without using wall-to-wall syndication?
• Is Talk radio destined to be forever branded as the voice of only "conservative" America?
• How can a programmer keep the sales manager happy with talents who can often be so-called "rage cannons"?
• Are music-radio promotional and production gimmicks right for News/Talk stations?

As you can see, there is certainly no shortage of questions or topics to be discussed in our format. Hope that you will continue to pose many questions so that, together, we can explore and seek out the answers.

Your thoughts and comments are always welcomed. Contact Al Peterson by phone at (619) 486-7559, by fax at (619) 486-7232, or via e-mail at alpeterson@aol.com.

Virtual Radio Hosts ...
The Wave Of The Future?

Continued from Page 32

disadvantage to not be in the city where the station you're on is broadcasting. "Perhaps," he says, "but if you've given the right material in advance about a station, if you've listened to tapes of that station and maybe even physically visited there, you can do a great job."

In other words, Punnelt's not suggesting that you are simply out there waiting to fill in on any station in any city at any time. "You're a regular part of the stable for a given group of stations. If you're lucky, you're working for a company that has in multiple stations where you can be on call, if you will, for a specific group of their stations. By doing the same stations over a period of time, you really get to know their style and the audience gets to know you as part of the regular team on that station — just like the listeners do on your home market station. It's an idea that allows broadcast groups to tap into their own best talents to fill in in any of their markets across the country."

In Punnelt's case, his fill-in work has also included stations that are doing Rock and Alternative formats. "I happen to have done those formats, and I'm familiar with them," he says. "But this idea can work even if you're not familiar with more than one format."

Does he plan to continue at this pace? "Well, no, not really. The people here at WGST are great and let me do this experiment, and I really appreciate that. I wanted to do it mostly because I always love a challenge. If they also see the future merit of an idea like this, then maybe I'll do it more. But I really do believe it's the wave of the future and that we'll see more and more talent offering this kind of thing as more and more companies demand it."

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WHAT GOES AROUND... — has come around, at least in some symbolic form for Jeannie Van Velkinburgh (r). Ms. Van Velkinburgh was shot and paralyzed when she came to a gentleman's aid during a racially motivated attack at a Denver bus stop. 950 KOA/Denver's Steve Kelly (l) hosted a station-sponsored ceremony recently to present this above-and-beyond-the-call-of-duty good Samaritan with $20,000 collected through the station's "Anti-Hate Fund."

TWAS THE SEASON — WGST/Atlanta's ninth-annual "Snowball Open" charity golf tournament raised a record $15,000 for abandoned and neglected children in Atlanta's Carne Steele Pitts Home. Shown in an on-air discussion of the finer points of golf are Georgia Congressman Bob Barr (who hit the ceremonial first ball of the tourney) and WGST's mid-morning talk host "Dr. Buff" (Dr. Perry Buffalo).
Programmers Prognostications For '98

Continued diversity will reign at CHR, the R&B and hip-hop juggernaut will roll on, Rock will get darker, and Alternative will look for the "next big thing." That's what the crystal ball revealed to a group of programmers asked to divine what the new year will bring on the music front.

For my annual "programmer's prognostications" column, I picked the brains of a quartet of PDs, asking them to see some insight into musical styles that took root in '97 and how '98 might play out. Here's what they had to say.

Long Live Pop

For CHR/Pop WHTZ "New York PD" Tom Poleman, '97 proved to be a "Top 40 programmer's dream come true" because "the reason" Pop-oriented songs from a wide variety of genres converged to become hits.

"The most important thing for the format in '97 was the resurgence of balanced pop music," says Poleman. "We had so much from which to choose. With rock, we had a song like Third Eye Blind's 'Semi-Charmed Life,' that had an attitude but with incredible pop sensibility. Chumbawamba's 'Tubthumping' had the same thing, but from a different genre. Puff Daddy and Mase came out with great records with a dark feel, but for whatever reason, they weren't too street, which was great marketing for us.

And we had the straight-up-middle-pop from the Backstreet Boys, Spice Girls, Hanson, and En Vogue. Everywhere you looked, there was a hit."

Case in point: Poleman cites listeners' response to the station's "Jingle Ball '97" holiday concert. "The audience was equally passionate about Fiona Apple, the Wallflowers, Areoparthe, and Sarah McLachlan. In years past, there was always a band that didn't do as well because they weren't as marketable as the rest of the lineup."

The key, says Poleman, came from the labels working more pop-friendly records at the same time and young and old listeners moving back toward the center. "It's a trend that he believes will play out just as strongly in '98. "Both young and old audiences came back to the center this year and stayed there. And with the diversity of music being released, it's going to keep the trend alive that much longer. If we were playing one particular sound, we could get in trouble."

As to what style may gain more momentum this year, Poleman thinks urban and hip-hop are on a roll, and "we'll surely be a force at Pop. We're ending the year with Mase and Somethin' For The People dubbing the charts and Puff Daddy continuing his ways. And when I look at Call, America, and KPWR and hip-hop continue to dominate the test scores, Pop programmers tend to think the music has too much of an inner-city sound, but we're finding in our research that it's becoming more acceptable by the mainstream."

While CHR continues to feast on a rich pop diet, Poleman believes this year's abundance has only what programmers are appraising to the best of the best. "Programmers are becoming increasingly savvy about not falling for the latest unforgettable hits. They want more from every song that a song will be on a hit. That's why they're more likely to run up the chart quickly. I would like to see more emphasis on pop songs with a passion; that's the essence of success for us."

Dance Fever

CHR/Rhythmic KYI/Dsan Francisco PD Michael Martin echoes Poleman's feelings about the wild success of the musical mainstream in '97. "No matter what style — house, dance, or hip-hop — we found much more success with the songs that were more melodic and mainstream-sounding, as well as all of samples, that's the essence of success for us."

Both young and old audiences came back to the center this year and stayed there. And with the diversity of music being released, it's going to keep the trend alive that much longer.

— Tom Poleman

The day of the rock star has come back. We need them badly for the format. This attitude of not wanting to do interviews or videos, that's got to go. We may have all taken shots at the '80s hair bands, but those guys were great to work with."

— Dave Richards

The industry got smart and made the hooks very singable, the samples very familiar, and the raps clear and easy to understand. You can bag on Puffy all day, but he's doing it right. When three-fourths of my playlist is influenced by him, he's definitely figured something out.

— Michael Martin

Special buzz right now. "There are a lot of pockets of things going on," says Fram. "There is the underground dance club and rave scene, and then you have the whole Squirrel Nut Zeppers and marini and cation crew. There are all these little scenes going on, and you have to put them together. There is nothing going on that really captivates them right now."

As for the music, Fram says, it's all great, but nothing is compelling. "I usually always have a couple of CDs that I keep going back to and need to hear. I can't name one album from the past year that stayed in my CD player more than an hour. I don't think the listeners feel the same way."

What is for sure, says Fram, is that his audience wants variety. "'Different' is the buzzword right now. Maybe that's why so many people were attracted to the Zeppers. But it's happening on an upbeat level. It's not negative. In fact, it can be very positive, allowing us to take more chances and try new sounds on the air."

One of the reasons for that attitude could be the number of alt records that are crossing in record time to mainstream Pop. That's something Fram rates high on his '98 wish list. "He'd like the labels to cross songs later rather than sooner. "It's tough when you hear an alt track in the beginning, and two weeks later it's on three other stations. A few years ago, we would have had something exciting for a couple of months. You don't have that ownership anymore, but at the same time you don't want it to give up, which is kind of minimizing the specialness of the music for us."

‘Different’ is the buzzword right now. Maybe that's why so many people were attracted to the Squirrel Nut Zeppers. — Leslie Fram

Dance Fever

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The Dark Side Of Rock

Over in the rock world, Active Rock WRCX/Chicago Station Manager PD Dave Richards believes it's going to be a dark year for the format — musically speaking, of course. "When it comes to a type of music that's working for us, the darker the better. Metallica is dark. Faith No More has a dark side. And a couple of the biggest breakthrough bands of the year — Days Of The New and Creed — play dark music. This isn't a question of an Active Rock ownership thing, it's just this type of music is doing very well for us. And I've already heard a few things that are in the same vein that I think will break this year."

That dovetails with Richards' observation that "there is a general lack of interest in new music right now" among his audience. "When nothing exciting is happening, people fall back on their personal favorites and genres they're comfortable with; and the harder styles of Metallica, Tool, Megadeth, Creed, and Days Of The New proved successful this past year.

Regarding his audience's lack of classical feelings toward new music, Richards comments further. "I've seen it in focus groups and in talking with other people. A lot of people are asking, 'Are we living in a world of the one-hit wonder?' I'm not saying the new music scene is dead, it's just becoming less popular. It was that way before Guns N' Roses came out, and the same thing happened before Nirvana and Pearl Jam came along."

To help kick-start career, Richards' wish list for '98 is to see more artists become rock stars. "The day of the rock star has come back. We need them badly for the format. This attitude of not wanting to do interviews or videos, that's got to go. We may have all taken shots at the hair bands of the '80s, but those guys were great to work with. They were fun and wanted to be rock stars. If you don't want to have fun in this business, then get out."

While Richards' dark side will continue to grow, he also thinks the genre's neo-industrial contingent — which broke through in '95 with Filter and Nine Inch Nails, and Westward, and Gravity Kills — could rise again this year. "It's something that's bubbling under and still has a strong appeal to the rock audience. It has a chance to break out this year."

Different Strokes

On the Alternative front, WNNU/Atlanta PD Leslie Fram can empathize with Richards in a couple of ways: First, her listeners also don't have strong feelings these days about any particular genre; and second, while Alternative's being serviced with good music, it's lacking that...
Active Rock Gives Fu Manchu The ‘Eye Evil’

Breaking on the back of touring, it’s a proven tenet of the rock world that Mammoth is applying to one of its top priorities for ’98, the Social quartet Fu Manchu. A favorite on the West Coast, the band is beginning to enjoy growing airplay at Active Rock with “Eye Evil,” the lead-off song from the album The Action Is Go.

Stations reporting the track — the group calls its brand of music “stoner rock” — are such major-market outlets as WRIF and WKKR in Detroit, WAL-FBoston, WRCN/Long Island, WXTB-Tampa, KIOZ/San Diego, KBP/Denver, and WMFS/Memphis. A handful of smaller-market Rock stations are also on the song, including WDHA/Morristown, NJ, KFRQ/old label, Bongload, and was blown away. I thought it was great, “70s, Southern Cal, Orange County rock and fell in love with it.” For The Action Is Go, the band turned to White Zombie guitarist J. Yuenger, who produced the disc. In fact, it’s the band’s popularity with rock acts like White Zombie that has Faires bullish about its future. “The people who are into these guys include members of Pearl Jam, White Zombie, and Tool. They’ll play an unannounced show, and it’ll sell out, and you’ll see guys from a lot of big bands.”

That’s all well and good, but Faires realizes Fu Manchu has to connect with the kids. Thus, the reason for the extensive road work. “I believe we’ll break the band from touring. We were just offered a month of dates with Days Of The New for this May, and we’re talking with some other major bands. We were also organizing a three-week tour of Europe, and our English agent ended up booking tour in five weeks in Europe, two weeks in Japan, and 10 days in Australia.”

One programmer who’s a fan is WMFS/Miami Jim Fox, who landed the band as part of the station’s Electric Christmas charity show. Fox, who first added the track in early November, agrees that the band is connecting with younger listeners. “It’s mostly a nighttime record right now, which is perfect for the younger crowd. The song is definitely skewing toward the younger end. It gives us a youthful balance and sounds great on the air.”

It’s that kind of momentum that Faires plans to build upon in ’98. “Right now we’re beginning to tap into the surf, skate, and snowboard crowd, and we see a lot starting to happen. The press is great, the mom-and-pop retail story is strong. Now, we have to get into the developing artist chains and start working radio. We have a lot of tastemaker stations on the song. We have to start getting these spins up and get that story going.”

Berman Brothers Take Off

After incredible success stories producing hits by Real McCoy, Amber, and She Moves, the Berman Brothers have inked a deal with Columbia Records for production and release of new dance/pop acts. Joining the family are (seated, l-r) Christian & Frank Berman (standing, l-r) Columbia Sr. Dir./Dance Music David Jurman, Columbia Records Group Chairman Don Berman, Exec. VP John Ingassara, GM Will Botwin, attorney David Benjamin, and Columbia Sr. VP/Natl. Promo Jerry Blair.
### POP/ALTERNATIVE

**TOP 20**

<table>
<thead>
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<th>Week 2</th>
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This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE © 1998, R&R Inc.

### New & Active

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Songs ranked by total plays.

### Contributing Stations

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<td>WDBI/ Richmond, VA</td>
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<td>WCLL/ Charlottesville, VA</td>
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### 1998 Grammy Nominee - Best Female Rock Vocalist

**Adult Alternative 18**

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**New & Active**

**Contributing Stations**

**1998 Grammy Nominee - Best Female Rock Vocalist**

**Adult Alternative 18**

**abramore**

Don't feel like cryin' from her arista austin album *strangest places*
When I began thinking of who in our business could best offer some advice and motivational words of wisdom, the name Dave Robbins was one of the first to come to mind. As GM for WNCI/Columbus, OH (and, until the Jacor deal closes, Group PD for Nationwide), Robbins knows a thing or two about hiring, training, and motivating people.

Throughout his career, Robbins has successfully used his people skills and learned how to effectively motivate people to get the very best from them. Some of the keys to his success include being a good listener and being open-minded. Robbins has always been a big-picture manager, and that means helping fellow employees work together to achieve a common goal. Being that cheerleader, trainer, and point person came in very handy in later years when the troops rallied to cast their votes for him to make the logical move from PD to GM. Robbins has also just been elected to represent CHR on the Arbitron Advisory Council.

The ‘best of the best’ always have a passion for what they do. They would be doing it even if there were no such things as money or rewards.

Defining Success And Passion

"In 22 years of working in radio, I have never had a ‘job.’ Now, I know that sounds a bit strange, so let me explain. When I completed my ‘formal’ education, I started noticing an interesting phenomenon that we were never taught in class. I noticed that, in life, some people would reach great heights in their field of choice, while others simply struggled and never got ahead. There had to be a reason for that, an explanation that was logical, and I had to know the answer! It burned as a question inside of me. After a few years of continuous study on the subject, I learned the answer and, over the years, it has become one of my greatest hobbies — and how I coach people to their own personal success.

"It’s why successful people are successful: Success is a universal law, just like gravity. If you use the law correctly, success will be yours. If you don’t, you are doomed to fail until you apply the laws correctly in your life. Successful people do what they love, and they love what they do. The reason is that they have a passion for their life purpose. ‘Passion’ is the combination of two words: ‘pass’ and ‘ion.’ And it literally means ‘passing on’ to another person. When you are charged with a ‘passion’ in your life, your enthusiasm and exuberance naturally transfer to those around you, and you cannot help but attract the right people into your life to help you reach your goals.

"Bill Gates has a passion for computers. Henry Ford had a passion for cars. The Wright Brothers had a passion about a flying machine. This inner passion drove them to succeed. It was not their ‘job,’ it was their ‘passion.’ But here’s the best part. Align your passion with your vocation, and you will always attract success, since success is a byproduct of doing something very well. That which you love to do, you will do very well.

"I have noticed that the ‘best of the best’ always have a passion for what they do. They would be doing it even if there were no such things as money or rewards. You cannot chase success. It’s the other way around — success chases you as a result of doing what you love to do. When you do something well, companies will pay large sums of money for you to do it for them."

Setting Personal Goals

"You work for yourself. You always have, and you always will. You are President of your own personal services corporation, (Your Name) Inc. You provide services to companies, or clients — I call them ‘clients’ — that need service. Do you turn in an answer sheet? Do you turn a ‘profit’ as a company? What is your margin of profit? Are you unhappy with your current situation? If so, why do you allow yourself to be unhappy?

"You are in control of your life, do you increase your service, then you increase your value. Increasing your service to your client (your boss) is the only way to increase your value. It’s amazing how many people think they are ‘owed’ the good life and shouldn’t have to work for it.

Assuming Responsibility

"Life is totally fair. People will like you, and people will dislike you. Some people will speak to you and try to keep you down, while others will try to help you. So, really, there are no victims, only willing participants.

"If you think you are a career ‘victim’ — blaming everyone else for your problems — ‘I have a stupid boss,’ or, ‘It was her fault,’ or, ‘He did it to me’ — you add to your career problems, not help them. You are buying into the lie that you are not in control of your career. It’s your life, it’s your career, and it’s up to you what you do with it. You will choose mediocrity, success, or failure. You are where you are today in life because that is where you choose to be. There is no escaping this truth.”

Coaching With Motivation & Attitude

"There are no unmotivated people, only unmotivated employees. That’s caused by poor management and poor coaching. If you are a manager, you are responsible for the attitude of your people by coaching them to their own personal and highly specific successes. Your job as manager should be to find each person’s passion and align it with what they do inside your station. This will create a very powerful and successful radio station that cannot be beaten.

"If you are not a manager, you need to be searching deep inside for the passion in your life, because you are responsible for the attitude of the people who work for you. Most people never align their passion with their vocation and thereby enter the ranks of the mediocrity.

"All of this is about attitude. It’s easy to find a winner. Look for the best ‘can-do’ attitude, and you’ll find the winner in any endeavor. Problems are nothing but challenges for them; they almost become charged up by facing a problem. For example, when I get up in the morning, I don’t go to ‘work.’ I go to a place where I have the most fun possible: our radio station, WNCI. The way I see it, I run a ‘problem desk.’ I love the ‘problems’ of radio. People bring me their radio problems, and I work with them to solve them. It’s my business, and I get paid for it. Business! So, you can see why I love this industry and will love it forever, as long as there are problems to be solved.

The next time you feel down, ask yourself why you are not operating from your passion. If you were, you would be doing what you love, and there’s simply no time to feel down when you are doing what you love. In every company in which I have worked with, I find these principles to be true.”

Robbins says his next personal goal is to manage a large number of successful radio stations and that, in order to do that, you must coach those under you to succeed. "It’s the only way. The job of your dreams is out there and waiting for you. You just need to follow your passion, and you will follow you wherever you go.”

Contact Dave Robbins at (614) 224-3624, or e-mail him at Dave Robbins@worldnet.att.net
This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Highlighted songs indicate Breaker.

### MOST ADDED

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<td><strong>Spice Girls</strong></td>
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<td><strong>Jimmy Ray</strong></td>
<td>You're Not Alone</td>
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<td>You Make Me Feel</td>
<td>Reprise</td>
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<td>Truly Madly Deeply</td>
<td>A&amp;M Records</td>
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### MOST INCREASED PLAYS

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<td>Jive</td>
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<td><strong>OMC</strong></td>
<td>How Bizarre (N/A/N/A)</td>
<td>Reprise</td>
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<td><strong>Will Smith</strong></td>
<td>Gettin' Jiggy Wit It</td>
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### BREAKERS

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**Quality Auditorium Test Hook Tapes**

135 CHR/Pop reporters, 132 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. ©1996, R&R Inc.
**NEW & ACTIVE**

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<tbody>
<tr>
<td>LSG</td>
<td>My Body (EastWest/Epic)</td>
<td>498</td>
<td>40</td>
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<tr>
<td>LUTRICIA MCNEAL</td>
<td>Ain't That Just The Way (Clive)</td>
<td>490</td>
<td>37</td>
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<tr>
<td>EDWIN MCCAIN</td>
<td>13 Be ((EUA/Atlantic))</td>
<td>489</td>
<td>32</td>
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<tr>
<td>HERVE</td>
<td>Better Sweet Symphony (Hollywood/Blind Virgin)</td>
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<tr>
<td>BIG HEAD TIDDE &amp; THE MONSTERS</td>
<td>Peace (Rhythmfun)</td>
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<tr>
<td>LONGPKIS</td>
<td>On And On (Mother/Island)</td>
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<td>27</td>
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<tr>
<td>ALL SAINTS</td>
<td>I Know Where It's At (London/Island)</td>
<td>388</td>
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<tr>
<td>SPICE GIRLS</td>
<td>Too Much (Virgin)</td>
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<td>23</td>
<td>25</td>
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<tr>
<td>CHANTAL KREVIAZUK</td>
<td>Sunbird (Columbia)</td>
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<tr>
<td>SUNNYSIDE</td>
<td>Summetine (DCG/Def Jam)</td>
<td>229</td>
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**K-CI & JOJO**

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<th>Title/Album</th>
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<th>Total Stations</th>
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<tr>
<td>K-CI &amp; JOJO</td>
<td>At My Life (MCA)</td>
<td>275</td>
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**JIMMY RAY**

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<tr>
<td>JIMMY RAY</td>
<td>Are You Jimmy Pay? (Epic)</td>
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**NO AUTHORITY**

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<th>Title/Album</th>
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<tr>
<td>NO AUTHORITY</td>
<td>Don't Stop (M-U/Work)</td>
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**VARIOUS ARTISTS**

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<td>VARIOUS ARTISTS</td>
<td>Ultimate Jam (Arista)</td>
<td>172</td>
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**NEW RELEASES**

**ADDs JANUARY 13**

<table>
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<tr>
<td>ALLURE</td>
<td>&quot;Last Chance&quot; (Track Masters/Crave)</td>
<td>215</td>
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<tr>
<td>Aqua</td>
<td>&quot;Turn Back Time&quot; (MCA)</td>
<td>261</td>
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<tr>
<td>Baby Bird</td>
<td>&quot;You're Gorgeous&quot; (Atlantic)</td>
<td>293</td>
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<tr>
<td>Faithless</td>
<td>&quot;Don't Leave&quot; (Arista)</td>
<td>327</td>
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<tr>
<td>Wyclef Jean</td>
<td>&quot;Gone 'Till November&quot; (Ruffhouse/Columbia)</td>
<td>215</td>
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<td>K-CI &amp; JoJo</td>
<td>&quot;All My Life&quot; (MCA)</td>
<td>327</td>
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<td>David McAlmont</td>
<td>&quot;Diamonds Are Forever&quot; (Sire)</td>
<td>293</td>
<td>13</td>
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<tr>
<td>Meja</td>
<td>&quot;How Crazy Are You?&quot; (Columbia)</td>
<td>327</td>
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<tr>
<td>Naked</td>
<td>&quot;Raining On The Sky&quot; (Red Ant)</td>
<td>293</td>
<td>13</td>
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<td>Peach Union</td>
<td>&quot;Hush&quot; (Epic)</td>
<td>215</td>
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<tr>
<td>Shania Twain</td>
<td>&quot;You're Still The One&quot; (Mercury)</td>
<td>293</td>
<td>13</td>
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<td>Spice Girls</td>
<td>&quot;Too Much&quot; (Virgin)</td>
<td>215</td>
<td>15</td>
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**I DO BELIEVE THEY DID** — Geffen artist Lisa Loeb (l) and WHTZ/New York PD Tom Poleman made beautiful fireworks together at the Z100 New York "Jingle Ball '97." That could be because like the album title, Lisa's quite a little "firecracker."

**KISSMASED** — WZKS/Boston did just that when Work Recording artist Fiona Apple (second from l) performed for them at the KISS 108 FM Acoustic KISSmas at the Avalon in Boston. "KKS family members gathered included (l-r) PD John Lively, GM Jake Karger, and on-air personality Ed McMann.

**WHAT WOULD HAPPEN IF WE KISSMASED?** — That's the question WZKS/Boston's legendary Dale Dorman (l) asked Capitol artist Meredith Brooks. Lucky for him, everyone got to find out at the KISS 108 Acoustic Kissmas.
Stations and their adds listed alphabetically by market

**KZKI/Spokane, WA**
PD: Mike Hopkins
MD: Sean Connors
1.888.YEU.RITM

**KZWW/Salt Lake City, UT**
GM: Don Barber
PD: Randy Meeks
MD: Will Cates
1.800.Wrying.com

**KBUR/Boise, ID**
GM: Mike Eakin
PD: Randy Meeks
MD: Schyler McGovern
1.888.Boise.Biz

**WXKI/Salt Lake City, UT**
PD: Don Barber
MD: Will Cates
1.888.YEU.RITM

**WAFS/Washington, DC**
GM: Bill Catecher
PD: Colleen James

**WXII/Atlanta, GA**
PD: Dan Brown
MD: J.R. Ammons

**WSTM/Atlanta, GA**
PD: Dan Brown
MD: J.R. Ammons

**WXYQ/Atlanta City, NJ**
PD: Tommy Frank
AP/MD: Paul Kelly

**WXYY/Baltimore, MD**
PD: Dave Ferguson
AP: MD
MD: Albie Dee

**WXZL/Cleveland, OH**
PD: Dave Grabowski
MD: Tom Rehwald

**WKRU/Knoxville, TN**
PD: Rob Warren
AP: Mike Davis
APD: Todd Davis

**WZSK/Charleston, SC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WZUP/Charleston, WV**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXEL/Elmira, NY**
PD: Zenith Keneally
MD: Colleen James

**WZNC/Charleston, SC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXRF/Fort Myers, FL**
OM: Rob Miller
MD: Mark Black

**WZXY/Atlanta, GA**
PD: Dan Brown
MD: J.R. Ammons

**WZYX/Austin, TX**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXLI/Austin, TX**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WZNY/Augusta, GA**
PD: Dave Ferguson
AP: MD
MD: Albie Dee

**WZAP/Atlanta, GA**
PD: Donnie Jackson
MD: Mike Miller

**WXUI/Austin, TX**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXUA/Boston, MA**
PD: John Gray
AP: MD
MD: David Corey

**WXFO/Butler, PA**
PD: Bruce Murphy
MD: Bill Brown

**WFXD/Detroit, MI**
PD: Tom Lear
MD: Colleen James

**WYF/Fargo, ND**
OM: Rob Petersen
PD: Jeff Janart
MD: Jeff Peery

**WZOH/Oak Park, IL**
OM: Rob Petersen
PD: Jeff Janart
MD: Jeff Peery

**WZMO/Oak Park, IL**
OM: Rob Petersen
PD: Jeff Janart
MD: Jeff Peery

**WZUP/Charleston, WV**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXCI/Charleston, SC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXIX/Charleston, SC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXII/Charlotte, NC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXII/Charlotte, NC**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXNH/New London, CT**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WZIM/Indianapolis, IN**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXSE/Indianapolis, IN**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WXLU/Indianapolis, IN**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller

**WYZN/New Orleans, LA**
OM: Chuck McGee
PD: Donnie Jackson
MD: Mike Miller
### PLAYLISTS

**MARKET #1**

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<tr>
<th>Time</th>
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<th>Song Title</th>
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<tr>
<td>01:00</td>
<td>WMZQ Washington</td>
<td>JEWEL/Foolish</td>
</tr>
<tr>
<td>01:05</td>
<td>WMZQ Washington</td>
<td>LE ANN RIMES/Do You Know</td>
</tr>
<tr>
<td>01:10</td>
<td>WMZQ Washington</td>
<td>NEW KIDS ON THE BLOCK/Close My Eyes</td>
</tr>
<tr>
<td>01:15</td>
<td>WMZQ Washington</td>
<td>ONLY CHILD/Easy Way Up</td>
</tr>
<tr>
<td>01:20</td>
<td>WMZQ Washington</td>
<td>TURNER/So Strong</td>
</tr>
<tr>
<td>01:25</td>
<td>WMZQ Washington</td>
<td>BACKSTREET BOYS/As Long As You</td>
</tr>
<tr>
<td>01:30</td>
<td>WMZQ Washington</td>
<td>JANET/Together Again</td>
</tr>
<tr>
<td>01:35</td>
<td>WMZQ Washington</td>
<td>JANET/Together Again</td>
</tr>
<tr>
<td>01:40</td>
<td>WMZQ Washington</td>
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**MARKET #2**

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</tr>
<tr>
<td>01:10</td>
<td>WVLJ Cleveland</td>
<td>NEW KIDS ON THE BLOCK/Close My Eyes</td>
</tr>
<tr>
<td>01:15</td>
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</tr>
<tr>
<td>01:20</td>
<td>WVLJ Cleveland</td>
<td>TURNER/So Strong</td>
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<td>BACKSTREET BOYS/As Long As You</td>
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**MARKET #6**

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This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Highlighted songs indicate Breaker.

49 CHR/Rhythmic reporters. 48 current playists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.
This chart reflects activity from December 29-January 4. Songs ranked by total plays. 49 CHR/Rhythmic reporters and 88 Urban reporters combine from the Custom Chart function on R&R ONLINE. RAP titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1998, R&R inc.

CHR/RHYTHMIC

NEW & ACTIVE

MALICE (Total That What I Want) (Def Jam) Total Plays: 193, Total Stations: 8, Adds: 3
KINSU (Pro-Choice) (Interscope/Rocky Top) Total Plays: 176, Total Stations: 8, Adds: 2
NASTYBOY (Losing Soul) (Elektra) Total Plays: 172, Total Stations: 7, Adds: 0
HANSON (Where Do You Go) (Mercury) Total Plays: 117, Total Stations: 5, Adds: 0
FRUIT OF PASSION (To The Across) (Columbia) Total Plays: 167, Total Stations: 7, Adds: 1
MASTER P (Make Em Say Uh) (No Limit) Total Plays: 154, Total Stations: 9, Adds: 4
OLIVE (You're Not Alone) (RCG) Total Plays: 147, Total Stations: 6, Adds: 0
ZAIA (Lost Souls) Dance (Lee/Frankfurt) Total Plays: 136, Total Stations: 7, Adds: 0
FRIM (Phone Tap) (Teastreams/With/Interscope) Total Plays: 136, Total Stations: 5, Adds: 0
ALL SAINTS (I Know Where It's At) (London Island) Total Plays: 127, Total Stations: 15, Adds: 14

HIP HOP TOP 20

1 TIMBALAND & MAGGIO Liv 2 Luv You (Blackground/Atlantic) 2761 2378 106/5
2 SERMON, MURRAY & REDMAN Rapper's Delight (Priority) 2702 2678 116/7
3 PRAYID Wonder 11 Heaven Got A... (Amani Live) 2634 2645 97/0
4 WILL SMITH Gettin' Jiggly Wit It (Columbia) 2491 2269 106/4
5 BUSTA RHYMES Dangerous (Elektra/EEG) 2243 1839 106/4
6 L.L. COOL J Father (Def Jam/Mercury) 1994 2229 98/1
7 QUEEN PEN All My Love (Interscope) 1855 1620 103/5
8 MASE Feel So Good (Bad Boy/Arista) 1778 2272 69/0
9 APD/MD: Jackie James 1717 1333 92/6
10 SAM SALTER It's On Tonight (Laface/Artista) 1697 1416 74/0
11 K.P. & ENYVI Swing My Way (EastWest/EEG) 1474 1342 77/0
12 RAKIM Guess Who's Back (Universal) 1446 1542 80/1
13 STING F/PUFF DADDY Roxanne '97 (A&M) 1395 1474 76/2
14 MASTER P Make Em Say Uh (No Limit/Priority) 1212 1576 76/5
15 BUSTA RHYMES Put Your Hands Where My... (Elektra/EEG) 1117 1462 43/1
16 MASTER P Scram (Dimension/Capitol) 1095 1998 64/3
17 2PAC/FOOTLAWS Lost Souls (Death Row/Priority) 1072 1174 50/1
18 M.J.G. That Girl (Universal) 1052 1566 48/2
19 + BONE THUGS-N-HARMONY Body Rocc (Ruthless/Relativity) 3217 3222 66/5
20 OUTKAST W/Cee LO In Due Time (Laface/Artista) 347 799 62/1

This chart reflects activity from December 29-January 4. Songs ranked by total plays. 49 CHR/Rhythmic reporters and 88 Urban reporters combine from the Custom Chart function on R&R ONLINE. RAP titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1998, R&R inc.

CHR/RHYTHMIC

NEW RELEASES

Allure "Lost Chance" (Track Masters/Crave)
Alex Braydon "True" (Mercury)
Mase f/Total "What You Want" (Bad Boy/Arista)
Brian McKnight "Anytime" (Mercury)
Spice Girls "Too Much" (Virgin)

HOT LIKE FIRE IN A COLD PART OF TOWN — Atlantic recording artist Aaliyah (c) branded herself uniquely when she performed at WUNM/Boise's "Super Jam." Here she is helping to throw out a few friends with her hot little self. Picture (l-r) are Atlantic VP Pop/Rhythm Promotion Lisa Velasquez, (JMN MD) Cat Collins and PD Cadillac Jack McCarthy and Atlantic Boston (local) Promo Mgr. Leanne Callahan.

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market
What About Middays?

Keying in on the at-work listening problem

When it comes to at-work listening, Urban radio stations are indexing below an acceptable level compared to other formats. This week, we’ll talk about the need to improve midday performance at Urban and Urban AC stations and how it can be done.

I discussed the issue with Edison Media Research President Larry Rosin, whose company was retained by Arbitron to do a study targeting at-work listening for all formats and the sub-groups within those formats. On the radio end, I spoke with KMJJ/Shreveport, LA VP/OM and PD John Wilson, whose station has an excellent job of grabbing at-work numbers.

Identifying The Need

The numbers from the Edison Media survey affirm the obvious Urban at-work listening deficiency. As Rosin explains, the report is based on a national survey of 123 Arbitron diarykeepers who work. ‘Basically, the data supports my assertion that Urban radio makes at-work listening much less of a priority than other formats do, and this is negatively affecting the Urban radio makes at-work listening much less of a priority than other formats do, and this is negatively affecting the ratings.

Larry Rosin

No Targeting, No Ratings

Rosin wonders, “While this is a bit of a chicken and egg question, can’t we surmise that the reason Urban underperforms at work is because stations aren’t promoting and marketing to this location?” The following facts, Rosin asserts, back up his contention:

• Urban listeners are no more likely to report restrictions on what they can listen to at work than listeners to other formats.
• The entire study implies that if you like a format overall, you are very likely to listen to that kind of music at work. Rosin asks, “Should this be the case for Urban, shouldn’t it?”
• It’s huge opportunity for Urban radio. Because I’ve worked with Urban stations and I listen to Urban stations, I don’t get a sense that at-work listening has typically been stressed by the average Urban station. I think the data supports that. Plus, people who are fans of Urban radio are much less likely to say they have

seen marketing at work than fans of other kinds of radio. I think fans of Urban radio would be a lot more sensitized to communications from their favorite radio station. So that probably means such communications just don’t exist. Stations need to remind listeners, make them think about listening. They also need to make sure they’re providing a product that’s conducive to the at-work environment. There’s no good reason why they’re not listening to Urban radio at work.”

Rosin brings up an interesting final point: “The study also found that most people listen to the radio alone. For whatever reason, Urban radio’s listeners were a little bit less likely to work alone. But, still, a majority of people who listen to Urban radio — at work or elsewhere — are listening to it alone.”

Making The Effort

As mentioned above, KMJJ stands out among the Urban crowd station that makes at generating midday listening. Talking with John Wilson, I began to understand why. The station specifically tailors its midday programming to the at-work audience. "We wanted to target middays to increase our midday ratings," Wilson says. "To do that, we knew we wanted to get people to our station while they were at work.

"What we had to find, first of all, was the availability of listeners during that time period — who was available to listen in offices, at lunch, and during other market research. We found that a number of people had a tendency to say that they were listening to music or the content was offensive or that they didn’t care to play it in their store or office. We also found that people here in Louisiana have special tastes. We put together a format that we consider nonoffensive, easy to listen to, and that doesn’t turn anyone off. At the same time, it’s what people in this area want to hear from an Urban radio station.

"It’s kind of a slow, more ballad-oriented format during the 10am-2pm hours. Plus, we gear a number of contests around in-office listening. For example, from noon-1pm, we do a special program called The Hot Lunch Special — all requests and dedications. Most of the people are asking for oldies and blues. In addition to that, we have a contest where we will take an entire office staff or group of workers to lunch every Friday.

We’ve found that there are plenty of people who are available to listen during the midday hours, but you have to do some kind of targeting directly toward them.

—John Wilson

Minorities And The American Dream

Three leading research companies have predicted that the three major minority groups could reach parity with the non-minority population in the next 10 years. The three companies are from Gregor Bozelt, Market Segment, and Demonograph Corp. — that help major consumer marketers tap into the buying power of these emerging American demographic groups.

The researchers identified four economic indicators as pillars of the “American Dream”: median household income, homeownership, small business ownership, and education (college degrees). The study compares the 10-year growth rate of minority Americans vs. non-minority Americans.

In those 10 years:

• The annual growth rate of home purchases for minorities grew 13.3% vs. 4.4% for non-minorities.

• The number of post-secondary degrees obtained by minorities averaged a growth rate of 7.2% vs. 2.1% for non-minorities.

• Since 1990, minorities have increased their median household incomes by nearly 24%, virtually matching non-minorities.

Researchers say that by owning their own businesses, buying their own homes, and obtaining post-secondary education, minorities are positioning themselves for lifelong financial growth.

The study estimates that:

• By the year 2000, ethnic purchasers (who accounted for 16.9% of all home buyers in 1996) will obtain 22% of all mortgages, representing 22% of all households.

• By the year 2004, minority students (who obtained 18.6% of all post-secondary degrees in 1996) will earn 23% of all degrees.

• Minorities should own 23% of U.S. households by 2007.

The report suggests that some of the business start-ups might be by minorities who feel they can go no further in corporations and decide to do their own things. If, as expected, corporate opportunities become available, many minorities will not go into small businesses.
GET CAUGHT IN THE STORM.
RAIN IS COMING.

THE HIT SINGLE AND VIDEO FROM SWV

BDS Total Plays: 509
Audience: 7.5 million

WUSL 34x WPHI 23x
WOWI 28x WPGC 43x
WKYS 30x WHRK 15x
WFXA 21x WZHT 25x
WSGF 22x KIPR 21x
WJMH 44x WCHB 27x

OUT THE GATE IN '98

EXECUTIVE PRODUCER: KEVIN EVANS
A&R DIRECTION: KEVIN EVANS/HARVE PIERRE/ANTHONY MORGAN

And it just started to “RAIN”
### Urban Top 50

**JANUARY 9, 1998**

<table>
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<tr>
<th>Rank</th>
<th>Artist Title (Label)</th>
<th>Song</th>
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<th>Weekly Total Plays</th>
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<td>Boyz II Men A Song For Mama (Motown)</td>
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#### Most Added

- **ARRESTED**
  - Da Brat (MCA) 127
  - Da Brat (MCA) 127
  - Da Brat (MCA) 127

#### Most Increased

- **MCA**
  - Snoop Dogg (RCA) 50
  - Mase (MCA) 50
  - Snoop Dogg (RCA) 50

#### Hottest Recurrents

- **MCA**
  - Usher (Laface/Arista) 50
  - Usher (Laface/Arista) 50
  - Usher (Laface/Arista) 50

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**New & Active**

- **LOX** If You Think It's Jiggy (BadBoy/Arista)
  - Tha Baddazz Family (Rhino/Arista)
  - Phi Life Cypher (Def Jam/Arista)
  - Usher (Laface/Arista)
  - Usher (Laface/Arista)

**Current Scene**

- **MCA**
  - Snoop Dogg (RCA) 150
  - Usher (Laface/Arista) 150
  - Usher (Laface/Arista) 150

**Debut**

- **2Pac** I Got a New Bomb (Def Jam/Atlantic)
  - **Sting** (Righteous/Atlantic)
  - **Toni Tone** (Dance /MCA)

**Breaker**

- **Master P** Make 'Em Say Ugh (No Limit/Priority)
  - **Snoop Dogg** (RCA) 100
  - **Dr. Dre** (RCA) 100

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**Top Grossing**

- **Nas** (Captured/Still) 100
  - **Dr. Dre** (RCA) 100
  - **Snoop Dogg** (RCA) 100

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**Most Played**

- **K-Ci & JoJo** All My Life (MCA)

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**Call R&R at (310) 788-1625 to sign up for your free trial offer.**

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**R&R Subscribers Only**
II Men, really made waves when they signed Sam Turner to represent their label.

Written, produced, and arranged by Nathan Morris (Boyz II Men), "I Don't Ever Want To See You Again" is an ode to a lover who not only practiced betrayal, but humiliation as well. As Uncle Sam sings to this woman he was so enamored of, you can hear the pain and determination when he says, "My conscience is clear, and I can move on from here. But I wish I could say the same for you." The love of his life is leaving him for his best friend, and he finds out via a letter sent to his home, addressed to no one in particular. While the woman is asleep, out of intuition he reads the note, only to find that "his love is ending, and his friend's life is just beginning with a woman that he [Uncle Sam] holds dear to him." What a way to end a relationship! As Lionel Richie once said, "You know it ain't so hard to say, 'Would you please just go away?'"

Uncle Sam brings passion to this song. It's like eavesdropping on the ill-fated conversation between him and his woman. His confusion, need for an explanation, and heartbreaking cries are transmitted through the airwaves.

I can't wait to see what my newfound "relative" releases next. Peace.

—Tanya O'Quinn, Urban Asst. Editor

In my opinion, Brian McKnight is one of the best artists around today. He does it all: writes, produces, plays musical instruments, does background vocals. But, more importantly, he is a true vocalist — live, studio, the whole nine. I first became aware of him when I heard "One Last Cry." A friend was crazy about the song, but I was a nonbeliever. Then I found myself singing it, so now I believe. Next, my brother put me on to the CD entitled I Remember You. He played it, and that CD from beginning to end. Some of my favorites are "I'll Be Home," "The One," "I'll Be There For You." "I'll Be Home" and, at the top of my list, "Up Around My Way." The whole thing was phat from the title track to the last track.

Now comes the CD Anytime. The first single, "We Should Be Mine," had me thinking, "Uh oh, this is bangin'? That's Brian!" The outcome of the combination of Brian McKnight, Full Daddy, and Mase was obvious. (Although I will say without playa hatin', Brian didn't need any help.)

If dropping the next single was up to me, it would be "Hold Me" or "Jam Knock." As with I Remember You, Anytime is beautiful from beginning to end. Other favorites are "Every Time We Say Goodbye," "The Only One For Me," and "I'll Get Over You." It is a pleasure to listen to Brian McKnight anytime.

Soulful Meeting — DV8M recording artist Billy Porter was the envy of all when he recently posed with the "Queen Of Soul" Aretha Franklin backstage at the House Of Blues in Chicago. Porter opened two shows for Miss Franklin.

Kevin McKnight

KIIS-FM Los Angeles • Z100 New York • WQIK Jacksonville • Magic 95.5 Reno

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**FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE**

**January 9, 1998 R&R•53**

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<td>WQCM-Chicago</td>
<td>WRIF-Milwaukee</td>
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**More Playlist Information**

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  - Track 2: Rain
  - Track 3: Rain
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- **KJLH-Los Angeles**
  - Track 1: Rain
  - Track 2: Rain
  - Track 3: Rain
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- **WQCM-Chicago**
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- **WRIF-Milwaukee**
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- **WUPW-Pittsburgh**
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**URBAN AC TOP 30**

JANUARY 9, 1998

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<td>WILLY I'll Be Missing After You (MCA)</td>
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<td>PATI LABELLE All Of My Love Is For You (Motown)</td>
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<td>JOHNNY GILL Maybe (Motown)</td>
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<td>O'JAYS Baby You Know (Global Soul/Freeworld)</td>
<td>197</td>
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<td>TONY TONIC TONE Boys + Girls (Mercury)</td>
<td>197</td>
<td>242</td>
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</table>

**NEW & ACTIVE**

- KAREN CLARK SHEARD/FAITH EVANS Nothing Without You (Island)
  Total Plays: 146, Total Stations: 11, Adds: 0

- DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
  Total Plays: 135, Total Stations: 6, Adds: 0

- 1.5 What U Do For Me (Priority)
  Total Plays: 106, Total Stations: 10, Adds: 0

- NANCY WILSON Hello Like Before (Columbia)
  Total Plays: 105, Total Stations: 9, Adds: 0

- GOD'S PROPERTY You Are The Only One (B-rite/Interconnection)
  Total Plays: 95, Total Stations: 5, Adds: 0

**SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)**
Total Plays: 82, Total Stations: 7, Adds: 0

**ALLURE All Cried Out (Track Masters/Crave)**
Total Plays: 78, Total Stations: 5, Adds: 1

**USRHE Nice & Slow (LaFace/Arista)**
Total Plays: 75, Total Stations: 6, Adds: 2

**CHERELL' I Wanna Get Next To You (Power)**
Total Plays: 74, Total Stations: 4, Adds: 0

**K-CL & JOJO All My Life (MCA)**
Total Plays: 73, Total Stations: 8, Adds: 0

**HOTTEST RECURRENTS**

- BRIGETTE MCWILLIAMS Morning (Virgin)
- MARY J. BLIGE Everything (MC&A)
- KENNEDY LATTIMORE For You (Columbia)
- KIMBERLY SCOTT Tuck Me In (Columbia)
- DRU HILL Never Make A Promise (Island)
- LAURINIA Intuition (Yab Yum/Epic)
- JONATHAN BUTLER Do You Love... (N2K/Encoded Music)
- RAHSAAN PATTENSON Spend The Night (MCA)
- ERYKAH BADU Other Side Of The Game (Kedar/Universal)

**BREAKERS**

LUTHER VANDROSS

I Won't Let You Do That To Me (LV/Epic)

**MADDED**

- SWV Rain (RCA)
- OL SKOOL Am I Dreaming (Keda/Universal)
- NEXT Too Close (Divine Mc&Arts)
- CHUCK JACKSON & DONNIE WARWICK I Let... (Wieve)
- USHER Nice & Slow (LaFace/Arista)
- WILLIS Love By A Real Player (Viking)

**MOST INCREASED PLAYS**

- LUTHER VANDROSS I Won't Let You... (LV/Epic) +110
- BRIAN MCKNIGHT Anytime (Mercury) +108
- CHUCK JACKSON & DONNIE WARWICK I Let... (Wieve) +41
- JANET Together Again (Virgin) +30
- UNCLE SAM I Don't Ever Want... (Stonecreek/Epic) +30
- USHER Nice & Slow (LaFace/Arista) +23
- DRU HILL Never Make A Promise (Island) +21
- SAM SALTER It's On Tonight (LaFace/Arista) +20
- SWV Rain (RCA) +20
- LUTHER VANDROSS Your Secret Love (LV/Epic) +20

**MOSH FORMULA 5**

- TRISHA PRINSLEY My Love (MCA)
- INEZ & VARNALADELLA Some Days (Jive)
Christmas Cheer For Charity — And Fun

A nationwide wrap-up of yuletide events

Here’s what a number of your cohorts have been up to in the last few weeks, with some of the events held for charity and others for fun and promotion:

- **KHAY/Oxnard-Ventura, CA morning talent Charlye Parker** broadcast from inside a mammoth toy bin in front of the station, collecting a load of toys and over $7,000 for Toys For Tots in just four hours. KHAY also hosted its second-annual Toys For Tots Christmas show at a local club, with Rhett Akins, Jim Collins, Sara Evans, Jason Sellers, and Kris Tyler on hand to entertain the throngs whose entrance fee was either $10 or a bag of groceries, or a new toy for the cause.

- **KNFM/Midland-Odessa**’s annual food drive yielded 13,500 pounds of goods in a nine-hour period.

- **KSON/San Diego** morning co-hosts Tony Randall & Jo & Ray “Rathwee” damed Tom Embry (of TV and Wild Animal Park fame) to bring the largest animal she could to their studios. Always up to a challenge, Ms. Embry delivered Sarah — a one-year-old, six-foot-tall-at-the-hump, eight-foot-tall-at-the-head, 1,000-pound dromedary camel. No word on how she managed to get the beast to the station’s seventh floor studios, or how the other tenants responded to what must have been some rather odiferous elevator rides for the rest of the day.

- **KXJJ/Yakima**’s cutting-edge promotion invited listeners to a local mall for a chance to win a trip to see Deana Carter in Las Vegas. To qualify, all they had to do was shave their legs in public. Twelve men took Schick in hand, but the drawing was won by a woman.

- **KZWN/Wichita’s Dan Holiday** camped out on a Target store rooftop for the ninth consecutive year as part of the station’s Toys For Tots campaign. He remained bivouacked at the store until 5,000 toys were collected. KZSN also held its first silent auction to raise money. Among the country memorabilia were a Garth Brooks autographed guitar and a “Longneck Bottle” CD promo single (since a single was never available in stores) that Garth signed “1st one.”

- **WICO/Salisbury-Ocean City, MD** collected more than 11,000 cans of food during its fourth-annual “Feed A Friend Marathon.” This year’s on-air drive beat last year’s total by over 1,000 cans.

- **WJLM/Roanoke, VA**’s “Bikes Or Bust” Christmas promotion was a big hit again this year, collecting 1965 bikes in conjunction with the Marine’s Toys For Tots campaign. Morning co-host Slam Duncan broadcast from a trailer suspended 150 feet in the air between December 17 at 7pm and December 22 at 10am. Overlapping, a weekend concert featured Billy Dean and Gary Allan, with Allan helicoptering over to the mall and joining Duncan in the trailer and even singing a few songs on the air. WJLM also established a “Star Hotline,” which is a number of country artists used to call in their support. Adding to the excitement was an auction in the mall parking lot featuring a variety of items donated by local merchants.

In its third year, the bike donations have risen from $25 to last year’s $1,151 to almost the 2000 mark this year. Another great “side effect.” Cash donations were used to purchase bikes from area retailers, brightening their Christmas as well.

- **WKKN/Biloxi, MS** teamed with the Salvation Army for a bike drive of its own. Personality Kip Gregory was suspended above ground in a camper for 32 hours as 250 bikes were donated.

- **WKSF/Asheville, NC** dropped a pickup truck from a helicopter hovering 300 feet above the ground. A grid of 99 squares was the target, with each square belonging to a contest qualifier, who had to be present to win. Five folks slide down, and their squares were given away in a register-and-win lottery to those who came to watch. The holder of the spot where the truck came to rest drove home in a new 1997 Ford Ranger.

- **WSIX/Nashville** raised almost $20,000 at its annual “Parade Of Pennies” benefit. Lending helping hands — and voices — were BlackHawk, Wade Hayes, the Kinleys, and Wynonna. Proceeds benefitted DreamMakers.

**STAND-UP GUYS** — The “Charts With Hearts” gang found that Arista/Nashville was definitely cut out for lending a hand to the Second Harvest Food Bank when the group stopped by during its pre-holiday food drive. Stand-up guys Alan Jackson (with guitar), Ronnie Dunn (with sunglasses), and Kix Brooks (seated) join (I-r) Music Row’s David Ross, Airplay Monitor’s Phyllis Stark, R&R’s Jennifer Scrogg, Arista’s Steve Williams, R&R’s Lon Helton, and Gavin’s Jamie Mathison.

**MAGNAMINOUS MCA** — Santa’s “Charts With Hearts” helpers were overwhelmed by a mountain of food when they visited MCA/Nashville. Spearheaded by Royce Risser (second from left), the label’s efforts resulted in a 1,296-pound food contribution. Joining the trade magazine elves were a number of MCA/Decca staffers who thought they were part of a photo op but were really recruited to help carry all the stuff from the second floor to the truck waiting on the street level.

**WHITE CHRISTMAS** — Bryan White helped make the holidays a little brighter for a lot of kids spending the season away from home. During White’s recent trip to Jacksonville, WROO arranged for him to visit the Children’s Home Society, where he signed pictures and played some basketball. Pictured at the home are (I-r) WROO Marketing Director Donna Leftline, White, WROO MD Julie Day and PD Buzz Jackson, and his friend Dana Stickers.

**COUNTRY CHRISTMAS** — Here’s one of my favorite radio station Christmas cards, received from the line folks at KQFC/Boise. The message on the inside of the card is “Have A Boot-Scootin’ Holiday.”
Bob Kingsley is a unique individual with a voice like no one else. He has brought so much excitement and life to country music and country radio.

I've always been an avid listener of his, and my career has afforded me the pleasure of knowing him personally.
“Packaging” is the magic word these days when it comes to country music tours. If you don’t believe it, look at George Strait’s upcoming stadium dates and the return of the highly successful tour featuring Reba McEntire and Brooks & Dunn.

Package shows — featuring several well-known acts — are nothing new for country music. Indeed, multistar shows were the norm well into the early 70’s. However, Nashville took notice last year when McEntire and Brooks & Dunn announced plans for a co-headlining tour. When the last ticket was sold, both superstar acts were able to look back on an extremely lucrative touring season. Brooks & Dunn will be hosting their own tour during the first half of ’98, but they’ll be sharing the bill with McEntire again next fall.

No formal announcement has been made regarding Strait’s stadium acts, but his plans were confirmed by a reliable source — his fan club newsletter. As many as seven acts (including Tim McGraw and Faith Hill) will be featured on the tour. Although it’s the first time Strait’s done a complete tour of stadiums, he’s familiar with the big venues through his daylong country music festivals in San Antonio and Dallas.

To find out what the ’98 touring situation looks like in store for R&R, we talked to three of Nashville’s top talent agents — the William Morris Agency’s Rick Shipp, Creative Artist Agency’s John Huie, and Buddy Lee Attractions’ Tony Conway.

BANG FOR THE BUCK

Putting McEntire and Brooks & Dunn together on tour was a matter of simple economics. Shipp explains, “If you put two acts like that together, you’re going to sell more tickets than either one of them would sell on their own. It’s giving the consumer more bang for the buck.”

Conway adds, “You think you’re going to see a lot more of that happening. It’s very healthy for the industry. It gives the bands and the people who are booking more of an opportunity to do more. We’ve been under a lot of pressure for a long time. We’re both willing to go in and do a lot of these shows.”

Shipp cites examples like the “Men of Steel” tour, which was the first of its kind: “That kind of show should sell a lot of tickets,” he says.

The advent of stadium tours and superstars who co-headline has created problems for some of the mid-level acts who once found it easy enough to get an opening slot with country’s biggest names. Shipp says, “You’ve probably got the same number of opportunities, but more people wanting to get them.”

However, he adds, “In 1997, we had Reba and Brooks & Dunn out with no support acts. With both superstars routinely using a new act to open their shows — and a more-established artist on the middle act — it meant that as many as four touring slots were unavailable for the season. However, Shipp said conversations are underway to have support acts added to the McEntire/Brooks & Dunn fall tour.

Noting that country acts have grown smarter with the loss of big live music venues, Shipp says, “You had a lot of scenarios that were constant money-makers, like Opryland [in Nashville]. Opryland went from doing 150 shows to 50 shows a year — to none. It’s no longer in the concert business, and that was a lot of revenue.”

At least one established act figured out how to perform at high-dollar shows without being forced to accept lower-paying gigs because of travel routes. Huie says, “Suzy Bogguss didn’t have a hit record this past year, yet she had a successful touring season because she toured smart. If she got a great payday, she didn’t force us to round it with lesser work. She would buy supervalve tickets, fly to the gig and fly home with money in her pocket, as opposed to spending it on unneeded travel just to connect the dots. She said, ‘Forget the dots. I’ll fly to do that date and then go home.’”

Struggle for New Acts

Garth Brooks has no problems finding decent money doing concert work, but that’s not necessarily the case for many newcomers. In fact, agents are discouraging new acts from touring until the time is right.

With the proliferation of all these new acts coming out and the labels continuing to sign new artists, there’s such a glut out there,” Conway says. “It’s becoming harder to build a true fan base or ticket base by the tried-and-true method of playing clubs.”

Although Huie says that the Ranch has enjoyed early success by hitting the road, he adds, “A lot of new acts are sitting back and waiting. They’ve done their radio tour, and they’ve done the television bit. You’ve got artists waiting for the right opportunity to enter the fray. The typical thing was that as soon as you got a record out, you got a band and you got a bus. You went out, and you had to feed the overhead.”

Shipp agrees, saying, “It used to be that when you had a song that charted in the 40s, you had to have 3500 dates, a bus, a crew, and work every weekend. With few exceptions, our advice to the new acts is: Let’s let this thing break at radio, get some retail going, and then we’ll put you out there. To my way of thinking, there’s really no sense in going out and burning up a market in a meaningless way. To put them out before people know who they are is counterproductive.”

Conway says this has become increasingly difficult to find club work, especially for new acts. “A large number of country clubs that came on the scene in the last five or six years closed after ‘the fad’ as they called it,” he says. “Huie adds, ‘I don’t think it’s anything we didn’t expect. When the surge hit, I don’t think anybody expected the whole scene to maintain that level of interest and excitement. It goes through phases, but I’m thrilled with our position. If you consider how long we’ve been on this run, I think we’re doing pretty damn well. I’m happy with where we are as an industry.”

“During the urban cowboy era, it blew up big and just hit flat as a doormat. We had our rush a couple of years ago, but we’re on firm soil. We’re a lot better off than we were 10 years ago. Business is good, but now it’s not a situation where people are going to flock to see anybody with a cowboy hat and a pedal steel guitar. People are going to come to see the people they want to see.”

Admitting that the competition is tough in hooking smaller venues, Shipp says, “If you look at the number of acts that are trying to work and compare that to the number of clubs that are available for them, the ratio is much less than it was three or four years ago. I have a department with three guys who do nothing but clubs and colleges. Their numbers are certainly up. I don’t know about the number of buyers, but the number of shows doesn’t seem to be down.”

Conway is always looking for alternatives to the clubs, “Instead of going to a club, sometimes it’s colleges, a ballroom at a hotel, or an expo hall at a fairgrounds to create your own club. Also, a lot of city festivals are buying club-level acts and giving them away free. You’re playing in front of 5000 or 6000 people. Hopefully, that will create some demand, and people will want to come back to pay to see those acts.”

Reactive Trend

“If there’s any trend, I would say artists are being more reactive as opposed to proactive,” Huie says. “People are being a little more scientific about how they approach the market, instead of just saying, ‘Well, we’ve got to do 150 dates this year.’”

Huie also sees a trend toward theater-type shows for country acts. “I think the general consensus has been that people either want to see you, or they don’t care,” he says. “It’s either one extreme or the other. I’m not 100% sure that I buy that. Everybody is trying to match up to create arena or amphitheater shows. To me, the theater market is an untapped resource that we are definitely going to press the envelope on later this year.”

Shipp has also noticed that major radio groups have been buying concert promotion companies. “What are the implications of that?” he asks. “I wish I could tell you.” Shipp replies, “We’ve continued to deal with those promoters, for the most part. We’ve signed with ASCAP. Hopefully, it’s not going to change much. It’s hard for me to realistically expect it to change anything, but I don’t know what those changes are going to be.”
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**COUNTRY TOP 50**

**JANUARY 9, 1998**

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**TOP 10 ARTISTS**

1. GEORGE STRAIT
2. SHANIA TWAIN
3. CLINT BLACK
4. MARTHA MCBRIDE
5. MARTHA MCBRIDE
6. MARTHA MCBRIDE
7. MARTHA MCBRIDE
8. MARTHA MCBRIDE
9. MARTHA MCBRIDE
10. MARTHA MCBRIDE

**MOST ADDED**

1. GEORGE STRAIT
2. SHANIA TWAIN
3. CLINT BLACK
4. MARTHA MCBRIDE
5. MARTHA MCBRIDE

**HOTTEST RECURRENTS**

1. MICHAEL PETERSON
2. SHANIA TWAIN
3. CLINT BLACK
4. MARTHA MCBRIDE
5. MARTHA MCBRIDE

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A sincere thank you to “Charts With Hearts” from Daryle Singletary and Giant Records
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<tr>
<td>1</td>
<td>REBA</td>
<td>You've Loved Me</td>
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<td>2</td>
<td>REBA</td>
<td>If I Had You</td>
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<td>3</td>
<td>REBA</td>
<td>Don't Turn Around</td>
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<td>4</td>
<td>REBA</td>
<td>Can't Let Go</td>
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<td>5</td>
<td>REBA</td>
<td>Dearly Departed</td>
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<td>6</td>
<td>REBA</td>
<td>A Rose By Any Other Name</td>
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<td>7</td>
<td>REBA</td>
<td>My Heart Can't Tell You No</td>
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<td>8</td>
<td>REBA</td>
<td>I'll Stand By My Man</td>
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<td>9</td>
<td>REBA</td>
<td>I Can't Exist In Two Worlds</td>
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<td>10</td>
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<td>Cheatin' Blues</td>
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<td>11</td>
<td>REBA</td>
<td>I'll Never Fall In Love Again</td>
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<td>12</td>
<td>REBA</td>
<td>Heartaches By The Number</td>
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<td>13</td>
<td>REBA</td>
<td>Waiting For The Light To Change</td>
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<td>14</td>
<td>REBA</td>
<td>I Got To Come Back With You</td>
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<td>15</td>
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<td>I'm Trying To Love Two People</td>
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<td>16</td>
<td>REBA</td>
<td>In The Ghetto</td>
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<td>He Stopped Loving Her Today</td>
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<td>When Love Finds A Home</td>
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<td>Right Through My Heart</td>
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<td>Remember Me - If Ever You Think Of Me</td>
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<td>I Hate Every Day That I'm Away</td>
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<td>32</td>
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<td>Something In Your Eyes</td>
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<td>33</td>
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<td>Stand By Love</td>
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<td>REBA</td>
<td>The Coat Of Many Colors</td>
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<td>36</td>
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<td>Turn On The Music (And Let Me Dance)</td>
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<td>37</td>
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<td>The Next Time I Fall</td>
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<td>38</td>
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<td>Goin' Out Of My Head With You</td>
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<td>48</td>
<td>REBA</td>
<td>If I Thought You'd Never Come Back Again</td>
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<td>49</td>
<td>REBA</td>
<td>Why Would I Want You Back When I Have Me</td>
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<td>50</td>
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<td>The End Of The World Is Near</td>
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*Table shows the top 50 songs by Reba McEntire.*
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<thead>
<tr>
<th>Name</th>
<th>Song Info</th>
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<tr>
<td>LONESTAR</td>
<td>You Walked In (BMI 07892) Prod: Clay Cook, Michael Maloney Wr: Songs of Phipps Hill Inc. Mgr: TDC Artist Management</td>
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<tr>
<td>LILY McCANN</td>
<td>Walls Fall In Love (Atlantic 82942) Prod: Mike Spurr Wr: Blake Music, Mike Spurr (Of Mike Spurr &amp; Helen Wilson) Music Mgr: Atlantic Music Corporation Inc. Mgr: Cap Management</td>
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<tr>
<td>NIKI McINERNEY</td>
<td>If I Wanna (BMI 77851) Prod: Frank Hiatt, Ken Herndon Wr: Songs of Phipps Hill Inc. Mgr: TDC Artist Management</td>
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<tr>
<td>REBECCA McEntire</td>
<td>What You Need (BMI 77852) Prod: Frank Hiatt, Ken Herndon Wr: Songs of Phipps Hill Inc. Mgr: TDC Artist Management</td>
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<tr>
<td>LEE ANN WOMACK</td>
<td>If You Get To Talk To Me (Decca 11355) Prod: Mark multin. Wayne Grimes, Darrell Chavis Pub: Sony/WARNER Music, LLC Mgr: Steve Wariner Management</td>
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**Notes:**
- The table contains information about various songs, including the artist, song title, production details, publishing information, and management details.
- Various songwriters and producers are listed along with the publishing companies and management teams associated with each song.
- The table is structured in a clear, readable format, with columns for each piece of information.
As you'd expect, the likelihood of an artist's first charted AC single going all the way to No.1 is extremely rare. Those having doubts about that are encouraged to refer to the chart below, which details the scarcity of such instances in the past 20 years.

Mark Rizzo

With that in mind, consider the unique page of R&R history that Gary Barlow shares. He was "Back For Good," the group's first AC single, which charted No.1. It's ajunction, Gary Barlow repeated the trick when "So Help Me Girl" became an AC chart-topper.

According to ARISTA VP/AC Mark Rizzo, label President/CEO Clive Davis took great care to create that Barlow would not be remembered as a one-off in this case two hits wonder. "He took his time on the album and spent a lot of time with Gary in the United States," Rizzo remarks. "He showed up Gary's radio relationships and had him work with top writers and producers like David Foster and Diane Warren. Clive didn't want anything to be rushed. Everything had to be right, because we're building a career artist. You don't see many white pop artists out there right now.

The first time he heard "Back For Good," Rizzo claims that he was convinced it would be a No.1 record. "In listening to that clear voice Gary has, I knew the song would be a winner. The last time I felt that way was with Annie Lennox's "No More I Love You." You just know it's something different that will get a reaction. But going to No.1 on any chart in any format, is very hard."

An Expanding Audience

American audiences are becoming familiar with the youthful Barlow, who has had a history of huge European success. This album has sold over 1.5 million copies worldwide.

"We came to Rizzo points out. "He's had three No.1 records from it overseas. He understands, though, that making it in the United States is the most important thing.

It was also Rizzo's responsibility to introduce Barlow to AC programmers and enlighten them on the singer/songwriter's background. "Take That had a very intense schedule around the world for many years, but it was all on Gary this time, and he was a very good sport. Some other artists may have balked at getting up for a 7am radio show, having lunch at the next market, and then scheduling dinner workplace else.

The plan called for starting him in major markets. "We wanted people to see him as an artist and spend some quality time with him," recalls Rizzo. "He's the kind of guy people had to meet. There were dinner follow by performances. When he visited stations, he took listener requests.

There's mutual respect. Rizzo notes, between Barlow and Elton John. "Several stations asked him to duet some Elton John songs. We wanted people to know that this was a priority artist for the label and something new and exciting for us. We don't shop artists around or do major promotional tours. The last time we did something like this was with Curtis Stigers. It's something we wanted the industry to be aware of and something on which we were putting our stamp. It had been a long time since we had the No.1 played song — at the same time — on both Los Angeles' KOST and KBIG. That, in itself, was amazing."

Free Thinkers

On deck later this year is 'Super Hero,' Barlow's follow-up to 'So Help Me Girl.' It would be difficult to find many AC promotion people who think breaking new artists in any format — especially those — is easy. The DJs are certainly against you," Rizzo comments. "But AC is getting involved with different artists and different music types, and that's a good sign of growth for the format. Programmers seem more open-minded than they were several years ago and it's not tied into name power. They're getting excited about new sounds and new artists."

Divine Debuts

The following artists climbed to No.1 on R&R's AC chart via their first format chart appearance. There are several quick crossovers. Some artists listed below — such as LeAnn Rimes and 38 Special — have charted songs in other formats. But Rimes' "How Do I Live?" is a case of the singer's first ever Adult Contemporary chart stop.

There are also situations where artists like Gloria Estefan (Miami Sound Machine) and Lionel Richie (Commodores) were in groups, but — where appropriate — we've designated their first solo efforts. Those scoring double-duty are Benjamin Orr (as a solo act and with The Cars) and Gary Barlow (alone and with Take That).

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<thead>
<tr>
<th>Artist/Title</th>
<th>Peak Date</th>
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<tbody>
<tr>
<td>GARY BARLOW/So Help Me Girl</td>
<td>11/21/97</td>
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<tr>
<td>LEANNA RIMES/How Do I Live?</td>
<td>8/29/97</td>
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<tr>
<td>BOB CARLISLE/Butterfly Kisses</td>
<td>5/16/97</td>
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<tr>
<td>TAKE THAT/Back For Good</td>
<td>10/20/95</td>
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<td>CATHY DENNES/Too Many Wails</td>
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<td>AARON Neville/Everybody Plays The Fool</td>
<td>9/20/90</td>
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<tr>
<td>CELINE DION/Where Does My Heart Beat Now?</td>
<td>1/11/91</td>
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<tr>
<td>STEVIE B/Because I Love You (The Postman Song)</td>
<td>12/21/90</td>
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<td>ALIASSA/More Than Words Can Say</td>
<td>11/30/90</td>
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<td>MARIAH CAREY/Never Of Love</td>
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<td>WILSON PHILLIPS/Hold On</td>
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<td>SNEAD O'CONNOR/Nothing Compares 2 U</td>
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<td>GLORIA ESTEFAN/Don't Wanna Lose You</td>
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<td>WATERFRONT/Cry</td>
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<td>THIRTY EIGHT SPECIAL/Second Chance</td>
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<td>DEON ESTUS/Heaven Help Me</td>
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<td>VANESSA WILLIAMS/Dreamin'</td>
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<td>WILL TO POWER/Baby I Love Your Way</td>
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<td>TAYLOR DAYNE/I'll Always Love You</td>
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<td>JOHNNY HATES JAZZ/Shattered Dream</td>
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<td>PATRICK SWAYZE/Shes's Like The Wind</td>
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<td>TIFFANY/Could've Been</td>
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<tr>
<td>MICHAEL BOLTON/That's What Love Is All About</td>
<td>11/13/87</td>
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<td>SWING OUT SISTER/Breakout</td>
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<td>MARY VERA &amp; THE BEATERS/A: This Moment</td>
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<td>BENJAMIN ORR/Stay The Night</td>
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<td>SADE/Smooth Operator</td>
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<td>JACK WAGNER/All I Need</td>
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<td>CARS/Drive</td>
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<td>CYNDI LAUPER/Time After Time</td>
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<td>CHRISTINE McVIE/Got A Hold On Me</td>
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<td>POLICE/Every Breath You Take</td>
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<td>DeRARGE/All This Love</td>
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<td>SERGIO MENDES/Never Gonna Let You Go</td>
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<td>PATTI AUSTIN &amp; JAMES INGRAM/Baby Come To Me</td>
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<td>LIONEL RITCHIE/Truly</td>
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<td>BETTE MIDLER/The Rose</td>
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<td>PEACHES &amp; HERB/Reunited</td>
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<td>NICOLETTE LARSON/Lotta Love</td>
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<td>MICHAEL JASON/Blacker Than Blue</td>
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<td>GERRY RATTERY/Baker Street</td>
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AC is getting involved with different artists and different music types, and that's a good sign of growth for the format. Programmers seem more open-minded than they were many years ago.
**NEW & ACTIVE**

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**SONGS RANKED BY TOTAL PLAYS**

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<td>bat for Laura</td>
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<tr>
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**MOST ADDED**

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**HOTTEST RECURRENTS**

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<td>Virgin</td>
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<td>SHAWN COLVIN</td>
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<td>JEWEL</td>
<td>You Were Meant For Me</td>
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<td>Un-Break My Heart</td>
<td>LaFace/Arista</td>
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<tr>
<td>MONICA</td>
<td>For You I Will</td>
<td>Sunset/Arista</td>
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<tr>
<td>KENNY LOGGINS</td>
<td>For The First Time</td>
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**BREAKERS**

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<tr>
<td>Vanessa Williams</td>
<td>Oh How The Years Go By</td>
<td>(Mercury)</td>
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**This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 108 AC reporters, 99 current playdates. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.**
"My Guardian Angel"

A song of hope amid hopelessness.

from The Debut Album

HANG ON TO NOTHING

Hot AC add date January 16th *

* Due to the Martin Luther King, Jr. Holiday 1/19

Management LARRY MAZER/Entertainment Services Unlimited • Produced by JULIAN RAYMOND for A Violent Society Productions

in association with PHIL KAFFEL and the PISTOLEROS • Mixed by CHRIS LORD-ALGE
OptiMum’s O’Connor: Moving Things Forward

Pioneering programmer’s ears and maverick sensibilities present a different view of format

Most of the kids in Bob O’Connor’s Bronx neighborhood during the late ’50s wanted to be firefighters. They were inspired, no doubt, by the heroic figure of O’Connor’s fireman father, who took the whole gang to Yankee Stadium once each baseball season. But when another boy’s father, an NBC executive, gave the same children a tour of his Manhattan office and studio, a career choice was sparking O’Connor’s dream. “Now that was a cool job,” he recalls.

Twenty years later, O’Connor was tending bar at a watering hole frequented by KJFM/San Diego’s Art Good. The two usually discussed sports, but when O’Connor began talking about music one day, Good—who had already pioneered the seminal “Lights Out San Diego” on KJFM—was impressed enough to convince O’Connor to try an overnight shift on the station. Reluctant, the novice gave airtime a shot...and eventually became evening personality/MD. With his ascent to PD in 1984, O’Connor established KJFM as a unique “hip AC” hybrid inspired in part by CBS’ KNX-FM/Los Angeles. Not surprisingly, Brown Broadcasting’s Phil Melrose and then-KRSS/SF GM Dave Kendrick sought his counsel after deciding to sign on one of the country’s first NAC stations in 1985. Then, after a stint as PD at WNWA/Chicago, O’Connor returned to KJFM, where he served as VP/Programming until joining OptiMum Broadcast Consulting & Research just over a year ago.

O’Connor is a creative person for whom each idea unleashes another in a dizzying torrent of talk. Abandoning the notion of a traditional, linear interview, I instead grabbed a conversational corner and hung on for the ride. Here are just a few of his passionate, far-reaching observations.

His Early Influences

“My mom had been a singer with a band, and she had a great record collection, so I always heard Ella, Sarah Vaughan, and Sinatra. I listened to WABC, but when my older brother went to Woodstock and came back with Crosby, Stills, & Nash’s *Déjà Vu*, it changed my life! My taste in radio changed, too, from pop to the progressive music. Scott Muni and Allison Steele were playing on WNDB-FM.”

View of NAC

“NAC is a pure format. We should stay away from importing hits from other formats strictly on the basis of the timing of P2 and P3 listeners in that format. This takes the focus away from developing our own amazing artists; they are the essence of what we’re about, and it’s what we should be concentrating on. This is not to say that if a crossover song fits the integrity and hipness of the rest of your music — and it tests well — that you shouldn’t play a Phil Collins, Anita Baker, or Luther Vandross.”

Radio’s Changing Face

Used to be that we would counterprogram our competition, but now they’re in the same cluster, and you can’t step on them. None of us had to deal with that until recently. This takes some of the passion out of the process, because you’ve got to be so cautious. It’s harder today for the visionary or music-oriented PD.”

Music Testing

“Music testing is a fabulous tool, and it’s more important today than ever. Especially with clusters, determining limits through testing is crucial. Where can we get off when it is, music testing well, how do you make the distinction between the listener recognizing something and loving it? With 400 mostly in situ, 300 are pretty unfamiliar even to the PIs. They’re going through all those unfamiliar songs, one after another, until they hear one they know — and they super-score it. Their score is what the Pis know it to be. ‘I love it on this radio station.’”

“We designed our ‘Limits’ testing to be used at home, where much radio listening is done and not by a family or group, as is a P3’s activity.”

P3s are cumers, and they’re as important as P1s in that sense. But the manpower and money spent converting a P3 to a P2 can be better spent squeezing more time out of a P1 by focusing them more effectively.

“Limits are beyond taking the test out of the audiometer. It also utilizes the mind of the listener, which is important, because if you don’t have the right respondents, the best technology in the world won’t work. Our experience has taught us it’s hard to get suburban people to participate, because they are so busy. Once you get this demographic, we want to make it easy and convenient to take. The other problem we identified was books that were too quick. The best audiometer test measures when people want to hear if they have only a moment to make up their minds. I’m not convinced that listeners make up their minds in six seconds when they’re listening in the car. We use longer hooks — from 12 to 20 seconds — which is good for a longer test, so we cut the number of songs from 700 to 400 titles. ‘Nacho Flamenco’ got a bad rap because it didn’t test well in some markets, but KJFM never stopped playing it. In a recent test, it scored well. Of course, the music’s got to be great, but when people ask why it’s testing so well, I say it’s because someone’s playing it.”

Gut Vs. Research

“I saw Jerry Seinfeld on 60 Minutes. His office walls are bare except for a letter where NBC researchers were telling the network not to pick up the show. Research showed there was bad chemistry between the characters, that they needed a new ensemble, and that Kramer’s character would never work. The same true of ‘Nancy’s’..." changed his mind and pushed for them anyway. I wish more PDs thought that way.”

Hip Vocals

“Anytime you can get a hip artist to do a jazz thing, it lends great credibility to jazz. Paula Cole is so hot right now, and the great thing about NAC is that her version of ‘Autumn Leaves’ is something we can claim as our own. We did that with George Michael and Sting. How cool is it for an NAC jock to give an artist like Slash to the audience? But, as always, the song has to stand up. Diana Krall is the perfect example of a hip artist...really amazing! Her ‘Peel Me A Grape’ may or may not test well, but I don’t care, because it’s such a strong programmer’s song that can be played. Krall represents a new genre of hip, young jazz artists. There’s a trend, and I want to be there so our PIs can hear it. This format shouldn’t dilute the music or try to trick the listener by playing AC vocals in the mix.”

The ‘Right’ Currents

“Radio continues to be a cream game. PIs are cumers, and they’re as important as P1s in that sense. But they are too expensive to get and too expensive to convert. The manpower and money spent converting a P3 to a P2 can be better spent squeezing more time out of a P1 by focusing them more effectively. I have a reputation as a renegade and someone who doesn’t like music testing, but I’ve gladly used music testing anything’s been available. But there was no testing of currents, and I’ve always believed that they are what hold a station up. Some programmers are afraid of new music because it’s untested, but PIs are strongly attracted by current hits and its gotten people off them. With the advantage of a heritage — such as the type KJFM, KJNR/Kitt, and WXRT/Chicago enjoy, where sticklers grow up with your station — I’m not sure there are any ‘wrong’ songs. You have the ability to play more image tracks without worrying how may it hurt the cume, P2s, and P3s.”

“We try to always play current stands that out. I recently heard Bob’ Caldwell’s ‘Beyond The Sea’ on WLVG/Miami, and it sounded so good, so different and hip. The biggest difference between OptiMum and Broadcast Architecture is that we think a song that sounds different helps you, and they think it hurts you. Our heavy rotation tracks don’t differ that much from theirs, but we are usually on those songs weeks earlier. We don’t do this to be cooler; it’s just that we identify them more quickly.”

OptiMum’s Future

“When we formed OptiMum, it was no accident that the timing coincided with the format’s 10th anniversary. We feared the format would be lost, a station all too often, where NAC programmers would say, ‘Wait a minute. We’re being mistaken for our sister, AC.’ There may be a fear of programmers who don’t care whether or not the vitality goes out of our musical lifeblood as long as their stations are making money. We didn’t have to make the major change to become deeply involved with the Internet because they were always stuck in software and operating systems. But, in ’95, an upstart company, Netscape, decided to take a shot at the Internet, although many said it wasn’t time yet. They broke every rule in the book and went early on their product. With their web browser, they began to grow exponentially. Bill Gates stopped everything on the spot, turned on a dime, and today Microsoft is right there with Netscape. It takes a visionary to get everyone else to go.”

“Whoa,” At OptiMum, we see ourselves as Netscape. We want to be the format, change some things, move forward.”

Some programmers are afraid of new music because it’s untested, but PIs are strongly attracted by currents. They can’t get enough of them.
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<td>Baby Paint</td>
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**NEW & ACTIVE**

- **VANESSA WILLIAMS** - Oh How The Years Go By (Mercury)
  - Total Plays: 224, Total Stations: 24, Additions: 2
- **YANNI** - Dance With A Stranger (Virgin)
  - Total Plays: 234, Total Stations: 22, Additions: 3
- **RICK BRAUN** - Chelsea (Mesa/Bluemoon/Atlantic)
  - Total Plays: 291, Total Stations: 29, Additions: 1
- **ENYA** - Only If (Reprise)
  - Total Plays: 196, Total Stations: 20, Additions: 0
- **SPECIAL EFX Here To Stay (VJC)**
  - Total Plays: 164, Total Stations: 25, Additions: 2
- **JOHN TESH PROJECT** - Sax All Night (GTSP)
  - Total Plays: 147, Total Stations: 23, Additions: 0
- **CHRISS SPERIES** - Quiver (Essence)
  - Total Plays: 100, Total Stations: 12, Additions: 0
- **TIM WEISBERG** - Summertime (Fahrenheit)
  - Total Plays: 100, Total Stations: 17, Additions: 2
- **VIBRAPHONIC On A Roll (Hollywood)**
  - Total Plays: 100, Total Stations: 17, Additions: 1
- **DOWN TO THE BONE** - Brooklyn Heights (Nu Groove)
  - Total Plays: 94, Total Stations: 10, Additions: 1
- **CHARLES FAMBROU** - It's Not Easy Havin' Fun (Nu Groove)
  - Total Plays: 91, Total Stations: 19, Additions: 11
- **EVAN MARKS** - Coast To Coast (Verve Forecast)
  - Total Plays: 87, Total Stations: 16, Additions: 10

**ON YOUR DESK NOW!**

- From the album: **Seize The Moment**
  - Give us a shout! 1-800-Talk-2-WB www.wbblackmusic.com

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## NAC/SMOOTH JAZZ ALBUMS

### JANUARY 9, 1998

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<td>BRIAN CULBERTSON</td>
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<td>&quot;Good&quot; (811) &quot;Mind&quot; (32)</td>
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<td>&quot;Diamond&quot; (338) &quot;Life&quot; (67)</td>
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<td>Body And Soul (Mesa/Bluemoon/Atlantic)</td>
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<td>AARON NEVILLE</td>
<td>To Make Who I Am (A&amp;M)</td>
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<td>&quot;Say&quot; (324)</td>
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<td>JIM BRICKMAN</td>
<td>The Gift (Windham Hill)</td>
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<td>PIECES OF A DREAM</td>
<td>Pieces (Blue Note)</td>
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<td>&quot;Smile&quot; (276) &quot;Pieces&quot; (28)</td>
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<td>33</td>
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<td>VANESSA WILLIAMS</td>
<td>Next (Mercury)</td>
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<td>&quot;Years&quot; (224) &quot;Start&quot; (83)</td>
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<td>34</td>
<td></td>
<td>MICHAEL BOLTON</td>
<td>All That Matters (Columbia)</td>
<td>303</td>
<td>-26</td>
<td>&quot;Best&quot; (303)</td>
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This chart reflects airplay from December 24-30. Albums ranked by total plays, plays from all cuts from an album combined. © 1998, R&R Inc.

## NAC NOTES by Carol Archer

To me, every new year is filled with a sense of renewal and possibility, and my optimism about 1998 is high. The challenges facing the format remain intense, but I believe we will see more consciousness — more creativity, focus, and intelligence — brought to resolving them this year than ever before. And so it must be, as the stakes have never been higher.

The scarcity of bullets on this week's chart is the direct result of more than one-third of the panel not reporting.

Charles Fambrough's "It's Not Easy Havin' Fun" (Nu Groove) is breaking wide open. With a recommendation from BA and 11 adds, including KHIH/ Denver, this is definitely one to watch.

"Dreams," the advance track from Cheli Minucci's forthcoming, It's Gonna Be Good (Verve/JC/JMI), is so strong that it's already on WQCD/New York, KTWV/Los Angeles, KOAI/Dallas, WWVH/Cleveland, and KEZL/Fresno. Top Most Added.

Pucker up to Richard Smith's "First Kiss" (Heads Up) which debuted at #30 and was added at WQCD. Evan Marks' "Coast To Coast" (Verve Forecast) enjoyed a strong surge this week with 10 new adds, including KKJZ/Portland and WSMJ/Richmond. Second Most Added.

Once again, WNWM/Chicago unearthed a bona fide gem a couple of weeks ago, the excellent, soulful Phajja ballad, "So Long (Well, Well, Well)") (Warner Bros.). This is a great song, beautifully performed. Another outstanding vocal is Randy Crawford's much-anticipated "Bye Bye" (Bluemoon/Atlantic), which should be on your desk now. Without question, Crawford is one of this format's quintessential artists. Don't miss Chuck Loeb's latest offering, an edit of "Just Us" (Shanachie). This engaging track cooks with the groove and tempo that sleep-sounding stations need.

### Charles Fambrough

If you want to be an "Upright Citizen" check out Charles Fambrough.

The Single: "It's Not Easy Havin' Fun" (featuring George Duke & Grover Washington Jr.)

- #1 Most Added R&R NAC/Smooth Jazz Track & Album
- NAC/Smooth Jazz New & Active

#### New This Week:

- WJZW
- KHIH
- KKJZ
- KSSJ
- WHRL
- WSMJ
- KOAS
- KEZL
- KSMJ
- KJZY
- KGLC

#### Already On:

- KBLX
- KKSF
- KWJZ
- KJMJ
- KIFM
- WNNW
- KCJZ
- WLOQ
- KAJZ
- KTNT
- KXDC
- KWSJ
- KVJR
- WJZT
- KNİK
- KMGQ
- KSBR

Contact: All That Jazz (310)395-6995 Future Groove Promotion (310)280-0795
### NAC/SMOOTH JAZZ REPORTERS

**Stations and their adds by track listed alphabetically by market**

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<tr>
<th>Station</th>
<th>Market</th>
<th>PD</th>
<th>MD</th>
<th>Add Details</th>
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<td>VANCE WILLIAMS &quot;easy&quot; +</td>
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**Playlist Report**

1. "Here" - Stevie Wonder
2. "Easy" - Richard Clayderman
3. "Summertime" - The Three Tenors
4. "Coast to Coast" - The Beach Boys
5. "River" - Tom Petty

---

**Current Playlists**

- "Easy" - Richard Clayderman
- "Summertime" - The Three Tenors
- "Coast to Coast" - The Beach Boys
- "River" - Tom Petty

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**Did Not Report**

- "Full Moon" - The Eagles
- "Mustang Sally" - Wilson Pickett
- "Soul Man" - Otis Redding
- "Lean on Me" - Bill Withers
- "Blowing in the Wind" - Bob Dylan

---

**Did Not Report For Two Consecutive Weeks, Data Not Used**

- "Sweet Child O' Mine" - Guns N' Roses
- "Hotel California" - The Eagles
- "Smells Like Teen Spirit" - Nirvana
- "Shape of My Heart" - The Eagles
- "Livin' on a Prayer" - Bon Jovi
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| WJYJ/Jacksonville | WJYJ/Jackso...
When the Boston Globe starts writing positive things about me and Ant or 'AAF, we'll know we're doing something wrong. We don't take it seriously.

— Opie

Demented Days With Opie & Anthony

Afternoon team warps Boston's airwaves

by Frank Correia

Naturally, every DJ tries to avoid an on-air train wreck. However, the self-described “Cringe Radio” of WAAF/Boston’s afternoon duo Opie & Anthony is more akin to a car crash. "Some things you listen to, and it’s difficult to keep listening," Anthony explains. "It’s like slowly pulling up to a car accident. You kind of want to look, you kind of don’t. You’re afraid that if you do look, you’ll see something that will affect the rest of your life."

The move was apparently well-liked by the fans. In April of this year, the Howard Stern Show moved to a noon-2 p.m. time slot on WOR-AM. As a result, Howard's audience dropped off dramatically. While talk show hosts such as Howard are justifiably infamous for their use of the phrase "I just hit the brakes," Opie & Anthony's listeners were delighted to see the news on the local news while driving home from work.

The local news was also filled with stories of the band's recent tour, which included a sold-out show in Boston. "It was great to see all the people we've been able to reach with our music," Opie said. "We've been able to connect with so many fans, and it's been a lot of fun.""The move was apparently well-liked by the fans. In April of this year, the Howard Stern Show moved to a noon-2 p.m. time slot on WOR-AM. As a result, Howard's audience dropped off dramatically. While talk show hosts such as Howard are justifiably infamous for their use of the phrase "I just hit the brakes," Opie & Anthony's listeners were delighted to see the news on the local news while driving home from work.

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<td>WIRO/Fresno, CA</td>
<td>101.9 WLLC/Indianapolis</td>
<td>95.7 WYSP/Philadelphia</td>
<td>93.3 WCF/Des Moines</td>
</tr>
<tr>
<td>FAITH NO MORE</td>
<td>105.3 The Eagle</td>
<td>98.1 KROQ/Los Angeles</td>
<td>94.5 WQRT/Grand Rapids</td>
<td>93.9 THE SIREN/Chicago</td>
<td>96.3 WEQX/Milwaukee</td>
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<tr>
<td>Fu</td>
<td>102.1 WTKF/Fayetteville, NC</td>
<td>107.3 KROCK/New York</td>
<td>94.5 WQRT/Grand Rapids</td>
<td>93.9 THE SIREN/Chicago</td>
<td>96.3 WEQX/Milwaukee</td>
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<tr>
<td>DEFTONES</td>
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<td>My Own</td>
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<td>98.1 KROQ/Los Angeles</td>
<td>94.5 WQRT/Grand Rapids</td>
<td>93.9 THE SIREN/Chicago</td>
<td>96.3 WEQX/Milwaukee</td>
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</tbody>
</table>

January 9, 1996 R&R • 83

* ACTIVE ROCK PLAYLISTS

* FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE
**ROCK TOP 50**

**JANUARY 9, 1998**

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST/TITLE LABELS</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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<tbody>
<tr>
<td>MATCH 28 Sam (Lava/Aesthetic)</td>
<td>1468</td>
<td>1520 1586 1493 69/0</td>
</tr>
<tr>
<td>MATCH 29 Sam (Lava/Aesthetic)</td>
<td>1185</td>
<td>1348 1260 1118 70/0</td>
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<tr>
<td>LED ZEPPELIN The Girl I Love (Atlantic)</td>
<td>1135</td>
<td>1571 1578 1480 67/0</td>
</tr>
<tr>
<td>LED ZEPPELIN The Song Remains (Elektra/EGG)</td>
<td>1056</td>
<td>1145 1155 1139 63/0</td>
</tr>
<tr>
<td>CREEP My Own Prison (Wind-up)</td>
<td>1103</td>
<td>1103 1005 1038 58/2</td>
</tr>
<tr>
<td>SAMMY HAGAR Both Sides Now (MCA)</td>
<td>1081</td>
<td>1229 1262 1170 54/0</td>
</tr>
<tr>
<td>AEROSMITH Taste Of India (India)</td>
<td>1069</td>
<td>940 630 364 67/0</td>
</tr>
<tr>
<td>ROLLING STONES Pop The Switch (Virgin)</td>
<td>1014</td>
<td>1002 967 875 64/1</td>
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<tr>
<td>KENNY WAYNE SHEPHERD Slow Ride (Revolution)</td>
<td>961</td>
<td>1199 1271 1390 57/0</td>
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<tr>
<td>JOHN MELLENCAMP Without Expression (Mercury)</td>
<td>890</td>
<td>945 954 866 50/0</td>
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<tr>
<td>BLACK LAB Wash It Away (Geffen/EGG)</td>
<td>832</td>
<td>724 612 592 63/0</td>
</tr>
<tr>
<td>MODESHAPED Angels Honest (Capitol)</td>
<td>710</td>
<td>534 505 415 62/3</td>
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<tr>
<td>FOOFighters Everlong (Roswell/Capitol)</td>
<td>704</td>
<td>926 972 975 48/0</td>
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<tr>
<td>BRYAN ADAMS Back To You (A&amp;M/Capitol)</td>
<td>530</td>
<td>435 376 265 39/0</td>
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<tr>
<td>METALLICA The Unforgiven II (Elektra/EGG)</td>
<td>510</td>
<td>381 311 196 46/7</td>
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<tr>
<td>MIGHTY JOE PLUM Live Through This (Fifteen... (Atlantic)</td>
<td>504</td>
<td>574 578 593 38/0</td>
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<tr>
<td>YESS Open Your Eyes (Beggars)</td>
<td>488</td>
<td>232 267 609 39/1</td>
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<tr>
<td>COREY STEVENS Take It Back (Eurythmics)</td>
<td>422</td>
<td>378 378 330 31/1</td>
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<tr>
<td>ROLLING STONES My Saint Of All (Virgin)</td>
<td>412</td>
<td>373 402 347 35/5</td>
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<tr>
<td>OUR LADY PEACE Clumsy (Capitol)</td>
<td>407</td>
<td>380 291 195 46/3</td>
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<tr>
<td>KULA SHAKER Hush (Capitol)</td>
<td>365</td>
<td>407 546 521 30/0</td>
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<tr>
<td>WALLFLOWERS Three Marathons (Capitol)</td>
<td>366</td>
<td>533 604 642 21/0</td>
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<tr>
<td>ROLLING STONES Anybody Seen My Baby? (Virgin)</td>
<td>348</td>
<td>563 585 628 38/0</td>
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<tr>
<td>TOTAL PLAYS: 68, TOTAL STATIONS: 73/3</td>
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</table>

**BEST SONGS**

1. PEARL JAM Given To Fly (Epic) | 1186/1186 | 73/73 |
2. GREEN DAY Time Of Your Life (G) | 669/200 | 54/4 |
3. COLLECTIVE SOUL She Said (Dimension/Capitol) | 566/304 | 49/6 |
4. METALLICA The Unforgiven II (Elektra/EGG) | 530/95 | 39/0 |

**MOST INCREASED PLAYS**

1. PEARL JAM Given To Fly (Epic) | +1186 |
2. COLLECTIVE SOUL She Said (Dimension/Capitol) | +304 |
3. DAYS OF THE NEW SHELF In The Room (Outpost/Geffen) | +269 |
4. GREEN DAY Time Of Your Life (G) | +129 |
5. BIG WRECK The Oat (Atlantic) | +175 |
6. AEROSMITH Taste Of India (Capitol) | +129 |
7. METALLICA The Unforgiven II (Elektra/EGG) | +129 |
8. BLACK LAB Wash It Away (Geffen/EGG) | +119 |
9. MARCY PARKING Sex And Candy (Capitol) | +108 |

**HOTTEST RECURRENTS**

1. TONIC If You Could Only See (Polydor/A&M) | 6/1 |
2. AEROSMITH Pink (Columbia) | 5/2 |
3. MATCH 29 Push (Lava/Aesthetic) | 4/1 |
4. BLUES TRAVELER Carolina Blues (A&M) | 3/0 |
5. COLLECTIVE SOUL Listen (Atlantic) | 2/0 |
6. JANNE LANG To Me (A&M) | 1/2 |
7. WILLETS The Difference (Interscope) | 1/2 |
8. VERVE Pipe The Freshmen ( RCA) | 1/2 |
9. WALLFLOWERS One Headlight (Interscope) | 1/2 |

**BREKERS**

Breakers: Songs regaining 500 plays or more for the first time. Bullets indicate songs gaining plays over the previous week. If two songs are tied for number of plays, the song being played on more stations in the hottest slot 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.

**BLUES TRAVELER**

"Canadian Rose" going for adds now!

The follow-up release from the #1 Rock and AAA album Straight On Till Morning.

---

This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 80 Rock reporters. 78 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Date</th>
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</table>
| COLLECTIVE SOUL | She Said | KLOS | 98.38%
| AEROSMITH | IasTe | KISW | 98.0%
| ROLLING STONES |/hp | WDAY | 98.0%
| DISHWALLA | Commg | WTLC | 96.3%
| RAGE | OsBO7RNE | KRMZ | 94.1%
| MATCHBOX 20 | The Memory Remains | WHQD | 94.1%
| THE LIMP BIZKIT | ne Freshmen | WIFM | 93.0%
| JAM | ven | WLRQ | 93.0%
| PIPE | THE FRESHMEN | WPLX | 93.0%
| MATCHBOX 20 | She Said | WRQX | 93.0%
| JAM | Gwen | WMMR | 93.0%
| THE LIMP BIZKIT | ne Freshmen | WTU | 93.0%
| JAM | ven | WMMR | 93.0%
| THE LIMP BIZKIT | ne Freshmen | WRQX | 93.0%
| MATCHBOX 20 | She Said | WRQX | 93.0%
| JAM | Gwen | WMMR | 93.0%
| JAM | ven | WMMR | 93.0%
| JAM | ven | WMMR | 93.0%
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Rationalists will put whatever spin they want on 1997's musical legacy. Looking at the top-selling records of the year, ask yourself how many of these artists will be relevant in five years. For that matter, how many made music that was culturally relevant this year? Some will argue that music is just a design, it should be of the moment. And then there are others who believe that toilet paper, not music, should be readily disposable.

Alternative fared marginally last year with their choices in that regard. Lackluster examples of enduring artists like the Wallflowers, Soul Coughing, and Beck were there to counterbalance the many one-off singles the format always grab. As we enter 1998, hopes are renewed once again for significant artistry to grab the masses' attention. Plenty of this hope is pinned on the resurgence of Pearl Jam as the first track off the new record, “Given To Fly,” has already surfaced to the fore. Pearl Jam is the big but the format will use its in attempt to hit its first out-of-the-park homer in the

**Spacehog will be a modernized Queen for the ’90s. All of their glam aspects are intact, with over-the-top production.** —Tom Biery

1998. My only fear is that, once again, success will be measured solely by the album’s first-week Soundscan as opposed to its artistic strength. We are feeling the cutting effect of having too much information being instantly interpreted. Two strikes, and you’re out.

We spoke to various label reps about other acts they feel strongly about in the first quarter. These conversations were informal at best, so if you are a manager and don’t see your act mentioned, don’t freak out. On the other hand, it might not hurt to massage the top-of-mind awareness of your friendly promo reps.

Warner Bros. VP/Alternative Tom Biery's yearly new year elated by the breakthrough of Loreena McKennitt. He notes, “This act is showing signs of being an authentic break-out artist, an early coming out movement by major like KROQLA and WHFS/Washington. The sales have been unbelievable, and we will bring this home in a multiformat basis.”

**Out of The Gate In ’98**

- Will first-quarter releases set the stage for a full-blown comeback for Alternative?

At Capitol, VP Brian MacDonald focuses on what he believes is a key factor for radio to believe in commitment. He says, “We are going to show radio we are committed to our acts and stick. We will follow-ups from Foo Fighters, Supergrass and Everclear. We want to build real success for radio by break ing acts, not songs.”

—Brian MacDonald

We are going to show radio we are committed to our acts and stick with follow-ups from Foo Fighters, Supergrass, and Everclear. We want to build real success for radio by breaking acts, not songs.

**Gordie Gillispie**

At Elektra, newly named National Director Greg Dorfman is high on a couple of new releases, both Feeder “Their track ‘Cement’ is taking off in the UK on the strength of a huge appearance at Reading)” and singer-songwriter Rebekah (“A captivating performer with underground fans.”)

Interscope’s Lynch McDonald won’t test on the laurels of being the Label Of The Year in Alternative in 1997. She’s already at work planning the strategies to break a number of new acts, including Hiffamousse. She allows, “We’ve had strong Adult Alternative acceptance and intend to cross from this.” She also have the follow-up from Smash Mouth, the cover of War’s “Why Can’t We Be Friends?” gaining instant acceptance.

**McDonald believes the recent rock resurgence may fuel acceptance of a project that Trent Reznor was behind, Two Voyeurs, which features former Judas Priest Lead er Rob Halford. Early indications are that this will devastate Active Rock, and it has strong industrial textures for Alternative to attach to.

At A&M, Sr. VP Peter Napoliello states that Fat will remain an absolute priority in the first quarter. “Mark Tindle and the staff have worked this on the road and really built a following that we intend to capitalize on.” He also notes that Polydor has a number of building acts; a fact that Polydor’s Bruce MacDonald concurs with “We have two bands that we have built on the road—Jennare’s Chicken Shack and Freightblanket. Now other elements are falling into place. Freightblanket benefited from being hailed on MTV’s ‘12 Angry Viewers, which got the video strong early rotation.”

These are some of the tidings that the new year has brought. Let’s hope they kick things off right.
NEW & ACTIVE

FOO FIGHTERS My Hero (Roswell/Capitol)
No.1 400, Total Sales: 56, Accts: 45
MORCHESTRA The Music That We Hear (Moo Island) (China/Sire)
Total P# 400, Total Sales: 39, Accts: 0
TONIC Ooos Up Your Eyes (Polydor/Atlantic)
Total P# 100, Total Sales: 32, Accts: 2
LAUREN CHRISTIE Magazine (Mercury)
Total P# 310, Total Sales: 36, Accts: 2
METALLICA The Memory Remains (Elektra/Epix)
Total P# 100, Total Sales: 32, Accts: 9
TOLUFI Forty Six & 2 (Fremantle)
Total P# 341, Total Sales: 22, Accts: 3

ALANA DAVIS 12 Flavors (Elektra/Epix)
Total P# 300, Total Sales: 15, Accts: 2
DEATH IN VEGAS Why (Time Bomb)
Total P# 200, Total Sales: 12, Accts: 1
COLLECTIVE SOUL She Said (Dimension/Capitol)
Total P# 250, Total Sales: 17, Accts: 6
CHAMALI KREZIACAR Surrounded (Columbia)
Total P# 300, Total Sales: 12, Accts: 1
OASIS All Around The World (Epic)
Total P# 220, Total Sales: 26, Accts: 14

Songs ranked by total plays.

This chart reflects airplay from December 29-January 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 104 Alternative reporters. 100 current playlists. Songs below no. 25 are moved to recurrent after 26 weeks. © 1998. R&R Inc.
March 5-8, 1998

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Toronto, Canada

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NEW MUSIC SPECIALTY SHOWS

No Escape From Grape

We start off 1998 the way we ended 1997, with Black Grape dominating the R&R Specialty Show Panel. Shaun Ryder has to feel pretty good about the mainstream potential for "Marbles" after staying in the top slot for an unprecedented five straight weeks. Cherry Poppin' Daddies pop in at a commanding No. 2, with support at KNKR/Portland, WXEG/Dayton, and more. Gladhands and Dollshead both made significant early impact, with strong potential for further growth. Look for big weeks for Libido and Subcircuit to come. Record To Watch: Mary Lou Lord.

KITS/San Francisco

Record Room Presents: New Bands To Watch In '98! Aaron/Roland/Moridi Sunday, December 28

BETA BAND (Dry The Rain) (Regap)

SUNKPATCH (Fleet) (Sanco)

IAN BROWN (My Star) (Polydor)

CREEPER LAGOON (Dear Deadly) (Dogplay)

MARY LOU LORD (Lights Are Changing) (Mona)

SKINNY (Furley) (Chewy)

LIMP (Stable) (Honest Star's)

MUMBLY JIM (Don't Push Away) (Island)

JOY ELECTRIC (Monosynth) (Toji & Nali's)

CRUSTATION (Purple) (Levee)

WRK/Albany, NY

Iguana's Blowout

Sunday 7:00 pm

Shawn Phillips

Hank Williams Jr.

Kris Kristofferson

Merle Haggard

Tanya Tucker

Gary P. Nunn

KIND/Orange, CA

KROQ LOS ANGELES, CA

Friday On The KROQ

Sunday On The KROQ

Hip Hop West Coast Orientation

12:00-2:00 pm

Jeff Kluz

Jay Nollet

KNOX Providence, RI

WBRU/Providence, RI

Breaking Bad Entering Wednesday morning

Lori Greene

Gary Kepner

Emi Kitahara

Kate Black

The Oaf (My Luck Is Wasted)

Going For BIG Adds Now!

BIG stations early:

WXRK, KTBZ, KPNT, KMYZ, KGKX and more

ALTERNATIVE

January 9, 1998 R&R • 93

TOP 20 ARTISTS

Ranked by total number of shows reporting artist

1 BLACK GRAPE (Radioactive)

2 CHERRY POPPIN' DADDIES (Space Age/Mojo)

3 VERVE (Hut/Virgin)

4 SUBLIME (Gasoline Alley/MCA)

5 PORTISHEAD (Go!Beat/London/Island)

6 GLADHANDS (Big Deal)

7 DOLLISHEAD (Refuge/MCA)

8 BLINK 182 (Carga/MCA)

9 BJORK (Elektra/EGG)

10 SPIRITUALIZED (Dedicated/Arista)

11 LIBIDO (Fire/Vertigo) Airplay includes: KNKR, WGST, WEGX

12 CONGO NORVELL (Jetset) Airplay includes: WENZ, WHTG, WQXA

13 ANNE SUMMERS (PC) Airplay includes: KTCX, WENZ, WEGX

14 TOASTERS (Moon Ska) Airplay includes: WHTG, WQBX, WQXA

15 HUM (RCA) Airplay includes: KZLR, WNKR, WFXN

16 DAVID HOLMES (1500) Airplay includes: KZLR, KNKR, WEQX

17 SUBCIRCUS (DreamWorks/Geffen) Airplay includes: KGKX, WEGX, WQXA

18 LAIKA (Too Pure/Spin) Airplay includes: WEGX, WHFX, WNKR

19 FATBOY SLIM (Skint/Astralwerks/Caroline) Airplay includes: KGKX, KQXR, KTCL

20 SUPERGARAGE (Fron) Airplay includes: WEGX, WHTG, WQXA

Compiled by Rich Michalowski
Celebrating Two Decades In Denver

Strong heritage essential to KBCO's current image

By Frank Correla
R&R Rock Assst. Editor

In the 20 years it has been on the airwaves, KBCO has defined musical tastes in Boulder and the market it serves, Denver. As its current PD, Dave Benson faces unique challenges in keeping the station contemporary while utilizing its heritage to stake a claim in the market. As KBCO strives to define current tastes, the past is a handy tool.

Define And Defend

"As a programmer, I see our job as defining our position in the market and defending a position musically that KBCO rightfully owns in this market. We call it "World Class Rock,"" Benson says. "With the competitive shifting of the last few months, that's as important, if not more important, than ever. Heritage is a great way to say that is the station that you can depend on for this sort of music. Heritage is a very powerful card."

Benson makes sure to drive that heritage home with listeners. "We have themed most of our late summer and fall promotions around our 20th anniversary. That's been an on-air element since this summer - stressing our 20-year heritage and thanking those who have been with us since the beginning. We built a 20th anniversary, listener-only concert with Lyle Lovett, Bruce Hornsby, Robben Ford, and Todd Park Moore for our fall promotion. That was a major promotion that led into our Studio CD, which has been a station benchmark now for 10 years. The whole last half of '97 was themed around the station's heritage; we definitely took advantage of that."

Heritage is a great way to say that this is the station that you can depend on for this sort of music. Heritage is a very powerful card.

―Dave Benson

Another advantage is staff experience. "Our marketing director, Kate Culligan, has been here many years. She and promotions director Julie Smith work really hard to come up with a station image and marketing attack that complements what we're doing. There's hardly ever a tune between the programming, promotion, and marketing aspects of what the station's up to."

Listen To The Listeners

KBCO's heritage presents Benson with a juggling act between the old and new listeners. "We're very lucky to have an audience span that goes back to the station's first NHPR moments, and an audience that brings with it some programming issues that other people may not have to deal with. Our audience members have extreme expectations. We have people whose expectations are for a station that started in 1977, and those whose expectations are based on a station they've only known for a year or two. Covering that span is really the challenge."

"That literally was the one thing I themed the first staff meeting around - people expect this station to be smart, and how are we going to do that? It's presenting an adult Rock program in a respectful, smart, and fun way. We try to avoid the lowball humor and, on the other hand, try to avoid being stuffy."

Studio C

If KBCO has a No.1 benchmark, it is without a doubt Studio C. As one of the first stations to record on-air performances, KBCO has produced nine successful charity CDs. Benefiting the Boulder County AIDS Project, Studio C Volume 9 recently sold 25,000 copies in two days. From Day One, APD and 12-year station vet Scott Arbour has been at the helm. He describes the accidental birth of this long-standing tradition in the summer of 1988, when Melissa Etheridge stopped by for an interview.

"KBCO was the first station in the country to play her record," Arbour explains. "It was hot outside, so she didn't want to leave her guitar in the car and brought it with her. We took the mic outside, and maybe she'd play us a song on the air. We put up a couple microphones in the hallway outside the studio and asked if she'd want to. That became the very first session, and we referred to it as 'Studio C' sort of as a joke. Studio C was actually the hallway."

"The idea to do more of them popped up as the opportunities came around. It kind of got into a routine of asking people to play. Some people would, some wouldn't. By the summer of '91, we had done a number of them and decided to put a charity disc together. I think at that time maybe WXRT Chicago or KFOG/ San Francisco had done it, but there were just a few people who had this idea to do charity discs."

"Technological advances have helped us tremendously over the years. We have the ability now to remix and re-master them, because we are a full digital 16-track facility. When we first started, we'd roll tape, and that was it. We got the one we liked, make a mix that we feel is good, and send it to the band's manager to see if the artists themselves are interested. If they are, then we pursue the record companies and the publishers to get it on the station. They feel that their performance and the recording are good, they'd agree to do it."

"This project, from conception to completion, is Arbour's labor of love. 'I do all the engineering, legwork and general running of the APD,'" he says, "so I keep pretty busy. It's just part of what I do. I was doing Studio C before I got involved in the upper-level programming. When Melissa was interested, I was on board. Melissa came by, I was willing to put a microphone in front of her and run a dial or two, so I got involved and volunteered to become the guy. I didn't know anything about what I was doing when we first started. I learned a lot. We've got a pretty good sound going now."

Triple A No Way

Benson notes that Arbour is the station's initial filter for new music, and that the sound of a song must transcend any formative preconceptions. "We don't think of the station in terms of being Alternative to the exclusion of anything else," Benson explains. "If an artist has a lot of classic heritage, they're not excluded because they're not alternative. We don't think of the station as Triple A. We think of it as Triple B."

"That's an intentional aspect of working for just one station is that I rarely think of the 'formal' anymore. There are half a dozen stations in the country that are very closely aligned to the stylistic sensibilities of KBCO. The rest of those stations fall under that Triple A umbrella. There's a dangerous misconception about what that format is."

"I have very strong opinions that the record industry did an excellent job of co-opting the radio industry's view of what this format should be," Benson continues. "The trade magazine/record company view of the format is killing it for most radio stations. Not that we don't want to work with the record industry to present great music when we find it, but I think that there are some basic concepts of radio programming that got shoved to the back for the sake of a musical variety viewpoint that's killing the commercial viability of stations. With our music, we try to be very patient, very selective, and adventurous as we can be given the competitive situation. We never refer to the station as Triple A. To me, Triple A is a dangerous hybrid with noncommercial radio in most respects and not very successful."

Nevertheless, Benson is confident about the future. "One reason we're optimistic about the station is that the people at Jacor have shown us a tremendous amount of support. Don Howe, Tom Owens, and Gene Romano especially. They get what we're doing, although it's something very different from the vast majority of Jacor Rock stations. They don't try to cookie-cutter what we're doing and make it into some preconceived notion. If it all points to a broadcasting company that has been a programming-based company Jacor has been and supportive they've been."

The listener definitely wants to establish their connection to the station. They want me to know that connection goes well beyond 'Hey, I just tuned you in.' From their attitudes and suggestions, we get a real sense of our responsibility.

―Dave Benson

Looking Back On 'B'CO

As KBCO PD from 1982-91, SBR Radio's John Bradley was an integral part of its history. Here, Bradley reminisces about his time at the legendary station.

"I wouldn't use the word experimental, but we weren't shy about trying new things on the station, and I think that's what made KBCO such an enduring station over the years. We took risks, knew we'd maybe fail, but we'd try it. Whether it was a promotion or a feature, we always tried to outdo ourselves."

"The audience didn't listen passively; they listened actively. There's still in today. Certainly, there's a lot of people discovered music. You talk to people now who are 35+, and they say they discovered this band and this song on KBCO. They're discovering as many bands as they used to, because they're older now, but KBCO is the scene for them to discover a lot of bands like the 'Making Hearts.' They have the permanence of what's been at the core."

The station is today and was then, very much a music educator for people. They could discover very accessible things."

"I think a station like KBCO picked up a lot of attention in the mid '90's, and people have contributed to the success of KBCO. I think that's one reason it remained relevant over the years, because it's one person who's been stuck there and guided the station. There have been new people coming in and keeping the station vital."

The station in the past and present, is an integral part of the music industry. We could grow a completely different idea out of it. I have a feeling that the station, as it is now, is an integral part of the music industry. We could grow a completely different idea out of it. I have a feeling that the station, as it is now, is an integral part of the music industry.
**ADULT ALTERNATIVE TRACKS**

**JANUARY 9, 1998**

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<thead>
<tr>
<th>Artist Title</th>
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<td>3am (Lava/Atlantic)</td>
<td>746</td>
<td>838</td>
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<td>SARAH McLACHLAN</td>
<td>Sweet Surrender (Arista)</td>
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<td>VERVE</td>
<td>Better Sweet Symphony (Vivid/Virgin)</td>
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<td>LISA LOEB</td>
<td>Do (Geffen)</td>
<td>626</td>
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<td>LORENA MCKENNITT</td>
<td>The Mummer's Dance (Quixotic Road/WB)</td>
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<td>SISTER HAZEL</td>
<td>Happy (Universal)</td>
<td>482</td>
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<td>32 Flavors (Elektra/EEG)</td>
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<td>251</td>
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<td>B.B. KING</td>
<td>W/ TRACY CHAPMAN</td>
<td>The Thrill Is Gone (MCA)</td>
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<td>THIRD EYE BLIND</td>
<td>How'S It Going To Be (Elektra/EEG)</td>
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<tr>
<td>JOHN MELLENCAMP</td>
<td>Without Expression (Mercury)</td>
<td>358</td>
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<td>GREEN DAY</td>
<td>Time Of Your Life (Good Fiddance) (Reprise)</td>
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<td>ROULLING STONES</td>
<td>Saint Of Me (Virgin)</td>
<td>330</td>
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<td>FREDDY JONES BAND</td>
<td>Wonder (Capricorn/Mercury)</td>
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<td>WALLFLOWERS</td>
<td>Three Marlenas (Interscope)</td>
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<td>MARCY PLAYGROUND</td>
<td>Sex And Candy (Capitol)</td>
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<td>Brian Wilson (Reprise)</td>
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<td>ABRA MOORE</td>
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<td>Summertime (DGC/Geffen)</td>
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<td>Last Letter Home (Columbia)</td>
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<td>HUFFMOOSE</td>
<td>James (Interscope)</td>
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<td>Everything To Everyone (Capitol)</td>
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<td>I Don't Want To Wait (Image/WB)</td>
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<td>BEHAN JOHNSON</td>
<td>Keeps Spinning (RCA)</td>
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<td>BLUES TRAVELER</td>
<td>Most Precarious (A&amp;M)</td>
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<td>CHUMBAWABAMBA</td>
<td>Tubthumping (Republic/Universal)</td>
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<td>JONATHA BRUNCO</td>
<td>Crumbs (Reprise)</td>
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<td>CORNERSHOP</td>
<td>Beautiful Asha (Luaka Bop/WB)</td>
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<td>162</td>
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<tr>
<td>GREGG ALLMAN</td>
<td>Whippin Post (Capitol)</td>
<td>179</td>
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**NEW & ACTIVE**

- **FIONA APPLE** Never Is A Promise (Clean Slate/Work)
- **WILLIAM TOLPEY** Stuckrone Woman (Mercury)
  Total Plays: 172. Total Stations: 17. Adds: 0
- **BILLIE MYERS** Kiss The Rain (Universal)
- **CHANTAL KREVIAZUK** Surrounded (Columbia)
  Total Plays: 158. Total Stations: 5. Adds: 0
- **JOHNNY LANG** Missing Your Love (A&M)
- **PEARL JAM** Given To Fly (Epic)
  Total Plays: 143. Total Stations: 12. Adds: 12
- **CATIE CURTIS** Soulfullly (Guardian)
  Total Plays: 12. Total Stations: 12. Adds: 1
- **DAR WILLIAMS** What Do You Hear (Razor & Tie)
- **DUNCAN SHEIK** Worship Thinking (Atlantic)
- **ROBERT BRADLEY'S BLACKWATER** Once Upon A Time (RCA)
  Total Plays: 100. Total Stations: 11. Adds: 0
- **RYAN ADAMS** Back To You (A&M)
  Total Plays: 100. Total Stations: 4. Adds: 0

**MOST INCREASED PLAYS**

- **PEARL JAM** Given To Fly (Epic) +145
- **GREEN DAY** Time Of Your Life (Good...) (Reprise) +140
- **THIRD EYE BLIND** How'S It Going To Be (Elektra/EEG) +111
- **ALANA DAVIS** 32 Flavors (Elektra/EEG) +84
- **LORENA MCKENNITT** The Mummer's Dance (Quixotic Road/WB) +73
- **MACY'S PLAYGROUND** Sex And Candy (Capitol) +58
- **MARK KNOPFLER** W/ TRACY CHAPMAN +57
- **BILLIE MYERS** Kiss The Rain (Universal) +48
- **SISTER HAZEL** Happy (Universal) +41

**BREAKERS**

- **GREEN DAY** Time Of Your Life (Good...) (Reprise) +140
- **MACY'S PLAYGROUND** Sex And Candy (Capitol) +58

**MOST RAPPED BREAKERS**

- **BRYAN ADAMS** Back To You (A&M)
  Total Plays: 100. Total Stations: 4. Adds: 0

**SPECIAL BREAKERS**

- **ALANA DAVIS** 32 Flavors (Elektra/EEG)
  Breakers: Songs registering 250 plays or more for the first time.
- **LORENA MCKENNITT** The Mummer's Dance (Quixotic Road/WB)
  Breakers: Songs registering 250 plays or more for the first time.

**NEW & ACTIVE**

- **FIONA APPLE** Never Is A Promise (Clean Slate/Work)
- **WILLIAM TOLPEY** Stuckrone Woman (Mercury)
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- **RYAN ADAMS** Back To You (A&M)

**SPECIAL BREAKERS**

- **ALANA DAVIS** 32 Flavors (Elektra/EEG)
- **LORENA MCKENNITT** The Mummer's Dance (Quixotic Road/WB)
OPPORTUNITIES

WE RESPECT TALENT

Douglas Whitely is our radio placement coordinator. He has thirty-two years ON AIR EXPERIENCE. He is courteous and knows how to talk to talented people like yourself, and he knows how to get you a ratio cut. IF YOU ARE READY FOR A MOVE, call Douglas for registration information.

JUST ONE TALENT HELPS ANOTHER

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(205) 608-0294 www.nationalbroadcasttalent.com e-mail: airside@aol.com

Assistant Production Manager

Do you think Curly’s a genius? Do you still watch cartoons and are proud to admit it? Are you creative with a twist and love to work at a break-neck pace? Radio Disney is looking for an Assistant Production Manager. Duties will primarily include assigning work, proofreading, and writing. If you think “rip & read” is boring, please send tape, resume and 3 nonreturnable writing samples to:
Radio Disney, Attn: Mark Groves
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Dallas, TX 75240
No phone calls please. EOE

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888-680-7222
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Stations Added Free!

Promotions Director

WCRF/WLKN, Charlotte: News-Talk/Hot AC combo seek, promotions leader who has proven track record of promotions/marketing success.

PROMOTIONS DIRECTOR

Radio Station in the Carolinas. The station is currently looking for a Promotions Director. Applicants must have at least 5 years programming/promotions experience with a strong market/programming unit.

Openings

Opportunities

Stations Openings

Are you an AM communicator who believes having fun on the radio is still all right? Do you still get a kick plugging into the community? Can you be an afternoon listener posting for one of the Midwest’s heritage AM’S in a growing market of 250,000? If the answer is yes, we’re looking for you! Radio & Records, 10100 Santa Monica Blvd, #430, 5th Floor, Los Angeles, CA 90067 EOE

Hagerstown, Maryland station has openings for talent with fun, energetic delivery and good production skills. Must be willing to relocate.
Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd, #419, 5th Floor, Los Angeles, CA 90067 EOE

“Santa was not good to our station. We need talent that can get ratings! If you can do more than read liners, we need you in our company. The pay is good, the benefits great, and you get to hassle tourists as they come through town. It doesn’t matter what format you’re in, if you have talent we’ll be on the tape of your choice. Hurry so send your tape and resume to: Radio & Records, 10100 Santa Monica Blvd, #421, 5th Floor, Los Angeles, CA 90067 EOE

SDX of Wichita has 3 ENORMOUS OPPORTUNITIES:

- #1 KRZZ Program Manager: lead our classic rock station to the next level.
- #2 KNSS Program Manager: lead our News/Talk station to the next level.
- #3 KRZZ Asst. Program Manager: clean up after the program manager.

Send T&R materials to Job Search c/o SDFX Wichita 1500 E. 37th St. N., Wichita, KS 67219 No phone calls please. SDFX is an equal employment opportunity employer. Women & minorities encouraged.

SFX is Broadcasting a programing opportunity in Danville, Illinois. Can you make a greater station better?
Send tape & resume to Mike Hulsey, WDLN/LWSR, 1501 N. Washington, Danville, IL 61832.

MIDWEST

SFX of Wichita has 3 ENORMOUS OPPORTUNITIES:

- #1 KRZZ Program Manager: lead our classic rock station to the next level.
- #2 KNSS Program Manager: lead our News/Talk station to the next level.
- #3 KRZZ Asst. Program Manager: clean up after the program manager.

Send T&R materials to Job Search c/o SFX Wichita 1500 E. 37th St. N., Wichita, KS 67219 No phone calls please. SFX is an equal employment opportunity employer. Women & minorities encouraged.

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Country giant seeking TV Air talent. T.J. & Rob Smart. KLAD. 
46th and Federal. FOREST. (1/9).

Seeking partners by high Desert AM/FT driving station only. T.J. & Larry. T & F, Box 1457, Colorado Sprs. CO 80110. EOE.

**EXEL Communications Inc., the nation’s 3rd largest Spanish broadcast company is looking for a Promotions Director for its Riverside/San Bernardino stations, KACL-AM/KSSZ-AM. Must be creative, hard-working and bilingual. Send resume to: Paul Petralli, KACL/CA KSSZ, 1590 South Sunnyside Lane, Suite 302. San Bernardino, CA 92408. Females and minorities encouraged to apply. M/F/D/V EOE.

**OPENINGS**

A/C Mornings with Stable Company

Medium market A/C needs Morning Personality(s) who can relax! Community awareness and involvement a must, in a growing city you can love. At least 3 years experience, bright personality & positive, hard working attitude required. Humor important, ability to interact a must. T & S or Don Cowen, KRXO-FM, 135 S. Box, EAG, Colorado Sprs. CO 80110. EOE.

**Positions Sought**

Used but clean, fun, community-oriented morning team seeking station that wants to win, not tie. MONK & KELLY (209) 227-4951 (1/9)

Clean air-quality voice, good production skills, and very creative copywriting. Great sense of humor. Will relocate. Ziggy (465) 506-9036 (1/9)

Want back into radio. 13 years. Announcing, news, sports, satellites, automation. 7-year newspaper reporter. GARY (940) 937-3749 (1/9)

It’s nice to have competition....FOR US TO POOP ON! We kill in mornings. Let’s win together! Rock preferred. Pete & Cara: (504) 746-7715 (1/9)

Versatile small market midwest AC/PA/FT seeks next challenge. AC, country, or classic rock hits. DAVE (785) 826-9782 (1/9)

Currently employed. 13 years experience, including P-1. Seeks P-1 on- air, P-2 PA/PA/DJM. OR/CH/R. KBOY. (800) 731-9564 (1/9)

Start up CH/AA/R morning show! Between us, 17 years on-air including P-1 PA/PA/DJM. KC (492) 552-1454 (1/9)

Reliable part-time or interim AT. 15 years experience. Flexible schedule. NY/NJ/CT/PA. PHIL (914) 783-3329 (1/9)

Steve Hammond, "The Gatekeeper" is available now! Seventeen year pro’s latest gig was PM drive in Columbus. (614) 457-6823 (1/9)


Mjr mrkt xprncd llkr. Konsider smawler. Entertaining, nformed, in- 
kontrol, opionyated, sharp versatile. Good vinyl. No agenda. Good speaker. DS (561) 279-2865 (1/9)

Creative AT, secretly a movie star since the late 1970s. JOE KING (817) 861-8244 or mediacasting.com (1/9).

**OPENINGS**

A witty, humorous “love doctor” who understands women, will have the #1 talk show in America. DOCTOR LOVE (760) 757-5549 (1/9)

Experienced AT seeks on-air work in or near college town so wife can finish degree. DJ for 653@webtv.net or phone (316) 629-9329 (1/9)

PD, AT, News/Talk or FS-AC, major market & network experience. Great production, world-class voice, fun, proven winner. JACK HAYES (818) 785-0026 (1/9)

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Producer of national radio show with over 150 affiliates at major LA network. Would like to work at station FT ASAP. OSCAR GUTIERREZ (213) 225-9814 or ogutier274@att.com (1/9)

Need to clean house? I've got your roof here right! Cynical and psy- 
chotic personality. Straight jacket not included. MIKE (941) 418-3133 (1/9)

Florida AT, experienced pro, em- 
ployed, seeking new challenge in FL/ 
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skets. CHR/HA/AC/Oldies. STEVE (954) 721-0582 (1/9)

Mikey does Maryland, DC and Vir- 
ginia. Have a bite. Hear my air check/resume now: www.erols.com/kairfvet AT (361) 952-8015 (1/9)

R&R Opportunities

Humorous, fun, compelling air talent that will conceptualize and execute “out of the box” promotions, bits, ideas. HAL (805) 984-2424 or h6kx@allstarradio.com (1/9)

Displaced by ever-changing face of radio! 10 year vet doing weekends in New England seeks gig! AOR/AACTIVE Rock, PD or AT. Will move! SCOTT (603) 644-4738 or scott@wigri.com (1/9)

Increase your midday #s with me! SF market! Coleman seeks FT AT ASAP! San Diego/CA/Riverside counties. AMY (760) 940-2297 (1/9)

Let the Other Guy change his name. Son of Dickie Goodman wants on the box. JON (718) 390-3596 (1/9)

R&R Opportunities - Advertising

Radio & Records provides free (20 words maximum) listings to radio stations on A SPACE AVAILABLE BASIS in Openings. Free-of-charge listings of up to 75 words length are also available to individuals seeking work in the industry under Positions Sought.

**Deadline**

To appear in the following week's issue, your ad must be received by Thursday noon (PST). eight days prior to issue date. Free Opportunities listings should be typewritten or printed out. A 32x11" company station letterhead is accepted only by mail or fax. (310) 308-4277. Only free position ads accepted by email are minimum word ads to R&R Free Opportunities. Please include “FO” at beginning of ad to be accepted. Address all free ads to R&R Free Opportunities, P.O. Box 1000, Santa Monica Blvd., P.O. ZIP. Los Angeles, CA 90167.

**R&R Opportunities Advertising**

1x $120/inch
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Rates are per week (minimum 25 word such in- cluding heading). Includes general border, footer, custom border or larger heading are required, and 1/2 inch ($90 for x. 50 for 1/4) in all. Include ad copy in Space area. Applications are accepted only by mail or fax. All space is used for advertising.

**Blind Box: add $50**

The R&R address and your phone number and add 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a $50 service charge is added for ship- ping and handling.

**Positions Sought: $50/inch**

Individuals seeking employment may list ads in the Positions Sought section at the top of each week's edition.

**Payable In Advance**

Opportunities Advertising orders must be paid in
cash. Checks must be made payable to R&R and delivered with ad copy. Checks are not accepted.

**Deadline**

To appear in the following week's issue, your ad must be received by Thursday noon (PST) eight days prior to in- ternet date of issue. Email to ad@R&R Opportunities. 1010 Santa Monica Blvd., 5th Floor. Los Angeles, CA 90167.

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comfortable in the boardroom and truly at home on the plains is the best way to describe Lowry Mays, one of radio's true captains of industry. As President/CEO of Clear Channel Communications, he has built a company that today employs more individuals full-time in radio than any other.

Mays had two other business lives before radio. He was first a petroleum engineer. Then, after receiving his MBA, he went into investment banking. Fortunately for our industry, he decided to make a personal investment in radio.

The corporate culture of Clear Channel has always been described as a family with a strong concentration on the customer. As the company continues to expand 25 years after its founding, one of its greatest challenges is to transfer this culture to its new acquisitions. "The larger you get, the more difficult it is," Mays says, "but it just means that you have to work harder. We really try to stay close to the customer to measure their performance and concentrate on their business at the local level."

Mays has demonstrated a strong personal commitment to radio. In fact, Clear Channel, remained a pure radio company for the first 17 years of its existence. The company's expansion into other mediums — including television and outdoor advertising — were looked at as good financial investments. Mays reasoned that Clear Channel could take the skills it had developed while running radio stations and apply them to new mediums. In all of Clear Channel's businesses, he says, "we are trying to sell automobiles and hotel rooms, and there is no difference within the mediums. It is just the means that one uses. We do it by concentrating on serving the needs of customers on the local level."

Advice for people who are concerned about consolidation: "The industry is still in need of strong leadership in every phase of operations. There will always be a great need for good people." Mays does not see a significant loss of jobs due to consolidation. "The best advice I can give to people who are now working is to keep doing what you do — just make sure that you are doing it better."

How he likes to be communicated with: "Two-way phone conversations." The company uses voice mail, e-mail, faxes, and everything else that strengthens communication, but Mays still hasn't found a way to replace the two-way conversation.

Favorite job of all time: "The company started with one FM radio station with 13 employees that was losing money. It was KEEZ, an AOR in San Antonio. All I knew was that somehow I needed to generate some revenue, because they didn't have any ratings. In those days, the majority of the listening was being done on the AMs, and we were trying to create revenue by showing the customers that their listeners actually bought products. I guess the important part of those early days was trying to create something for the customer that didn't have any visual means."

Worst job experience: "If it ain't fun, I don't do it!"

Favorite all-time song: "The Aggie War Hymn," which we don't hear very often, except on our Texas A&M Sports Network (owned by Clear Channel).

Favorite radio station: "I probably listen to News/Talk in San Antonio more than anything else, WOAI (incidentally, the first clear channel station purchased by Clear Channel. I also listen to Country KJ97."

Favorite formats: News/Talk and Country.

Individuals he admires: Most: "Mark and Randall Mays [his sons] because I am constantly amazed at the capacity they have for creating ideas and managing people and the growth of our company. They are extremely valuable — certainly more valuable than I. They probably have had more to do with the success of the company in the last five years than I have."

Hobbies: He likes to spend time walking, hiking, and driving his Jeep at his working ranch, which is stocked with Texas longhorn cattle. He also plays golf.

Stock recommendation: With no hesitation, he says, "Clear Channel Communications. I think that all the equity investments in our business are going to serve an investor well over the next five years. I think they are great long-term businesses with marvelous growth records and top-line revenue growth. They are all fixed-cost businesses that require minimal capital reinvestment, therefore the free cash flow these businesses create is going to continue to be the engine of growth into the future." He didn't say whether he thought stock prices will go up or down, but he does feel that investments in our industry that create free cash flow over a long period of time are going to be very good investments. "You just have to pick the one you think has the best management."

Does he watch TV?: Spradically, but he is a news junkie.

Favorite books: Prefers either history or mystery novels that allow him to take his mind off work.

Favorite movie: Can't remember.

Computer savvy: He does not have one on his desk at the office, but does have one at home. He does not claim to be proficient yet, but has apparently mastered the game of solitaire.

Beverage of choice: "Diet Coke with caffeine, coffee, and good red wine."

New Year's resolutions: "Lose weight and have more fun in this business."

Advice for someone wanting to get into radio: "It is the most marvelous industry. If you are in sales, there is great fun in solving the customers' problems. Programming is a daily challenge, and it is self-filling. The more creative you are, the more likely the industry is to be a great long-term career for you."
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